

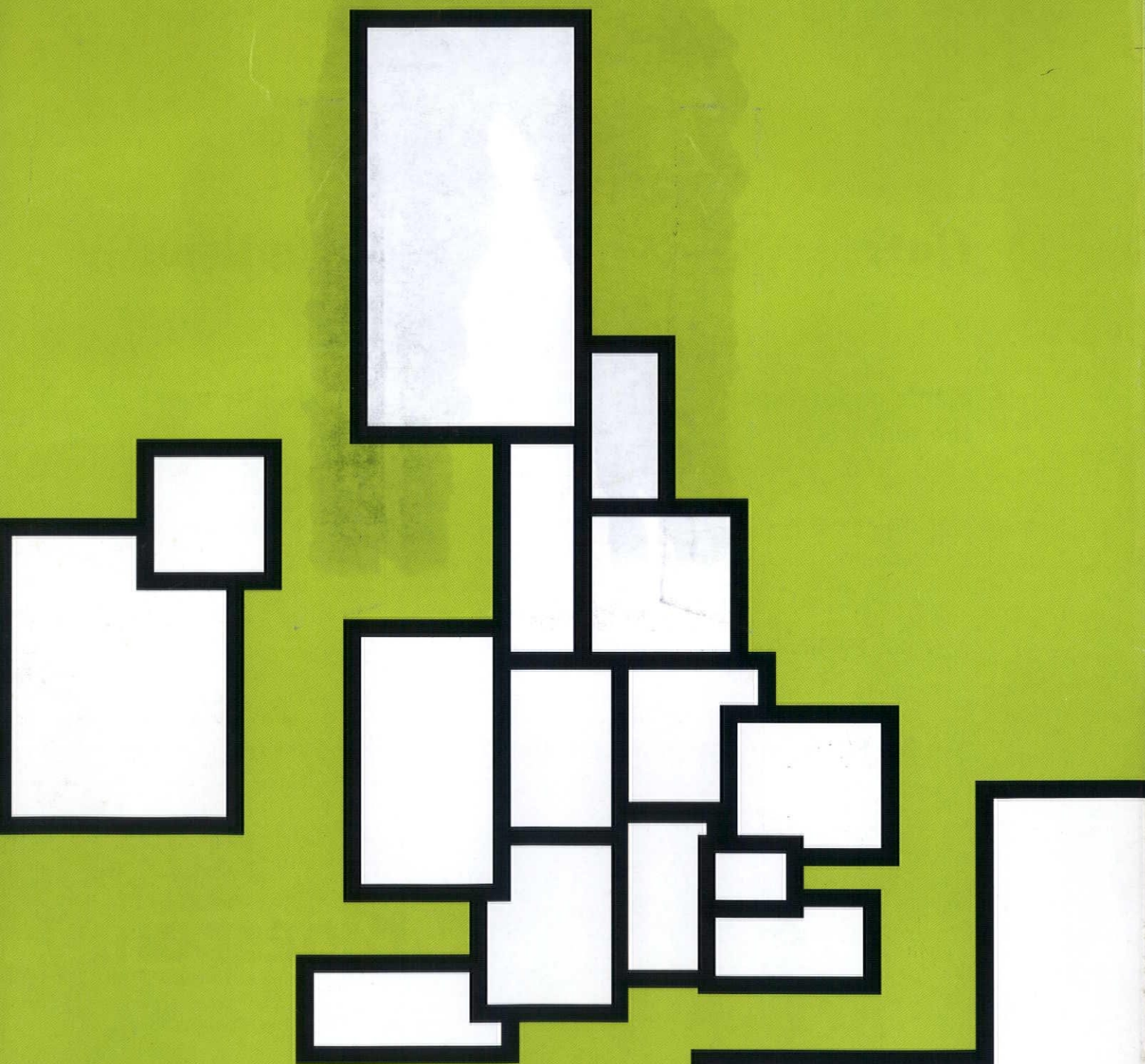
**RIBA Awards - the winners in full
Pritzker winner Murcutt profiled
Torquay spreads its wings**

aj the architects' journal



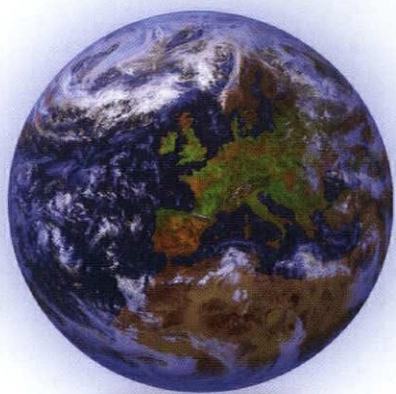
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MAX ALEXANDER

Hakes Associates' Wycoller Visitor Centre in Lancashire has this week picked up a RIBA award and figures as our working detail on page 45. Judges said the £105,000 competition-winning scheme was from young architects who had managed to keep the sense of the spirit of the 'glorious ramshackle' interior of the barn, and had showed an 'impressive depth of reference'. New inserts – discrete prefabricated components such as a display case, ramp, stage, shelter were good examples of 'architectural tact and invention', said the judges.

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'Delightfully, this building shows how rural traditions can be successfully brought up-to-date, how innovation can come from the countryside as well as the city.'

Jonathan Glancey on Ted Cullinan and Buro Happold's Jerwood Gridshell at the Weald and Downland Open Air Museum. *Guardian*, 3.6.02

'There is a museum crash coming, as institutions bloated on the Lottery meet the same facts as the British Museum and, like banks overfed on dodgy boom-time money, hit the pavement fast.'

Rowan Moore. *Evening Standard*, 31.5.02



news

SOM ON TRACK FOR EUSTON

SOM has won a Railtrack competition to masterplan London's Euston station. The practice beat Foster and Partners, Terry Farrell and Partners, and Wilkinson Eyre to the commission to produce a vision for a redesign of the station and the development above it. 'Typically, a station represents a void within the city,' said SOM design partner Larry Oltmans. 'Our plan will try to knit the city back together.'

BDP WINS CROSSRAIL JOBS

BDP has been selected to design 25 Crossrail stations on the north-west routes from central London on Crossrail line 1. The initial design work will investigate stations on two line options that connect the counties east and west of London with the city centre.

HONG KONG HOSTING RIBA

The RIBA is to host an architectural exhibition on the buildings of Hong Kong. Lord Foster - who designed the Hong Kong International Airport and the HSBC Hong Kong headquarters - will open the exhibition, which is set to run from 10 July to 15 August.

LIBESKIND FOR THE PROMS

Daniel Libeskind, the architect and former virtuoso musician, will be this year's Proms Lecturer. The event, in which Libeskind will explore the relationship between architecture, modern culture and music, will be held at the Victoria and Albert Museum, London, on 21 July at 5pm.

Record number of RIBA winners

The RIBA awards for 2002, announced this week, included a record-breaking number of accolades, with 54 practices picking up gongs for 58 buildings around the country. The awards, which recognise the best buildings completed this year, were announced on Tuesday night. The list of winners forms the long list for this year's Stirling Prize.

Ahead in numbers were Munkenbeck + Marshall and Feilden Clegg Bradley, both collecting three awards.

Richard Murphy Architects scored twice, with its basement flat, Moray Place, Edinburgh, and the Stirling Tolbooth in Stirling. Also taking two awards were Niall McLaughlin Architects, Shed KM, Sheppard Robson and Building Design Partnership.

Other schemes recognised include Richard Rogers Partnership's Lloyd's Register of Shipping, London; John McAslan's Royal Academy of Music; and Jeremy Dixon-Edward Jones' Said Business School at the University of Oxford.

Wilkinson Eyre Architects' received the highest praise for its £17 million Gateshead Millennium Bridge, described by the judges as 'outstanding'. The bridge was the only scheme to win an award in RIBA's north region. And Burd Haward Marston Architects also gained recognition for The Brooke Coombes House, which won the Manser Medal for the best one-off house in Britain (AJ 9.5.02).

Foster and Partners went unrecognised this

year after declining to enter a single project. Its Great Court at the British Museum was plagued with bad press over the 'wrong stone' affair, while the reputation of the Millennium Bridge has been marred by its 'wobble' (AJ 28.3.02)

And other notable losers include the RIBA's own house architects Allies and Morrison, which failed to make it through with its landscaping scheme at Tate Britain. The other practice involved with the development, John Miller and Partners, took a gong for its £22 million gallery refurbishment.

Alford Hall Monaghan Morris' Monsoon building also failed to pick up an award. And Brady + Mallalieu Architects lost out with its residential scheme, 21a Kings Road.

Other snubbed projects included the Clissold Leisure Centre in London's Hackney by Stephen Hodder - the first ever winner of the Stirling Prize - and the well-received Women's Library in east London by Wright and Wright Architects, which is currently renovating the V&A as part of the RIBA's Architecture for All project. East Midlands was also a loser - not a single scheme in the region was cited.

The Red House by Tony Fretton Architect and the Straw Bale House by Sarah Wigglesworth were both passed up as being incomplete at the time of judging. Both can be resubmitted next year.

Zoë Blackler

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



'Three of the most offputting words ... are "imperial", "war" and "museum"; said Alan Borg, former IWM director. But none of these preconceptions fits the IWM's newest manifestation.'

Simon Tait on Libeskind's Imperial War Museum North. *Times*, 6.6.02

'I make all the designers nervous when I say that I make a chair in two minutes. But it's true. I can design a hotel down to the door handles in one day and a half maximum.'

Philippe Starck. *IoS*, 2.6.02

'Trams are to public transport what outside lavatories are to domestic sanitation – obsolete. Unfortunately, we are experiencing a new fashion for trams.'

Matthew Parris on the announcement of two London tramlines. *Spectator*, 8.6.02

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'Plagiarised' scheme makes it to RA's Summer Exhibition

A scheme at the centre of a high-profile plagiarism row has made it into the Royal Academy's Summer Exhibition after the hanging committee failed to recognise it.

The large acrylic painting of Gareth Pearce's Docklands Town Hall – the scheme he claimed Rem Koolhaas copied as the basis for the Kunstaal art gallery, Rotterdam – forms part of this year's architecture display. Pearce lost an eight-year legal battle last December to Koolhaas, who is now attempting to recover his £500,000 costs (AJ 24.1.02).

Despite the high-profile nature of the case, the hanging committee of Will Alsop, Lord Foster and Michael Manser failed to recognise the controversial submission.

Alsop told the AJ that the piece would have been rejected if its history had been known, but said its addition now added a 'frisson' to the show. Alsop said the painting had been chosen more for the quality of the rendering than the architecture, the style of which, he said, was similar to that used by Koolhaas' practice OMA at the time Pearce worked there in the 1980s. 'What it shows is the debt he owes to OMA for copying its presentation style,' Alsop said. 'What it shows is what a rip-off Pearce is, rather than the other way round.'

Pearce said he believed the work had been judged on its merits, and had been given the recognition and credibility it 'rightly and justly' deserved. He added that new evidence had come

to light which could form the basis of an appeal against the legal decision.

The show, which opens this week, includes a range of drawings, photographs, paintings and architectural models displayed at eye height to allow visitors to enter their 'Lilliputian worlds'.

Among the 100 works on show are photographs of Eva Jiricna's penthouse flat at Canary Riverside in London, a model for two bridges by Birds Portchmouth Russum Architects, drawings by Quinlan Terry and a model of a competition entry by Richard Rogers Partnership for a tower in Madrid. Also included is a cartoon by the AJ's Louis Hellman, and a Ben Johnson painting of the British Museum Great Court, on sale for £31,725. Young practice m³ architects is represented with its tri-tower, an alternative scheme for Spitalfields.

The Bovis Lend Lease/*Architects' Journal* sponsored award for the best architectural submission will be announced on 10 July.

● Italian architect Massimiliano Fuksas is in the running for the prestigious Charles Wollaston Award for the 'most distinguished work' in the show, with his model Italian Congress Centre, Rome IV. Lord Foster is on the panel of judges for the £25,000 prize, and the winner will be announced at the end of the month. Other short-listed artists include Gillian Ayres, Basil Beattie, Alan Charlton, Nigel Hall, Yvonne Spektor and Frank Stella. Fuksas will be delivering the RA's annual architecture lecture on 22 June, entitled 'From Concept to Realisation'.

Zoë Blackler

NEW HOME FOR OHIO SCHOOL

Frank Gehry has completed his £41.95 million (\$61.7 million) Peter B Lewis Building – the new home of the Weatherhead School of Management at Case Western Reserve University in Cleveland, Ohio. +

CHAIRMAN ROLE FOR STONES

Architect and planner Alan Stones has been appointed chairman of the Urban Design Group. Stones is best known as the editor of the 1997 *Essex Design Guide for Residential and Mixed Use Areas*.

TRANSPORT BOOK FIRST

The Highways Agency has launched a new book by D Graham Tilly on the conservation, restoration and preservation of England's historic transport structures. *Conservation of Bridges* is the first publication to be devoted to Best Practice in the protection and conservation of highway, canal, railway, river and pedestrian bridges.

CONSTRUCTION FORUM DATE

The Construction Information Forum – a seminar for professionals involved with the dissemination of information to the construction industry – will take place at the Building Centre, London, on 3 July.

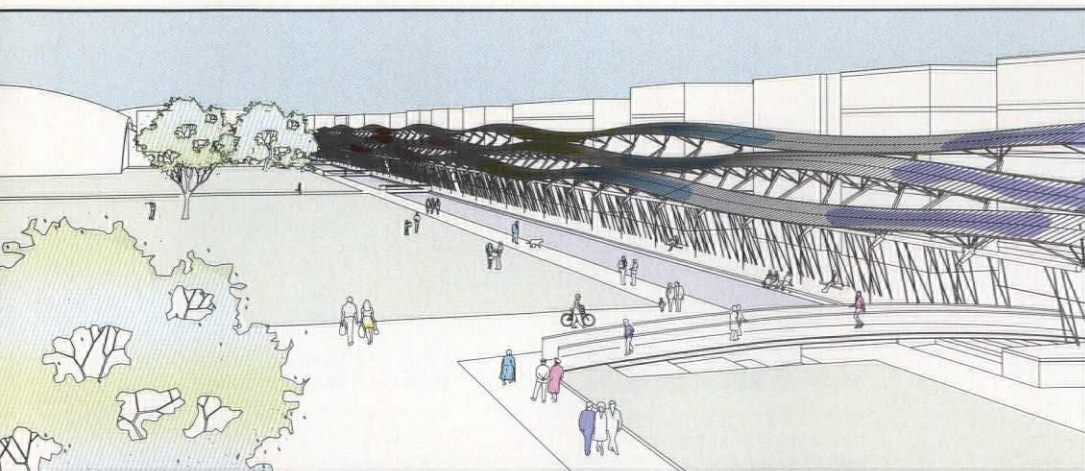
Q&A

97%

... of voters in a poll on the AJ's website think there should not be a competition on the contentious Potters' Fields site
Respondents: 5,405

Which building should win this year's Stirling Prize?

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



London Eye creator Marks Barfield Architects has won two competitions including a new £5 million multi-use community cultural centre in Woking (left). It will provide a home for Woking's main gallery and arts and heritage activities. The practice also won a competition for a £2 million colonnade on the MacCormac Jamieson Pritchard masterplanned site at the University of Cambridge (above). The practice beat Wilkinson Eyre Architects, Arup Associates and Eva Jiricna Architects with its design for a pedestrian and cycle path.

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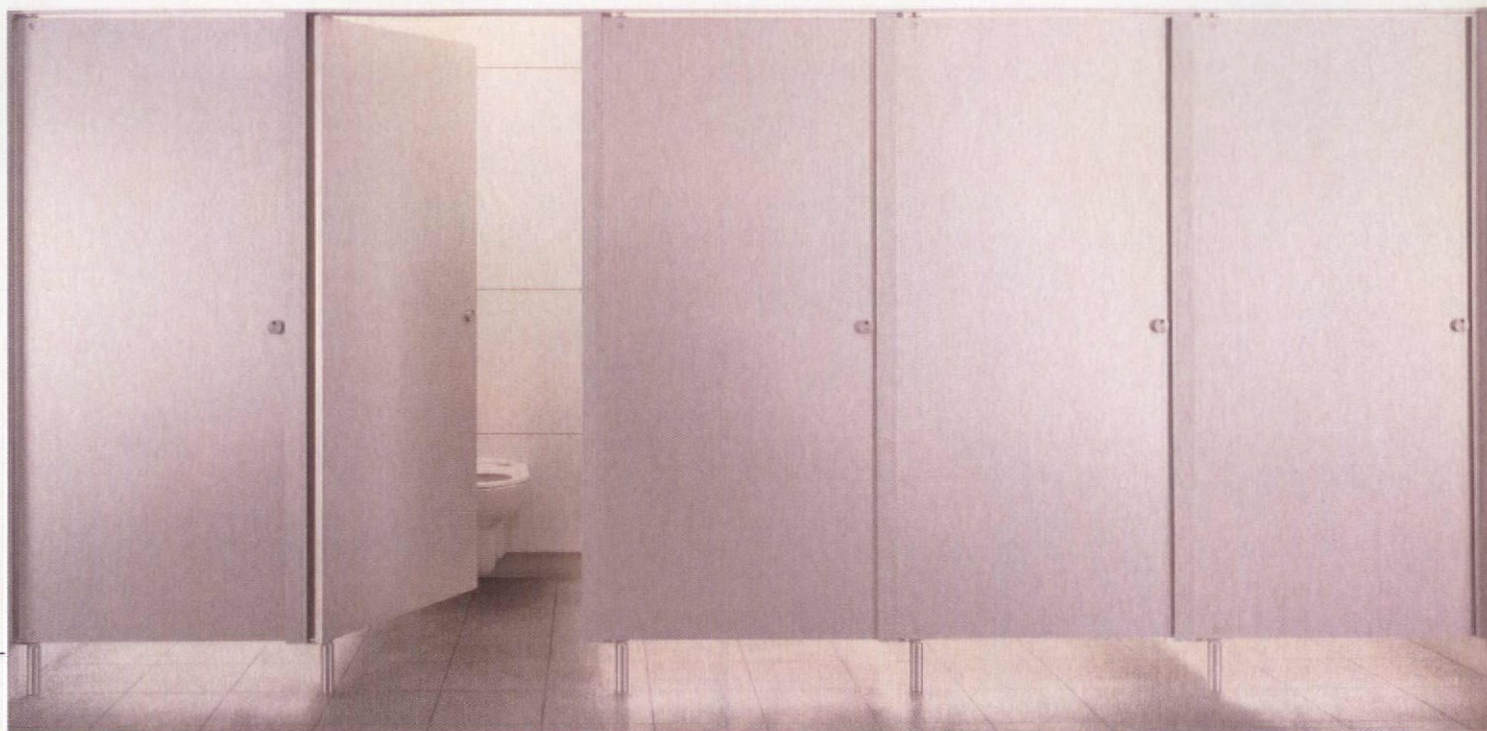
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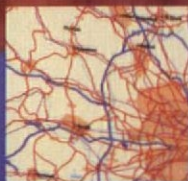
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Moore looks to refocus 'lost' Architecture Foundation



MOORE'S FOUNDATION

Evening Standard architecture critic Rowan Moore is tipped to become the new director of the Architecture Foundation.

How the AJ broke the news of Rowan Moore's new role

Architecture critic Rowan Moore has pledged to steer the Architecture Foundation in a new direction when he takes over as director in the autumn.

As revealed by the AJ (23.5.02), Moore is set to replace Lucy Musgrave, who announced her departure last March. Moore, who is architecture correspondent for the *Evening Standard*, told the AJ his role will be that of 'creative director' rather than administrator. His mission will be to redirect the organisation which had 'lost its way'. AF had made much progress, encouraging the government to take architecture seriously and to establish CABE, he said. But now it needs to respond to the changing culture in the outside world and become more 'in-depth' and 'free-thinking'. 'No other organisation is as well placed as AF to push the boundaries and encourage new ideas,' he added.

AF chairman Will Alsop, who took over from Lord Rogers last year, said he hoped Moore would 'refocus' the organisation and put architecture at the heart of AF's activities. 'We must keep ahead of the game, by promoting new and exciting work,' he said. It is also timely to reconsider AF as a national and international organisation, rather than simply a regional architecture centre, Alsop said. And while the foundation has been blighted by funding problems the worst was over, he added.

Moore will work full time at AF, but will continue to contribute to the *Evening Standard*.

Zoë Blackler

Conservation lobby warns Eire heritage at crisis point

The listing of historical buildings in Northern Ireland is in crisis due to a lack of funding and political interest, two major architectural heritage organisations have claimed.

The Architectural Heritage Fund (AHF) and the Ulster Architectural Heritage Society (UAHS) say there will be very few buildings of historical interest left if both policy and culture is not reformed urgently.

The director of the AHF, Jonathon Thompson, said there was no history of maintaining architectural heritage in the province and that no one, including the government, took it seriously. One estimate is that up to four times as many buildings are de-listed each year than are listed. 'If a listed property is found damaged, instead of a prosecution and a fine, the Northern Irish Environment Office often simply de-list the property,' he said.

The criticism follows concerted efforts by campaigners to stop demolition last month of one of poet Seamus Heaney's former homes in south Belfast. The UAHS argued that anywhere else in the UK the Nobel Laureate's house would have been listed and saved.

Thompson added that there were also major problems with the enforcement of the regulations in Northern Ireland: 'If someone does something to a listed property then there is little chance of them being caught or prosecuted,' he claimed.

UAHS secretary Rita Harkin echoed Thompson's comments. She said: 'There is a massive lack of political will to do anything about it. The department that is supposed to police the regulations is severely under-funded and has only four building conservation officers for the whole of Ulster.'

However, Nick Broman, director of the Architectural Heritage Department in Northern Ireland, rubbished that view. He said: 'Many buildings are being listed and we are carrying out a new survey of buildings to make the job more efficient. But the last survey in the 1970s was largely a failure due to the Troubles and it does make our job of prosecuting offenders difficult,' he added.

'Confusion' prompts rejection of Cambridge airport plans

Plans for a new terminal at Cambridge Airport are on hold after South Cambridgeshire District Council rejected an outline planning application.

The development and conservation committee last week told airport owners Marshall Aerospace to carry out a full environmental report on the proposed project before resubmitting it for consideration. Councillor Jane Healy, chairwoman of the committee, said there had been serious confusion surrounding the project: 'There are local residents who believe the extension would put the airport on a par with Heathrow,' she said.

A proper consultation would be impossible, she claimed, until all the facts were properly understood and in the public domain.

Marshall Aerospace has yet to appoint an architect to the project.



Michael Squire & Partners has unveiled its scheme for 132-154 Regent Street, London, for owner the Crown Estate. The office and retail project is part of a £360 million redevelopment. Sheppard Robson and Trehearne Architects are also involved.



David Morley Architects has won the job to design the England and Wales Cricket Board's National Cricket Academy at Loughborough University. Plans include extensive coaching facilities and a department for technical and sports science. ➤

ROYAL ACADEMY DATE

Professor Bryan Kneale and Michael Manser will discuss the crossover between sculpture and architecture at the Royal Academy on 28 June, as part of its Summer Exhibition.

STUDENTS IN THE LIMELIGHT

The University of Greenwich is to display the work of 120 students from seven studios in its School of Architecture and Construction. The venue is Queen Anne Court, Old Royal Navy College, London, from 13-30 June.

NEW APPOINTEES FOR CABE

CABE has announced the appointment of seven new members of its design review committee to serve for an initial three years. They are Patrick Clarke, Glen Howells, Hanif Kara, Alan Leibovitz, MJ Long, Tom Lonsdale and Fred Manson.

LIVINGSTONE PRIVACY ROW

A war of words has broken out between London mayor Ken Livingstone and the Greater London Authority following the publication of the assembly's report *Through Closed Doors*, an investigation into the mayor's private planning meetings. ➤

JOHN OLLIS, 1924-2002

John Ollis, a member of the Building Industry Group at the LSE, died last week, aged 78. In a distinguished career he worked in many fields including urban regeneration and local authority architecture. He was a former Timber Research and Development Association chief architect.

'BIG JIM'S' MEMORIAL DINNER

A dinner is to be held in memory of Sir James Stirling on 22 June at St John's Restaurant in London to mark the 10th anniversary of his death. For information e-mail stirlingdinner@hotmail.com

Hellman

HERE'S SOME BUILDINGS THAT DIDN'T QUITE MAKE THE RIBA AWARDS!



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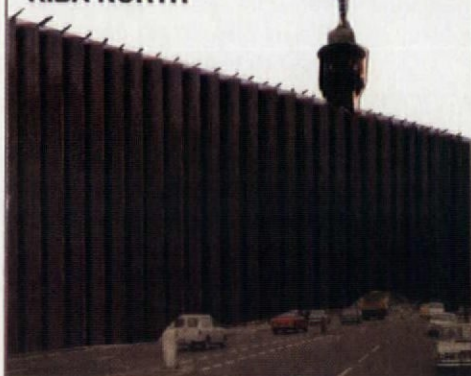
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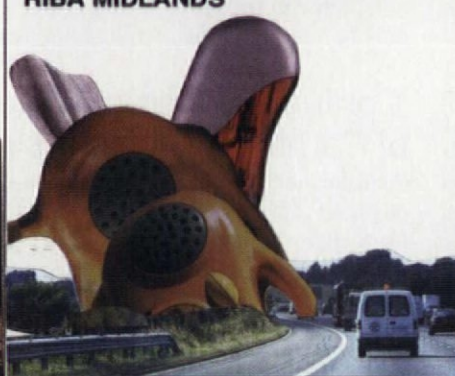
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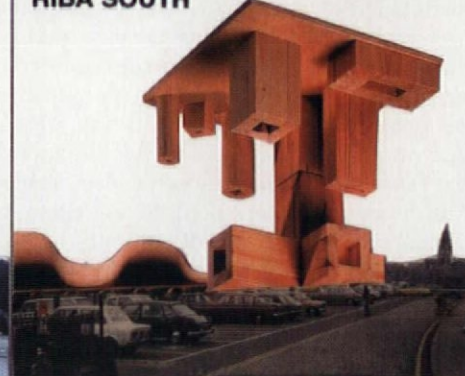
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vital statistics

- Britons live in properties that are on average 12 per cent smaller than Spaniards' homes, 14 per cent smaller than Germans' and 16 per cent smaller than those of the French, according to new research carried out by the Centre for Economics and Business Research for the Bradford and Bingley Building Society.
- The Department of Transport, Local Government and the Regions has claimed that 61 per cent of new-build housing constructed last year was on brownfield sites.
- Women can still expect to earn on average 18 per cent less than their male counterparts, according to new research by the Equal Opportunities Commission out this week.
- The average cost of housing in the UK has jumped massively yet again. Figures published by the Halifax showed that houses rose in value by 4.2 per cent last year, a national record.

Andrea Wulf reviews... physical and digital models in architecture

I had imagined that the exhibition 'The Art of the Model Maker' at the Building Centre was going to be a fantastic opportunity for a real-life version of Sim City, revelling in plonking all the architectural landmarks of the world into one space. The gallery-going Gullivers could have been put into a position of wondrous amazement and astonishment.

The gallery could have been transformed into a modern metropolis for viewing great buildings from unusual angles. Perhaps the curators could have created a city where Lilliputians would cross Foster's Millennium footbridge to walk from Grimshaw's Eden Project to Nouvel's Foundation Cartier. A model village with Libeskind's Jewish Museum and Wilkinson Eyre's Magna Centre standing next to each other. Where people would live in Kohlhaas' villas, visit friends in Starck's Hudson Hotel and shop in Future Systems' Selfridges.

However, the exhibition at the Building Centre did not do any of this. Nicely presented in and on a Zaha Hadid-like pedestal were some great exhibits, such as the beautiful model made by Unit 22 for a hydrological centre or Network Model-maker's houses for Chipperfield. But as a whole they were taken out of their contexts without being given a new one. The exhibition is a showcase for some excellent model makers, but fails to put the pieces into a dialogue with each other. The selection of projects appears quite arbitrary,

almost as if these models were just the ones the curator could get hold of.

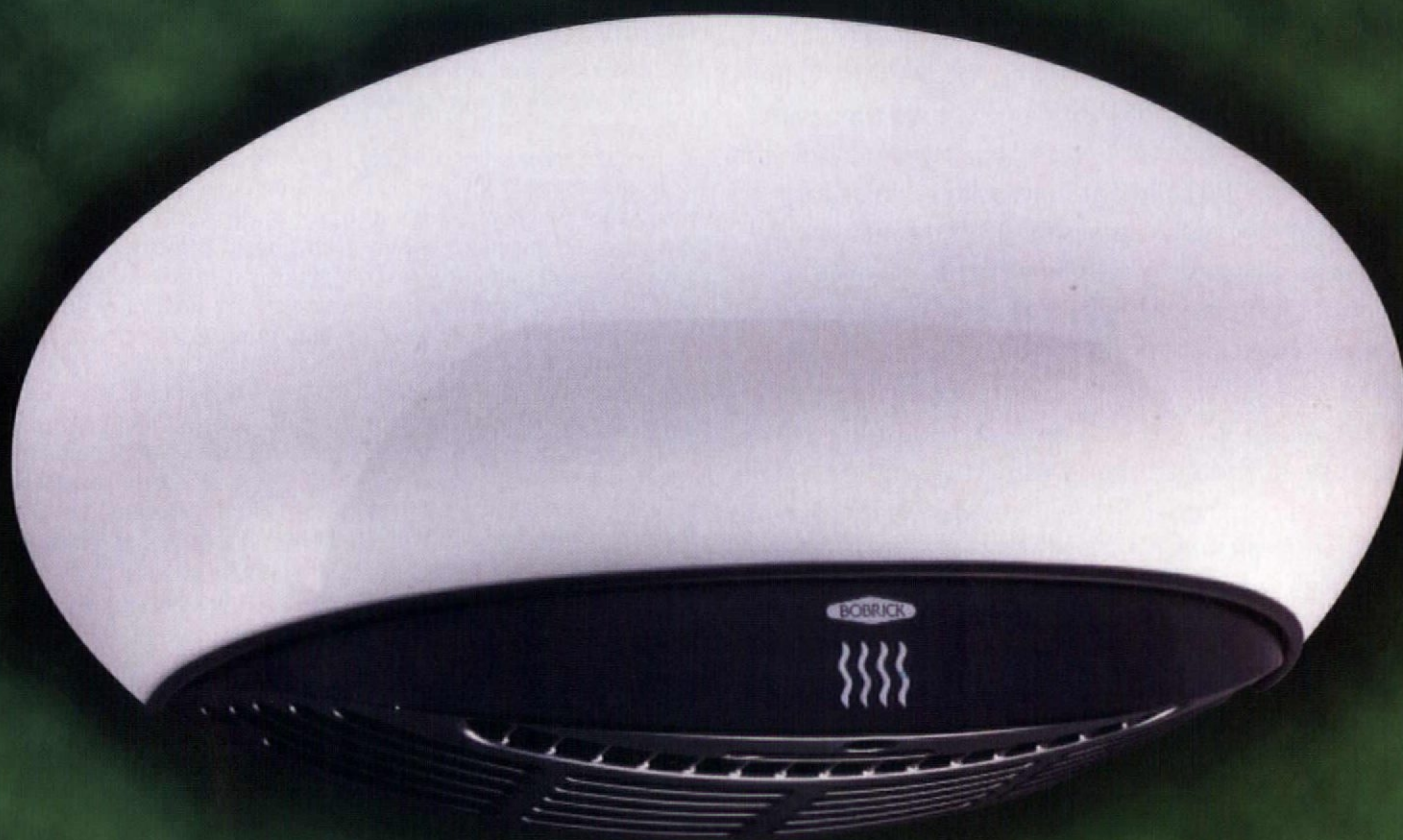
This is a shame, since the curatorial ambition was apparently large. According to the introductory panel, it is about the role of physical models in architecture and their relation with or against digital models. Curator John Neale, a model maker himself, raises a plenitude of questions but somehow forgot to provide the answers.

The proposed objective to present physical and digital models as 'complementary rather than oppositional' is not fulfilled at all. The three digital projects are physically separated from the 'real' models, which immediately creates a tone of opposition. It would have also been great to compare a computer-generated virtual model with a physical one of the same building. It is a pity that there is no discussion of buildings whose construction has only been made possible through computer models, such as Gehry's Guggenheim Museum in Bilbao. And there could have been a few more projects beyond Will Alsop's one that overstep these boundaries to create 'hybrid' models. Surely he is not the only architect doing this?

The exhibition space could have been transformed into the most stimulating city on earth, but sadly it was dwarfed into just another nicely designed exhibition with little future vision. In the end, the most entertaining thing about it is that the visitor can run full speed and crash into the walls of the interactive real-time model of Tate Modern – just keep your fingers firmly pressed on the forward arrows on the keyboard.

The Art of the Model Maker is on show at the Building Centre Trust Gallery until 15 June

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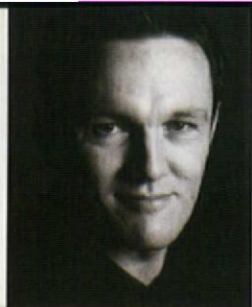
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editorial

A week after the Queen's celebrations of 50 years on the throne, Her Royal Institute of British Architects' own celebration of 58 of the best buildings in Britain is a similarly powerful snapshot of the state we're in. As the main sponsor of the RIBA's Stirling Prize, we bring you them all in this issue starting on page 18, with full reports on each from the juries on our website, at ajplus.co.uk

What immediately catches the eye is the number of private residences to have made the cut – 11 of 18 domestic schemes. Projects like Foggo Associates' Sorrel House, James Gorst Architects' The Lodge, Burd Haward Marston's Manser medal-winning Brook Coombes House, Alison Brookes Architects' VXO House in Hampstead, and Scampton + Barnett's Fairhazel Gardens are evidence that there is a new breed of wealthy patrons of domestic architecture recognising the added value an architect can bring. The flipside is schemes like Haworth Tompkins Architects' Iroko Housing Co-operative in London, a non-profit-making, high-density housing solution of the kind clearly needed – but there are only two social housing schemes in all.

Grand Lottery Architecture is less to the fore, with blockbuster galleries and millennial spectacles like the Eden Project and Magna replaced by smaller, more 'local' projects, such as Hakes Associates' Wycoller Visitor Centre (see working detail on page 45). This conversion of an ancient barn (barns and farms being another theme this year – see also Barnhouse, The Lodge, Quaker Barns, Artigiano Design Centre) is a small museum, and a first project by a young practice. It sits well with a likely Stirling contender – the Weald and Downland Open Air Museum by Cullinan's, at the other end of the experience scale.

There's just one factory and several farm building conversions, reflecting post-industrial Britain; nine 'education, education, education' buildings – one 'vertical', one made of cardboard and one, gratifyingly, a quality PFI. There's one religious scheme; two projects with generous donors – Gates and Said – in their name; no sports building and none from the East Midlands or Foster and Partners. But the Queen can be cheered. British architecture is alive and well. Here's to another 50 years.

David Taylor

letters

The ARB's 'crude and blunt' PII regulations...

The debate over professional indemnity insurance is clearly set to run and run (AJs 30.5.02, 24.5.02, etc). Fine – but please leave my father out of it.

For the record, Derek Hyett was misreported (by another magazine) as operating without professional indemnity insurance. He does carry PII cover and has carried it since he started his practice in 1968. He has never discussed the issue with the press and the ARB has (contrary to reports) never written to him about it. Why should it? 'Nuff said.

I also consider it important that architects should, where appropriate, carry PII cover. But I also think the ARB's approach has been inappropriate and the RIBA has made representations on behalf of our members and their clients – particularly in small practices – to this effect. We have also provided evidence to support the views expressed. Thankfully, the ARB has decided to review the matter once more.

Meanwhile, the RIBA Code of Professional Conduct provides perfectly reasonable requirements: it obliges members to advise clients as to whether or not they hold cover. That provides a flexible context in which other arrangements can be made (client's own cover/lead practice 'umbrella' cover/single project cover, etc).

It also allows, where risks are negligible (for example a client commissioning an architect to advise on colour schemes) for projects to proceed without cover. (Don't laugh – Sir Hugh Casson gave extensive advice in this field!)

The world is far too complicated for crude and blunt regulation. That's one point I'm sure my Dad would agree with. So, hopefully, will the ARB...

Paul Hyett, RIBA president

...are mad rather than merely draconian

'Draconian' is too narrow a description of ARB's hardline stance on PII (AJ 30.5.02). How about going mad? I recently asked the registrar for clarification on PII with reference to charities – I act as an architect in my own free time for a charity in an unpaid capacity, delivering professional advice but not services. So do I need the minimum £250k cover? The answer was a stentorian yes!

But wait, I opined. Was it reasonable that I should have to bear the cost of the minimum PII cover for such charitable efforts in the community? The answer was easy; the registrar elegantly suggested (in writing) that if I could not meet the cost, I should get the charity to foot the bill on my behalf! Which kind of defeats the object of undertaking charitable work in the first place. Of course, if it becomes impossible for architects to provide services to consumers, then the risks to consumers from architects will become nugatory and ARB will have done its job. Still, I'm sure there will be a place for PPRIBA somewhere in the 'jobs for the old boys' scheme of things.

Well done chaps!

Simon Danischewsky,
Cambridge

The RIBA, compromised by ARB, is on the wane

I thank Paul Hyett for his invitation to become a more active member of the profession and I hope to do exactly that within the next few months. However, I think he has missed the point of my previous letter (AJ 23.5.02). I have no issue with grass roots members who are involved in the promotion of the profession; indeed, Mr Hyett is right to celebrate their tireless efforts.

The problem as I see it is more fundamental. As a body its

Read up about all 58 of the RIBA's awards, published in this magazine this week. We have included all the jury reports for each project, along with images of each scheme, accessible from the homepage.

STIVA SPILLER



Take in all the latest news stories in depth, and stay in touch with all the latest project images from practices here and abroad. These include landscape architect Maisie Rowe's design for what is believed to be the biggest play structure in a school in this country. The £60,000 Tree Walk project (left), in Grasmere School in Stoke Newington, is a 25m-long extension of the idea of a tree house which will take the school's children into the 'magical woodland garden'.

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

role has been eroded, especially since the passing of the Architects Act 1997 and the establishment of the ARB. The manner in which the administration of the profession is crudely divided up between two organisations does not make sense, and as a result compromises the role of the RIBA. What I am suggesting is a redefinition of its remit, whereby the RIBA's administrative and political roles are more clearly defined.

Theoretically, the fact the RIBA is not a government body, unlike the ARB, means it could potentially become more politically assertive. So, what is the RIBA's position regarding the new building regulations, the use of brownfield sites, recycling within the building industry, etc? Has the RIBA lobbied the government on these and other issues concerning the profession? If not, why not?

Greg Lomas, London

Dog-obsessed Alsop is clearly overheating

Writing from a beach bar on Menorca, your columnist Will Alsop appears to be somewhat tired and emotional.

First, he sagely informs us that dogs are fallible (AJ 30.5.02) – I wonder how he worked that one out – and gravely warns of the risk of political correctness stifling 'entrepreneurialism', which can only be the slurred-speech version of 'enterprise'.

He then accuses the press of

conspiring to enforce something called 'market-led conformity' and cunningly employing Laura Ashley drapery to turn everybody into avaricious sneaks.

For God's sake, give the man some strong black coffee and a sun hat!

Mira Bar-Hillel, from her home office in London SW19

David Gosling was one of the good guys

It's always a shock when you read of the death of someone you know. It is worse when it's someone who was generous to a fault, a brilliant teacher and a friend. I cannot remember when I first met David Gosling (AJ 6.6.02), but I do remember the last time.

Martin Short, who was researching his book, *Inside the Brotherhood*, had invited me to meet him at the RIBA. We were sitting drinking tea as I talked to him about the Poulson Affair, of Dan Smith, Reggie Maudling and interlinking Masonic circles in London boroughs and elsewhere. We'd got on to my grandfather's pub, on Norton Folgate in Bishopsgate opposite Liverpool Street Station. He owned it from the end of World War I to the end World War II. From the 1950s onwards it had become the haunt of bent coppers and crooks, many of them Masons. Charlie Kray had been quoted as saying it was his favourite pub. Short got quite excited and, as the conversation got animated, I walked David. And so we talked to Short for

most of the afternoon, comparing notes, each adding to the other's recollections. Short then asked David whether there were any Masons in Sheffield University. 'The whole bloody place is riddled with them!' came the uncompromising reply.

It was always great to get a call or a letter from David requesting a visit. One time I drove 15 students in a minibus through a snowstorm up to Sheffield. By the time we got there it had turned into a full scale blizzard. We had gone up to visit Cedric Green's remarkable SHED – Solar Heated Experimental Dwelling – and we spent the night in it.

After welcoming us and waiting for everyone to thaw out, David led the way to an Indian restaurant, ordering dish after dish. When the considerable bill for the food and drinks came, David paid for everyone. 'That must be a first for a head of school,' said one student.

David Gosling was an amazing guy who inspired all who met him. My student's comment could serve as his epitaph. He was one of the world's good guys.

Sam Webb, Canterbury

PFI healthcare: getting the right diagnosis

As we are involved in the design and construction of many different PFI healthcare projects, I was alarmed to read Roger Bushby's report (AJ 30.5.02). Sounds to me that the situation has been poorly diagnosed or CAGE has been ill-informed.

Designing healthcare facilities is indeed a challenge. At RTKL we have been working for years to understand the complex nature, not just of the hospital building itself, but also the effect the building has on the staff, the patients and the community it is built to serve.

While architects are not healthcare experts, we are



Healthy PFI: RTKL's new Worcestershire Royal Hospital

experts in healthcare design. In order that the design meets the needs of the community, we invest much time and energy at the beginning and throughout the development of the project, speaking to every stakeholder – from the cleaners to the senior consultants – to ensure that the final design is as effective and as appropriate as it can be.

Flexibility in use of space is key to our healthcare designs, so the hospital can evolve without becoming obsolete.

PFI has heightened the need for good design within healthcare – it can add real value to the project in terms of staff retention, reduced patient recovery times and flexibility in the models of care, so the building can accommodate fluctuation in patients' medical needs.

While I do not dispute that health centres must be balanced against the needs of the community they are to serve, the article implies that CAGE has overlooked the growing trend in the UK to build specialist units, such as ambulatory care centres, major trauma centres, heart hospitals and cancer units, when and where appropriate. A community care centre may be the answer in some cases, but not necessarily for all.

Ron Morgan, vice-president RTKL, London



'Fallible' Alsopian dogs in the architect's Goldsmiths scheme



will also

Time and timing issues leave architects in a quandary

I've just walked around City Hall, Toronto, for 10 minutes. While doing so, three different coach-loads of people parked, unloaded, photographed it and left. These were not the infamous herds of Japanese or American tourists – they were Canadian.

Furthermore, from what I could glean from the names of the coach companies, they were all from Ontario. They could, of course, have been flown in from somewhere else on an organised trip, but I do not think so. They appeared to be more local. If I am right, it shows how large not only Canada is, but also the state of Ontario. The frequency of the visitors' trips to the state capital are probably rare. So why did they not spend more time looking at this magnificent edifice? The building, designed by Viljo Revell, a former student of Aalto, put the city on the map. It symbolised a growing confidence and an eye for modernity. The plan of the two curved blocks forms a circle around a domed central space. The towers are remarkable because they are thin and single sided. The offices look towards each other and the domed space, but on the outer face they present a ribbed concrete wall, unrelieved by fenestration. Today they would not see the light of day because the wall-to-floor ratio is abysmal.

So how do we value these buildings in their design stage in a manner that is wholly inclusive of their actual worth? Buildings are an investment that can reap rewards long after the client and the architect are dead. Revell actually died before the project was completed and yet today there are people who still make the trip to capture it on film. This is a good argument for building the extraordinary. How can I justify this when I contrast it with that of my former employer and teacher, Cedric Price, who argues that buildings serve a purpose for a limited life and

that time and timing are one of the most important considerations for the architect?

Buildings are pieces of equipment that lose their relevance due to continual change, both in social and technological circumstance. He would suggest that a building's life should be anticipated and designed for, and was upset that his Interaction Centre in Kentish Town might be listed and retained.

The building was designed for a community arts organisation, for use until 2001, when the facility would be removed and the land considered for more contemporary needs. At present the structure exists and the original client does not. The local authority probably does not know what to do with it. The 25-year life of the building resulted in the user not being able to justify any maintenance and it is currently in a poor state.

The implications of Price's vision for the city are interesting. In the case of Toronto it assumes that the original City Hall would be redundant by now because the nature of local politics might have changed or the process of debate might have gone beyond the need for council chambers. Perhaps the evolution of cities does not require symbols of anything, let alone democracy, and yet it continues to perform as a tourist attraction.

At a time when we have just completed a new building for the GLA in London, concurrently with the Policy Research Unit issuing papers on the need to create town halls that would be more inclusive to activities of the electorate, the debate is clouded. What is clear is the reduction in power and self-determination of local councils. Our town halls are full of meaningless debates, dealing with very few of the issues that affect our lives. They might be beautiful to photograph but the debate is held elsewhere.

WA, from a downtown square in Toronto

'The evolution of cities does not require symbols of anything, let alone democracy. Yet it continues to perform as a tourist attraction'

people

For someone who has just landed architecture's most prestigious prize, Glenn Murcutt seems an unhappy man. As the first sole practitioner to be awarded the Pritzker Prize he has given hope to struggling small practices around the world – but success has come at a price.

'I've had to work for five weeks to get the material together for the Pritzker people; I've got hundreds of faxes waiting to be answered and 100 messages on the answering machine,' he says gloomily. Right on cue the phone rings and a someone leaves a message asking him to ring back to discuss a publishing project. This is followed immediately by another from a photographer offering his services. 'You see, it never stops,' he sighs.

However, not having a secretary, the answering machine is a vital tool for Murcutt. So how about taking on some staff? 'I'm 65 now and I'm not going to change. I've always been a sole practitioner, although sometimes I've been helped by good students.'

His wife Wendy works with him – currently in the front part of a rather nondescript house in the comfortable Mosman suburb of north Sydney. Their office is being renovated and they are building a new house for themselves, which starts on site in a couple of weeks. Each works on their own projects and they collaborate on others. Jobs on the drawing board at the moment include a winery, a hotel of 50 rooms with a second phase of 75 rooms and two new houses. There is a queue of clients for houses; waiting time at the moment is about three years.

He teaches 'everywhere' – Yale, St Louis, Kansas, Michigan, Norway – but has not sought international acclaim. 'I'm so removed from what is happening – I'm so much in my own head all the time,' he says.

He has never subscribed to an architectural journal. 'So I have not been inundated with what is happening anywhere else. I've never sent a single plan or photo to a magazine anywhere in the world.'

The evocative images of his outback houses, representing an authentic regional Australian architecture, have reached the world's press through the awards that Murcutt has been winning regularly in his home country since the early 1970s.

Doing for architecture what the *deux chevaux* did for car design, Murcutt has shown that the most humble materials –

Australian sole practitioner Glenn Murcutt, who has spent his entire career fighting the 'forces of conservatism', made his point in spectacular fashion by landing the prestigious Pritzker Prize. So just what makes him tick?

by peter murray

aussie rules



corrugated iron, in particular – can be used elegantly, relevantly and beautifully.

Murcutt insists materials are used honestly. 'Australia has great remoteness and there are few materials available locally. Corrugated iron is easy to transport and every town has its own rolling machine to make iron water tubs.'

He is not searching for 'Australian-ness', which he views as naive. 'Working appropriately with place, technology, culture, flora and fauna, climate, geology and altitude, one is likely to develop an architecture that responds to these factors,' he says. It is an architecture that must be seen in the context of the Modern movement as well as the traditional farm buildings that originated

in Britain and were adapted to local needs.

Most projects have to deal with significant problems of water supply and waste and power management. In southern Australia, Murcutt finds wind generators are more appropriate, in northern Australia, solar collectors.

Murcutt's genius is to create a lasting beauty and relevance out of such pragmatic issues.

The major early influences to his work were Mies van der Rohe's Farnsworth House and the Maison de Verre in Paris. The latter's 'active skin' – in Richard Rogers' words – led Murcutt to develop the tuneable facade that responded to the often harsh and extreme climate in which his buildings were located. Here, too, he discovered the possibilities of

using mass-produced elements and how they could be transformed from the mundane to the lyrical. A building such as the Marie Short house of 1974-75, for example, succeeds in integrating seamlessly the modular structural framework of Mies, the roof forms of curved bark aboriginal shelters and the materials of a tin shed.

Despite his increasing fame – he has also won the RAA Gold Medal, the Alvar Aalto Medal, the Thomas Jefferson Medal and the Richard Neutra Award, he has to fight local planners on almost every project. 'What should go through in two weeks takes 20 months. The forces of conservatism are so powerful internationally – and it's getting worse. I know fine architects of 60 who have had enough. It's a disaster. I'm fed up but it doesn't stop me.'

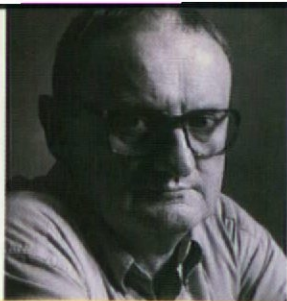
He has never had the urge to move onto larger projects. 'If I work on a project for three or four years, I get very tired,' he comments. He respects those who can do work that is commercial and still have architectural merit. He mentions Harry Seidler and Renzo Piano, who completed the Aurora tower in Sydney last year. 'Renzo is investigating things at a much larger scale that I am very sympathetic to.'

Frank Gehry, Alvaro Siza and Jørn Utzon are also architects he admires because they are 'not into dogmas, their work is not self-referential and is so clear and thoughtful'.

Murcutt sees the departure of Utzon from Australia following his resignation from the Sydney Opera House project as a disaster. The country lost the potential of raising the level of architecture internationally, it lost the potential of a dozen or more great buildings from Utzon and it lost the technology that Utzon was developing for the construction of the Opera House interiors and which, Murcutt believes, 'would have put this country way ahead'.

The Pritzker Prize has just been handed over at a slap-up party in Rome. 'Everyone will be there,' he said beforehand. 'Renzo, Frank...' He pauses and suggests to Wendy: 'Perhaps we should invite Utzon. I've never met him and would like to before we're both dead.'

Life as a sole practitioner may be a struggle, but Murcutt is a phenomenon; drawing, making and teaching within a very focused oeuvre. He has created not only a worldwide reputation but also a hugely powerful image of Australia that sits as comfortably on that great empty land as koalas, kangaroos and crocodiles.



martin pawley

The time has come to let the motor industry solve the transport crisis

Perhaps the wisest thing that former transport minister Stephen Byers ever said was vouchsafed to the Parliamentary Transport Select Committee two days before his resignation. In a blinding flash of insight into the real nature of the transport crisis, he broke ranks with political correctness and said: 'It would be a fundamental mistake to ignore the fact that 80 per cent of journeys are taken by people in their cars.'

Letting the cat out of the bag like that did him no good of course. The goods yard arches, 1950s bus culture and paint-on-the-road lobby saw to that but, by this last brave gesture, Byers did at least set his de-bagged cat among the right pigeons.

Within four days, his stance was buttressed by a Rail Passengers Council report that predicted little or no private investment, more train companies collapsing and no improvement in rail performance until an extra £10 billion is found to prop up the existing network.

'The train companies are basically bust,' explained one of the authors. 'They can't possibly afford the £30 billion they are supposed to invest over the next 10 years.'

Similar reports over recent months have dealt body blows to bus transport, new trams, new motorway construction, national cycling networks and even air traffic control. The only thing the government's corps of transport gurus seems able to agree about is that they hate motor cars and want their use curtailed. Yet, ironically, this point of agreement is where they make their biggest mistake, because the trouble with all the top-down public transport systems, with which they propose to replace cars, is that they are based on retrogressive, slow and fabulously expensive attempts to refurbish old technologies – from medieval windmills to 20th-century airplanes by

way of 19th-century trains and buses. All these means of transport have their merits, but even their strongest supporters have to admit that there will always be a difference between vehicles that follow set routes at set times and vehicles that are owner- or user-directed, travelling unimodally, at any time to any place, in the most direct manner possible. In this sense the motor car, which as Stephen Byers said makes 80 per cent of all journeys, is more successful than any system of public transport.

It is because of the unique performance of the formula car plus road plus ICT (information and communications technology), that we should try to look on the car, and the industry that produces it, as the starting point, not the finishing point of transport in the future. If we did, we would see that the motor industry, far from being demonised, should be recognised as the most flexible and responsive element in the universe of transportation and indeed, the only part of it capable of transforming the prospects for transport within a decade.

For years we have ignored this point, tinkering with the infrastructure of road transport, suppressing its flexibility and neglecting its upkeep. Now we should turn to the potential of its vehicle superstructure in the light of universal ICT, and mutate new vehicles, half-lane miniature

single-person cars, special long-distance cars and special-purpose vehicles of innumerable other types. The triumph and tragedy of the transport crisis is that it needs a consumer solution like this, not another black hole costing billions. It needs a solution that can finance its own development as the computer industry or the mobile phone industry did, not one that goes cap in hand to the government for public money. Most importantly, if we are brave enough to talk about the 80 per cent of journeys in the real world, it needs new kinds of cars.

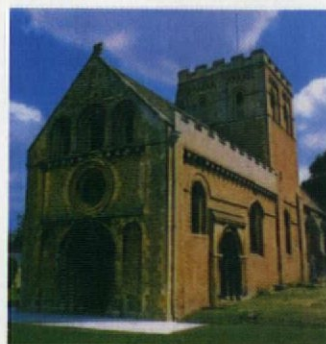
'The triumph and tragedy of the transport crisis is that it needs a consumer solution like this, not another black hole costing billions'

a life in architecture

sue macgregor

To Radio 4 listeners, Sue MacGregor is the voice of the *Today* programme, although she recently retired from the early morning slot. She says: 'I love to visit the 11th-century cathedral in Ravello, on a piazza high above Italy's Amalfi coast. It still has its magnificent 12th-century bronze door, with more than 40 illustrative panels, one of them showing a tiny St George and the Dragon. Inside, the pulpit has a wonderful mosaic of Jonah being swallowed by the whale, and then escaping. There is also a larger 13th-century pulpit with charming and spritely carved lions at its feet.'

MacGregor says it also reminds her of 'a happy family holiday in 1968 with my parents and sister, when we spent a whole month in the town.'



MacGregor continues the ecclesiastical theme: 'Probably any Norman church in Oxfordshire. Take your pick.' (Pictured is Iffley, just outside Oxford). But a church also figures among her least favourite buildings. 'The one with the spindly spire near Warwick Avenue Tube Station.' This must be Biscoe & Stanton's Church of St Saviour (1973-76); Pevsner says 'the needle spire of glass fibre is a good landmark on the axis of Warwick Avenue, though a more meagre one than its predecessor'.

Another of MacGregor's dislikes is the office building south of Broadcasting House. She admits that it belongs to the BBC. 'It sits very ill with Nash's lovely All Souls Church, or even the 19th-century Langham Hotel across the road.'

Eleanor Allen

13 June 2002



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PETER MACKENZIE/VIEW

SORREL HOUSE, BOSHAM HOE, WEST SUSSEX
Architect: Foggo Associates, in association with David Thomas
Client: George W Scott
Contract value: £79,000



GRAHAM GAUNT/PHOTOWORK

PFIZER HEADQUARTERS, TADWORTH, SURREY
Architect: Sheppard Robson
Client: Pfizer
Contract value: £39 million

RIBA Awards 2002

The Royal Institute of British Architects has honoured the following 58 quality buildings from across Britain and the European Union with awards. From these, the eventual Stirling Prize will be given in September. See www.ajplus.co.uk for the full judges' reports



NIALL McLAUGHLIN

THE BANDSTAND, DE LA WARR PAVILION, BEXHILL ON SEA

Architect: Niall McLaughlin Architects

Client: Rother District Council

Contract value: £54,000

13 June 2002

RIBA AWARDS
South East



STUART KESON

DOWNLAND GRIDSHELL, WEALD AND
DOWNLAND OPEN AIR MUSEUM,
CHICHESTER

Architect: Edward Cullinan Architects

Client: Weald and Downland Open Air
Museum

Contract value: £1.6 million



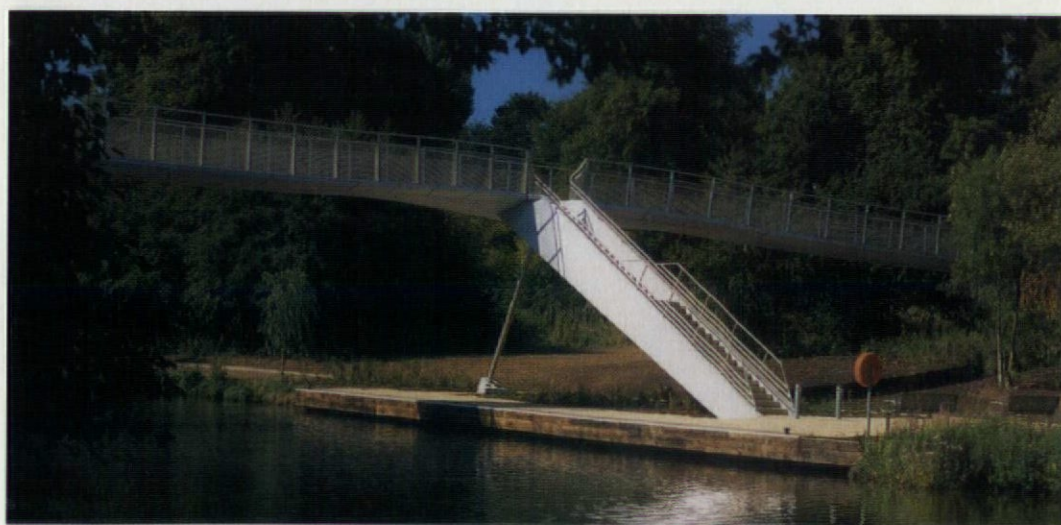
DAVID CHURCHILL

THE LODGE, WHITHURST PARK,
WEST SUSSEX

Architect: James Gorst Architects

Client: Richard Taylor and Rick Englert

Contract value: £486,000



CEZARY M. BEDNARSKI

KENT MESSENGER MILLENNIUM BRIDGE,
MAIDSTONE

Architect: Studio Bednarski

Client: John Williams - Maidstone Borough Council

Contract value: £900,000

SOUTH EAST JUDGES

Chair: Pankaj Patel

Lay assessor: Ken Powell

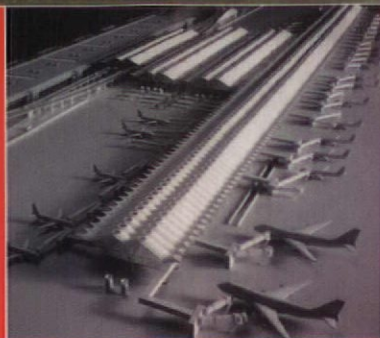
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**"It isn't size that counts so much
as the way things are arranged."**

E.M. Forster, novelist. 1879-1970



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RICHARD BRYANT/ARCAD

KEELING HOUSE, CLAREDALE STREET,
LONDON E2

Architect: Munkenbeck + Marshall

Client: Lincoln Holdings

Contract value: £2.5 million



HOUSE IN ARTHUR ROAD,
WIMBLEDON, LONDON SW19

Architect: Terry Pawson Architects

Client: Terry Pawson

Contract value: £310,000

HAMPDEN GURNEY CHURCH
OF ENGLAND PRIMARY
SCHOOL, NUTFORD PLACE,
LONDON W1

Architect: Building Design
Partnership

Client: Hampden Gurney School

Contract value: £6 million

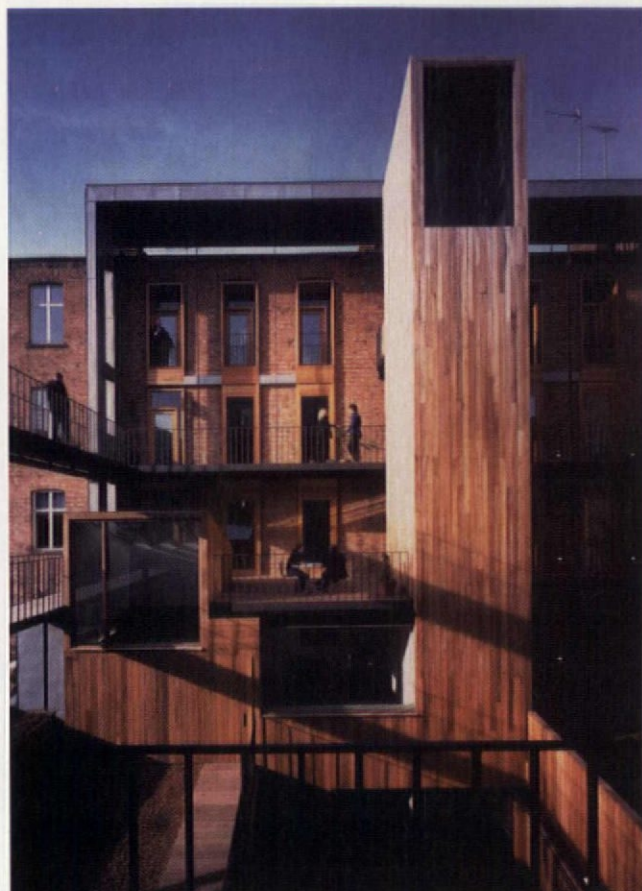


MARTINE HAMILTON KNIGHT



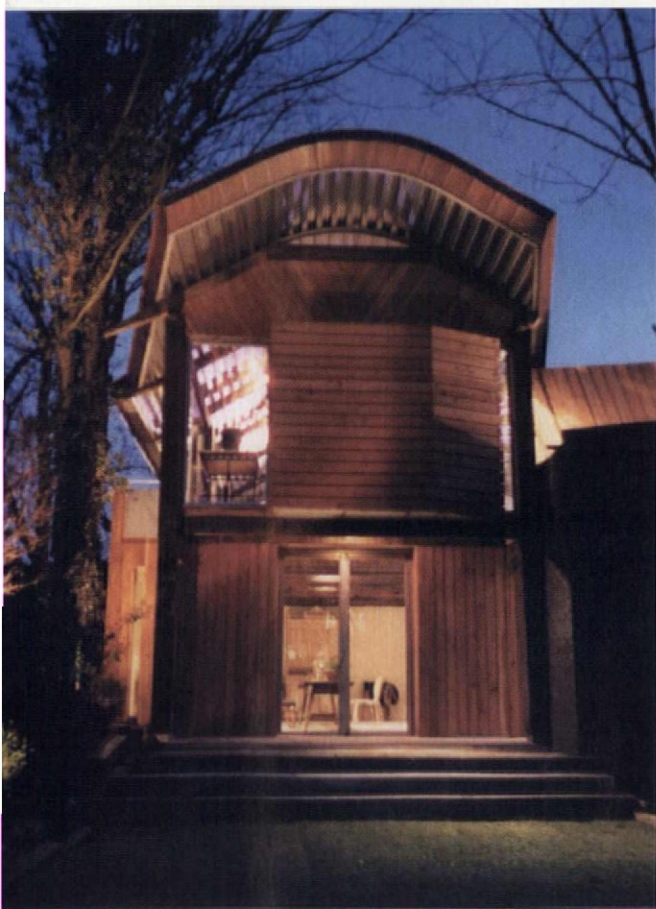
MORLEY VON STERNBERG

NEW PYM HOUSE, ANGELL TOWN,
BRIXTON, LONDON SW9
Architect: Burrell Foley Fischer
Client: London Borough of Lambeth
Contract value: £6 million



NICK KANE

TALKBACK PRODUCTIONS,
20-21 NEWMAN STREET, LONDON W1
Architect: Buschow Henley Architects
Client: Talkback Productions
Contract value: £2.4 million



PHILIP THOMAS

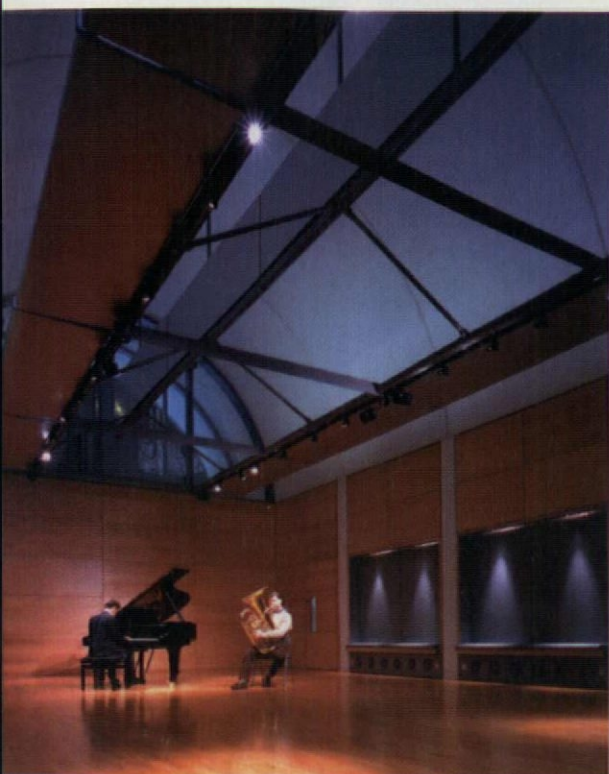
BARNHOUSE PRIVATE RESIDENCE,
HIGHGATE, LONDON N6
Architect: Sutherland Hussey Architects
Client: Carol Thomas
Contract value: £500,000



PETER DURANT/ARCHIBLUE.COM

IROKO HOUSING CO-OPERATIVE, UPPER
GROUND, LONDON SE1
Architect: Haworth Tomkins Architects
Client: Coin Street Community Builders
Contract value: £12 million

RIBA AWARDS
London



PETER COOK/VIEW

ROYAL ACADEMY OF MUSIC,
MARYLEBONE ROAD, LONDON NW1
Architect: John McAslan & Partners
Client: Royal Academy of Music
Contract value: £6 million



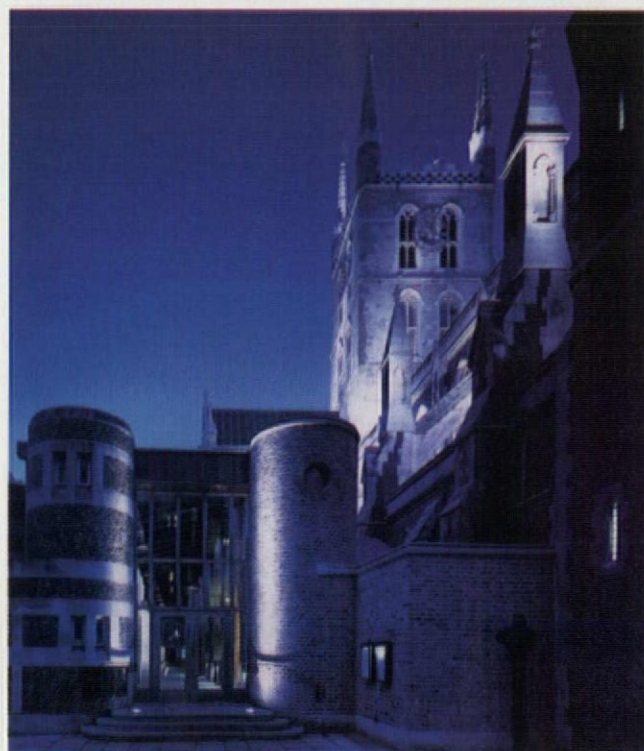
RICHARD BRYANT/ARCHID

TATE BRITAIN CENTENARY DEVELOPMENT,
MILLBANK, LONDON SW1
Architect: John Miller and Partners
Client: The directors and trustees of the Tate
Gallery
Contract value: £22 million



KATSI BEA/KEA

LLOYD'S REGISTER OF SHIPPING, FENCHURCH
STREET, LONDON EC3
Architect: Richard Rogers Partnership
Client: Lloyd's Register of Shipping
Contract value: £70 million



DEVIN GILBERT/VIEW

SOUTHWARK CATHEDRAL MILLENNIUM
PROJECT, LONDON SE1
Architect: Richard Griffiths Architects
Client: The Very Reverend Colin Slee and
the Cathedral Church of St Saviour and
St Mary Overie Southwark
Contract value: £10 million



PAUL YVAG

FAIRHAZEL GARDENS,
LONDON NW6
Architect: Scampton & Barnett
Client: Mr and Mrs A Barnett
Contract value: £180,000



C-CHARLOTTE WOOD

THE BROOKE COOMBES HOUSE,
EALING, LONDON W5
Architect: Burd Haward Marston Architects
Client: John Brooke and Carol Coombes
Contract value: £300,000



DEANNE GILBERT/VIEW

VXO HOUSE, HAMPSTEAD,
LONDON NW3
Architect: Alison Brooks Architects
Client: Yoram and Sabina Amiga
Contract value: £587,000

LONDON JUDGES

ZONE 1

Chair: Gareth Hoskins
Lay assessor: Tom Bloxham
Regional rep: Guy Greenfield

ZONE 2

Chair: Gareth Hoskins
Lay assessor: Tom Bloxham
Regional rep: Walter Menteth

RIBA AWARDS
South



N. CHURCHER

WHITELEY PRIMARY SCHOOL,
FAREHAM, HAMPSHIRE
**Architect: Hampshire County Council
Architects (Nev Churcher)**
**Client: Hampshire County Council
Education Committee**
Contract value: £3 million (both phases)



NIALL McLAUGHLIN

HOUSE AT JACOBS LADDER, CHINNOR
Architect: Niall McLaughlin Architects
Client: David and Shelley Grey
Contract value: £412,000



ARTIGIANO DESIGN CENTRE, YARMOUTH,
ISLE OF WIGHT
Architect: The Manser Practice
Client: Glynn and Claire Locke
Contract value: £1 million

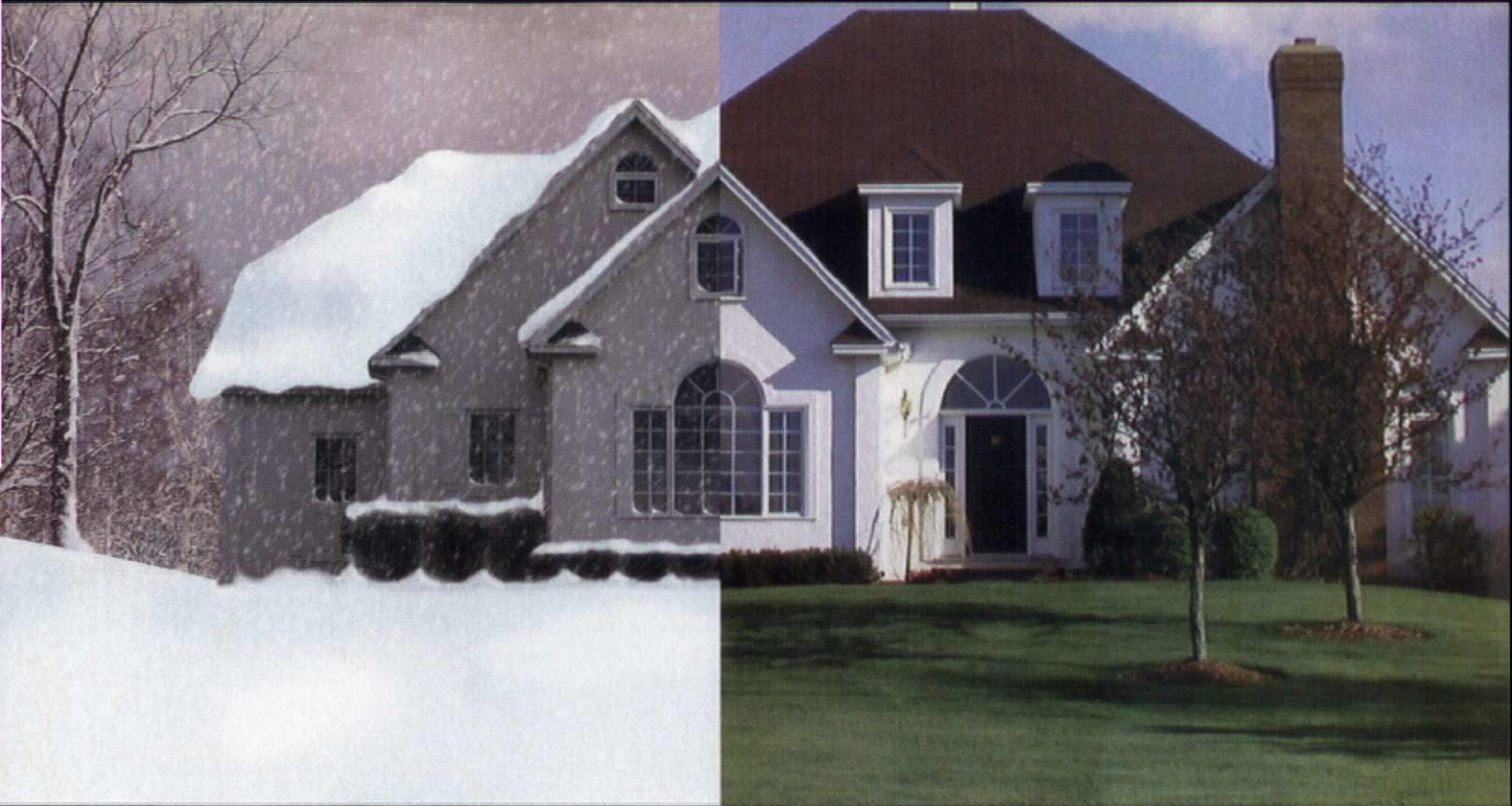


DERIN GILBERT/VIEW

SAID BUSINESS SCHOOL, UNIVERSITY OF OXFORD
Architect: Jeremy Dixon, Edward Jones
Client: The Said Business School Foundation
Contract value: £25 million

SOUTH JUDGES

Chair: Rab Bennetts
Lay assessor: Jane Priestman
Regional rep: David Gregory



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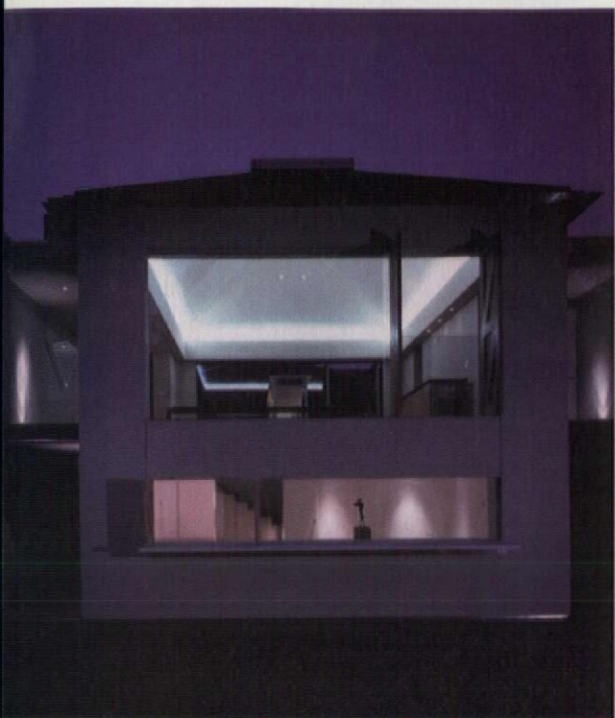
South West and Wessex

ARTISTS' HOUSE, ROCHE COURT, SALISBURY

Architect: Munkenbeck + Marshall

Client: Lady Bessborough

Contract value: £240,000



RICHARD BRYANT/ARCAD



MURLEY VON STERNBERG

LYNHER DAIRIES CHEESE COMPANY, TRURO

Architect: Sutherland Hussey Architects

Client: Catherine Mead

Contract value: £350,000



PETER COOK/VIEW

THE POINT, WAPPING WHARF, BRISTOL

Architect: Feilden Clegg Bradley Architects

Client: Crosby Homes (Special Projects)

Contract value: £14.5 million

SOUTH WEST JUDGES

Chair: Ian Simpson

Lay assessor: Kevin McCloud

Regional rep: Louis Hawkins

WESSEX JUDGES

Chair: Ian Simpson

Lay assessor: Kevin McCloud

Regional rep: Mark Ellerby



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HAILEYBURY AND IMPERIAL
SERVICE COLLEGE, HERTS
Architect: Studio E Architects
Client: Haileybury and Imperial
Service College
Contract value: £5.9 million

PETER COOK VIEW



WILLIAM GATES BUILDING,
UNIVERSITY OF CAMBRIDGE
Architect: RMJM
Client: University of Cambridge
Contract value: £15 million

PETER GRANT PHOTOGRAPHY



THE CARDBOARD BUILDING,
WESTBOROUGH
PRIMARY SCHOOL, WESTCLIFF-ON-SEA
Architect: Cottrell + Vermeulen Architecture
Client: The Westborough Primary School
Contract value: £177,157



TIM BROTHERTON

QUAKER BARNs, HAVERINGLAND,
NORWICH
Architect: Hudson Featherstone
Client: Jenny Hudson
Contract value: £190,000

EAST JUDGES
Chair: Michael Fletcher
Lay assessor: Alan Cherry
Regional rep: Peter Goodwin



Auto City, Germany.

The Auto City concept. The Colt total concept.

Project: Volkswagen Auto City, Wolfsburg, Germany.
Brief: To portray an image of openness that is customer-oriented.

by Robert Buck



When the Volkswagen Audi Group (VAG) embarked on an ambitious project to build a new multi-media Auto City (Autostadt) at their Wolfsburg facility, the company was keen to portray an image that was open and customer-oriented. This led to the specification of a predominately glazed façade. VAG turned to Colt to provide an innovative solar shading system, smoke ventilation and daylighting system.

The Auto City occupies a 25-hectare site between Berlin and Hanover and is an adventure centre - the only such project of its kind worldwide. Visitors can experience a wide variety of attractions related to cars and mobility, with an emphasis on four core principles: safety, quality, social competence and environmental awareness. The state of the art buildings include a pavilion for each of the brands manufactured under the Group umbrella: VW, Audi, Lamborghini, Bentley, Rolls Royce, Seat and Skoda.



In order to help create an image that was open and welcoming the project's architect (HENN Architekten Ingenieure München) used glass façades, rooflights, glass towers and open portals. At the Customer Centre in the East of the City, Colt's Shadoglass system was specified, with in excess of 100 glass louvers fitted to the round structure of the building. Installed on the façade, the louvers are designed to track the rays of the sun providing solar protection whilst maximising daylight entry and climate optimisation.

By absorbing and reflecting the sun's rays Shadoglass louvers are able to reduce the burden placed upon ventilation and air conditioning systems. In the winter months the louvers are positioned to maximise passive solar energy resulting in reduced heating costs. The sun tracking automatic louver control maximises daylight levels in the building and at the same time reduces the need for artificial lighting.

Safety was also a key priority and Colt designed a natural smoke ventilation scheme. Glazed flap ventilators are controlled by air pressure so that in the event of a fire all units can be opened. Additionally, as well as being able to provide effective smoke ventilation, the dual purpose system is also being used as a natural day-to-day ventilation scheme.

Colt also installed a Cosmotron rooflight system, enabling work areas, foyers, entrance halls and meeting places to benefit from natural daylight.

The latest product brochure by Colt entitled "Solarfin" explains the differences between fixed and controllable solar shading and describes compliance with Building Regulations Approved Document L2.

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RIBA AWARDS

Yorkshire, West Midlands and North



DONALD GILBERT/VIEW

ENTRANCE BUILDING AND PLANET EARTH GALLERIES, THE EARTH CENTRE, DONCASTER

Architect: Feilden Clegg Bradley

Client: The Earth Centre

Contract value: £8 million



MARTINE HAMILTON/KNIGHT

BIRMINGHAM HIPPODROME THEATRE REDEVELOPMENT

Architect: Associated Architects and LDN Architects

Client: Birmingham Hippodrome Theatre Trust

Contract value: £18 million



NICOLA HUDSON

SECRET HILLS DISCOVERY CENTRE, CRAVEN ARMS, SHROPSHIRE

Architect: Niall Phillips Architects

Client: Shropshire County Council

Contract value: £1.4 million



STUART BLACKWOOD

PERSISTENCE WORKS, SHEFFIELD

Architect: Feilden Clegg Bradley

Client: Kate Dore, Yorkshire Artspace Society

Contract value: £4.25 million

YORKSHIRE JUDGES

Chair: Jeffrey Bell

Lay assessor: Lucy Musgrove

Regional rep: John Edmonds

WEST MIDLANDS JUDGES

Chair: Julia Barfield

Lay assessor: Richard Bryant

Regional rep: Angus Jamieson

NORTH JUDGES

Chair: Jeffrey Bell

Lay assessor: Lucy Musgrove

Regional rep: Peter Beacock



GRAEME PEACOCK

GATESHEAD MILLENNIUM BRIDGE, GATESHEAD

Architect: Wilkinson Eyre Architects

Client: John Johnson, director of Design and Construction Services, Gateshead Council

Contract value: £17.7 million

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RIBA AWARDS

North West



NICK HUFTON/VIEW

MATCHWORKS, SPEKE ROAD,
GARSTON, LIVERPOOL

Architect: Shed KM

Client: Urban Splash

Contract value: £5.5 million



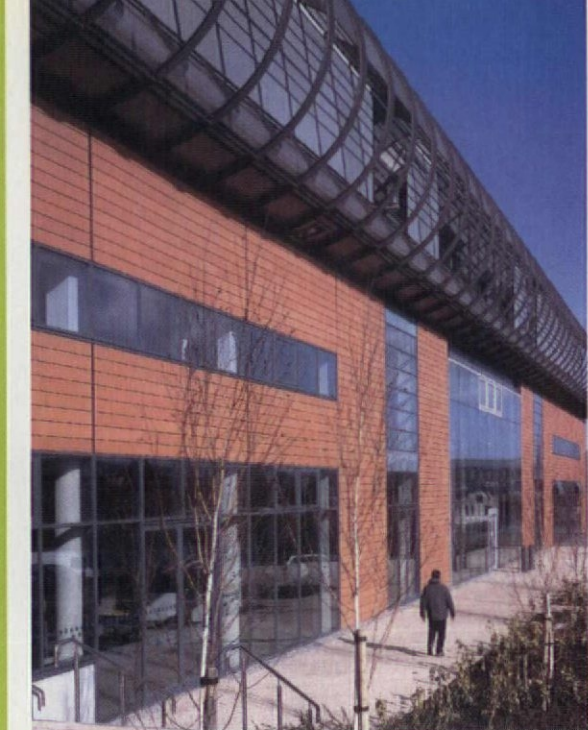
NICK HUFTON/VIEW

COLLEGIATE REGENERATION, LIVERPOOL

Architect: Shed KM

Client: Urban Splash

Contract: £9 million



EDMUND SUMNER

OLDHAM ART GALLERY

Architect: Pringle Richards Sharrat

Client: Oldham Art Gallery

Contract value: £8 million



MAX ALEXANDER

WYCOLLIER VISITOR CENTRE,
LANCASHIRE

Architect: Hakes Associates

Client: Lancashire County Council

Contract: £105,000

MANCHESTER INTERNATIONAL
CONVENTION CENTRE

**Architect: Stephenson Bell & Sheppard
Robson**

Client: Manchester City Council

Contract: £23 million



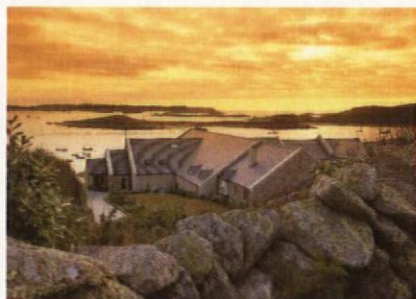
PETER COOK/VIEW

NORTH WEST JUDGES

Chair: Niall McLaughlin
Lay assessor: Murray Grigor
Regional rep: Roger Haigh

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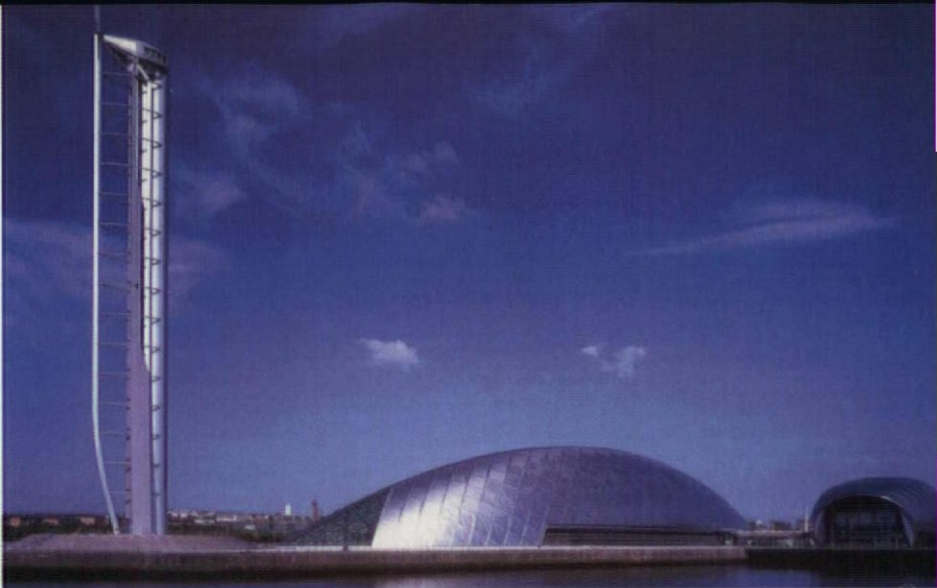
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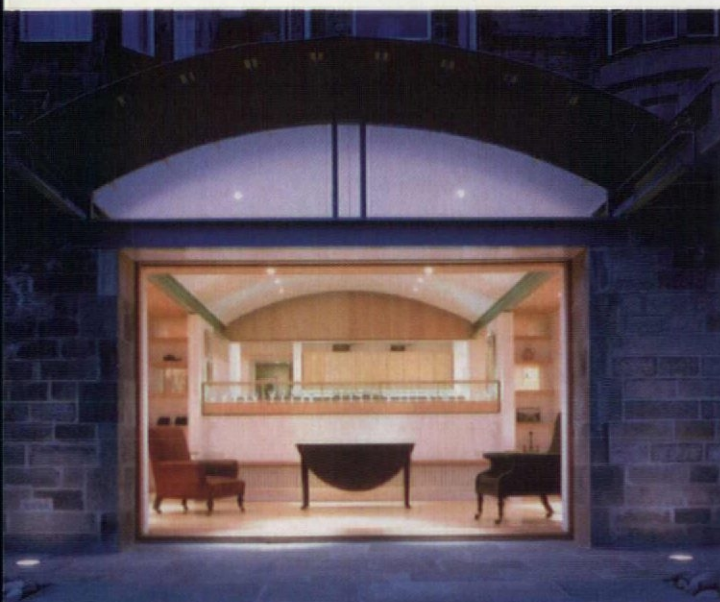
RIBA AWARDS
Scotland

KEITH HUNTER PHOTOGRAPHY



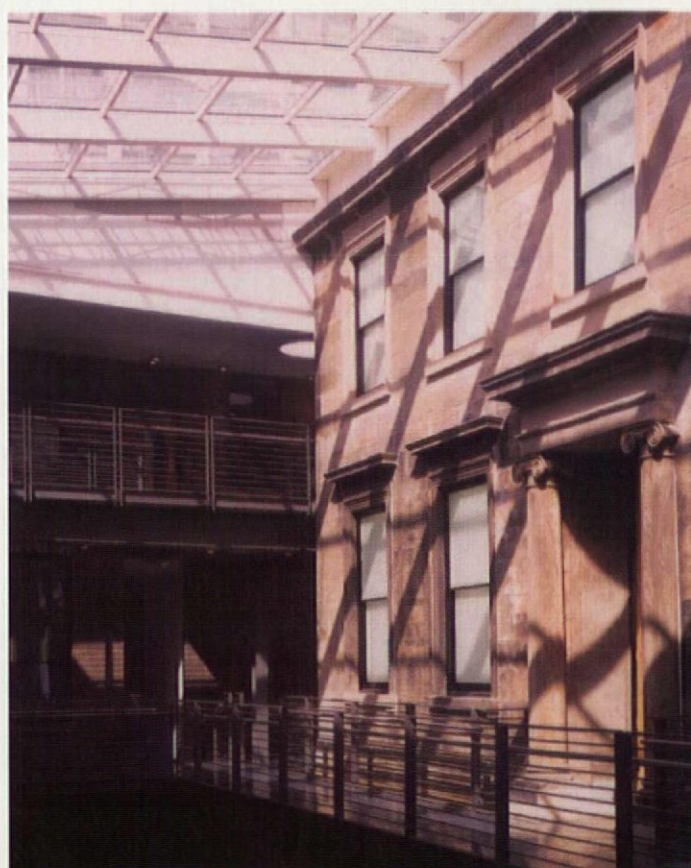
SCIENCE CENTRE, PACIFIC QUAY, GLASGOW
Architect: Building Design Partnership
Client: Glasgow Science Centres
Contract value: £38 million

DAVID CHURCHILL



BASEMENT FLAT, MORAY PLACE,
EDINBURGH
Architect: Richard Murphy Architects
Client: Patrick and Mary Harrison
Contract value: £178,000

KEITH HUNTER PHOTOGRAPHY



CENTRE FOR CONTEMPORARY ARTS,
SAUCIEHALL STREET, GLASGOW
Architect: Page & Park Architects
Client: Centre for Contemporary Arts
Contract value: £6 million

KEITH HUNTER PHOTOGRAPHY



MOUNT STUART VISITOR CENTRE, ISLE OF BUTE
Architect: Munkenbeck + Marshall
Client: Mount Stuart Trust
Contract value: £1 million

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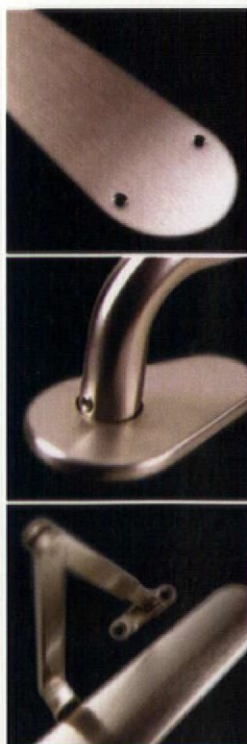
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RIBA AWARDS

Scotland

BYRE THEATRE, ST ANDREWS

Architect: Nicoll Russell Studios

Client: Byre Theatre, St Andrews

Contract value: £4 million



KEITH HUNTER PHOTOGRAPHY



RMA & ALAN FORBES

STIRLING TOLBOOTH, STIRLING

Architect: Richard Murphy Architects

Conservation Architect: Simpson & Brown Architects

Client: Stirling Council

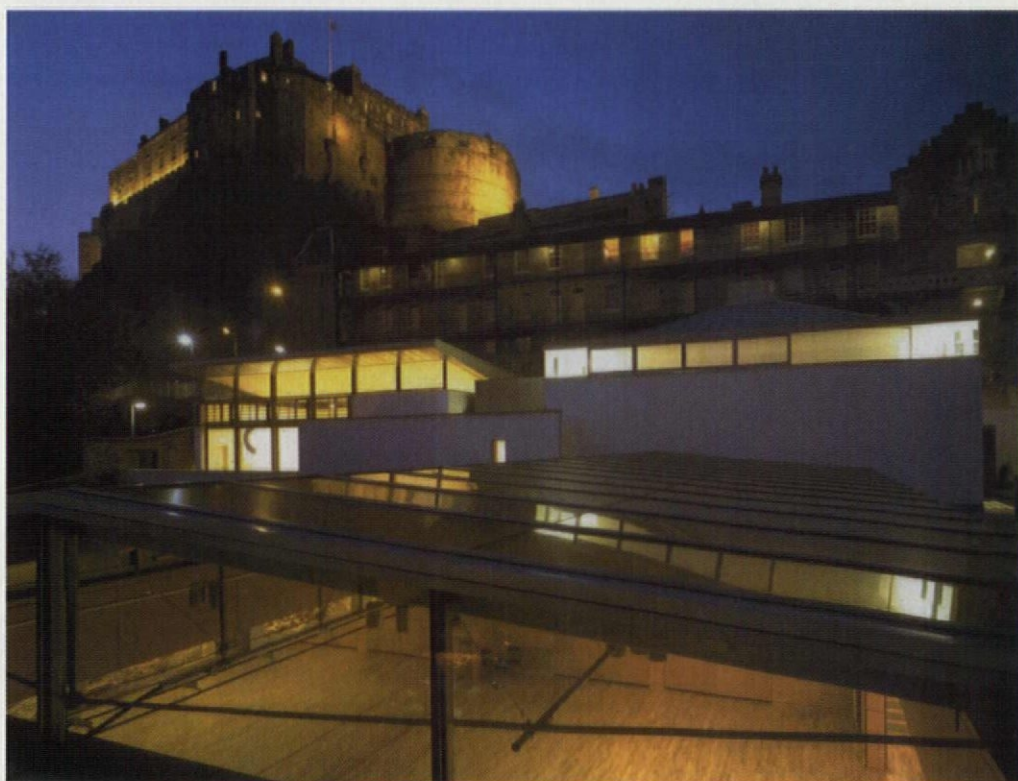
Contract value: £4 million

SCOTLAND JUDGES

Chair: Bob Allies

Lay assessor: Rob Joiner

Regional rep: Roger Haigh



KEITH HUNTER PHOTOGRAPHY

DANCE BASE, GRASSMARKET, EDINBURGH

Architect: Malcolm Fraser Architects

Client: Dance Base

Contract value: £5 million

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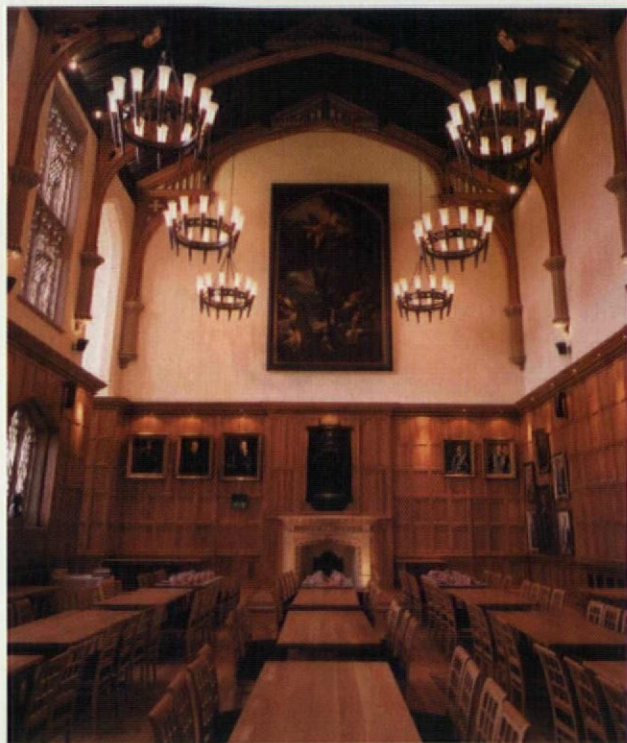
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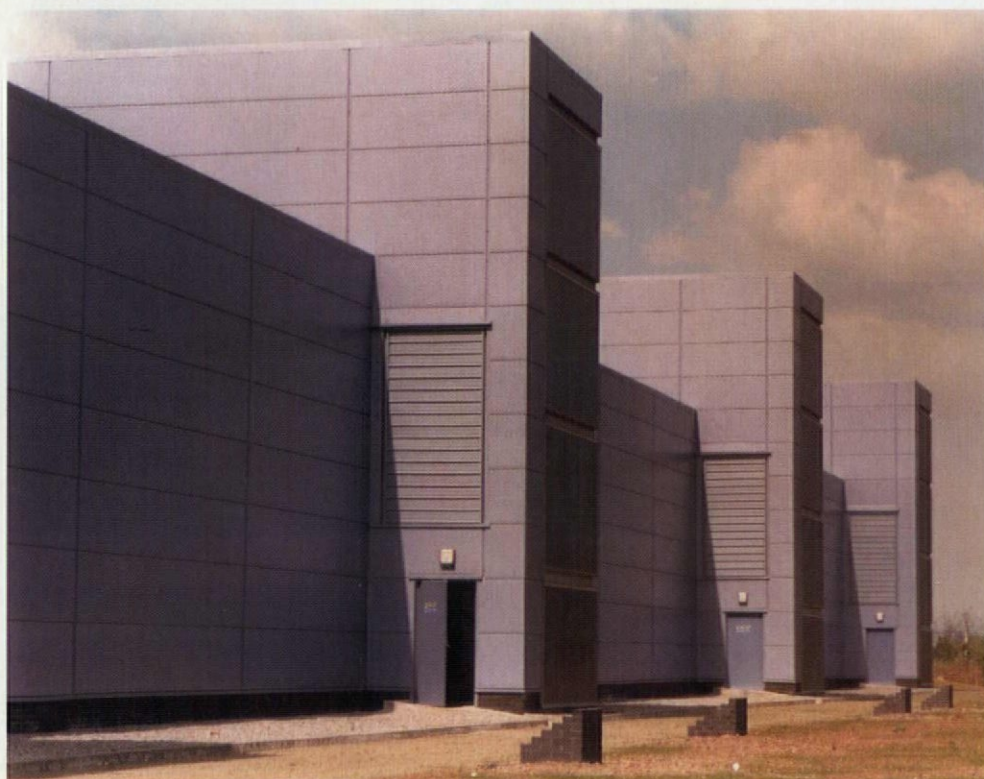
GREAT HALL RESTORATION,
QUEEN'S UNIVERSITY BELFAST
Architect: Consarc Conservation
Client: Queen's University Belfast
Contract value: £1.5 million



TODD WATSON

RESIDENTIAL DEVELOPMENT,
SANDY ROW, BELFAST
Architect: Todd Architects
Client: Carvill Group
Contract value: £7.5 million

WALES GATEWAY DEVELOPMENT,
BAGLAN ENERGY PARK, PORT TALBOT
Architect: Neath Port Talbot CBC,
director of technical services
Client: Neath Port Talbot CBC
Contract value: £4 million



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NORTHERN IRELAND JUDGES

Chair: David Page
Lay assessor: Rory Coonan
Regional rep: Clyde Markwell

WALES JUDGES

Chair: Peter Clegg
Lay assessor: Bob Ayling
Regional rep: Richard Woods

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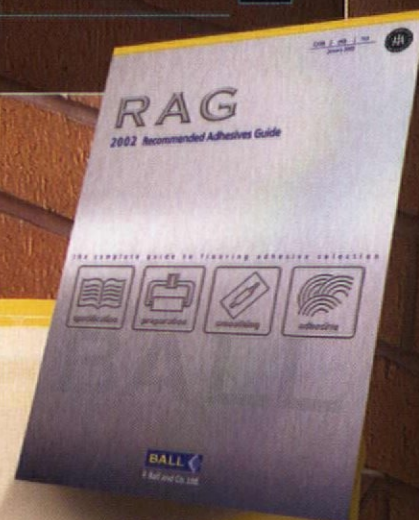
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Floor Smoothing Compound Selector Chart



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GERHART ENGEL

EXPERIMENTAL FACTORY, MAGDEBURG
Architect: sauerbruch hutton architects
Client: Zentrum für produkt verfahrens und process innovations
Cost: £5 million

FRANKFURT MESSEHALLE
Architect: Nicholas Grimshaw and Partners
Associate Architects: ABB
Client: Messe Frankfurt
Cost: DM 270 million



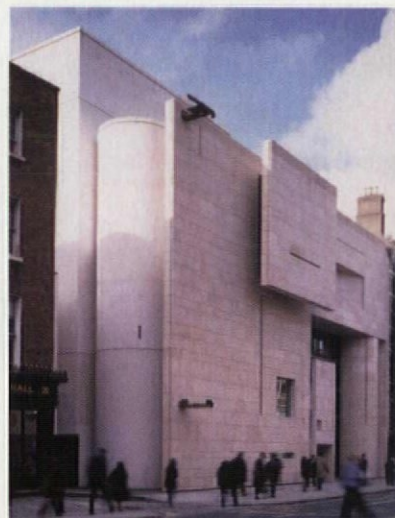
HUGO ESCH

BURDA MEDIEN PARK, OFFENBURG
Architect: Ingenhoven
Overdiek Kahlen und Partner
Client: Hubert Burda Media
Cost: 17 million euros



MICHAEL MORAN

FINGAL COUNTY OFFICES, SWORDS, CO DUBLIN
Architect: Bucholz McEvoy in association with BDP Dublin
Client: Fingal County Council
Cost: £9 million



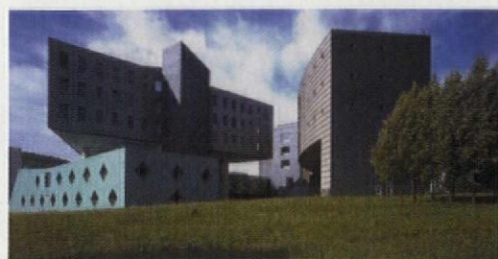
HELENE DINET

MILLENNIUM WING, NATIONAL GALLERY OF IRELAND, DUBLIN
Architect: Benson and Forsyth
Client: The National Gallery of Ireland
Contract value: £10.7 million



CHRISTIAN RICHTERS

ERNSTING SERVICE CENTRE COESFELD-LETTE GERMANY
Architect: David Chipperfield Architects
Client: Ernsting
Contract value: £11.5 million



ROLAND HALLER

BRAUN EUROPEAN HQ, MELSUNGEN
Architect: Michael Wilford & Partners
Client: B Braun Melsungen
Cost: 11 million euros

GERMANY JUDGES
Architect judges: Ian Davidson, Stephen Hodder, Eric Parry, Jeremy Till
Lay assessor: Tony Chapman

IRELAND JUDGES
Architect judges: David Levitt, Joanna van Heyningen
Lay assessor: Giles Worsley

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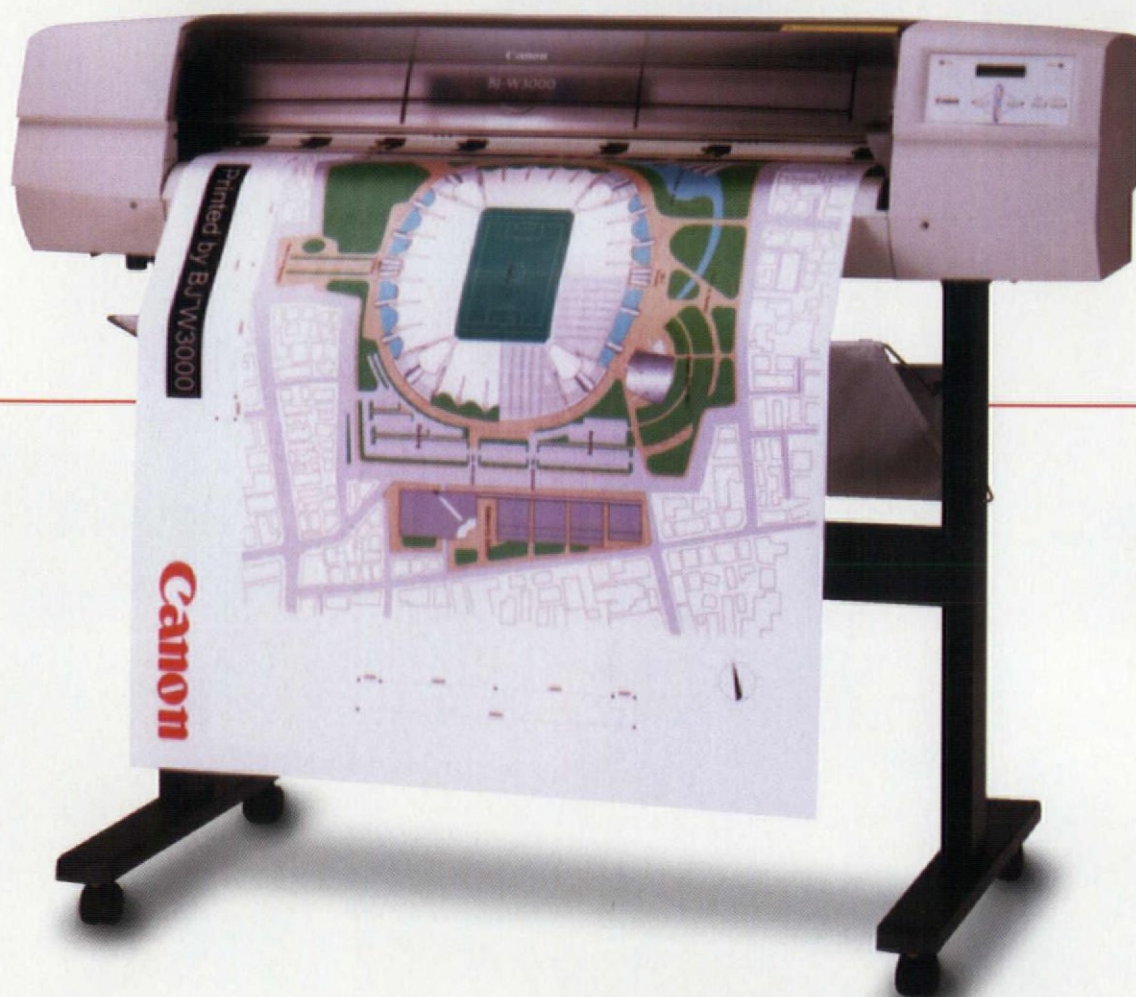
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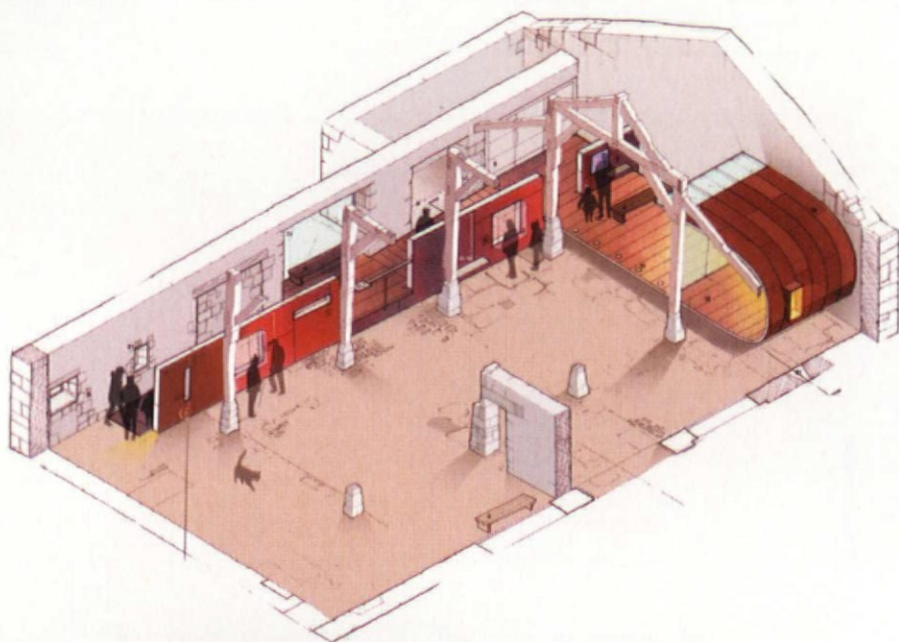


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Bringing the past to life

The barn at Wycoller Hall – which featured in a Charlotte Brontë novel – has undergone a tasteful renovation

BY SUSAN DAWSON. PHOTOGRAPHS BY MAX ALEXANDER

Wycoller Hall, near Colne in Lancashire, appears in *Jane Eyre* as Ferndean Manor – the walk from Haworth to the village of Wycoller was a favoured route for the Brontë sisters.

Today, the hall is a picturesque ruin but little else has changed. The medieval village houses and farm buildings, and the stream with its 13th-century packhorse bridge, have been carefully restored and are preserved as part of a country park run by Lancashire County Council (LCC). The footpath from Haworth is now, of course, 'The Brontë Trail'.

Cross over the bridge, pass the hall and you come to a magnificent stone barn. Built in the 1630s using an earlier oak cruck frame, it is an aisled structure on massive oak columns. Its large openings, which once gave a through breeze for threshing, were adapted in the 19th century to take the carts and coaches of the manor; today it houses a new visitor information centre.

A competition to design the centre was won in January 2001 by a young practice, Hakes Associates. The design had to respect the rich palimpsest of rural history which is the barn interior. The solution is a low-profile, unassuming new insertion – almost like a piece of furniture – which enhances the unique spatial qualities of the barn.

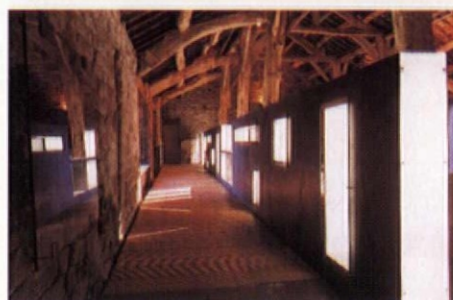
A cumaru hardwood timber deck, raised on legs and reached by a ramp, runs the

length of the west wall without touching it. It is flanked by a 1,800mm-high display wall of Cor-Ten steel, with illuminated display panels and openings that are carefully positioned to show details such as the oak columns in a new light. The wall also acts as the backrest to an oak bench, where it is fitted with a concealed heating element.

Along the south wall, the deck becomes a stage for dance, theatre or art installations. At the south-east corner it curves up to form the back wall and roof of an information kiosk, enclosed with glass walls to form a secure, temperature-controlled environment. The curve is formed of Cor-Ten 'trays', bolted together to form a cantilevered plate. The roof restrains the glass walls but is not supported by them. The robust, durable qualities of Cor-Ten match the rough timber and stonework of the original construction.

Deck, wall and kiosk are mounted on adjustable legs to minimise the impact on the barn fabric, to allow for the considerable slope of the floor, and to deal with floodwater from the nearby Wycoller Beck.

Apart from the kiosk, the barn interior is designed as a sheltered, but unheated, space. The large opening in the west wall is not weatherproofed but is protected with a pane of 19mm toughened glass set 50mm outside the plane of the wall on projecting stainless



steel brackets that are fixed in turn to resin anchors drilled into the wall and lintel.

Large elements of the scheme were made off-site. Hakes Associates worked from the outset with Pro Craft, a shopfitting specialist with experience of installing prefabricated elements on difficult sites.

Repair and restoration works were carried out by local craftsmen using reclaimed timbers and stones from the site. Ecologically friendly products include sheep's wool insulation, water-based timber preservatives and a cumaru timber deck from Forest Stewardship Council approved forests.

The design respects the past and allows for diverse activities. The ramp and kiosk can be adapted for drama presentations to school groups; the public can wander through to pick up information in various forms; and the lone walker will find a warm wall and bench on which to rest on a winter's day.

CREDITS

CLIENT
Lancashire County Council
Heritage Trust for the North West
ARCHITECT
Hakes Associates: Julian Hakes, Cari-Jane Hakes, Antonia Bromhead, Yama Kazuya,

Kelly Van der Toorn
STRUCTURAL ENGINEER
Whitby Bird & Partners
CONTRACTOR
Pro Craft
SUPPLIERS
Cumaru timber deck
Eco Timber;
door ironmongery
Dorma

The new work is designed to minimise the impact on the Grade II-listed interior of the barn. It comprises a number of freestanding elements: a ramp leading to a raised deck, an illuminated display wall alongside the deck, and a glazed kiosk at the end of the deck.

To accommodate uneven floor conditions the deck, kiosk and display wall are mounted on adjustable threaded stainless steel legs adapted from raised access floor pedestals. They support a series of 150 x 45mm timber joists on steel shoes and 150 x 45mm timber cross members; these in turn support a deck of 150 x 21mm cumaru planks with 3m gaps between them. A Cor-Ten strip lines the edge of the deck.

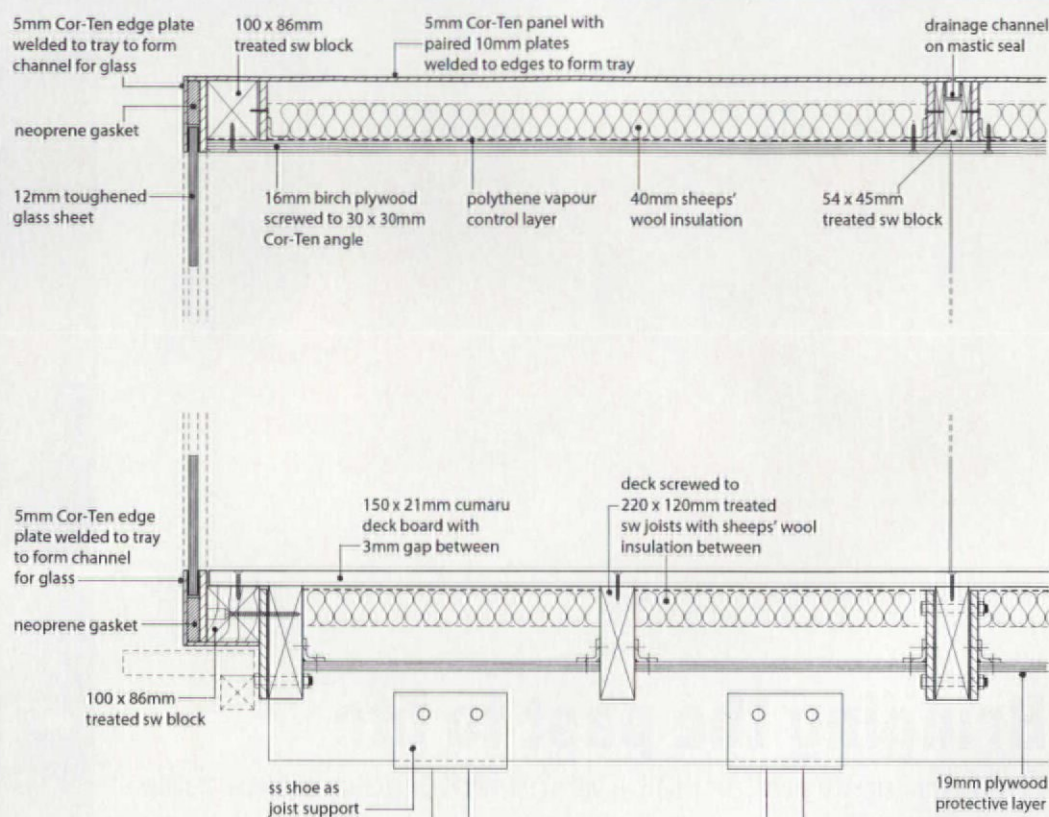
The display wall is formed of Cor-Ten sheets secured with gravity clips to a timber frame. Openings in the wall are lined with translucent white glass illuminated display panels or transparent glazed panels. The wall also acts as a backrest (with concealed heating panel) to an oak bench.

The rear wall of the kiosk curves over to form its roof. Side and front walls are of frameless glazing slotted into Cor-Ten channels in deck and roof.

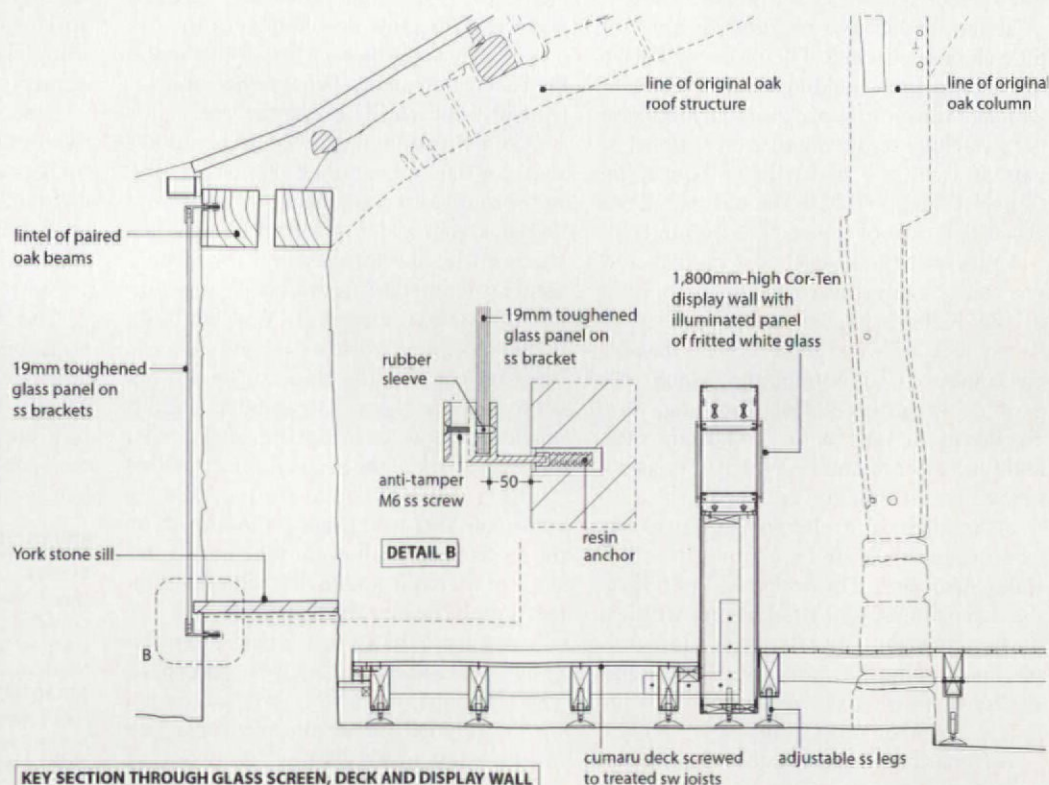
The curved rear wall/roof consists of four Cor-Ten 'trays' of 5mm panels with raised edges of 10mm plates, which were laser-cut to the curved shape. The trays are lined with 16mm birch-faced ply and bolted together at the edges to act as a cantilevered plate.

The large opening in the west wall is protected with a pane of 19mm toughened glass set 50mm outside the plane of the wall on projecting stainless steel brackets which are fixed in turn to resin anchors in wall and lintel.

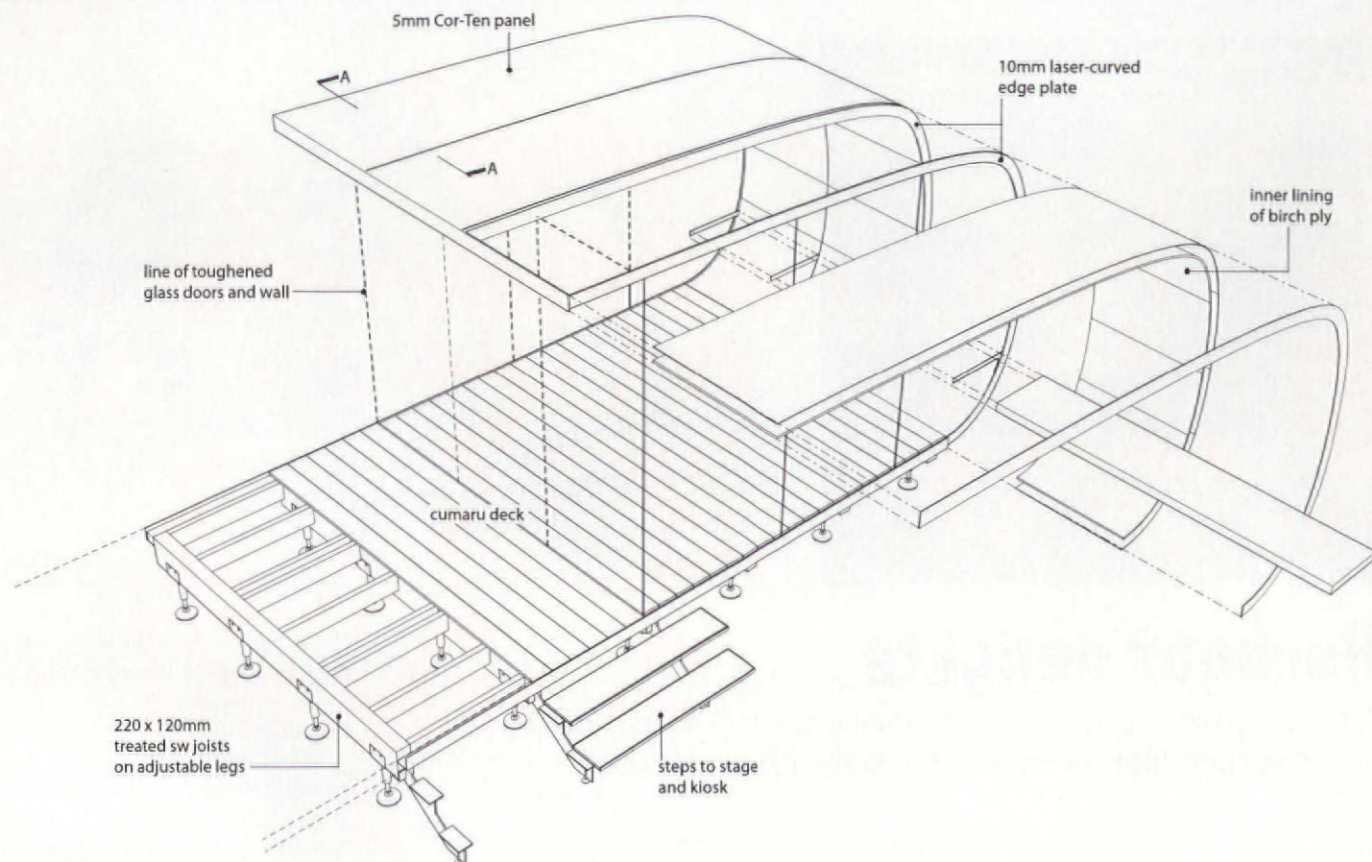
Susan Dawson



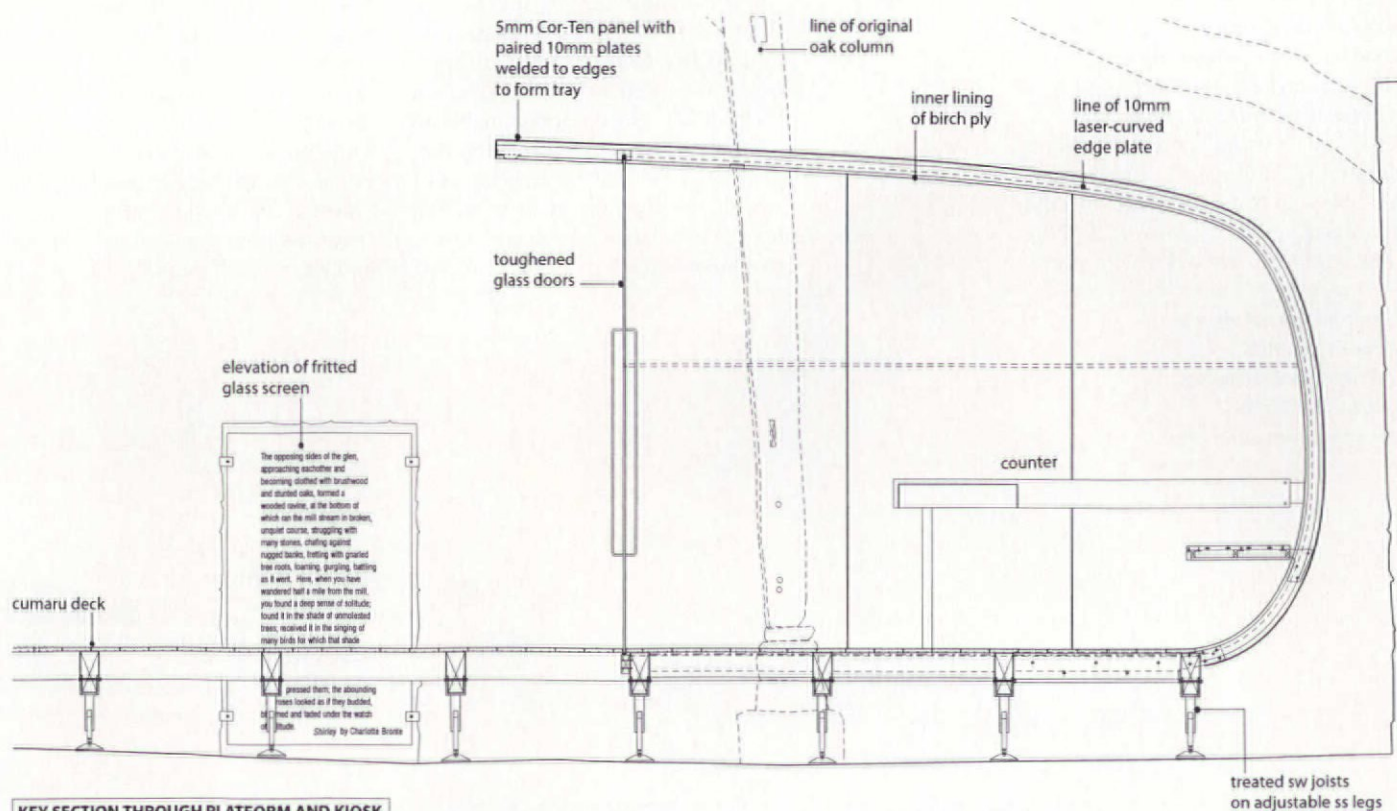
DETAIL CROSS-SECTION A - A THROUGH KIOSK



KEY SECTION THROUGH GLASS SCREEN, DECK AND DISPLAY WALL



EXPLODED DIAGRAM OF KIOSK STRUCTURE



KEY SECTION THROUGH PLATFORM AND KIOSK



Harbour delights

A new coastal aviary aims to make an impression while its architecture blends into the natural environment

BY AUSTIN WILLIAMS

I am once again on the 'English Riviera' and the weather has been kind. Brisk is the word. Clear sky, warm sun, palm trees and – just to remind me that I am still in Britain – a breeze sufficiently strong to make the promenaders keep their coats on. Where else can you be soaked by the spray of a decorative fountain at 50 paces?

I am putting my childhood demons – Ted Rogers at the Princess Theatre – to rest by venturing to the charming resort of Torquay for the first time in 30 years. While nothing

much seems to have changed, there are great plans afoot for a turnaround in the town's fortunes.

Torquay is situated on the north side of a huge bay of the English Channel; to the south, unsurprisingly, is Torbay. Over the years, Torquay has experienced a decline, typical of many UK seaside resorts unable to compete with the climatic certainties of 'abroad'. Nowadays, large areas of Devon are reputed to have a high level of social deprivation and unemployment, sufficient to be given EU

Objective 2 status funding, which aims to support the economic and social conversion of areas facing structural difficulties.

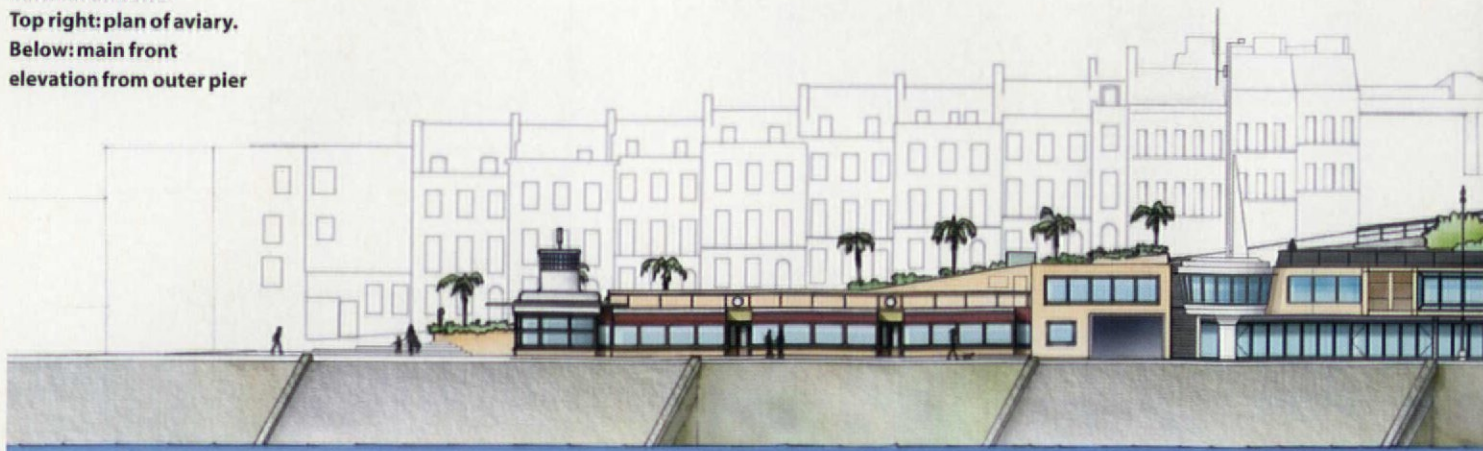
While much of the town seems to be improving, the area around the eastern pier – an area known as Beacon Cove – is still in a poor state of repair.

A generation ago, this part of town was dominated by the Marine Spa, built in 1857, a monument of grand Torquay architecture. However, after a tragic swimming fatality in the 1960s it was closed and redeveloped during the 1970s by Joe Coral (of bookmakers fame) as the 'Beacon Leisure & Entertainment Centre'. Commonly referred to as Coral Island, the name reflected its isolation rather than its treasures. Even though it fell into ruin and was recently demolished, parts of

Above left: aerial view of harbour and site.

Top right: plan of aviary.

Below: main front elevation from outer pier





its concrete shell and multi-storey car park still remain, acting as a reminder of times past and as a barrier to the area being an acceptable place for tourists to wander.

Bar, zoo, cars

Derek Elliott founded his practice, Kay Elliott Architects, in 1978. Born in Torquay and educated at Malvern College and Cardiff University, he started his business designing bars and cafes with a little help from his father, who ran a soft drinks business and who was able to point him in the right direction for potential clients.

After designing a bar/cafe/terrace in Paignton Zoo, which seemed to arrest, somewhat, the zoo's financial decline, Elliott recognised the opportunities of this niche market. 'European zoos had always been a cut

Elevation of aviary showing the landscaping and net

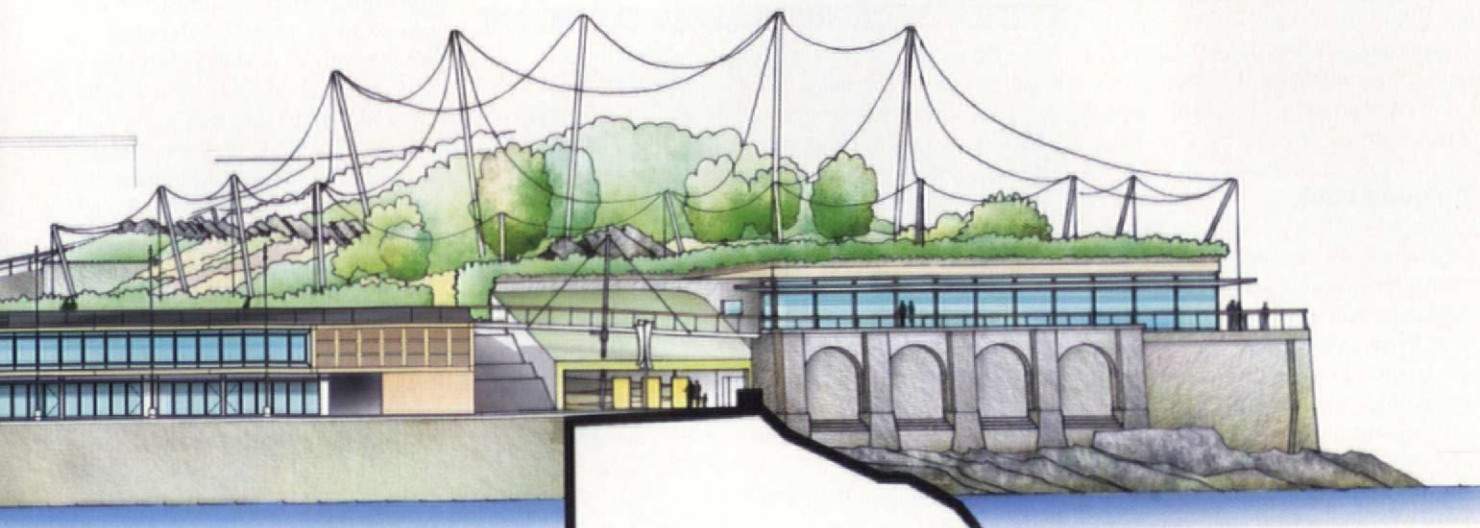
above what the British had to offer,' he says, and so he funded a few of his staff to go on a Grand Tour, to learn from best practice. The report back to Paignton Zoo encouraged it to appoint him to design the Rhino House. Fifteen years and £6 million-worth of work later at Paignton, Kay Elliott has won several Animal Welfare Awards and become the expert in the field. Its Helsinki Aquarium opens in July and in the same month its Dutch zoological attraction opens. Designed in conjunction with West 8, it will have the largest number of penguins in captivity and the largest piece of structural acrylic through which to view them.

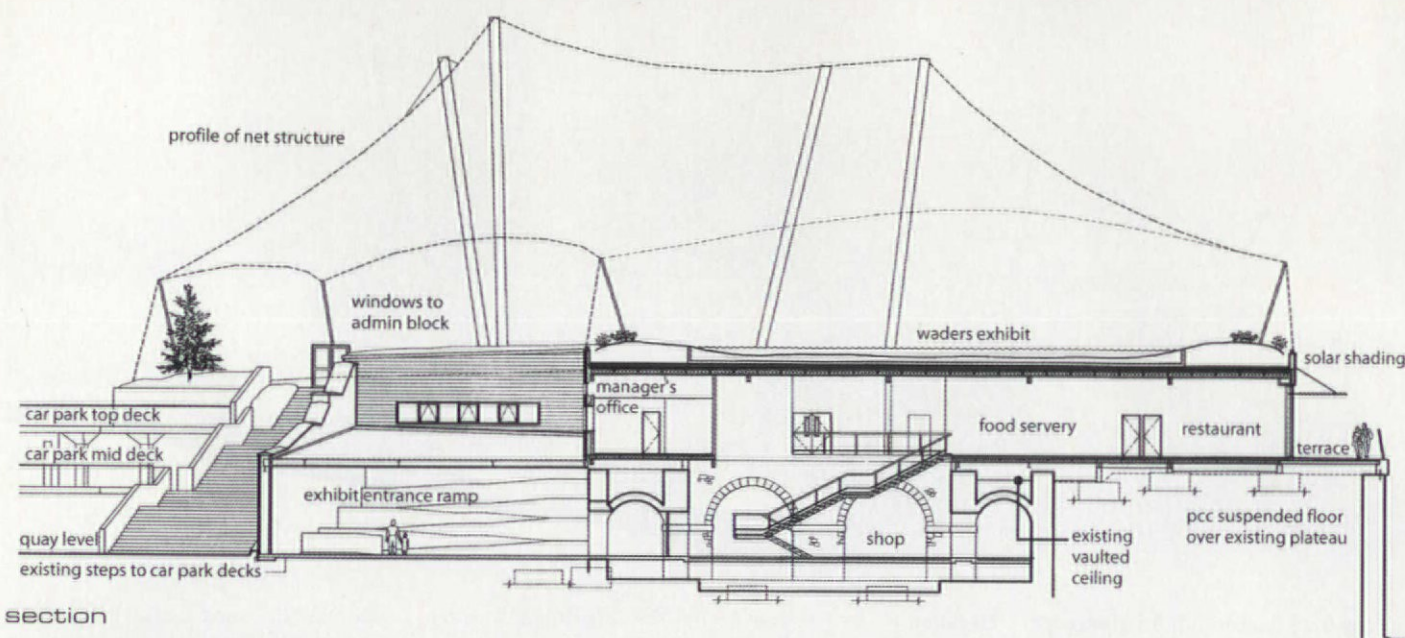
Now the firm has about 18 staff and an impressive portfolio, ranging from visitor attractions in Shanghai (see page 51) to leisure complexes in

the south west, notwithstanding bread-and-butter commissions for education facilities and housing.

As a local, Derek Elliott had always been dismayed by the wasted opportunity of the Coral Island site, with its spectacular views over the sea. Eventually, with £10,000 of his own money, he carried out a survey of the area, commissioned a structural appraisal and conducted a business plan/market analysis of the area's potential. His assessment concluded that 'there was no point in upgrading Beacon Cove unless the route to it was also upgraded'.

The results encouraged him to challenge the indecisive council's plans, which had included proposals for a scheme as varied as a church or a Harry Ramsden's restaurant. After his initial approach to the council, in





section

1998, his idea for an outreach arm of Paignton Zoo has been agreed. The £13.5 million development principally involves three parties: Paignton Zoo; Whitbread (in return for a Brewer's Fayre pub); and the Regional Development Agencies (both European and South-West region), the latter putting more money in than originally requested. Public/private funding is split 2:5 respectively.

Sufficient cash has not been made available to demolish the 1970s car park which adjoins the aviary site, and so Elliott is using the inherited levels of the site to his advantage and refurbishing the car park frontage with a bay-front walkway, glazed workshop/units and new harbour-master's office. CABE has been in close correspondence, which Elliott has found useful, and slight modifications, including a turret focal point to the harbourmaster's office, have been incorporated as a result of its intervention.

Torquay rock

Participatory dialogue with parties on the existing site have been fraught and relocation proposals have been challenged by some, who feel that they have been given second best. While some argument remains, most of the discussions with affected businesses have been resolved amicably.

Elliott sees his 'Living Coasts Marine Aviary' proposal as another pearl in the Devon and Cornwall

Cross-section through aviary showing restaurant/shop and tie-in with multi-storey car park

necklace. It will exhibit various wildlife species in near natural conditions. Visitors will be able to get to see penguins, otters, waders and auks in close proximity and it is intended to be more of a sanctuary than a zoo.

As part of overall enabling works, the harbour is currently being lined to protect the neighbouring houses (the remaining half of the dock is geologically sound). The existing inner harbour will be maintained as a wet dock by an underwater skirt which will drop to allow boats to pass over. A new bridge, which will connect the two harbour piers, will also be lifted to allow boats through, and will totally change pedestrian patterns by opening up the east pier area.

TEMPERATURE CONTROL

Heating, cooling and ventilation systems aim to utilise the natural resources provided by the promontory location and proximity to the water; which includes the benefits of low coastal summer temperatures, a dense structure for dynamic energy storage and sea water coolant. By pumping sea water through pipes in the slabs, the building aims to avoid the need for refrigeration cooling.

Two high-efficiency, dual-assist, low NOx condensing boilers will generate low temperature hot water at 80°C flow, 60°C return for radiator heating and kitchen/wc taps.

In the principle internal public areas, the concrete mass is designed to store warmth in winter and 'cold' in winter, and the building management system and services have been designed accordingly. Natural ventilation requirements for the tunnel areas and pathways will be provided by means of Monodraught windcatchers.

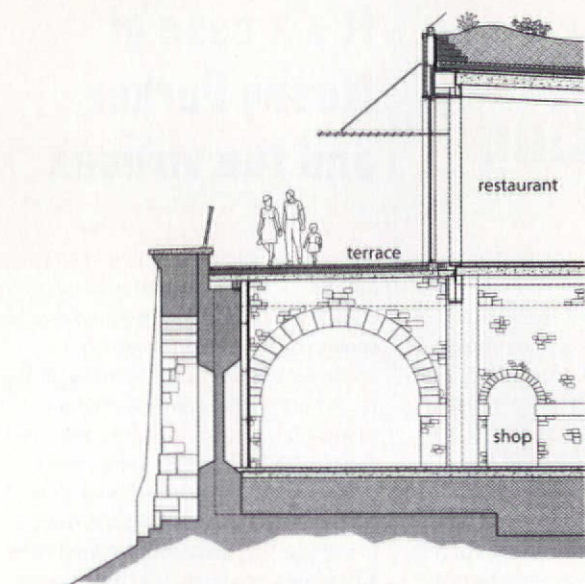
Birds'-eye view

The main contract work on the aviary began last week. It is such a complex structure that the 1:5 scale model that takes up the entire floor area of a side room in Elliott's office has been necessary to help visualise the layers. A convoluted entrance route takes the visitor up to the auk's area under their 'glass bottomed' diving pool and out into the open. The route wends its way in a figure-of-eight up to the auks' nesting points, then round to the penguin beach and viewing platform.

From the highest level, with views out to sea, the visitor will travel down towards the sea ducks, waders and everyone's favourite, the otter pools. Then indoors, through the obligatory shop and restaurant – housed in the restored stone arches of the original Victorian building – before leaving.

The thick landscaping will allow the auks and penguins to nest in natural habitats, while disguised, low-voltage (non-harmful) cabling means that the visitor can stand within touching distance, with no traditional glass barriers or railings between them and the exhibits. The principal feature, which the architects hope will go unnoticed, is the net, which covers the whole site to contain the birds. Made of fisherman's net – 25mm grid polypropylene mesh – it is tied at the base and held aloft on poles up to 19m high.

Usually, in this sort of structure, the net's steel supports are held in tension



detail

and as the material stretches and slackens, the steel has to be re-tensioned occasionally. Consequently it is overdesigned to take the strain. The costs for this were prohibitive and, in consultation with Vector Special Projects, the architect has devised a new structural mechanism. The posts will now rest in 'sand pots', and when the steel requires tightening, more sand will be added to the pots to raise the posts higher. This 'tensioning from below' invention has saved the scheme thousands of pounds.

However, the architect hopes that these posts and net will disappear in the consciousness of the visitor and wildlife alike, so continuity between the pool areas and the sea is maintained. Also, from the south side, the thick landscaping scheme should blend in with the existing dense tree cover along that part of the hillside.

Concrete 'rocks' will be moulded from existing outcrops to form realistic seascapes and the architects hope the natural impression will encourage several native species to be re-introduced to the region. By re-modelling the coastal scene on the upper floors, visitors will get a seamless view over the high point, as if looking over a rock-pool in the original cliff face.

Work is scheduled to take one year to catch the summer holiday trade in 2003. By then, Elliott hopes that this area of Torquay will have been upgraded by a dramatic, and yet naturalistic, intervention into the coastline.

Perimeter walkway and original Victorian arches of the marine spa retained

Costs

These costs are for the Living Coasts Marine Aviary only; excluding harbour regeneration, pub, workshops, fees, etc.

WORKS

| | Cost (£) |
|---|------------------|
| Pre-commencement works | 5,500 |
| Demolition | 105,753 |
| Access/scaffold | 50,689 |
| Remedial work | 15,000 |
| Groundworks | 56,190 |
| Concrete | 540,876 |
| Waterproofing/tanking | 234,194 |
| Profiled metal roofing | 23,034 |
| Masonry | 55,765 |
| External cladding | 17,826 |
| Structural steelwork | 222,835 |
| Stairs, ramps, handrails | 102,876 |
| Finishes | 136,118 |
| Doors, gates, windows | 153,003 |
| Solar shading | 20,000 |
| Above ground drainage/sanitary fittings | 50,000 |
| M&E | 600,000 |
| BWIC M&E | 35,000 |
| Sub-station | 30,000 |
| Lifts | 40,087 |
| Water filtration and BWIC | 621,116 |
| Wave machines | 82,961 |
| Acrylic windows | 202,903 |
| Rockwork | 240,000 |
| Themed finishes | 50,000 |
| Aviary net | 290,000 |
| External works (exhibit) | 128,698 |
| External works | 82,482 |
| Site drainage | 34,840 |
| Bird care building | 60,000 |
| Kiosks, access, safety, etc | 22,500 |
| Beacon Cove Access Works | 129,000 |
| Preliminaries | 550,608 |
| Overheads & Profit | 225,000 |
| AGREED MAXIMUM PRICE | 5,214,852 |

FUNDING

| | |
|--|----------------------|
| Whitbread | £2.5 million |
| European Regional Development funding | £1.75 million |
| South-West of England Regional Development Agency Private Investment Programme | £1.75 million |
| Paignton Zoo | £7.5 million |
| TOTAL | £13.5 million |

CREDITS

| | |
|--|----------------------------------|
| CONTRACT | LANDSCAPE |
| Project Partnering Contract (PPC 2000) | ARCHITECT |
| CLIENT | Rathbone Partnership |
| Paignton Zoo | DESIGN AND INTERPRETATION |
| ARCHITECT | O'Leary Prescott |
| Kay Elliott Architects | WATER TREATMENT |
| ENGINEER | IAT |
| WS Atkins | |
| QUANTITY SURVEYOR | |
| Hills | |
| CIVIL ENGINEER | |
| Will Gannon & Smith | |
| CONTRACTOR | |
| Dean & Dyball | |



Kay Elliott takes off for Shanghai adventure

In something of an understatement, Derek Elliott says that working on Ocean World Aquarium in Shanghai was fun.

A 60m x 60m concrete box had already been constructed under a lake in the middle of the city, and as part of a £25 million project, Kay Elliott Architects was given the job of project design, layout and fit-out of a brand new sea-life 'experience' within the shell's structure.

Apparently, the Chinese are not yet great air travellers (their poor air traffic accident record does not help), and so, as part of the adventure of the new visitor attraction, Kay Elliott proposed a flight to different areas of the world to see the aquarium exhibits in their 'natural environments'. The building is disguised as an airport terminal, complete with a huge waiting area, lounge and even a destination display board with locations flipping over place names. The visitors, in carefully designated plane loads, enter a jumbo jet fuselage (built in the UK specifically for this project), to get a 'real' flight, including TV monitor lift off and information of where they are going.

After a short flight, they disembark in the high Andes, move down through the Amazon; drop into the world of ocean corals and move through to Antarctica. A dramatic, clear acrylic tube then takes them under the lake into an existing building, refurbished to resemble a boat for the 'voyage' home.

Kay Elliott supervised the 12-month construction work on site. The completed scheme is now attracting more than two million visitors a year.



Time isn't money when it comes to the minefield of JCT contracting

The JCT recently published its new building contract for home owners. There are two versions: one for use with a consultant, the other without.

Unusually, the contract is short and easy to read. But the price of brevity is gaps. For example, the time provisions look incomplete. The householder can stipulate the time the works should take. The contract also says that in certain circumstances the working period will be extended. Those circumstances are if the employer varies the work, or if the contractor is delayed by reasons outside his control. What is missing is that familiar bit to fill in that fixes an amount for liquidated damages that will be deducted if the contractor is late finishing. This feels a bit like a three-legged stool with one leg missing, and prompts this short reflection on the general principles of time provisions in construction contracts.

Time and money are different. Looking at time on its own, if a contract does not have a completion date, the contractor is obliged to finish in a reasonable time. That is not much help to the client that needs its new football stadium finished before the World Cup kicks off. So a time limit is fixed that the contractor must meet. But if the employer stops the contractor from meeting the deadline by issuing a variation, the employer is in the wrong for having prevented the contractor from performing. Under those circumstances, the contractor's obligation to meet the fixed date is replaced by the obligation to finish in a reasonable time, which is precisely the situation the employer was trying to avoid.

So to allow the employer to order variations and still have a fixed end date the contractor is obliged to meet, most contracts include an extension of time provision. In short, the employer admits the delay is their fault, but has the power to fix a new completion date.

So where does money come in? Most contracts allow contractors to claim money they are entitled to, on the back of some extensions of time. The new JCT contract is no exception. To borrow its award-winning plain English, 'The contractor can claim any reasonable costs arising from the working period being extended

because of any delay caused by the customer or the consultant.'

The flipside is what happens if the contractor is late finishing because of their own default. It is easy to see that the aggrieved World Cup host might suffer a considerable loss as a result of contractor's delay. In the absence of a liquidated damages clause, the employer would have to prove its loss.

The benefit of writing a sum into the contract at the outset is that having contractually agreed it, and provided the sum was a genuine pre-estimate of the loss that would be suffered if there was delay, it can simply be deducted from amounts otherwise owing to the contractor.

Once this usual basic mechanism is understood, it becomes easier to understand the differing views of time provisions that hail from different sides of the industry. For example, a contractor might describe an extension of time

provision, not as a vehicle that tows a loss and expense claim behind it, but as a mechanism to protect the employer's right to liquidated damages. The reasoning is that if the employer cannot extend time to accommodate its default, the fixed end date disappears.

Without an end date, there

is nothing to trigger the start of liquidated damages if, further into the contract, the contractor is in culpable delay.

But this particular spin simply does not work with the new JCT contract. There are no liquidated damages to protect. A householder might suffer a loss because of a contractor's late completion, perhaps renting other accommodation for another month. But with this contract that loss would have to be proved. And the built-in incentive for the contractor to finish on time is missing.

The contractor, on the other hand, gets an extension of time if the employer defaults, and is entitled to claim costs flowing from the extension. This looks decidedly lopsided, particularly where a householder is pitted against a seasoned builder. Anyone recommending this contract may want to consider levelling things out before suggesting that their client signs it.

Kim Franklin

'Without an end date, there is nothing to trigger the start of liquidated damages'

It's a case of Nosey Parker and the viruses

The cookies war is back. First, when you hear how western civilisation as we know it will crumble into nothing should cookies be regulated, refer the spin-mechanic to a recent survey in the US by the Progress & Freedom Foundation (www.pff.org/whats_new.htm and scroll down to 03/27/02) which shows that e-companies are cutting back on the use of cookies. Those using third-party cookies to track surfing behaviour fell from 78 to 48 per cent. Strangely, the US economy seems to be still on its feet.

Second, warns The Register: 'A simple technique for accessing Microsoft's free e-mail service without a password is in the wild and apparently being exploited... [It] involves capturing a copy of the victim's browser cookies and thus the perpetrator gains two key Hotmail cookies. There's no way to lock him out because at Hotmail, cookies trump even passwords. And once they have your cookies, they have your account forever. Even if you change your password.'

For a week there I was getting regular bogus e-mails infected with the Klez-H virus. Happily my ISP and McAfee popped up warnings and the offending attachments went down the virtual drain. I had never had anything like this before and for a moment it looked as though this sustained attack might have come from a website about which I had not been complimentary. But the internal evidence suggested not, because they emanated from my slow 56K telephone modem address. Ah, paranoia. Anyway, they stopped.

The Klez virus is a mass mailing worm. It sends messages to everybody in your address book. It would help to watch out for files with suffixes such as .bat, .exe, .pif, and .scr. Klez exploits a hole in Microsoft's Outlook and Outlook Express. The thing to do is to download and install the well-publicised Microsoft patch at www.microsoft.com/windows/ie/downloads/critical/q313675/default.as. And do install a virus checker. Norton and McAfee seem to get the best reviews and cost £20 to £30 a year. sutherland.lyall@btinternet.com



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Lasting landscapes

PETER SHEARD

Floriade 2002

At Haarlemmermeer-Amsterdam until October 2002

What the Dutch have, they have wrested from the most challenging of elements: water. It is not for nothing that the Dutch say that, while God created the earth, they created the Netherlands. Given the fragility of their landscape, and their efforts to maintain (and indeed extend) their compact country, it might seem that a country most threatened by global warming is, ironically, one of the best prepared to deal with it.

Against this physical background, an instinct for survival has produced certain

national characteristics, which have subsequently informed Dutch towns and landscape. These are pragmatism, an essential requirement for order, and a remarkable individualism, which in turn have produced an enthusiasm for the new, especially in the fields of architecture and landscape design.

Dutch landscape design was one of the first to espouse ecological principles during the 1960s and '70s, and promote the use of a bolder range of perennial planting in its parks and open spaces. Meanwhile, Dutch

urban design has followed a strikingly individual path, with practices such as Rotterdam's West 8 challenging accepted boundaries. Moreover, there is a robust Dutch horticultural industry, a steady economy, and a benevolent planning system.

Since 1960 the Dutch have been harnessing all this talent to create a series of 'Floriades' or World Horticultural Exhibitions every 10 years. In addition to promoting horticulture, however, their aim is to produce a lasting piece of landscape; the Amstelpark and Gaasperplaspark in Amsterdam being two such examples.

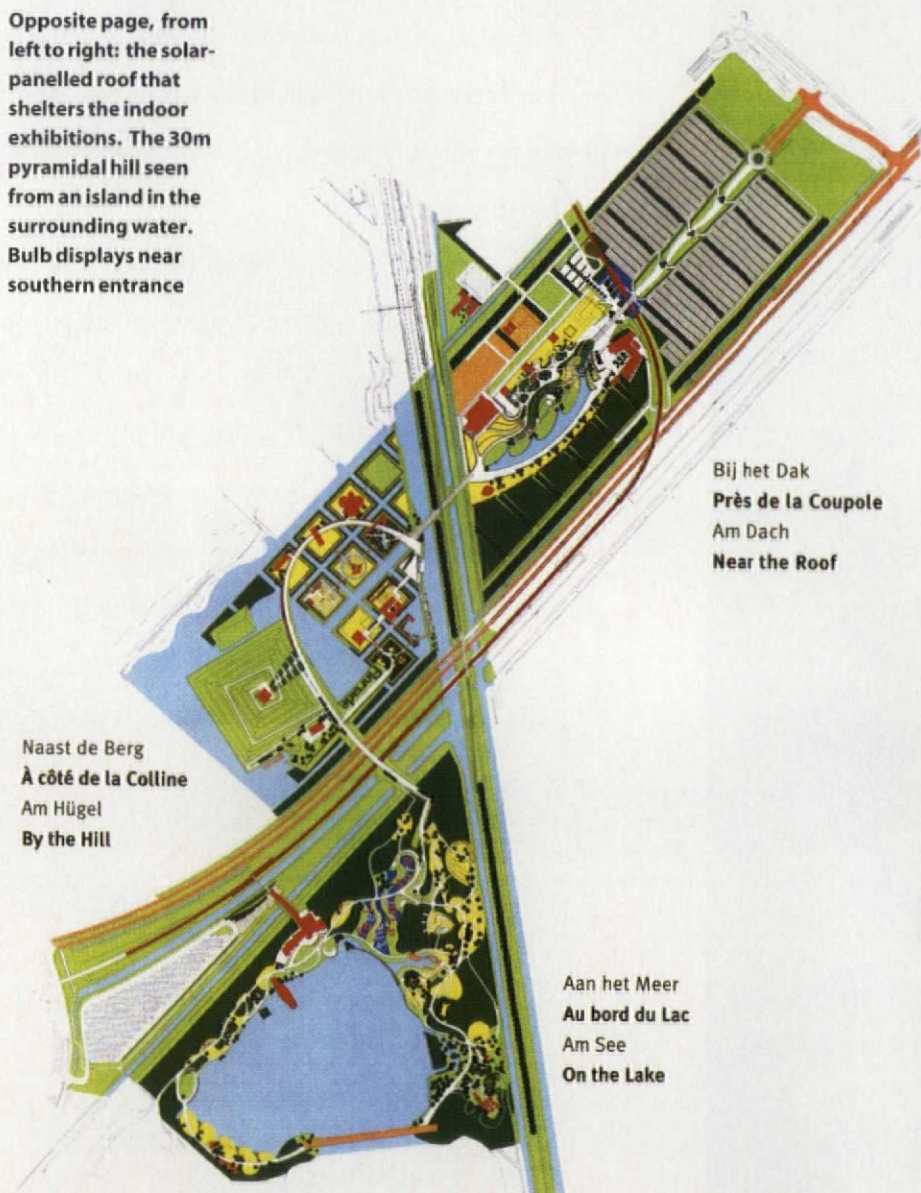
This year the district of Haarlemmermeer, close to Schipol airport, was selected, and a 65ha exhibition park has been carefully created over the past six years. One of the major factors in Haarlemmermeer's success over the 10 other competitors was the fact that the district is zoned for a huge degree of expansion for industry, airport facilities and around 15,000 homes. The Floriade aims to organise this exponential growth and change by the provision of some major open space. The organisers think of the park as a 'garden at Europe's lowest point: a garden at the crossroads'.

In many ways the site is a microcosm of the Dutch condition: flat, exposed, and watery. The park's designer, Niek Roozen, has synthesised the commercial demands of the exhibition with a desire to harness the long-term needs of the environment – a respect for nature and the promotion of art in all its forms. The theme is logical enough – 'Feel the Art of Nature' – and its tripartite message is translated literally into the landscape design of three distinct zones. Each of these, from north to south, has its own leit-motif: 'Near the Roof' (defined by the stimulation of the senses); 'By the Hill' (defined by the artistic possibilities of man and nature); and finally 'On the Lake' (the shaping of nature and other worlds).

This thematic programme proves to be extremely elastic, even confused, with an unsettling lack of connectivity through the site, principally due to the highway and old defence canal that subdivides it. There is also an impression that the exhibition is trying rather too hard. Nevertheless, Roozen has adopted a bold use of elements, existing and new, to create an almost surreal landscape.

The northernmost segment of park is focussed around a body of water contained by a shallow valley, partly oversailed by a colossal glass canopy the size of four football pitches. This impressive structure uses neutrally coloured columns and vivid yellow beams to support a series of 19,000 solar

Opposite page, from left to right: the solar-panelled roof that shelters the indoor exhibitions. The 30m pyramidal hill seen from an island in the surrounding water. Bulb displays near southern entrance



panels (enough for the exhibition's energy needs), while simultaneously sheltering the Floriade's indoor exhibitions.

The lake and its tributaries meander through display gardens from Europe, which are too small in scale beneath this structure and so appear rather insignificant. The layout of the many eateries is rather pedestrian, and the presence of a miniature rail stop interferes with the main vista into the zone from the entrance. Similarly, glasshouses and a conference centre clutter the pure form of the roof. This is by far the most disappointing zone and its long-term future is uncertain, but the interior exhibitions are impressive enough, and the huge Dali-esque red lips at the main restaurant's entrance should be kept at all costs.

To the south, past the Geniedijk with its

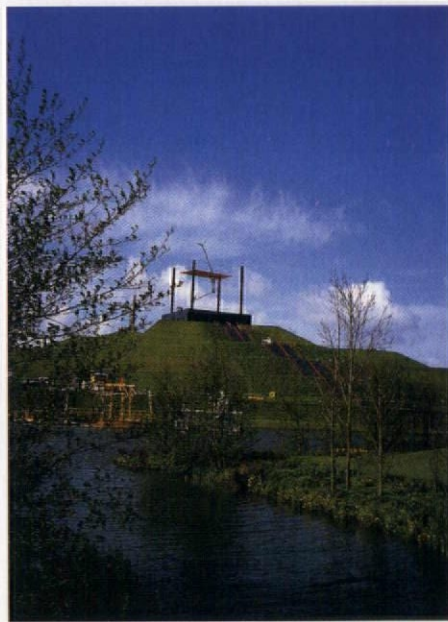
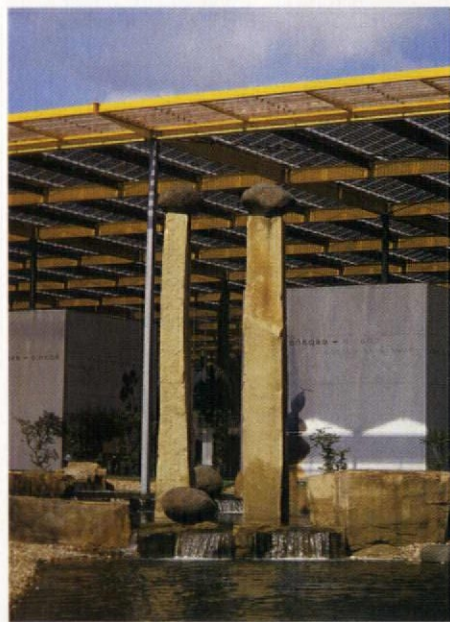
which extends the theme of art to a prediction of man's future durable living environment. The gardens in association with these buildings are neat and fun, but the different houses are disappointing with their somewhat static exhibitions – light years away from the stunning Dutch pavilion by MVRDV at Hanover Expo 2000.

The contributions from some of the Dutch provinces are more dynamic, but this beautifully conceived, theatrical landscape will be all the better once the exhibits have gone. Horticulturally sophisticated, with a changing palette of willows, lilies and perennials, this zone is an example of well-ordered landscape design. The perfectly proportioned islands are enlivened and framed by the very element that used to pose such a threat; in all, it is a park for reflection and peace.

walkways. By contrast the edge of the water is made more accessible by the use of enormous slabs of Ardennes stone.

Like all good horticultural exhibitions, the Floriade is about its legacy. Even now, the concrete frames of future houses are emerging. The park will eventually become part of a protected Green Belt around Schipol airport and be ringed by roads and railways.

In essence, the Floriade embraces current planning thinking which, like the aforementioned Expo pavilion, has its functions disposed in layers. The theory is that to separate transport, recreation and development in such a postcard-sized country is illogical; instead they should merge and blend. The Floriade park will enhance the water system, maintain heritage, strengthen the ecological value of the area, and provide a buffer to the



PHOTOGRAPHS BY PETER BEARD

magnificent allée of trees, one feels reconnected with the landscape. Here water dominates, despite the presence of the 'Hill', a 30m-high folly, which shares its proportions with the pyramid of Cheops but eschews funereal associations. Instead the viewpoint, enlivened by Auke de Vries' cheerfully eccentric sculpture, lays bare Roozen's vision with its stylised Alice-like square islands intertwined with water, which connects with the distant polders. The view is extensive, stretching to the outskirts of Amsterdam.

The organisers must really have liked this idea, as the statistics for its construction in an area already 4.3m below sea level are staggering and a testament to Dutch engineering skills. Within the islands' watery environment is the ambitiously named 'Green City',

The final swathe, the 'Lake', provides a striking contrast to the theatricality of the 'Hill'. This area is part of the Haarlemmermeer Bos, an inundated old sand-pit, and part of a valuable ecological resource in the district. Cleverly, the whole scale and character of the water contrasts with the polders, and its verdant woods provide a visual complexity unique to the exhibition. This has been fully exploited with the creation of new valleys and extensive areas of planting.

Here the Dutch horticultural industry gets a chance to really sell itself. The 'Valley of Flowers' contains more than one million bulbs and actually hurts the eye to look at. The pastel colours of the English landscape tradition are carefully fused into the new gardens, and a huge area of water lilies is contained by sinuously looping Corten steel

maelstrom of surrounding activity. In a country like Holland there is probably not much alternative to this integrated approach; again pragmatism and order have prevailed.

The exhibition itself is perhaps a little lacklustre, but the overriding vision is exemplary. The Dutch know their system of water management is under threat from climate change, and this Floriade is the bluest on record. The park also acknowledges a bitter truth in Dutch landscape planning – that the best way to maintain the polders is sometimes to sacrifice them to the waters. The Floriade has to a large degree done this for its neighbours-to-be, the new citizens of Haarlemmermeer, and has done it with style.

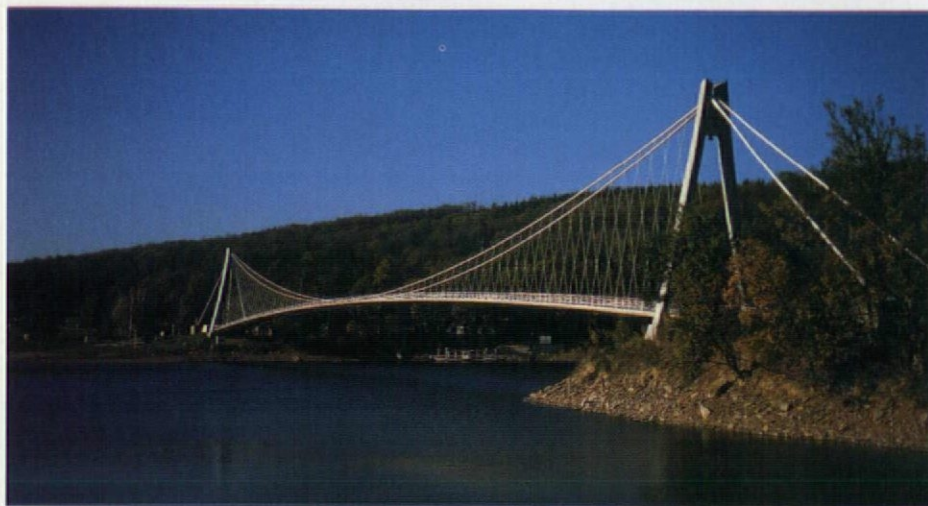
Peter Sheard is a landscape architect with Gensler, London

Well connected

ALEX WRIGHT

30 Bridges

By Matthew Wells. Laurence King, 2002. 192pp. £35



This book is curiously undersold by its title. If the same self-effacing attitude had been taken by Simon Schama, his *History of Britain* would have probably been entitled *30 Monarchs*. Matthew Wells' introductory chapter presents a fascinating review of 150 years of bridge design. The story contains the full range of human triumph and disaster, and supplies the context from which some of the 20th-century's most famous built icons arose.

The author combines the evolution of the technical and constructional developments

in bridge design with a description of the economic and social environments to which they responded. But this history is neither dry nor overly technocratic, and is illuminated throughout by the humbling heroism and endeavour of the pioneering individuals involved.

It is a wholly unsubstantiated personal observation that architects who find bridge-design interesting are generally sound, in a way that those who play golf every week, or subscribe to *Wallpaper**, generally are not. This indefensible prejudice may have some

substance, in that bridges highlight so many aspects of design that make architecture a unique vocation. When successful, aesthetically and symbolically, they are the result of flair, imagination and virtuoso technical ability. A great bridge is sometimes more than a great building, and in the main section of the book, Wells presents 30 of them.

All the projects one would expect to find are included, along with several others, largely overlooked until now, which will be new discoveries for most readers. Of these, Jiri Strasky's Swiss Bay Footbridge (pictured) and the Punt da Suransuns in Viamala are particularly eye-catching.

Each description is little more than one would expect from a good magazine article, but their combination and juxtaposition results in the sum being more than the 30 parts. Illustrations are adequate rather than exceptional, but the book generates more than enough interest to ensure that many of these bridges will receive extra visitors in the future.

The introduction by Hugh Pearman is also worthy of mention. His articles are generally notable for their conciseness and precision, and this is no exception. It is also strangely enjoyable to read an author who employs words like 'quotidian', when its use is anything but.

On first impressions, *30 Bridges* seems an uncomfortable compromise between a more comprehensive, academic volume and the standard coffee-table offering, but – engaging and informative – this is not the case. Indeed, this fine book may make its own bridge between architects, engineers and the reading public.

Alex Wright is an architect in Bath

Grow Your Own House: Simón Vélez and Bamboo Architecture

By Simón Vélez et al. Vitra Design Museum, 2002. 259pp. £19.95. Distributed by Art Books International (01993 830000)



Simón Vélez, a third generation Colombian architect, seeks to upgrade the vernacular use of bamboo, turning it into a more widely usable technology across the world, writes *Barrie Evans*.

Our nearest UK parallels are the development of timber technology for roundwood by Buro Happold with ABK, and by Ted Cullinan – first at Parnham for John Makepeace, more recently at the Weald and Downland Museum.

The problems of stepping outside a vernacular tradition are similar – developing a technology where there is a limited native skills base and supply infrastructure; lack of regulations and codes for guiding and approving use, which matters too in increasingly urbanised developing countries; a variable material; a technology not invented here; and a traditional material that some aspire away from. But it is a renewable material and one where engineering understanding is growing, as are applications. There are bamboo space-frames and grid-shell structures, components such as the bamboo equivalents of ply, OSB and parquet, wall screening and more.

This book reads best as a sourcebook on the potentials of bamboo building generally. There is, however, a strong bias to coverage of the bamboo pavilion that Vélez built for Hanover Expo 2000, and a repetitive, not too well-informed, opening essay by Jean Dethier, a curator at the Pompidou. There are some intriguing ideas here, for what is at heart a tropical technology. Cane is able.

London

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.

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).

Getting Value out of Lighting Consultants *Tuesday 25 June, 18.00.* At the Artemide showroom, 90 Gt Portland St, W1 (020 8589 1809).

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

Augmented Environments *Tuesday 25 June.* A seminar at the Barbican, EC2, organised by Wink. Participants include Lars Spuybroek and Sarah Wigglesworth (020 7689 5658).

Question of Housing *Wednesday 26 June, 18.30.* A panel discussion at the RIBA, 66 Portland Place, W1. Tickets 020 7307 3699.

American Beauty *Until 13 July.* American Minimalist works at Annely Juda Fine Art, 23 Dering St, W1. Details 020 7629 7578.

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

Eastern

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

Control of Solar Shading *Wednesday 10 July.* A course at the BRE, Garston, Watford. Details John Kempster 01923 664800.

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? *Until 28 August.* An 'interactive seating exhibition' at Belsay Hall, Northumberland. Details 01661 881 636.



WEEK FOR THE STRONG

This year's Architecture Week, which is funded and managed by the Arts Council in association with the RIBA and CABE, runs from 21-30 June. Organised regionally as in the map above, it includes enough events to fill an 84-page booklet. Details from www.architectureweek.org.uk

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.

Northern Exposure *19 June-20 August.* An 'innovative' presentation of work by selected practices in the north west region. At CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

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

South Eastern

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

RIBA CPD Event: Sustainability Masterclass *Wednesday 10 July, 10.30.* At Canon UK HQ, Reigate. 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

Portsmouth Summer Exhibition 2002 *17-21 and 24 June.* At the Portland Building, Portland St, Portsmouth. Details 02392 842099.

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

Urban Plymouth - The Next Step *Friday 28 June.* An update following the debate in May. At a Plymouth venue. Details 01752 265921.

Wessex

Juha Leiviska *Friday 28 June, 17.30.* A lecture at the Arup Auditorium, Bristol. Tickets 0117 922 1540.

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

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

West Midlands

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

Design for Homes: Meeting Design Guidance for Housing under PPG3 *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.

Wakefield Summer School *2-4 August.* Led by Will Alsop. At the Orangery, Wakefield. Details 01924 215550.

The Object Sculpture *Until 1 September.* An exhibition at the Henry Moore Institute, 74 The Headrow, Leeds (0113 246 7467).

Scotland

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

Glasgow School of Art Degree Show *22-29 June.* At 167 Renfrew St, Glasgow. Details 0141 353 4500.

The Alchemy of Light *Until 7 September.* An exhibition at the Hunterian Art Gallery, 82 Hillhead St, Glasgow. Details 0141 330 5431.

Wales

Buildings for Learning In and From *Friday 21 June.* A conference at the Welsh School of Architecture, Cathays Park, Cardiff. Details Laura Colvin 029 2087 6251.

International

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

Image, Use and Heritage: The Reception of Architecture of the Modern Movement *16-19 September.* The Seventh International Docomomo Conference takes place in Paris (contact.adcep@wanadoo.fr)

people & practices

Limerick-based practice **Neil Bennett Associates** has moved to River Front, Howleys Quay, Limerick, tel 061 468400, fax 061 468466. **Donal Ryan** has also joined the practice.

Marketing services company **The Connection** has moved to 21 Galgate, Barnard Castle, County Durham, DL12 8EQ, tel 01833 690700, fax 01833 630310.

Paul Foley has been promoted to partner of **Watts and Partners**. **John Fleetwood** and **Daniel Webb** have both been appointed associates within the same team.

Kevan Cuthbert has been appointed partner of consulting engineer **Frederick Gibberd Partnership**.

Andrew Pettifer has been appointed a partner of consulting engineers **Gifford and Partners**.

Droog Design has moved to Rusland 3, 1012 CK Amsterdam, Netherlands, tel +31 20 6269809, or e-mail info@droogdesign.nl

Brentwood Project Management has appointed **Mark Redgard** as partner to its Harrogate office.

CIRIA has appointed **Dr Tim Broyd** as its new chief executive. He will take up the position during the summer and succeeds **Dr Peter Bransby**, who retires in October.

Lee Crowder Solicitors has appointed **Tracey Wood**, who specialises in engineering and construction disputes.

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

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

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PAVILION, PLYMOUTH

Redevelopment of Armada Way, including a unique 'pavilion' to provide a food and drink facility as well as remodelling existing landscape. Deadline 11.7.02.

OTHERS

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Community secondary school at Barking Reach – a new residential development forming part of the Thames Gateway Regeneration Project. Extension and refurbishment of an existing secondary school, Eastbury Comprehensive School, to improve the standard of the accommodation overall. James Hodgson, London Borough of Barking and Dagenham, Barking Town Hall, Barking IG11 7LU, tel 020 8227 3295, e-mail james.hodgson@lbbd.gov.uk www.barking-dagenham.gov.uk Ref: LBBDD/DEAL/JH/SG/PFI/2002. Application by 19.6.02.

Richard Haut operates the weekly 'competitions' e-mail service – telling architects about thousands of projects that they can apply for across Britain, Ireland and Europe. Tel 0033 6 73 75 02 76, e-mail hautrichard@hotmail.com, web.communities.msn.com/RichardHautscompetitions

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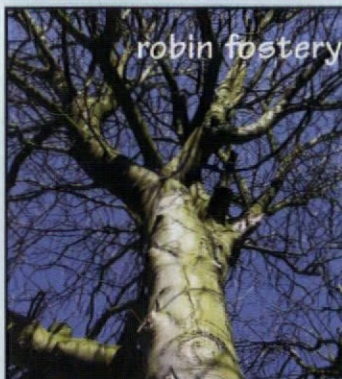
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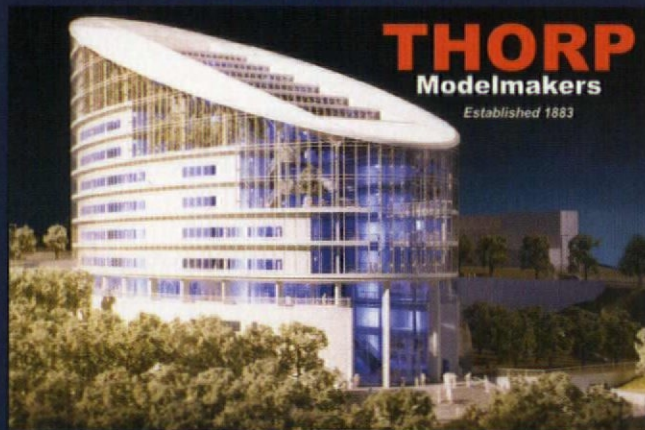
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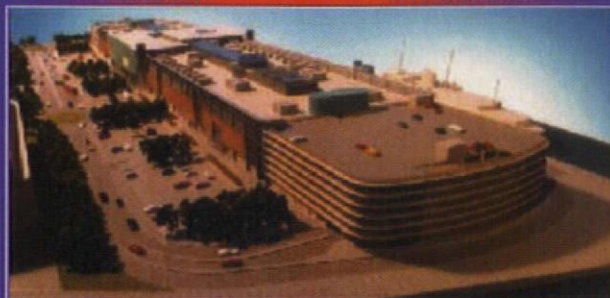
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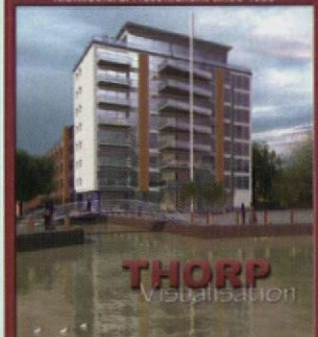
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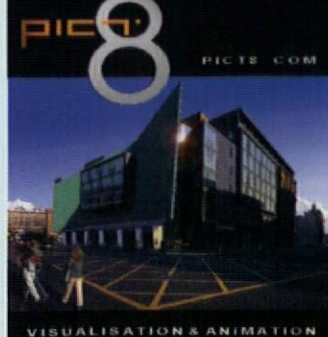
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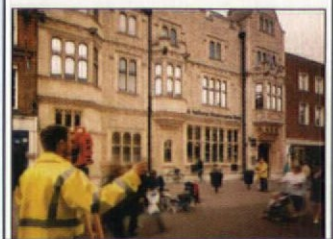
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archicharades



~~S~~ i i

Champagne goes to Stuart Baxter of the Homes Partnership, Edinburgh, who correctly identified Sir Basil Spence from the clues in our 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Send your answers on a postcard please, by first thing Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of bubbly.

Astragal is fond of new definitions for old words, and definitions of neologisms derived from this great profession of ours. I am indebted to reader Eric Ericsson for the following. Other contributions welcome...

Spacecraft – The alchemic mystery of architecture; its power to transform a room, back garden or public square into a 'space'.

Designosaur – Architect who uses a drawing board instead of a computer.

Designosaurus rex – Royal Family member with 20th-century views.

Cladiator – Manly designer with a fetish for architectural cladding; arena stylist who believes a building's exterior should also be a brutal spectacle.

Islingtundra – A vast mental plain of cool minimalism; the natural habitat of childless urban spacemakers making their mark with similar interiors for childless urban clients; a space to think and be; vague notions involving wooden floors, glass walls, occasional dwarf vegetation and something obscure in contoured rubber from Germany.

Gazeboo – Exclamatory summer house; in Scotland, a 'shootooterie'.

Capitalism – Bankable form of Classical architecture.

Glazebasted – Free-range building, glistening with windows.

Aluminium – Maximum threshold for bauxite-related materials.

Cyclopath – Environmental campaigner suffering from a behavioural disorder on two wheels.

Blurbanism – Synthesis of urban

theory and interesting taxi rides; a vision of cities properly serviced by blue-collar types in affordable housing; inferred community events, interactive green experiences, public sculpture, ordinary people engaging with architecture (aerial view).

Draughtproof – Undrawable; fantasy building committed to memory and talked through at dinner parties.

Perpendicularite – An English style of Gothic architecture characterised by vertical window tracery, depressed arches, fan vaulting and panelled walls, hinted at in a family pub dining area.

End user – Homophobic taunt directed at community architects by members of a residents' association.

Snuburbanism – Stubborn non-compliance with 'urban life' by living elsewhere.

Sustainability – The ability to deliver loud, impromptu lectures in a restaurant on such diverse issues as the Kyoto Protocol, domestic windmills and the correct use of trees.

Joined-up drawing – Architectural version of 'joined-up thinking'; conceptual sketch illustrating prescribed conclusion; a drawing which shows how it has been arrived at logically. And organically. And democratically.

Cadswallop – Impactful yet meaningless elements of computer-aided design, showing how powerful multi-media tools can create surreal and challenging architectural collages.

Carbonhate – To denigrate motorists and the non-insulated.

Autobarn – Unique home in

rural location equipped for home/office use, suit early retirees; barn conversion designed by local architect to 'blend in' with neighbouring converted barns.

Refurbanism – A counter-argument to urbanism which says more money should be spent on the repair and remodelling of existing buildings, and less on the creation of new buildings that look like shit.

Endgabble – Complicated drivel at the end of a stylised terrace.

Wrongtrousers – Term of endearment among architects, cf sillybollocks. Inspired by architects' famously inappropriate legwear. Example: 'Oh dear, no. He's gone a bit wrongtrousers with his detailing there...'

Alsoppy – Having maudlin sense of own heroism after a few drinks; anything related to the Will Alsop industry.

Pedimentalist – Hack designer drafted in by a housing association to make a rented home look more like a mortgaged property by putting lightweight triangular structures above the front door.

Density – Urban density; thickness of those trying to tell people where to live.

Channelfourmalism – Excessive observance of TV programmes made by independent producers exploring cutting-edge architecture and 'urban lifestyle' issues, eg rational toasters, spindly furniture; or studio flats designed with media contacts in mind.

Quasi-semiotic – Half-hearted attempt to signify a mystical portal between interior and

exterior worlds in north London.

Contxt – Ill-considered environmental surroundings of a proposed new building; misleading text message suggesting everything's OK.

Corbital – Theoretical path of those trapped in Modernism's gravitas.

Stucco homo – Latin: 'Behold the stubborn conservationist.'

Prefabulous – Guaranteed to be brilliant; one-bedroomed flats built with prefabricated parts and cheap construction methods to achieve economy of scale, then sold for a fortune.

Visitorcentric – Orientation of restored national treasure to showcase National Trust tea towels and heritage toffee.

Porsch – Posh porch.

Blouson d'f're – Capacious shirt worn by successful architect to proclaim his or her commitment to epic space.

Infillosophy – School of thought which argues for brownfield development, particularly in people's back gardens.

Boa contractor – Ruthless agent of developer, charged with squeezing costs.

Cupola soup – Poorly executed detailing at the top of a building.

Aga Khan – Fierce, uncontradictable authority on rural kitchen fit-outs.

Ziggurette – A mini-ziggurat, often untipped.

Astragal would like to add:

Random – Description of what used to be considered arbitrary, ill-considered, unplanned, haphazard or lazy. Used by young designers as a term of approbation ('That is soooooo random!')

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

HANSENGROUP PRESTIGE CONTRACT 23 AJ ENQUIRY NO: 202



HansenGlass has demonstrated the flexibility of its ThermoSpan system with an impressive circular sloping rooflight for the Nokia Building in Denmark. The rooflight, incorporating 100m² of ThermoSpan laminated structural bolted glass assemblies, features an innovative seven-degree sloping glass roof.

HANSENGROUP PRESTIGE CONTRACT 21 AJ ENQUIRY NO: 203

The *Daily Record*, Scotland's biggest-selling daily newspaper, has used ThermoCool double-glazed units by HansenGlass to create the stunning glazed envelope of its new headquarters in



Glasgow. HansenGlass supplied more than 1,200m² of ThermoCool insulating glass units, incorporating 8mm high-performance, soft-coated toughened glass and 6mm green screen-printed glass.

STOAKES: PART L MESSAGE

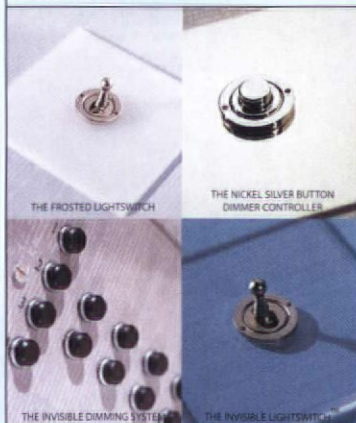
AJ ENQUIRY NO: 204

Astrawall curtain-walling is the answer to Part L of the Building Regulations – externally highly thermally efficient with fewer interfaces for greater air tightness. The system meets the percentage requirements of clear and solid areas, slim lines give more vision, brises-soleil are easily attached. Stoakes Systems has designed, manufactured and fixed many projects. Call 020 8660 7667 or visit www.stoakes.co.uk



FORBES AND LOMAX

AJ ENQUIRY NO: 205



Invisible switches have flush-to-the-wall acrylic plates, allowing the wall colour to show through. Other plate finishes include frosted acrylic, stainless steel, nickel silver and unlacquered brass. The invisible dimming system is a remote-controlled, scene-setting dimmer. Tel 020 7738 0202 or visit www.forbesandlomag.co.uk for more information.

MECHOSHADE

AJ ENQUIRY NO: 206

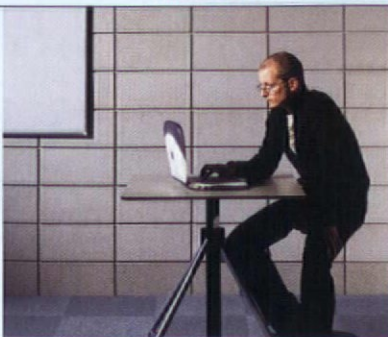


MechoShade offers a complete line of manual, motorised, automated and computerised solar-shading solutions. These energy-saving window management and shade-alignment systems provided optimum solar protection for Richard Meier & Partners' Getty Museum. Call for our brochure, *MechoShade, The Architect's Choice*. Tel 01638 721141 for your nearest dealer.

LIGNACITE

AJ ENQUIRY NO: 207

Polished Snowstorm Facing Masonry from Lignacite has been stylishly used in a Learning Resource Centre designed by Richard Rogers Partnership. Lignacite is keen to demonstrate that Facing Masonry works aesthetically not only in external applications, but also to create different and unique interiors. For information contact 01842 810678 or info@lignacite.co.uk



ROSTEK

AJ ENQUIRY NO: 208

The Access Group has recently added the Rostek range of permanent access equipment to its extensive portfolio of access and safety systems. The range consists of a variety of smart access solutions based on lightweight aluminium products: monorails, suspended platforms, traversing ladders and gantries, along with a number of specially designed systems. All Rostek products are available in both manual and powered versions. For more information on Rostek Permanent Access Systems contact Kate York via sales@the-access-group.com or call 0114 2731333.



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Olympic Express 12 Bury Road
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Ozone Courier Unit 5 St James Mews
Panic Link 561 Wilbraham Road
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Pegasus Parcels 32 Station Lane
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Perth Express 45 Kewhill
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