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John McAslan and Partners  
has taken the wraps off its  
new Centre Room for the  
Peter Jones department  
store in Chelsea's King's  
Road, London. The £100  
million renovation project  
took three years to build.  
The room is an eight-  
storey, top-lit space which  
soars up through the  
building, giving easy  
access to the building for  
the first time in 70 years.  
The project involved 37  
contractors working on the  
1930s Grade II\*-listed  
building while it remained  
open. McAslans led the  
project with Bovis Lend  
Lease, delivering it ahead  
of time and to budget.  
When complete, the store  
will have 20 per cent more  
floor space. The architects  
are working on a five-year  
makeover for the store, to  
finish by summer 2004.

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**COVER**

Dover Western Heights

Photographs by National Monuments Record

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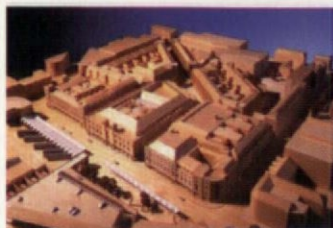
'Thanks to its building boom, Britain has become, by default, the new Barcelona. But somehow it has not managed to get a building by Koolhaas, Ito, Gehry or Siza – and we are not producing equivalents.'

New Architecture Foundation director Rowan Moore. *Observer*, 16.6.02

'In a world of Gehrys and Libeskinds, it's very tempting to make grand gestures. We like to avoid the pitfalls of being blown about by fashion.'

Graham Morrison. *Guardian*, 15.6.02

## aj news



Wilkinson Eyre Architects and Chapman Taylor have won the go-ahead for this £150 million redevelopment of the Southgate area of Bath (pictured). The project is designed to transform the area with a new public interchange, 35,356m<sup>2</sup> of shopping, 92 residential units, restaurants, shops and a health and fitness centre. +

### NEW GREENWICH PROF

The University of Greenwich has appointed Dr Richard Hayward as professor and head of the School of Architecture and Construction. He will be based at the Avery Hill Campus in south-east London and will manage 1,500 students. Hayward is an architect and an urban designer and has worked as a consultant on design projects in the UK, Europe, Latin America and Australia.

### £1M INVESTMENT FOR CENTRES

The Commission for Architecture and the Built Environment has announced an additional £1 million investment for architecture centres across England and the funding of the post of coordinator for the Architecture Centre Network. The network was launched by Baroness Tessa Blackstone, minister of state for the arts at the Value of Architecture Centres conference on Tuesday. +

For the best jobs in architecture turn to page 50 or visit [www.careersinconstruction.com](http://www.careersinconstruction.com)



## AHMM hits out over Monsoon

Allford Hall Monaghan Morris has made an official complaint to the RIBA over what the practice partners feel is an attempt by an institute awards judge to jeopardise the practice's relationship with its client.

The practice, which was snubbed in the RIBA awards last week over its Monsoon building in Paddington, west London (pictured), has written to the institute's awards judge head Ian Davidson to complain about the chair of one of the London judges' panels, John McAslan. McAslan, judging the building with Guy Battle and Walter Menteth, wrote to Monsoon chairman Peter Simon after visiting the site to assess it. The AJ understands that in the letter McAslan advised that AHMM needed to provide better access to the building via a new pedestrian crossing at grade, and that the scheme, a listed building of the sort McAslan's practice often works with, needed a better entrance. McAslan invited Peter Simon to contact John McAslan and Partners if he needed any help in the future.

AHMM is understood to be furious at McAslan's words, which it feels are tantamount to bidding for work from Monsoon boss Simon, who also owns the Electric Cinema in Notting Hill.

Ironically this week the Monsoon scheme did notch up an award from the Royal Fine Art Commission Trust and BSkyB's Building of the Year scheme, presented by culture secretary Tessa Jowell. The building, designed originally by Paul Hamilton for British Rail in 1969, clinched the conversion prize in one of four specialist awards (see page 6).

AHMM's Simon Allford said that award was 'very good news', but added that the practice aims to enter Monsoon again next year for a RIBA gong. 'With a different jury, a different complexion and different interests, it might stand a chance,' he said.

A scheme by Michael Hopkins and Partners in Nottingham clinched a prize last year after reapplying, having been passed over. And AHMM's CASPAR housing project in Birmingham picked up a British Construction Industry Award but did not even get a visit from an institute jury. 'That's just the way it goes,' said Allford.

McAslan, whose firm picked up the job to design new 15,000m<sup>2</sup> teaching and administration facilities for City University in Clerkenwell, London, this week, was unavailable for comment.

David Taylor



MATT CHISVALL



**'There was a letter from somebody who said he didn't care if the new bandstand had been designed by schoolchildren – it was bloody ugly. I knew then that we were on the right lines.'**

Niall McLaughlin on his RIBA Award-winning bandstand. *Independent*, 13.6.02

**'It's an absolute atrocity. I think it should be made into a young offender's institute.'**

Lynda La Plante on the Dome. *Evening Standard*, 14.6.02

**'More serious than public ignorance [about architects] is the imbalance between the 5 per cent good to middling and the 95 per cent mediocre to appalling in terms of the design quality of new building.'**

Alan Powers. *Spectator*, 15.6.02

✚ FOR A DAILY NEWS FEED ON THE LATEST ARCHITECTURAL STORIES GO TO [AJPLUS.CO.UK](http://AJPLUS.CO.UK)



Alsop Architects has completed the Calorium, an £11 million, 18-storey tower on Dusseldorf Harbour. The offices are designed to play a part in the regeneration of the area into a 'media harbour', despite being commissioned by private client, Ibing Immobilien Handel GmbH & Co. Authorities were keen to encourage an 'extraordinary building' as part of the regeneration process, so allowed the practice a great deal of freedom. They did, however, insist upon a height restriction, demanding a reduction in the height of the tower in the original plans. The project, restricted due to a tight location on the Speditionsstrasse Peninsula, has an intricate patchwork of coloured glass on the external facade. The architects claim this distorts the scale and perspective of the building from both inside and out. It was assembled using a monorail crane to lift the individual panels into place, allowing the assembly of at least two floors a week.

## Livingstone backs £110bn London PFI programme

Mayor Ken Livingstone has backed a massive £110 billion Private Finance Initiative (PFI) investment programme proposed for London's public services.

'Invest in success' – written by London First, a lobby group for the capital's main business interests – outlines the proposed boost in funding. It claims that if current levels of economic growth are to continue, a huge cash injection is required in public sector infrastructure. The report also highlights a projected population growth of more than 700,000 in the next 15 years, stressing that the public sector in its present state will not be able to keep up.

If the plan goes ahead it will see the biggest programme of investment in public sector construction in the capital's history.

The news comes at a time when the profession is debating whether it has the capacity to deal with the present projected growth in infrastructure spending, following an address by RIBA president Paul Hyett at the RIBA conference. He claimed that the profession was not ready to deal with the work due to the small average size of practices.

Many architects are opposed to the PFI because they see the procurement method as reducing the influence of architects and the importance of design. However, London First argues – and Livingstone agrees – that there is no real funding alternative.

The only way to find the money, the report claims, is to use partnerships with private industry as 'there is no way London's business could afford

the taxes that would be needed if it were funded by the public purse alone'.

It states: 'At the most visible level, planners, architects, engineers, designers and builders will need to be brought in and managed. Managed by the private sector in a series of partnerships, it can free up public sector managers to focus on core service provision.'

The mayor was set to give the plan his backing on Wednesday, for the first time actively supporting PFI investment. The GLA claimed that Livingstone is set to say that he has never been opposed to 'private sector involvement on the public services'.

He was also set to tell a group of London First representatives assembled for the launch that he understands that – apart from the Underground – the PFI is the only way the funding can be found.

'The fundamental reality is that the huge scale of investment London requires can only be delivered when the public and private sectors work together,' he said.

CABE partnership coordinator Stephen King warned that PFI projects need to be watched carefully. 'If there is to be this sudden growth in investment,' King stressed, 'we need to ensure that the message gets to clients that if the design or the design team are not acceptable, then they could and should put projects out to tender again.'

But he added: 'Some practices are changing from associates to partnerships because the change in status allows them to borrow more money to help them get involved with the projects.'

Ed Dorrell

## ARCHITECTURE WEEK STARTS

The Arts Council and the RIBA are gearing up for Architecture Week (21-30 June), this year themed on The Way We Work, an effort to assess the relationship between architecture and people's daily lives. Events include Architecture in the Store, where the general public can go to a high-street shop and buy, with charity donations, a half-hour architecture 'surgery session' to get advice on their homes. The Open Practice Trail is also taking place, where hundreds of architects' studios nationwide will open to the public. There will also be a discussion on the effect that stadia design has on competitors, fans and the local community. The event will be held at the Oval Cricket Ground on 27 June. Tickets are free. Visit [www.architecture-week.org.uk](http://www.architecture-week.org.uk)

## Q&A



# 30%

... of voters on the AJ's website think the Mount Stuart Visitor Centre by Munkenbeck + Marshall should win the Stirling Prize, ahead of a 'shortlist' compiled by the AJ. The list included the De La Warr Bandstand (22 per cent) by Niall McLaughlin Architects, Richard Murphy Architects' Stirling Tolbooth (20 per cent), and Edward Cullinan and Partners' Downland Gridshell (7 per cent). Respondents: 355. We are continuing the vote this week.

✚ Register your view at [www.ajplus.co.uk](http://www.ajplus.co.uk)



#### NEW CHAIRMAN FOR CIC

The Construction Industry Council has appointed a new chairman, Turloch O'Brien, at the organisation's AGM in Ascot. O'Brien is deputy chairman of Arup and has a background in material science.

#### DESIGNS ON WALTHAMSTOW

BDP has submitted plans for the regeneration of Walthamstow town centre to the London Borough of Waltham Forest for planning permission, following an international competition. As well as the existing town centre, the design includes plans for a new park and public space. +

#### RANGER'S REFURBISHED

Ranger's House, an 18th-century English Heritage property in Blackheath, London, has been refurbished by JJA to house the collections of Edwardian connoisseur Sir Julius Wernher.

#### OFFICIAL GRIDSHells OPENING

The official opening of Edward Cullinan Architects' Heritage Lottery Fund-backed £1.18 million Gridshell at Weald and Downland Open Air Museum in Chichester will take place on 24 June.

#### EXTRA VAT RELIEF RULING

Owners of listed properties who want to convert their outbuildings to domestic use can expect additional VAT relief on the work following a Court of Appeal ruling that outbuildings do not qualify as part of a listed residence. +

#### NO PLACE FOR WOMEN

A Housing Corporation-funded study examining future housing needs in the UK, 'But will we want to live there? (Planning for people and neighbourhoods in 2020)', claims planners and developers are building homes female residents will not want to live in. +

#### YOKOHAMA PORT LECTURE

Foreign Office Architects are to present a lecture about their work to coincide with the unveiling of the practice's biggest project so far, the Yokohama International Port Terminal in Japan. The lecture takes place at the Tate Modern on 28 June and tickets, priced at £6 or £3 for concessions, are available on 020 7887 8888.

#### CRICHTON RESIGNS

RIBA Enterprises chief executive Stuart Crichton has resigned after three-and-a-half years in the post.

## Gateshead Millennium Bridge clinches Building of the Year



Wilkinson Eyre Architects' £17.7 million Millennium Bridge in Gateshead has won the Royal Fine Art Commission Trust (RFAC) and BSKyB Building of the Year.

In a surprise win over the favourite, Nicholas Grimshaw & Partners' Eden project, the bridge, which opens to river traffic once a day, was praised for its imagination and the success with which the project was carried out.

RFAC chair Lord St John of Fawsley said that the scheme – which won a RIBA award last week – represented a fantastic addition to the Tyne, a river already globally renowned for its bridges.

Jim Eyre of Wilkinson Eyre said that winning the award was very 'satisfactory', especially when the competing projects were considered. He said: 'The competition was strong and the variety of different entries made the prize all the more pleasing.'

He claimed the decision to give the award to a bridge represented a landmark for the profession.

Making the award, Lord St John claimed that architecture is the 'people's art' because it is entire-

ly free, completely accessible and 'doesn't even entail anyone entering a building'. As a result, public opinion is stronger about architecture than any other field of the arts, he said.

In the specialist areas, Jeremy Dixon and Edward Jones' Saïd Business School won the education category and Allford Hall Monaghan Morris' Monsoon Building won the conversion award. In the restoration category, the award went to Caroe & Partners and Hawkes Edwards & Cave's Beckford's Tower in Bath. McAllister Co's Battersea Park Boathouse won the park pavilion category and the organ builder, Kenneth Jones & Associates, won the Jeu D'Esprit prize for its Rugby School Chapel Organ.

Other projects shortlisted were Daniel Libeskind's Imperial War Museum North, The Eden Project, Richard Rogers Partnership's Lloyd's Register of Shipping, Stanton Williams' Royal Botanic Gardens Seed Bank, John McAslan & Partners' Royal Academy of Music and its Trinity College of Music, Haworth Tompkins Architects' Coin Street Community Housing and Sarah Wigglesworth Architects' 9/10 Stock Orchard St in Holloway.

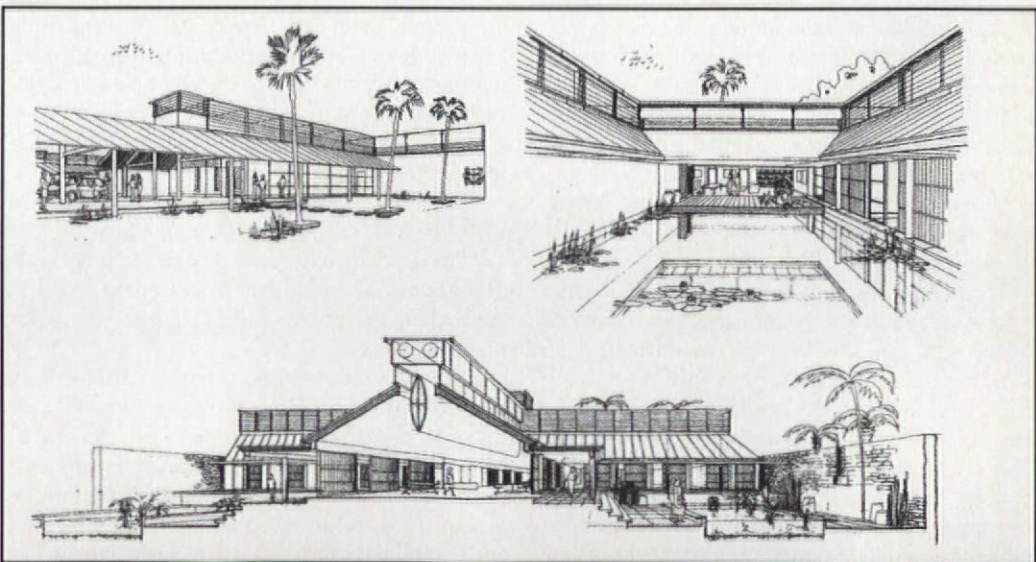
Ed Dorrell

## RA to show works from New York's Museum of Modern Art

The Royal Academy will stage a major show of architectural drawings at the end of this year, all chosen from the collection of New York's Museum of Modern Art. Called 'Building Visions', the exhibition will span the 20th century with 140 items from some 60 architects, including Frank Lloyd Wright and Louis Kahn. It will take place in Foster's Sackler Galleries from 7 December to 16 February 2003.

At a press conference last week in the Academy's newly restored Reynolds Room, collections secretary and senior curator MaryAnne Stevens said she was 'fairly optimistic' that the exhibition will be designed by 'a very distinguished contemporary architect' – though she could not say who.

Rem Koolhaas and Zaha Hadid are among the speakers in the accompanying lecture series.



Richard Murphy Architects has won a competition organised by the Foreign and Commonwealth Office estates strategy unit to design a new British High Commission in the Sri Lankan Capital of Colombo. The scheme, for a £3.4 million single-storey, multi-courtyard building in a suburban site, saw off competition from five other practices. The project should be at the permission stage by the end of this year and on site by the middle of 2003.



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# competitions

## RIBA-APPROVED

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

## ROOM TO GROW – THE CHILD'S SPACE IN THE 21ST CENTURY HOME COMPETITION

MFI has launched its second competition with the theme 'Room to Grow' which seeks to explore the evolution of a child's room over the years and through each stage of childhood. The competition aims to stimulate discussions as to how design may address the requirements of a child's personal environment. Deadline 6.8.02.

## 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

### BLACKPOOL'S IMAGE

Visioning and masterplanning the reshaping of Blackpool. George Wood, Blackpool Borough Council, PO Box 1066, Town Hall, Blackpool FY1 1NB, tel (01253) 477477. Documents: Reg Haslam, Blackpool Borough Council, PO Box 17, Town Hall, Blackpool FY1 1LZ, tel (01253) 476200, e-mail [reg.haslam@blackpool.gov.uk](mailto:reg.haslam@blackpool.gov.uk) Application by 15.7.02.

### YORK DISTRICT HOSPITAL

Integrated design service – architectural, engineering, quantity surveying, structural and planning-supervision services. John Rawcliffe, York Health Services NHS Trust, Purchasing Department, York District Hospital, Wigginton Road, York YO31 8HE, tel (01904) 725057, e-mail [John.Rawcliffe@excha.yhs-tr.northy.nhs.uk](mailto:John.Rawcliffe@excha.yhs-tr.northy.nhs.uk) Application by 1.7.02.

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



Terry Farrell & Partners has been forced to reduce the tallest tower in its proposed £500 million redevelopment of the Lots Road power station site in Chelsea. The Royal Borough of Kensington and Chelsea and the London Borough of Hammersmith and Fulham rejected the first application as expected (AJ 7.3.03) for the 150,000m<sup>2</sup> mixed-use redevelopment due to its height and concern about local congestion. The revised plan reduces the tallest tower by nine floors to 30 and includes a reduction in private accommodation from 628 to 498 homes, increasing the proportion of social housing. Additionally, plans for commercial space have jumped 22 per cent to 10,500m<sup>2</sup>, a move designed to create 410 new jobs.

## RIBA president Paul Hyett declares Modernism 'dead'

RIBA president Paul Hyett and traditionalist CABE design review architect Robert Adam have launched broadsides against the concept of 'Modernism' – the former declaring the movement dead, the latter attacking institutions for cynically preventing any other style from getting a look-in.

Hyett used part of his 'state of the nation' speech at last week's AJ-backed RIBA conference to attempt to bring to a close a long history of stylistic debate and kill accusations that the institute is biased towards Modernism. 'It's now really quite meaningless,' he said. 'Let us lay to rest any lasting notion that remains that we have an ongoing duty to deliver so-called modern architecture. I say this because I simply don't accept, however unpopular such a view might be, that "modern architecture", an all-embracing title, has any meaning today, or indeed as a movement any longer exists.'

Hyett cited architects such as Michael Hopkins, once part of the 'high-flying technocrats' who have now shifted towards the 'crafted application of traditionally used materials within a reinterpreted vernacular'. Hopkins was now closer to Cullinan or MacCormac; and architects such as Nicholas Hare, Ed Jones and Jeremy Dixon occupy a field 'less obedient to modern disciplines'. Others such as Will Alsop, Zaha Hadid, Frank Gehry and Daniel Libeskind offer 'a diversity and richness' far from the simplistic title of Modernism.

But earlier Robert Adam, in a hard-hitting talk on pastiche, warned that the profession was 'institutionally Modernist', even citing one example where he advised on several drafts of the government's *By Design* document. 'Most of the places we now think of as being pleasantly distinctive were not built by copying some historic style of building' read a draft line. 'What about Bath, Edinburgh New Town, Regent's Park, Bedford Park?' said Adam, adding: 'That raw and factually incorrect piece of Modernist ideology came dangerously

close to appearing in a government document.'

The modernist ideology is everywhere, he said, with the semantics so ingrained, people did not know they were doing it, fooling the public they were hearing fact, not doctrine. Design guides talk of the need for schemes to be 'innovative', 'contemporary', 'cutting edge', with their implied critical negatives.

And yet there is a strong demand for traditional housing, he said, revealing his practice is working on 29 new country houses. Architects need to accept the demand is there from a clued-up public that looks to traditional architecture as a 'souvenir' of past styles. And they need to stop 'pretending to be Dutch' and attempt to get involved. 'The reason most of it is crap is because architects haven't got anything to do with it.'

David Taylor

## Government to publish 'good architecture' indicators...



Minister for energy and construction Brian Wilson (pictured) has announced the Department of Trade and Industry's new benchmarking standards for the building industry are to be launched on 8 July. These criteria, he said, will focus on how to 'measure good architecture'.

Designed to complement the government's Key Performance Indicators (KPIs), the new Design Quality Indicators (DQIs) have been developed 'to allow for a common language for the evaluation of a building'. Government and public sector clients, he said, 'will lead by example'.

Key aspects of the DQIs have been taken from the Strategic Forum for Construction's current consultation document, *Accelerating Change*, which includes demands for improved client leadership; the development of integrated supply teams; and a 'commitment to people'.

The government is looking for 100 architectur-



al or construction companies to sign up for a licence to participate in a one-year trial. At the end of that period, the Construction Industry Council (CIC) will evaluate the results.

Welcoming the initiative, chairman of the conference session and AJ editorial director Paul Finch said it was significant that the DTI was backing the scheme, indicating that improving design is central to improving business performance. ➔

Austin Williams

## ... but the IT deficit is more pressing for UK architects

Architects must become 'agile' in the future if they are to stop their profession becoming 'delegitimised', according to Professor James Woudhuysen of De Montfort University.

Examining the social context for architecture on the opening day of the RIBA conference last week, futurologist Woudhuysen identified IT as a key to improving business performance. He said that currently 'broadband penetration in the UK is behind that of the Czech Republic'.

In a direct challenge to construction minister Brian Wilson, Woudhuysen said that 'rather than worrying about KPIs or benchmarking exercises', it is this infrastructure deficit that should be tackled as an immediate priority. IT's relevance, he said, was in the productivity agenda; correctly developed, it would allow architects to produce 'great buildings, quickly and cheaply'.

In the future, clients will want more intimacy in the design and procurement of buildings. The tendency towards improved client involvement and increased consumer protection will result in 'more regulation, more cost and more hassle'.

Woudhuysen also identified a 'hostility to innovation and a fear of the unknown' as 'significant societal pathologies' and he challenged the audience to 'fight it: to think big, take risks, back innovation, renounce "sustainababble" and abjure pessimism'.

## 'Discrimination still rife in architecture' says SOBA

A leading member of the Society of Black Architects, Wilfred Achille, has hit out at the government, claiming it does not take the issue of equal opportunities in architecture seriously.

Speaking last week at a meeting of Architects for Change, part of RIBA, the partner in Mode 1 Architects claimed there is still a real problem of discrimination in the profession. He said: 'Architecture needs to see equal opportunities as more than just a chore. It ought to be embraced.'

Achille said SOBA had laid out plans to change attitudes, only to see them quashed by apathy. 'We have put a series of plans on the table, but neither the government nor the wider profession seems remotely keen on taking them on.'

'The biggest problem is in education,' Achille added. 'We have found architecture students are scared to talk about discrimination because they have invested so much time and money in their schooling. They do not think they can afford to rock the boat.'

Speaking in the same debate, Angela Brady, of the Women in Architecture group, drew attention to the problem of encouraging women architects to stay in the profession. She told the meeting: 'While 37 per cent of architecture students are women, the statistic is only 12 per cent in the whole profession. Clearly we are haemorrhaging female graduates.'

## Honours for Zaha Hadid and RIBA receptionist Bill Jacob

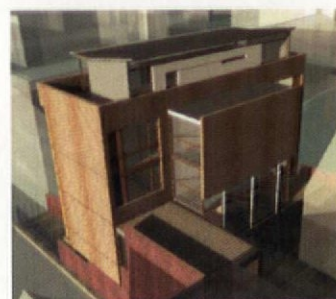
Zaha Hadid CBE leads the roll-call of those in the architecture field named in the Queen's Birthday Honours, a list which also includes Bill Jacob, the receptionist at RIBA's Portland Place headquarters.

There were no architectural knighthoods on the list, but there were CBEs for Hadid, chief planning inspector Chris Shepley, former RIAS president John Spencely, former director general of the British Property Foundation William McKee, and Richard Temple Cox, chairman of Castle Vale Housing Action Trust, for services to the regeneration of Birmingham.

OBEs went to figures including architect and critic Stephen Gardiner for services to community architecture, and Derek Spooner for services to the design of hospices. Jacob, meanwhile, clinched an MBE for services to the RIBA, having worked for the institute for 29 years with 15 RIBA presidents and four chief executives. Also gaining an MBE was ex-Glasgow City Council conservation architect David Martin, for services to the conservation of the built environment.

## ALSO GOES TO SCHOOL

Will Alsop is to head a three-day summer school at the Orangery in Wakefield from 2-4 August. Leeds-based architect Irena Bauman and the Finnish practice Rosegarden will join him in an event aimed at architects and urban design professionals. It is part of 'People Making Places', a new regional art and architecture programme managed by Public Arts and funded by CABE, Yorkshire Forward and Yorkshire Arts. The fee is £180. Only 25 places are available so early application is advised. Details from Public Arts, tel 01924 215550, e-mail: [summer@public-arts.co.uk](mailto:summer@public-arts.co.uk)



Design Engine has won planning permission for this mixed-use scheme in central Winchester. Preserving a listed, two-storey street frontage, the 700m<sup>2</sup> project (pictured) will include a new arts venue consisting of a fringe theatre and bars, and six open-plan apartments above. Construction is due to start by the end of the year.

## WESTMINSTER GUIDANCE

Westminster City Council has launched a new guidance on planning regulations and architecture within the council's boundaries. The document aims to clarify the council's expectations for 'new distinctive places of high urban design quality'.

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## vital statistics

- The government's £250 million 'starter homes initiative' has helped 10,000 key workers purchase homes within 'reasonable distance' of their work, according to the Department for Local Government, Transport and the Regions
- Robert Adam, from the Popular Housing Group, told the RIBA conference last week that he believes employing an architect on a housing project adds to the cost of a development by the equivalent of a 15 per cent increase in land value.
- New Department of Trade and Industry construction orders show an increase in work of 17 per cent in the three months to April 2002. Infrastructure orders were down six per cent on the last 12 months, but up two per cent on last year.
- 58 Britons were injured in 1999 watering Christmas trees while the fairy lights were still switched on, according to research published this week.

## Clare Melhuish reviews...

### Jencks and the new paradigm in architecture

According to Charles Jencks, the 'old paradigm' in architecture is 'having trouble ending', and so it would seem, for his lecture on the 'new paradigm' had been aired several years ago. Jencks' 'eternal anxiety about the state of architecture', as Cecil Balmond put it in his introduction, has generated a proliferation of new terminology around the discipline. This occasion introduced terms such as 'organitech', 'blobmeister', 'enigmatic signifier', and 'businessman's vernacular' to a perhaps susceptible audience of largely young people, all in the name of a new world view, the 'universe as self-organising being', coming from science.

The scientific jargon of 'strange attractors', 'butterfly effect', and 'self-similarity', with which the lecture was peppered, comes from the chaos theory which Jencks has wholeheartedly embraced as the correct alternative to the Newtonian world view underlying Modernism. This led to the 'simple architecture' of the 'machine environment', characterised by the repetition of the 'dumb box' - the aforesaid businessman's vernacular given supreme expression by Mies van der Rohe. By contrast, the architecture of fractal geometry, painfully coming to fruition out of the new world view, is, as in the case of Libeskind's V&A Spiral, 'sensuous, convivial, surprising, labyrinthine'. Jencks suggests that the new understanding of the body as a complex system based on principles of fractal geometry, like

the rest of nature, has serious implications for the metaphor of the body in architecture. In his view, it is Gehry who has so far produced the most profound and successful exploration of what these implications for a 'new paradigm' might be - in the form of the Bilbao Guggenheim.

Jencks maintains that painters, such as Casper David Friedrich, knew about fractal geometry in nature long ago - hinting that architects have been slow to catch up. But, as he later made clear, it is the computer which has provided the tool for architects to start working effectively within the 'new paradigm'. Jencks speaks of the 'datascares' of Koolhaas and other Dutch practices, and the work on fold and blobs of the 'blobmeisters' - among them Greg Lynn, Alsop, Ushida Findlay, and even Doshi and Eisenman - as exemplars of the way that architecture can be rethought through the computer. Other architects developing concepts at the edges of the new paradigm include Yeang, Grimshaw and Calatrava, working within a genre Jencks calls 'organitech'; but disqualified from full-scale admiration by a lack of total commitment.

It is when Jencks starts talking in these terms, and of the 'new cosmology' generating a 'new iconography', that the message begins to sound a bit cultish. The idea that architecture can now be 'gestated', rather than 'created' - representing a radical move away from both the Judeo-Christian understanding of the world and 'militaristic' Big Bang theory ('straight out of the Pentagon', says Jencks) - is of significant interest, but the formal endeavours of Jencks' 'fractal' architects, at least in this presentation, seem to fall short of serious investigation.

Charles Jencks was speaking at the RIBA



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# RIBA confronts the future

The RIBA's conference on the challenges of the future took place at construction exhibition Interbuild last week. Austin Williams reflects on the speakers' contributions and their lessons for the profession

Last week's RIBA conference, 'Facing the future', co-sponsored by the AJ, was held at Birmingham's NEC in the heart of the biennial Inter-build event.

This, as president Paul Hyett said, was partly so that the RIBA might stop being seen as London-centric, and also to show that it recognised its place as part of the construction industry. 'We must not think that we are above construction; we have no God-given right to oversee projects,' he said in his opening address, although Vasillis Sgoutas, president of the Union Internationale des Architectes (UIA) stated that architects are 'leaders in the field – the first amongst equals. We are not facilitators'.

The conference, held over two days, comprised plenary sessions, workshops and debates around four themes: living, working, learning and healing. On this last topic, delegates were involved in intensive strategic discussion over the full course of the conference, reporting back at the end of the second day.

Following directly on from Hyett, James Woudhuysen laid down a challenge to the sustainability agenda (see pages 8-9). 'If we believe that what we do now might be dangerous for the future, then we will end up with the architecture of self-doubt and self-loathing,' he said. His dynamic and thought-provoking speech got things off to a controversial start.

In the first of the 'Hot Slots' – 15-minute interludes in the main proceedings – Ted Cullinan presented the history of the construction industry in two cartoons, drawn on the overhead projector as he spoke. The cartoons showed a construction worker on Frei Otto's Mannheim shell structure in the 1970s as a hippy, replete with flares, bandana and bare feet; followed by a construction worker on the Weald and Downland Centre wearing steel toecaps, harness and hard hat. The conclusions were left to our imaginations.

Energy and construction minister Brian Wilson confirmed the government's commitment to developing Sir John Egan's strategy through the launch of Design Quality Indicators and these were explained later in the conference by Robin Nicholson of the Construction Industry Council (CIC) and Sunand Prasad of Penoyre and Prasad, who have been instrumental in setting them up.

Recognising that design could not be measured under the KPI system, they have developed a subjective appraisal tool 'to tell clients what design is', although 'no one is excluded from the process and everyone has a valid point of view'. Based on the heading of Commodity, Firmness and Delight, this 'new triple bottom line' has been re-titled Functionality, Build Quality and Impact. Stressing that the aim is to aid competitive advantage, the CIC wants volunteers for the first phase of the scheme.

Other sessions included Post-Occupancy Evaluation (POE), which Denise Jaunzens of the BRE said 'should be carried out in the

spirit of collaboration and cooperation rather than conflict', adding that one might wish to 'ask your insurers first'; housing, where Simon Allford of Allford Hall Monaghan Morris suggested that we 'look to the Victorian idea of density'; and planning, where Jon Rouse of CABE started by looking at the 'success of Lottery-funded projects'.

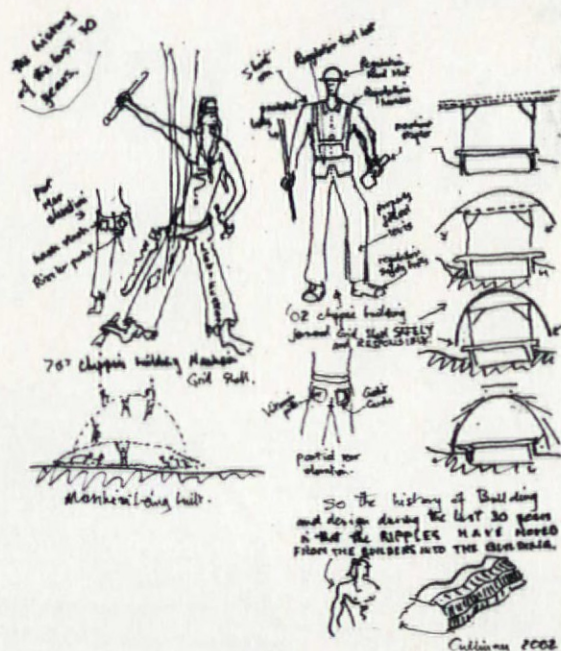
Paul Hyett's keynote address on the second day was followed by a Richard Murphy Architects Hot Slot on educational buildings ('Don't tell me that architects can't do social engineering'). Continuing the education theme, Ruth Morrow and Judi Farren-Bradley gave examples of particular courses that are trying to develop 'team-working skills'. Suggesting that, in architectural education, 'there is no use developing muscles which are no use to you when you go on to professional practice', Morrow of Sheffield University stressed the need to 'communicate effectively' and 'learn to sell yourself'.

Steve Evans of Cranfield University described his consultancy role with Nissan, through Project Cogent (AJ 26.7.01), which has been concerned with improving productivity through efficiency gains. Nissan, he said, is the company with the longest history of project partnering in Europe and yet it does not have contractual partnering agreements. 'The best way to cooperate is not to talk about cooperation but to get on with the real job of tackling a problem,' he said.

The second day's keynote speech was given by Sir Richard MacCormac, who asserted that the 1960s represented a 'failure of humanism'. As architects, he said, 'our first obligation is to our humanity'. He saw a positive future for architects, given that currently, six per cent of GDP in the UK comes from the creative industries, (of which architecture is a part), and it is growing at 17 per cent a year.

The remaining session on sustainability saw a frank discussion on the problems of environmental design and experimental buildings by Bill Gething of Feilden Clegg Bradley Architects, from the BRE headquarters to the Open University Berrill Building and the headquarters for RARE. He explained instances of how they had 'forgotten to take into account the time change to British summer time' in the daylight modelling and so the solar shading was ineffective for the first hour of the working day; to a computer room where ('you might know this – but we didn't') they budgeted for one person heat loads per computer terminal, but two people regularly sit together. This 'worst practice' presentation was generally regarded as refreshingly honest and informative.

In closing, Hyett looked forward to passing on the baton to George Ferguson to carry on the tradition of 'State of the Union' addresses, and suggested that Acanthus was a good example of consolidating small practices into larger networks for effective team-building. 'Only by facing the future,' he said, 'can we effectively shape it.'



Ted Cullinan's sketch on the history of the construction industry



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# Academic exercise

The Royal Academy Summer Exhibition, complete with architecture models and drawings, is now open. But what is it trying to say? Kenneth Powell takes a look

The same question is asked every year: what function does the architecture room at the Royal Academy Summer Exhibition actually serve?

The same question could be asked of the Summer Exhibition itself. Years of mostly negative critical comment have changed its character. By electing distinguished foreign artists as 'honorary academicians' and persuading them to submit works, by showcasing work by better-known members (Allen Jones this year) and by press-ganging some supposedly leading-edge artists (Alison Wilding, Gary Hume) as members, the RA has smartened up its image and made it more difficult for outsiders and amateurs to make it past the hanging committee.

The architect RAs – there are currently 20, with Piers Gough as the latest recruit – have long included many of the biggest names in the profession. Each one has the right to submit five works for display in the Summer Exhibition – Lords Foster and Rogers are among those who have exercised the privilege to the full this year. Norman Foster, along with Will Alsop and Michael Manser, chose the (nearly 100) exhibits in the 2002 architecture room. Assuming that the audience they are addressing is a broad one – with architecture as probably a marginal interest and limited skills at reading drawings – they have made a respectable and accessible selection.

Last year's show was a mess – and badly displayed, too. This year, models are shown at eye-level rather than floor-level – like paintings in the other galleries – and they include some stunning exhibits.

It is not hard to understand why Foster and Rogers remain the dominant figures on the British scene, though this year it is the divergences, rather than the points of com-

parison, between the work of these ex-partners which emerge most clearly. Foster's two academies, in Bexley and Brent, and his masterplan for the expansion of Boston's Museum of Fine Arts, are models of unbending orthogonal rigour, masterfully planned. Richard Rogers Partnership, in contrast, shows its strikingly sculptural Madrid tower, a thrilling visual installation of the Antwerp law courts and a terrific house planned for a site in the Hamptons, New York – no wonder that RRP has been notching up some notable competition wins recently.

Will Alsop continues to tantalise us with



Multi-coloured living in Bavaria, Will Alsop style

some prints supposedly depicting his winning submission for Goldsmiths College: we are none the wiser as to the likely appearance of the new building. His 'family house for Bavaria' is presented in a fine multi-coloured model (above): what sort of wonderful lifestyle is this extraordinary design catering for?

It is doubtless thanks to Alsop that former collaborator Massimiliano Fuksas' Rome Congress Centre is on display. Alsop was a witness at the inquiry (outcome still awaited) into the Heron Tower and two models of this notable KPF project are included in the show.

The Summer Exhibition is a great place for checking out might-have-beens – such as the rejected schemes for the Turner Centre, Margate, by Ted Cullinan and Eric Parry, Future Systems' unsuccessful submission for the Natural History Museum extension, and m<sup>3</sup> architects' proposed 'tri-tower' for Spitalfields.

I was baffled by Clara Kraft's 'Living in a suitcase' installation, but enjoyed three fine pencil drawings by Quinlan Terry's son Francis – carrying on the time-honoured Erith & Terry tradition. The other measured drawings in the show struck me as rather pointless. As much could be said for the various doodles by Leonard Manasseh

RA – but then he is a veteran, with a notable career behind him. It seems odd that Ian Ritchie has nothing to show but a series of etchings of details from past works – you can buy them for a mere £150 each. And equally strange that Gordon Benson has only a few black-and-white photographs to represent his National Gallery of Ireland, the most talked-about project in Dublin for years.

The architecture room is a place for insiders. The works are not captioned, only listed in the catalogue – and then with no supporting information. It is often unclear whether they are completed buildings, projects in the pipeline, binned schemes or purely hypothetical exercises. No information is provided on the exhibitors, other than their addresses. There is surely a case for an annual British architecture show, or perhaps a biennale, in which the best of current work by everyone from Norman Foster to recent graduates is up for selection and is properly documented and explained. The RA is in a strong position to organise such a show, especially when the Museum of Mankind extension is completed. Enjoy the exhibition – but do not expect to learn too much.

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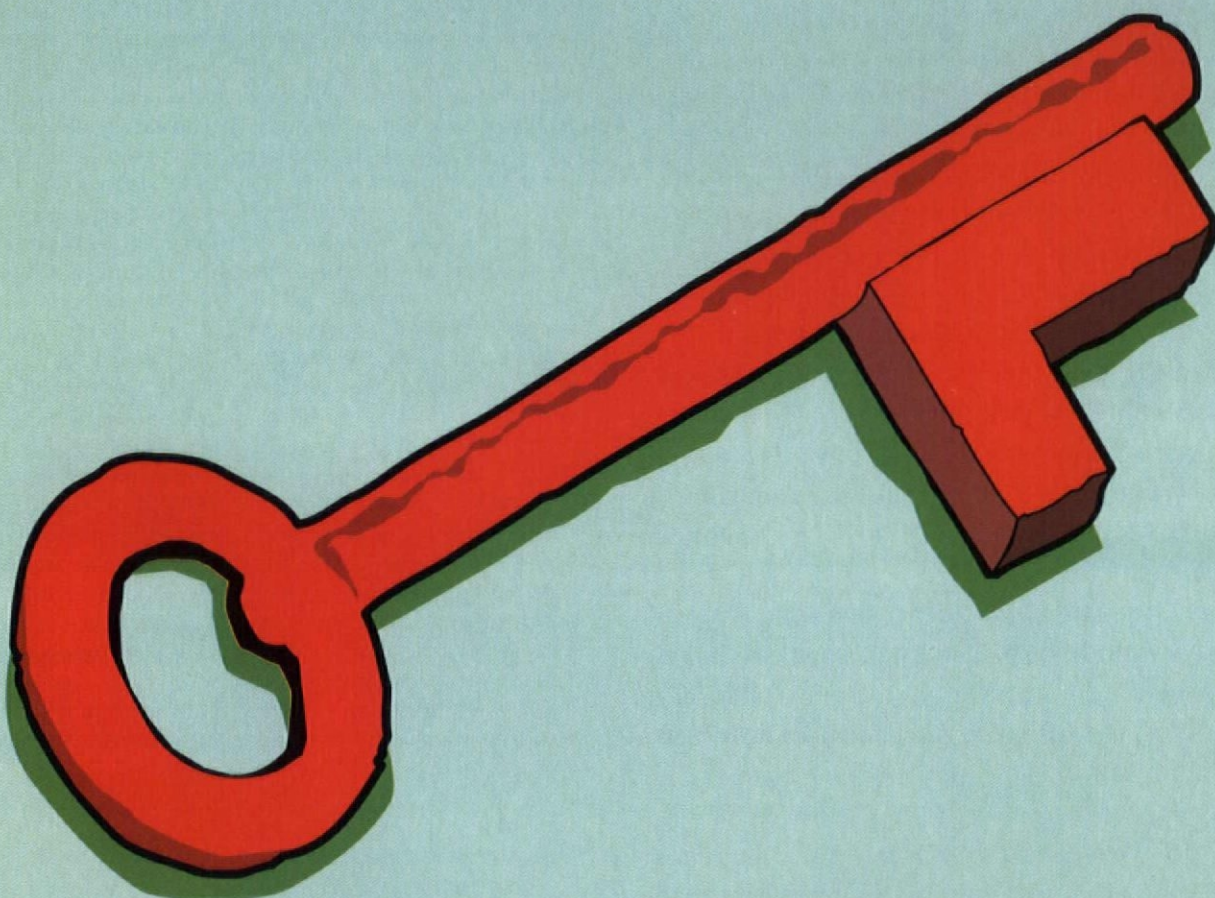
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## Modernism: still a meaningful concept or just a weasel word?

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## editorial

Modernism is dead, proclaimed RIBA president Paul Hyett last week at the institute's annual conference at Interbuild. Not true, said Robert Adam, in a separate paper he delivered on the subject of design assessment and taste. The entire establishment of the profession is actually 'institutionally Modernist', he says, borrowing a phrase. Even to the extent that the vocabulary used by some design guides and the planning system – perhaps even magazines such as this one – enshrines it, beyond style, as the 'inevitable way forward, like it or not'.

For Hyett, though, there is a new pluralism at large, thanks to 'contemporary' not 'Modernist' architects 'whose work is orientated strongly towards the new'. We have come so far from Modernism's origins, he says, that to apply the term, say, to Foster's 'sculptured' GLA, is meaningless.

In a way, both are right. Adam's contention that the 'ideology' of Modernism is so established that most who espouse it don't know they're doing it, rings true. It is the accepted currency. And when councils such as Birmingham call for 'high-quality contemporary design', he feels they really mean 'Modernist', since if 'contemporary' means just existing now, 'high-quality design being designed now' is a needless description.

What is clear from both positions is that attempting to define good architecture is difficult without lapsing into stylistic pitfalls, and we await with interest the DTI's new performance criteria – Design Quality Indicators – that will attempt once more to set out the elusive qualities of good design. Imagine a Government document setting out the constituents of a good painting.

Thankfully, with architecture there are measurable elements, not just pure aesthetics. Opinions will always differ – and Allford Hall Monaghan Morris' Monsoon building is a case in point. Disallowed an RIBA award this year, the scheme *did* win Lord St John of Fawsley's Royal Fine Art Commission Trust and will simply try again next year with different RIBA award judges. Interestingly, the scheme in question is a contemporary reworking of a Modernist building from the 1960s. Modernism is dead?

David Taylor

## letters

### Sole practitioners make a large contribution

Does RIBA president Paul Hyett not recall the time when he was a small practice? Does he not remember that sole practitioners do not want to work in mega-sized offices, within a corporate operation where identity is lost?

Has he forgotten the benefits of small is beautiful, especially if you are home working, with no time lost to travelling, and the ability to be in a more fruitful partnership if raising a family?

Yes, while the marketplace requires large practices it also needs small ones, which present a more friendly and cost-effective face to clients in the residential, retail or commercial sector, many thousands of whom need their home or place of work extended or improved.

Many sole practitioners work in collaboration with others and carry out moderately large commissions, often of high quality, as may be seen from the recent RIBA Awards examples.

The last thing we want is to be welded into some amorphous body by the RIBA to fit the apparent needs of a small number of clients requiring large-scale signature buildings. The past 10 years has seen evidence of the supreme capacity of British architects with larger practices to fit that role.

Robin Redsull, High Weald Studio

### RA exhibition still sells sculpture short

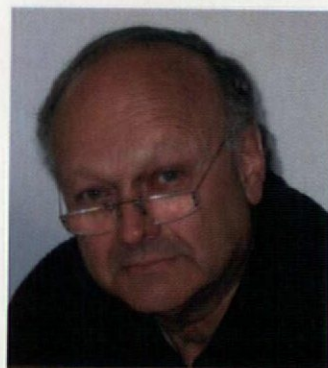
Duchamp said the difference between architecture and sculpture is plumbing – not much then. And Richard Cork seems to think the Royal Academy has done justice to sculpture with this year's Summer Exhibition. Not so. It has still jammed the essence of the largest sculpture into the tiniest little Porter Room, packed tighter than

the RIBA's smallest gallery.

Admittedly there are some shambles in there, such as Ian Ritchie's incomprehensible twigs, and the falsely elevated nautical engineering of Manser. But there are some real buttons to be pressed, such as Jiricna's penthouse apartment and McCormac's Broadcasting House.

Unfortunately, the real gems of the show, and well deserving of the Sir Hugh Casson Prize, are Francis Terry's capital drawings, which are wedged into the exit passage. Come on Alsop, Manser and Foster, put some weight into the RA as you put heavy weights upon the ground. And architects, sell your prints, (they should be copyrighted after all). Give a little revenue to encourage the RA! Fun and joy. *Follie Gioir, Shoreditch, London*

### Take heart from award-winning Murcutt



Your issue last week was one of the more encouraging AJs I have seen in a while (AJ 13.6.02). First, the overall standard of the RIBA Awards this year is, as your editorial says, on the high side – though you do not also say just how far they are from the general norm!

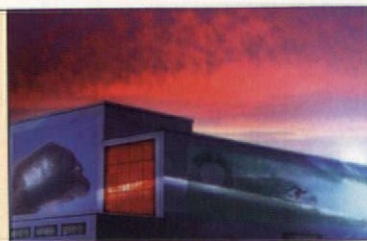
But what a pleasure to also find the profile of Glenn Murcutt, that most deserved of Pritzker Prize winners. Anyone ploughing their own furrow must take heart from him.

Ivor Patterson, Banbury, Oxfordshire



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

Read all the latest news stories in depth, and stay in touch with all the latest project images from practices here and abroad. These include the 'radical' transformations about to be made to the De La Warr Pavilion in Bexhill on sea (see right). In July, the famous building will act as the backdrop to a host of internationally renowned musicians, and architects Yeast has designed light projections, illuminations and digital images for the roof and balconies.



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

YOU CAN ALSO AIR YOUR VIEWS ON OUR ONLINE DISCUSSION FORUM AT: [WWW.AJPLUS.CO.UK](http://WWW.AJPLUS.CO.UK)

## Private transport is anything but convenient

Martin Pawley (AJ 13.6.02) argues that private transport is the most convenient mode of travelling, but ignores the fact that:

- The sheer numbers of cars on the move lead to gridlock;
- Most of the cars occupied during commuting hours are designed for four people, but used by one only – the driver;
- Depletion of the ozone layer leads to global warming and the dire consequences of global disasters;
- Air and noise pollution increase the stress of city life;
- Enormous land space is required for parking and movement;
- Many other negative factors mean a long-term investment in mass suicide.

The motor industry is not interested in all of the above. Its sole aim is profit and keeping up with changing trends.

**Teck Ong, London W9**

## Design fundamental to success of PFI projects

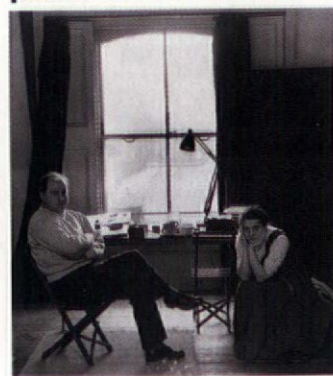
Ron Morgan's letter about healthcare design (AJ 13.06.02) shows the benefits of taking a measured approach to this issue. Many architects will have been disappointed by some of the designs that have emerged as a result of the PFI programme. The curate's egg nature (so far) of PFI provision is also evident in the schools sector, where problems are exacerbated by the bundling together of too many buildings in one package.

The potential advantage of PFI in establishing a long-term relationship between building provider and building user will only be realised if design is given appropriate weighting in the process. Otherwise a potentially great procurement system fails on the test of the quality of end product.

But let's have more light shed on this major question, rather than fixed positions which only generate heat. It appears there are good examples of both healthcare and school design coming from the PFI route – so the interesting thing is why there are also bad examples. Is it the procurement method, or the quality of the designers?

**JP Halliwell, London SW19**

## Criticism as well as praise for Smithsons



Are the Smithsons quite the unsung heroes that Stephen Greenberg implies in his review of their collected works? (AJ 6.6.02).

While I agree that their writings are often thought-provoking and poetic, I wonder if what they built is always so persuasive. I suspect not. Look at the weird timber 'screen' around the Garden Building at St Hilda's College, Oxford, for instance, or some of the details at Bath. And Robin Hood Gardens? Shouldn't that have stayed on paper as a utopian bright idea rather than troubling the poor tenants of Tower Hamlets? It's hardly 'almost tame', as Greenberg says.

But Greenberg is right in suggesting that their work strikes a chord just now. You only have to call into the RIBA bookshop and see how much has been published lately on Smithson themes – on Nigel Henderson, on the 'ordinary', on the 'as

found'. But if the Smithsons' legacy is really to be productive, it needs to be critically evaluated and interpreted – the buildings alongside the writings – with the wheat sorted from the chaff. There is a mid-way between rejection and genuflection and that is what we must find.

**Jim Jarvis, Maldon, Essex**

## Whiteladies Cinema – the full story

Your article regarding the Whiteladies Picture House was incorrect (AJ 30.5.02). I have not made the application for listed building consent.

As a conservation architect acting as consultant to the owner, I have prepared an architectural and historic appraisal and an ornamental audit in order to record the surviving historic fabric and set out methods by which it will be retained and repaired.

The question of whether the interior of the listed building is better appreciated divided into three small volumes by concrete blockwork inserted in 1978 or as a single repaired volume is a matter for the Bristol planning committee to decide.

**Quentin Alder, Bristol**

## Beware – your 'exes' may come back to haunt you

The debate about who really designed the East Manchester stadium (AJ 6.6.02) raises the question of design credits and the age-old problem of the individual versus the collective. Years ago the Salaried Architects Group urged an exhibition of buildings credited to great architects and great offices, and suggested the true story of the individual architects who made the buildings happen should be appropriately credited.

Nothing much came of the exhibition, but the principle of proper credits remains, and indeed has perhaps assumed

increasing importance as result of recent copyright legislation. It would probably be a good idea if larger practices established their own formal procedures for credits, particularly in relation to staff or partners who have left the firm.

The sting can often be taken out of these situations where it is plain what the rules of engagement are from the outset. Wise practices will be generous about the contribution of their 'exes', not least because it will encourage those still there that they will not be forgotten either.

**Sandy Benson, Southwold**

## RIBA Awards give reason to be cheerful

This year's RIBA Award winners must be one of the best in recent years. Forget all our fears over PFI and all the rest of it, at least for a couple of weeks. Let's enjoy some great designs from all over the country. And it was nice to see the AJ (13.6.02) giving the awards the coverage they deserve.

**John Sandilands, Basingstoke**

## Erratum

Trehearne Architects is responsible for the planned redevelopment of 132-154 Regent Street, London, not Michael Squire & Partners (AJ 13.6.02). Michael Squire & Partners has, however, submitted a planning application for Chesham House on Regent Street, another part of Crown Estate's redevelopment of the area (pictured).







will also

## A useful consultation process – but little time for reflection

I am sitting in a hall in Barnsley with 200 people. It is Saturday afternoon and the townsfolk, with a liberal dose of consultants, are reporting back to each other about their workshops, which explored the future of the town. The weekend was kicked off with the world premier of the Alsop movie, by Squint Opera, concerning the future and the 'possibilities of clearer definition, town living, increased density and mixed use'.

Each of the consultants from other South Yorkshire Renaissance towns had gathered for this weekend of planning activity to give an intensive consultation process in order to inform the masterplan, which is the next stage of the Barnsley development.

The weekend has been managed and organised by John Thompson of John Thompson Associates and formerly Hunt Thompson. John is a veteran of the community and public consultation movement, which he has elevated to the art form of 'doing' a complete town in four or five days. By 'doing' I mean testing the hopes, fears and desires of a cross-section of the townsfolk through workshops, under a variety of headings, holding evening report-back sessions where representatives of the groups would outline their ideas and throw them into a big melting pot of possibility.

After two and half days of opening up peoples' abilities to express themselves, the JTA extended team would gather and interpret and deliver back to the town a masterplan with plans, images and commentary. For the first time, they have a forum where opinions and ideas can be expressed. The workshop of the young produces inevitable skateboard desires, but I liked the fact that they wanted it on a massive scale that would, for those that can, be an alternative public transport system.

Rita, after having stated previously that if you want to improve Barnsley you should change its name to Paris, is voluble about the need for a decent theatre – a brand new modern theatre that attracts the best directors and actors. The market traders who have formed the backbone of the town ever since the market got its charter in 1268, cry out for a space of quality without draughts and rain.

I noticed recently when I was in Valencia that the central market was not only a spectacular space with an extraordinary array of fresh food but that the Saturday morning was celebrated with a brass band marching around it. This in part reflected the idea of Steve Houghton, the leader of the council, that the market should become a theatre of commerce in the day and a theatre of events at night.

One lady called out for places of private thought or reflection in the town, some would call this worship, which received a spontaneous round of applause. Others talked of living in town. The young were interested in living in high-rise apartments with 'generous' terraces. All in all, the results reflected what my team and I had already discovered after five months of extensive talking and testing the town. We found that people recognise a need for radical change after the demise of the coal industry and that mixed use, and a more dense and better-connected town, was desirable.

I noticed that the JTA team sanitised the visions into a warped Prince Charles vision, which did not reflect what I heard or discovered. There were also no towers – why did I get the impression they had drawn all their pictures before? The four or five days were interesting, but I feel they do not truly reflect the possibility for the people. They had no time to reflect or re-imagine.

*WA from Ardsley Hall, Barnsley*

'I noticed that the JTA team sanitised the visions into a warped Prince Charles vision, which did not reflect what I heard or discovered'

people

Ken Hutt and Nadi Jahangiri are sizing up size and conclude that their design ideas are 'scaleless but scaleable'.

Of minor concern to the directors of m<sup>3</sup> architects is the size of their fifth-anniversary bash. This is due in a few days and will most likely be a low-key affair for family and friends, people they work with and those they would like to work with, says Hutt.

More pressing is their 112-storey Eco Tower worth £650 million, says Jahangiri. This giant of curving glass and solar cells may be built in central London, but not for a few years. The tower is the product of what the firm's seven staff call 'project-making'.

Taking a site the m<sup>3</sup> way and proposing a scheme nobody else has considered has been a spectacular head-turner in recent months. Another project-making brainstorm threw up an alternative to Foster and Partners' controversial Spitalfields scheme, again in central London, a 42-floor 'tri-tower' of offices, flats and a hotel (AJ 25.4.02). This vision has been included in this year's Summer Exhibition at the Royal Academy.

Controversy bounced back following an m<sup>3</sup> proposition at King's Cross. The directors are keen to play down suggestions that John McAslan and Partners hit the roof when a local newspaper ran with their hypothetical plan for a glass forecourt at the station. McAslan is busily working up a scheme for the same site.

'We had a phone call from the practice asking for more details. We weren't trying to undermine his scheme,' Hutt explains. 'Once we told them we were doing a series of projects around London, the dust settled. We never approached the client.'

Other clients have approached the architects, however, but the lack of London land to build on could make it seven years before a major m<sup>3</sup> 'what-if' becomes a reality. These sites are 'itches that needed scratching,' insists Jahangiri. His Shoreditch team does this particular brand of project-making to build contacts, open up debate and air ideas.

Hutt adds: 'It would be naïve to expect someone to say "this is fantastic, start tomorrow". But it shows our ability to look at an interchange or other node and make people more aware of its sustainable potential. If it rubs people up the wrong way, that's unfortunate.'

These dizzy highs are tempered with low-rise houses and conservatories that form the bulk of the firm's finished projects to date.

20 June 2002



# Small practice m<sup>3</sup> architects is making its mark with a series of low cost but prestigious schemes and 'what if' speculative tower ideas, one of which appears in the Royal Academy Summer Exhibition

by jez abbott. photograph by charles glover

## the project makers



Ken Hutt (left) and Nadi Jahangiri: growth in their terms means a wider variety of projects

Slick bathrooms and glass elevations to Georgian homes have featured in magazines from *Newsweek* to the *Financial Times*.

A High-Tech house due for shipment to Spain is crying out for similar coverage from the journals, which have picked up on the firm's knack for turning domestic clients into commercial solutions, like double-height atria and high-performance glass – one upped his £40,000 budget to £250,000 for a glazed extension. Sadly, however, the prefab scheme for Spain will remain unbuilt until its gadget-mad client, the racing driver Stirling Moss, says otherwise.

'We have come from 100 storeys to projects of half a storey,' says Hutt, whose team includes a Milan-trained interior designer, Shiro Muchiri, and year-out architecture student, John Oliver. 'We will design anything from a tap to a tower as long as it's beautiful, elegant and ideally curvy. We don't fear scale.'

The two men launched m<sup>3</sup> architects in 1997 in the front room of Jahangiri's Highbury home. They had a laptop computer, two mobile phones and a stack of telephone directories – a far cry from the gleaming offices of Foster and Partners.

Both men were project architects at Foster's before teaming up. Hutt, aged 37, tackled Hong Kong's Chep Lap Kok Airport and the proposed but unbuilt Millennium Tower. Jahangiri, aged 40, took on the Commerzbank HQ in Frankfurt and Berlin's Reichstag.

'Expectations are high because the profile and design aspirations are high,' says Hutt, of the pressured '24-seven' environment of the Foster office. 'It is something we try to emulate, but at the time you had to ask what element was production line and what was really special.'

Both are on good terms with Foster and keep in touch with 'friends and old flames' from the office. In fact it was a work-laden Lord Foster who pointed Stirling Moss in m<sup>3</sup> architects' direction when the former racing-car driver came looking for a holiday-home designer.

This Spanish project highlights a key element of m<sup>3</sup> architects' motivation, says Hutt. Sustainability. 'The house had zero-energy costs because power generated for the nine months he wouldn't be there would be sold back to the Spanish national grid. You don't have to live in a hole in Wales to save energy, and Stirling Moss certainly wouldn't.'

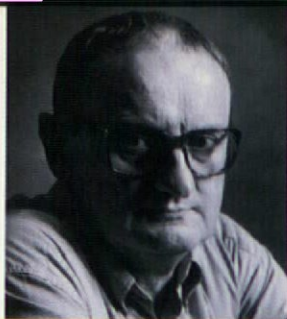
If every home in the UK had 1kw/hour solar cells you could dispense with most, if not all, power stations, reckons Hutt, whose first job after Mackintosh School of Architecture and London's Bartlett was, ironically, at John McAslan & Partners. 'Sadly, though solar panels and condensing boilers are old hat, they are still fairly unique in London.'

The two are keen to expand their practice, which is on target to turn over £300,000 this year. However, growth in their terms means a wider variety of projects, says the Liverpool University- and North London Polytechnic-trained Jahangiri.

'We do not have preconceived ideas about size. It just doesn't matter if there are seven of us or 200, as long as we can come to work and feel comfortable. Similarly, aspirations drive us more than the financial element. We would rather do a £5,000 project for a piece of furniture that taxes our creativity than a bog-standard £20,000 job to paint a warehouse.'

'We are not style-led,' Jahangiri adds. 'You can project power with gold taps and flash Italian marble, but it's how you express the space. And space has become the ultimate luxury in London.'





martin pawley

## Contradictory Lord Rogers is a candidate for a new third way

Just as his 1992 book *A New London* (co-authored by Mark Fisher) led to the Reith Lectures of 1995, and just as the Reith Lectures of 1995 led to his second book on cities, the 1997 *Cities for a Small Planet*, so did *Cities for a Small Planet* lead Lord Rogers inexorably to leadership of the Urban Task Force. This in turn led to responsibility for its 1999 bible, *Towards an Urban Renaissance*, the volume that can now be seen to have marked his own confrontation with the fate of all those who make a triumphal entry into public life as popular heroes, but sooner or later are battered by the endless contradictions forced upon them.

Mind you, the contradictions have always been there. Lord Rogers, the 'Renaissance man' who last week appeared to be endorsing Labour peer Lord Clarke's claim that 'Far Right neo-fascists' were exploiting the failure of the government's regeneration partnerships to transform the decaying town and city centres of northern England, had seldom cited such insalubrious places in his own lubricious prose. In the past he has preferred to dwell on Europe's great public spaces – the covered Galleria in Milan, the Ramblas in Barcelona, the parks of London or the skyscrapers of New York and Chicago – where Lord Rogers 'feels part of the community of the city', as well as in London and Paris, Shanghai, Marrakesh, Venice, Rotterdam, Curitiba in Brazil and other places known to even fewer people – apart, that is, from Burnley, where 4,000 abandoned dwellings and BNP votes saw a population voting with its feet.

But then the city is a place of endless contradictions, as Rogers admitted in *Cities for a Small Planet*, wherein it emerged both as an abominable place that is destroying the planet, but also a vibrant, convivial, life-enhancing centre of civilisation in the meantime. You pay your money and takes your choice. In one of a switchback series of optimistic

and pessimistic passages that he sustained the full length of that book – and returns to in *Towards an Urban Renaissance* – he tried to synthesise these two positions, starting out in pessimistic vein but ending up firmly on the optimistic side.

In the former case, Mr Hyde blames all cities for accelerating the rate of terrestrial pollution and erosion; destroying our ecosystem; threatening humankind's survival; generating most, if not all, greenhouse gases; undermining the ecological balance

of the planet; being built at a phenomenal rate and density with little thought for future environmental or social impact; producing disastrous social instability that is further driving environmental decline; creating ecological and social problems that dominate the human scene; increasingly polarising society into segregated communities; and becoming little more than no-man's lands for scurrying pedestrians or sealed private cars (specifically those with tinted windows and central locking) that 'prevent people from participating in street life'.

This sounds bad enough, but when Dr Jekyll makes his appearance, the picture brightens. To turn city life around, we learn, it is only necessary to 'demand fundamental changes in human behaviour, the practice of government, commerce, architecture and city planning'.

Nowhere is it acknowledged that this is rather a tall order, nor that the only means to achieve it seems to be another recitation of the virtues of the eternal sustainable city of the rich with its sunshine, sidewalk cafes, parks, rivers, great architecture, great restaurants, conviviality, vibrancy and lashings of the 'street life' that Lord Rogers finds most acceptable.

Clearly, with the eruption of this new political element, it is time for Lord Rogers to take the advice of the sage – whenever faced with two unacceptably extreme positions, create a third.

Lord Rogers appeared to be endorsing the claim that 'Far Right neo-fascists' were exploiting the failure of the government's regeneration partnerships

## a life in architecture

peter greenaway

Given the formal precision of his sumptuous cinematic tableaux, it is hardly surprising that Peter Greenaway is less interested in individual buildings than in the whole environment.

Greenaway claims a layman's knowledge of architecture, but following his film, *The Belly of an Architect*, he was invited to be on jury panels and give lectures on buildings around the world.

For his follow-up, *Drowning by Numbers*, he designed a seaside villa, and more recently a grand Neolithic mound' outside Groningen in northern Holland.

With tongue in cheek, Greenaway has said that he would like to be reincarnated as an architect, and he shares Vitruvius' belief that practitioners ideally need to know about history, economics and maths, as well as having some understanding of materials, landscape design, popular taste and posterity.

Born in London, Greenaway



visited Waterhouse's Natural History Museum as a child for the extravagance of the building (see picture). Today, he regrets the effect of Wright's Guggenheim Museum in New York which started a slow move away from functional exhibition facilities towards 'architectural sculpture'.

Greenaway now lives in Amsterdam, home of 'the very best vernacular architecture in Europe', and also appreciates 'its long and continuous respect for the scale of humans with architecture'.

Stephen Portlock

20 June 2002



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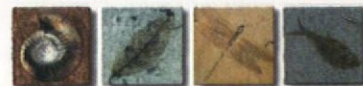
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# Hitting the Heights

**Dover's forgotten fortress, the Western Heights, is battling with nature – but now English Heritage, together with a group of local enthusiasts, intends to make the most of this spectacular site**

By Andrew Mead. Photographs by National Monuments Record

Aerial photographs have a definite allure: look how many books of them are in your local Waterstones. On the shelves of the English Heritage public search room in Swindon, they fill countless red boxes that cover the whole country.

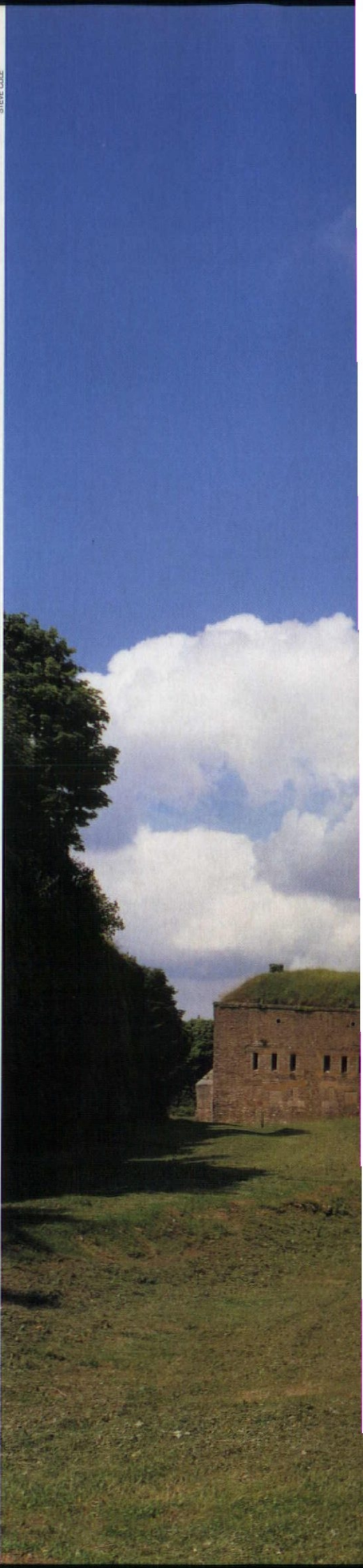
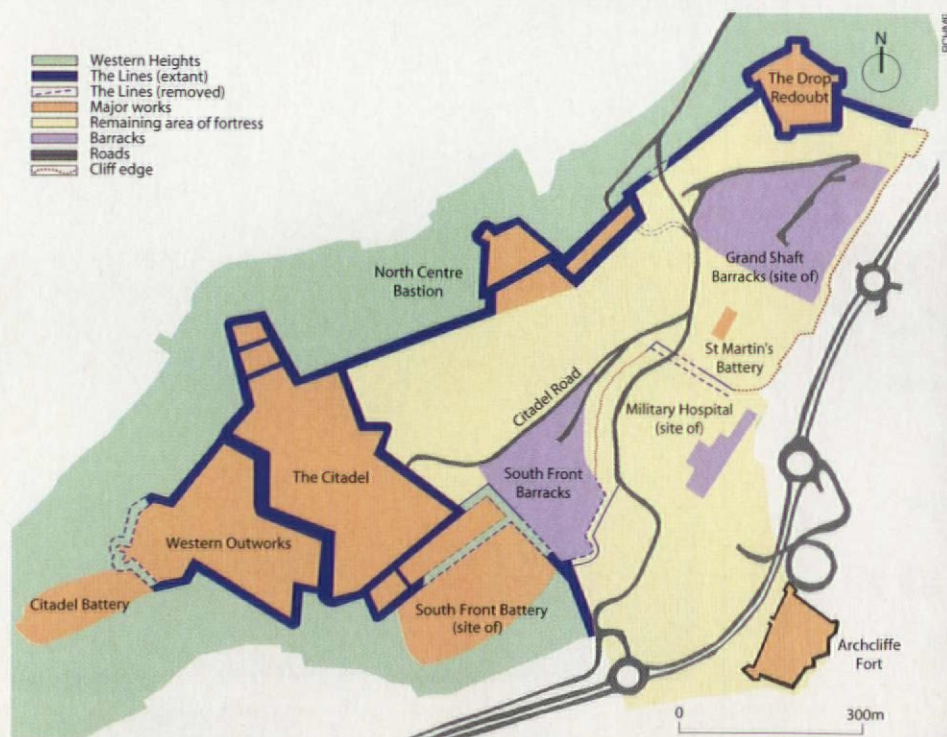
When you find the photographs that document Kent, you have to put three of them together to see the full extent of Dover Western Heights. This steep, elongated hill, overlooking the sea, was massively fortified in the 19th century, and is now a Scheduled Ancient Monument. It is a spectacular site, of great interest architecturally and historically; but for EH, in whose care it partly rests, the management and conservation problems that it presents are enormous.

For many years it has not had the attention that it merits, in terms of maintenance

or as a visitor attraction. Now, though, with the initiative of a local voluntary group, the Western Heights Preservation Society, and the chance of lottery funding, that may be set to change.

The aerial view is instructive, not just in conveying the extent of Dover Western Heights but in the modelling of terrain that it reveals. For this is not just a building, or buildings, but a complex shaped landscape in one of England's most strategic positions.

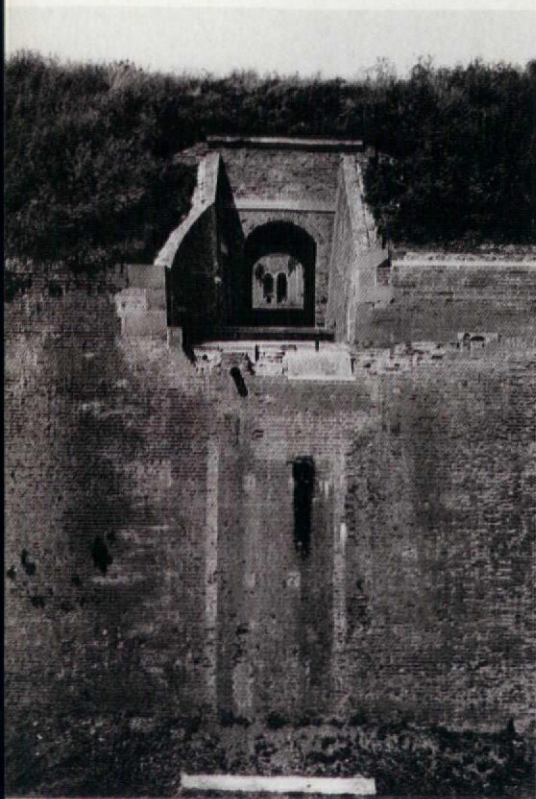
The hill immediately to the east of the Heights has been fortified since Roman times, and is still dominated by the medieval keep of Dover Castle. The defences on the Heights, however, were only begun with the outbreak of the American War of Independence (1775-83), and were mostly constructed during two later campaigns: the



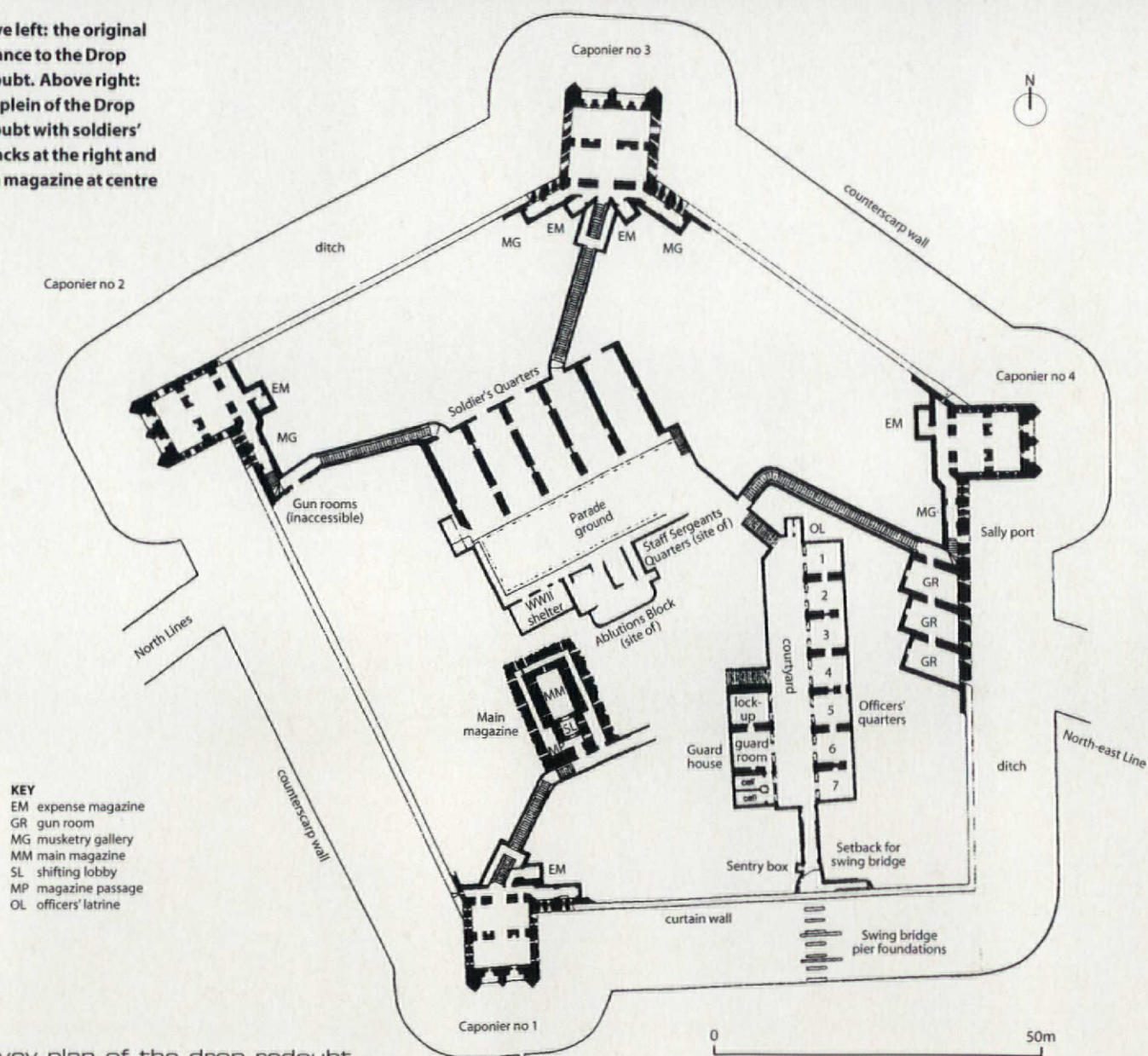








Above left: the original entrance to the Drop Redoubt. Above right: terreplein of the Drop Redoubt with soldiers' barracks at the right and main magazine at centre





first, between 1793 and 1815, at the time of the Napoleonic Wars; the second, in the 1850s-60s, when France was once more seen as a threat. Their prime purpose was to control the Folkestone road immediately to the north, and prevent an enemy encircling the town and harbour from the west.

It was an article by JR Peverley in *The Architectural Review* of March 1959, when the Heights was still owned by the War Department, that alerted readers to its significance and lamented its neglect. His conclusion was both prescient and stern: 'If the War Department cannot afford to repair [the fortifications], and have no further interest there, they should relinquish them to the Ministry of Works, for they are undoubtedly as historically important as the Norman Castle, and will one day be recognised as such.' The AR sub-editor made sure that Peverley's point was not missed with a forthright introduction to the piece: 'The present condition of these works, ill-maintained and crumbling, is both dangerous and deplorable.'

Peverley's plea was partly heeded, in that the Ministry of Works did take a portion of

the Heights into its care in the 1960s, and with the National Heritage Act of 1983, responsibility passed to English Heritage. But in some respects the situation is virtually unchanged. Peverley complained that, at the deserted South Front Barracks, 'children unhindered have recently smashed all the cast iron balustrading, broken up the timber floors, and thrown down the York stone copings'. Those barracks have since been demolished, but the Heights remain the ultimate adventure playground, with vandalism just as rife.

### Brick bastions

So what exactly do we find there now? I visited with Jonathan Coad, a military historian from EH's South East Region office', and Alan Johnson, an architect with EH's Government Historic Buildings Advisory Unit.

'How far we get depends in part on the thickness of the vegetation,' said Coad beforehand, which sounded promising. Johnson is the architect responsible for advice to HM Prison Service on the historic buildings of the Citadel, a key part of the site, which was until recently a young offenders'

institution and is now an immigrant detention centre. Shared ownership of the Heights is a complicating factor in determining its future, with Dover District Council another player, and part of it in private hands.

We began our tour at the Heights' eastern end, at the Drop Redoubt, largely constructed between 1803-16 to a design by the Royal Engineers officer Captain William Ford. This was part of his plan for the site as a whole, which drew on proposals made by Lieutenant Thomas Hyde Page at the time of the American War. Instrumental to the execution of the works was Brigadier General William Twiss, commanding engineer of the district. These were the three key players in the Heights' development.

Built of brick, the Drop Redoubt is an irregular pentagon in shape, with orthogonal bastions (caponiers) projecting from four of its corners. These were added when the Heights' defences were reinforced during the second period of works in 1850s-60s.

A narrow asphalt road from the south is the main approach, but it now ends abruptly at a barbed-wire fence and a sheer drop. Part



Looking from the south-east along the dry moat that runs between the high brick walls of the Drop Redoubt. Caponier 4 is in the distance



building, part giant earthwork, the Drop Redoubt is surrounded by a deep dry moat, and the swing bridge that once gave entry is long gone, leaving only air.

Known as lines, these moats, carved into the chalk and faced with brick or flint, structure the whole of the Heights. Only as you near the edge of one, do you see the massive fortifications that the landscape conceals. For the built elements here have a very different relationship with the existing topography than Dover Castle does. Whereas the castle, imposing and object-like, sets out to dominate its site, the defences of the Heights are much more discreet and camouflaged, accommodated in the very body of the hill. From a distance, only an impression that the land has been partly regularised suggests that man as well as nature has been at work.

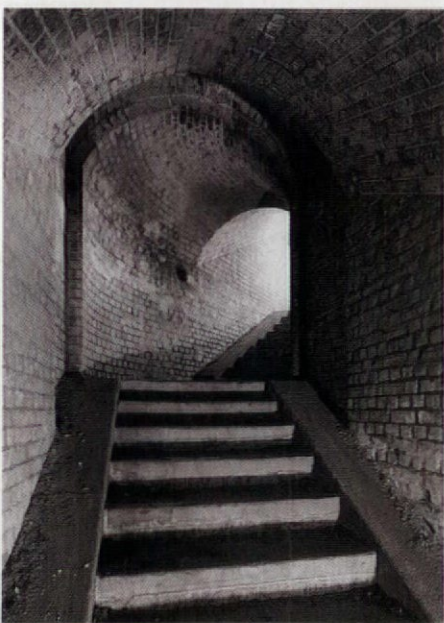
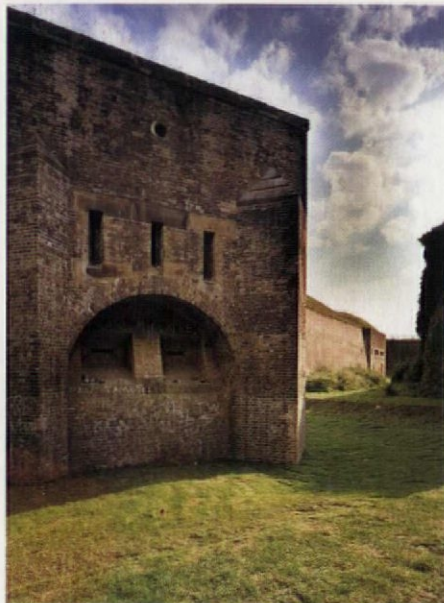
Though at some points the lines are almost impassable – I soon saw what Coad meant by ‘the thickness of the vegetation’ – the moat around the Drop Redoubt is kept clear, and incorporated in the system of footpaths that roam across the Heights. One of these paths climbs up steeply from the town past a patch of allotments. To the south, in Dover harbour, ferries are at anchor and containers massed on the quayside; seagulls circle overhead. After a while the path divides, and one branch turns into a broad moat that leads directly up to the Drop Redoubt, bringing you to the foot of its high battered walls.

It is the great, sweeping expanses of brick that strike you first. ‘There’s a sense of the sublime here that is quite unusual in England,’ says Johnson. ‘It’s partly to do with the scale, partly the Neo-Egyptian quality. There’s a sort of pathos about it – a silence, a sobriety. The effect is almost funerary.’

The approach to fortification at the Heights derives much from the example of the 17th-century military engineer Vauban, who built (or rebuilt) 100 or more fortresses in France. Visitors to Le Corbusier’s chapel at Ronchamp may remember the nearby town of Belfort, where the walls that so dwarf you are Vauban’s. You can feel similarly small on the Heights.

Sporadically puncturing the blank brickwork of the Drop Redoubt, and fitted with sandstone lintels and sills, are various embrasures and loopholes (slits) for musket fire. At close hand the bricks are surprisingly eloquent, letting you appreciate the building’s history in a glance, for the one used in the first round of construction – brought by barge from Suffolk – is thinner than the one in the second, which was brought down by train from north Kent. This means that the junctions between the original walls and the later caponiers are exercises in reconciling the two different dimensions; in both periods, the quality of the work, the precision, is apparent. More recent patch repairs are also evident, where EH has addressed the damage caused by plant growth and by blocked internal drains.

Frustratingly, at present, there is no access



**The Drop Redoubt. Top: Caponier 3 is in the foreground. Centre: detail of arris on the counterscarp wall. Above: stepped passage in Caponier 1. Opposite: interior of Caponier 3**

to the interior of the Drop Redoubt. ‘The problems of vandalism here are so great that we have simply had to weld it shut,’ says Coad. ‘The whole place has been a playground for generations of local children, and they show great ingenuity in getting where they shouldn’t.’

But a recent survey of the Heights by staff of the Royal Commission on the Historical Monuments of England (now part of EH) lets you see inside. With 10 volumes of text, and a host of accompanying photographs, the record and analysis of the site are now as full as anyone could wish.<sup>2</sup>

Behind formidable earth ramparts that run continuously above the Drop Redoubt’s walls is the terreplein, with its parade ground, magazine and gun emplacements. Still partly intact are the soldiers’ barracks, which have the parabolic vaults that distinguish the Napoleonic work at Dover – at the castle, for instance, you find them in the ‘Secret Wartime Tunnels’ area, where their adaptation for a command centre in the Second World War is recreated.

Coad greatly admires the caponiers at the Drop Redoubt. Inside each of them are two semicircular-vaulted, two-storey brick casemates, with the vaults meeting at a spine wall, pierced by arches, to give access to the musketry galleries beyond. One notable feature is the first-floor construction, with slate-slab walkways set on wrought-iron I-section beams. ‘Some of the slates have been broken up, but the chambers themselves are in remarkably good condition,’ says Coad. ‘They are wonderful Piranesian spaces, which are all perfectly capable of repair and restoration. But there is no electricity here, and no water. The logistical problems – and expense – of securing public access are considerable.’

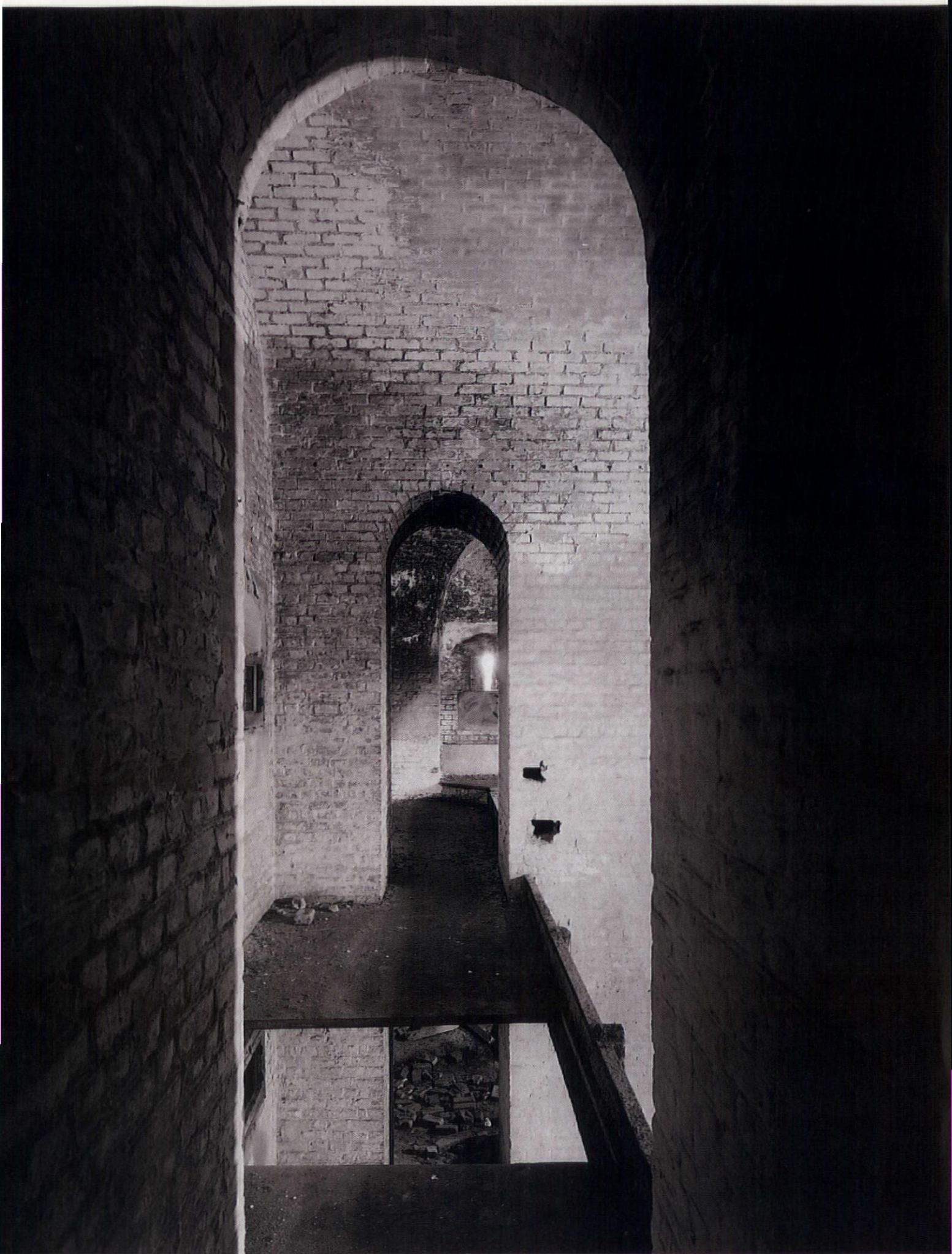
## Brooding presence

Leaving the Drop Redoubt along the moat near its north-west corner, and crossing the road which, with great insensitivity, Dover Corporation drove through the North Lines in the 1960s, we climbed up to the footpath that continues west towards the next major fortifications, the North Centre and Detached Bastions.

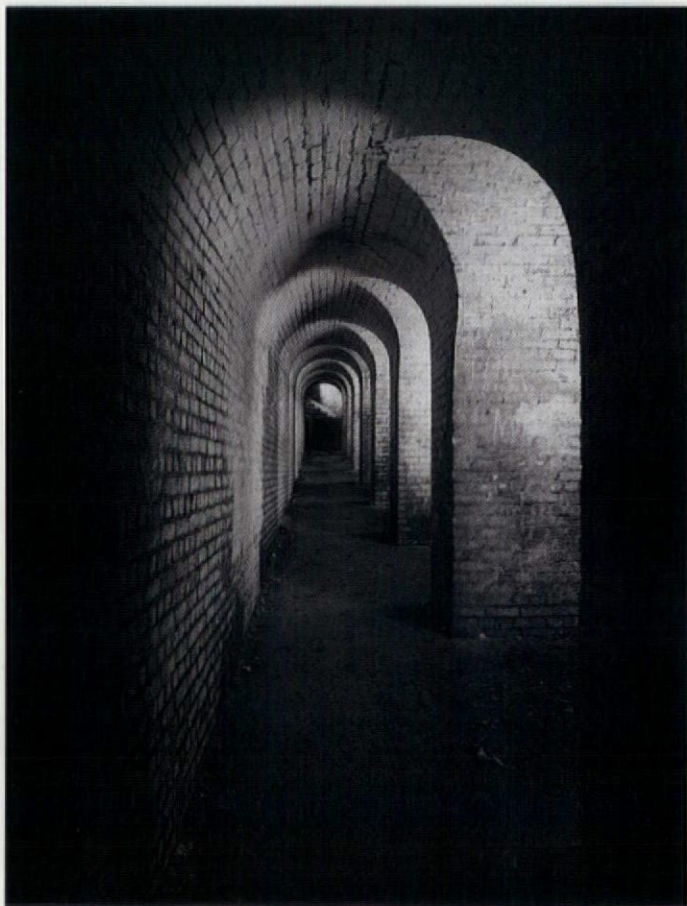
Begun during the Napoleonic Wars but only completed in the 1860s, both were constructed by cutting deeply into the chalk bedrock and building strong brick revetment walls against the scarp and counterscarp faces – just as at the Drop Redoubt. Inside them are vaulted gunrooms and musketry galleries, and over these are vaulted voids, to bear the weight of the huge earth ramparts above.

This part of the Heights is especially evocative. Beyond the coiling razor wire on top of the counterscarp, a chasm opens up and the bastions come partly into view. But the moat far below is thick with shrubs and saplings, and ivy cascades down all the walls. With much of their masonry shrouded by foliage, these fortifications seem still more sombre and brooding. It comes to mind that, consumed by vegetation, whole cities can get













**Opposite page, clockwise from top: the North Centre and Detached Bastions; view along the west gallery of the North Centre Bastion; steps up from west gallery to terreplein. This page, above: the North Centre and Detached Bastion outworks from the north-east. Left: caponier interior**

lost for centuries (as South American discoveries sporadically confirm).

The North Centre and Detached Bastion interiors are, of course, inaccessible at present, and in a dangerous condition. RCHME photographs show a soaring caponier chamber with graffiti on the walls from an adolescent incursion; long enfilades down brick-vaulted galleries. 'The North Centre Bastion is especially striking,' says Johnson. 'With the change in level between the galleries and the terreplein, there are dramatic flights of steps, and the brickwork everywhere is of the highest quality. There is a nobility about a building that is basically just one material.'

Still further west along the Heights is the core of the whole fortified complex, the Citadel. This too was unfinished at the end of the Napoleonic Wars and completed during the second phase of works. Given its current role as a detention centre, what the public can see of it is necessarily restricted, though the path that leads on from the North Centre Bastion gives impressive broad views of the Citadel's north side. In Home Office care, the moat around it is relatively unobstructed – if not quite a bowling green, it is not the nascent forest that it is further east.

Coad and Johnson were there to comment on some alterations which the Home Office





wanted to make with the change in the Citadel's custodial role, so on this occasion it was possible to glimpse something of what lies inside the walls. Pragmatic new buildings and additions over the years have rather compromised the legibility of the site, but, as at the Drop Redoubt, the Citadel still has its casemated barracks with parabolic vaults, and you can see the well which – sunk in 1803 and at last striking water some 150m below – made viable the whole development.

Of most interest here, though, is a curious hybrid: the Officers' Mess, completed in 1861 under the direction of Major WED Jervois. A 15-bay, two-storey brick building overlooking the sea at the south of the Citadel, it is dressed up as a fortress with false machicolations on its south elevation, casemates at east and west, and gun embrasures among the Neo-Gothic windows. 'It's schizophrenic – a place for officers to socialise that doubles as a fighting platform,' says Johnson; but, pointing to the razor sharp stonework of the buttresses at either end of the building, he adds: 'This workmanship is of cathedral quality.'

A distinctive feature inside the Mess is the Fox & Barrett floor: a mid-19th century attempt to create a fireproof flooring system for non-industrial buildings. Coarse concrete was spread on closely-spaced wooden strips that rest on the flanges of a series of wrought iron joists, all concealed by a layer of plaster beneath. In its present disrepair, however, the elements of this system are in places

exposed to view – just one of many details on the Heights with significance for the specialist (as the RCHME survey makes plain).

There would be much else to see on a complete tour of Dover Western Heights, but one further construction must be mentioned – the ingenious Grand Shaft, completed in 1807 to provide a direct connection to the town from the contemporary Grand Shaft Barracks (now demolished), at the south of the Drop Redoubt. More than 40m deep and 15m in diameter, and lit by a

central light well, this vertical shaft contains three intertwined spiral staircases for the rapid movement of troops. It is suggested that the tripartite arrangement lent itself to Victorian class segregation, with one staircase designated for 'officers and their ladies', a second for 'sergeants and their wives', and the third for 'soldiers and their women'. A tunnel at the bottom leads out to the seafront through the chalk.

### Future finance

In 1823, a few years after the first period of building on the Heights, the site had one of its more celebrated visitors – the author and politician William Cobbett, who described his day there in *Rural Rides* (1830). 'I went to see, with my own eyes, something of the sorts of means that had been made use of to squander away countless millions of money... Either madness the most humiliating, or profligacy the most scandalous must have been at work here for years... More brick and stone have been buried in this hill than would go to build a neat new cottage for every labouring man in the counties of Kent and of Sussex!'

Then came the second phase of works. 'A huge amount of money was spent here in the 1850s and 60s,' says Johnson. 'It was the nuclear programme of its day – and not a single shot was fired.'

Money remains the theme today, but now in terms of the finance required for the



Top: Officers' Mess at the Citadel. Above: the RCHME survey of the Heights in progress



Heights' conservation, particularly if sealed buildings are to be opened up to the public, and the site made generally more accessible.

Before looking at what EH envisages for the future, it is worth acknowledging the value of the site exactly as it is. For anyone with architectural, military or historic interests, there is (as this brief account should indicate) plenty to see there already – not to mention what it offers just as a recreational resource. The footpaths take you from secretive, enclosed areas to exhilarating heights, with broad views both inland and across the sea. The hillsides are rich in wild flowers and plant life, sometimes rare: an information board lists 20 or more species to look out for – sheep's fescue, kidney vetch, marjoram. One could even make a positive case for retaining the wild, overgrown landscape around the Detached and North Centre Bastions, given how atmospheric it is.

But, as Coad explains, EH ideally wants to do more than just combat vandalism and make occasional repairs. 'If the funds were available for us to open up the Drop Redoubt, and also the North Centre Bastion, I'm sure there would be tremendous public interest in them. But to do so would call for a huge injection of finance.

'EH has to take a national view and prioritise accordingly. At present, Dover Castle has that priority – there is still conservation to be done there. But the Heights is working its way up the list. It deserves a better fate than

quietly mouldering. I would hope that in the next five years we could make some sort of start there. I'd be disappointed if not.'

Meanwhile, local concern about the site's future has led to the formation of the Western Heights Preservation Society, which mobilises volunteers to deal with immediate obstacles (clearing scrub, for instance) while trying to develop a long-term strategy for greater access to the Heights<sup>3</sup>.

In this it may soon be helped by a new initiative between Dover District Council and EH. John Iveson, curator of Dover Museum, and Jonathan Coad have been asked to write a conservation brief for the Heights. Both know the site intimately, and will be able to draw on the RCHME survey in making their recommendations. With a clear plan and likely costings in place, an application from the Heights Preservation Society for lottery funding could then be pursued.

While this takes shape, however, there is no reason why Dover District Council should not make amends for its earlier mistreatment of the site. In the 1960s, for instance, it dumped large amounts of rubble in parts of the Western Outworks, which extend beyond the Citadel. In partnership with a waste disposal firm, the council could take advantage of the Landfill Tax Credit Scheme and remove all this rubble elsewhere.

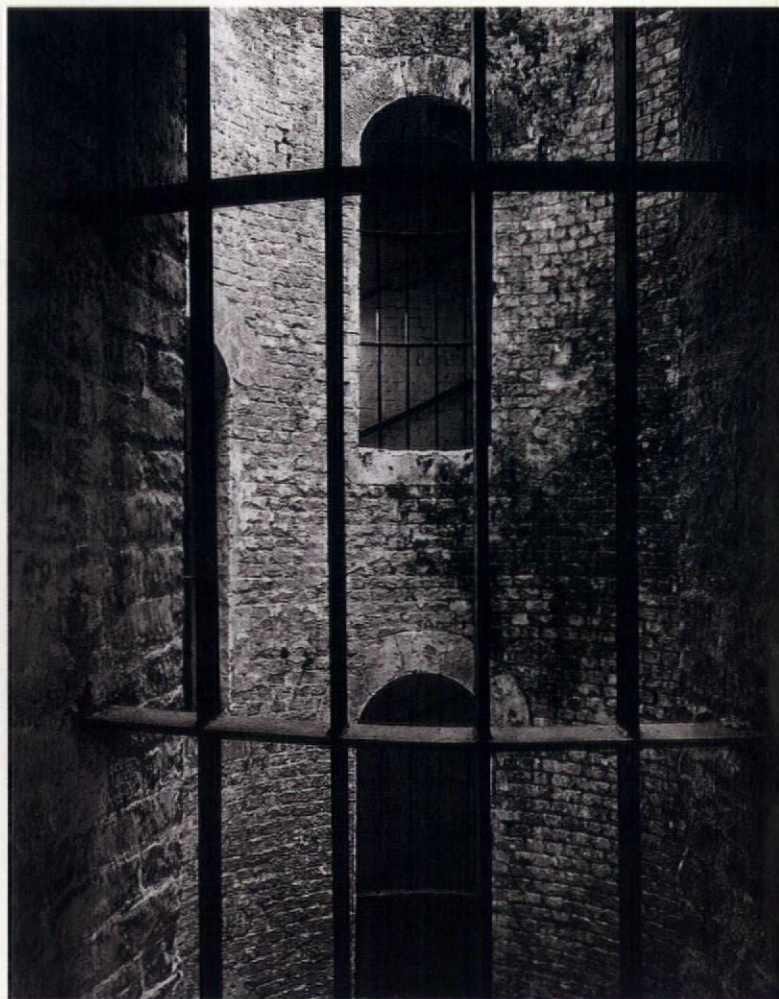
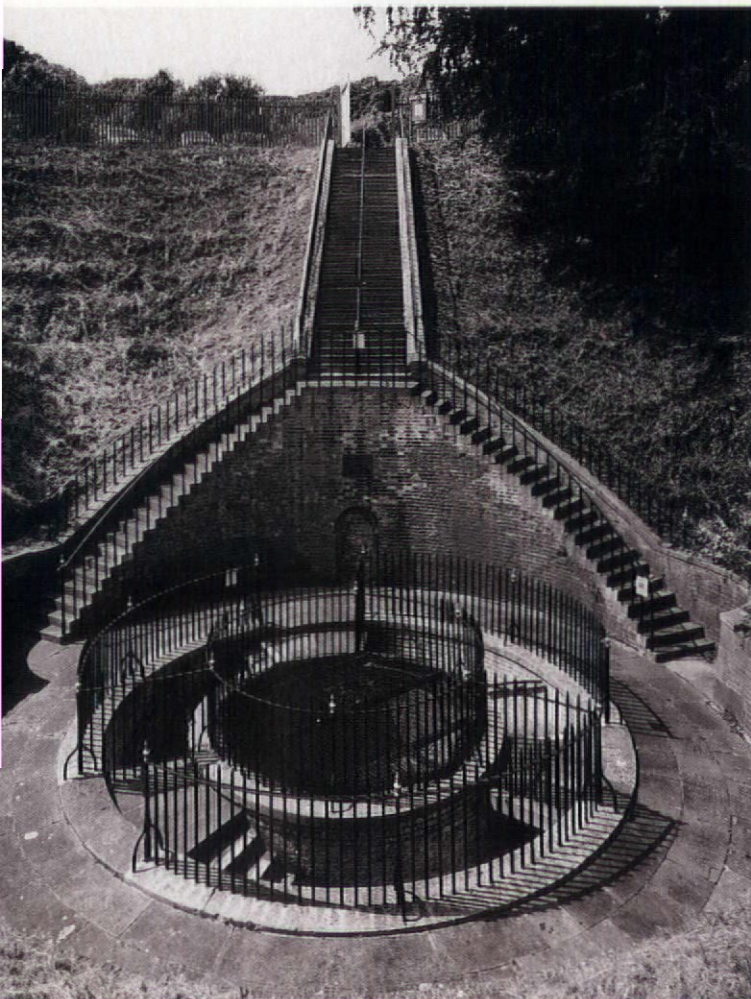
I said that, in his feature 40 years ago, JR Peverley was prescient in recognising the value of a disregarded site. Since then, I am

sure his estimation of the Heights and its architecture has become more widely shared – not just by architects, historians, and a professional coterie but by the general public. Iveson agrees: 'There is much more interest in the 19th century today, as we gain a certain distance from it. In the 1960s, for instance, Victorian architecture wasn't rated at all – now, of course, it is. Children learn about the period at school. And military history seems to be accessible – more so than social history, perhaps. It sells a lot of books and magazines.'

Dover Western Heights may appeal to people in many different ways, but its essence can be encapsulated. On this coastal site, the fusion of architecture and landscape creates compelling forms whose grandeur is rare and indisputable. When that is properly acknowledged, surely funds will be found to make its future more secure.

## References

1. See JG Coad and PN Lewis, 'The Later Fortifications of Dover'. *Post-Medieval Archaeology*, vol 16 (1982).
2. The RCHME/EH survey was undertaken by Paul Pattison and Adam Menuge (tel 01223 556212). Their reports will soon be available for consultation in the English Heritage public search room at the National Monuments Record Centre, Swindon.
3. For information on the Western Heights Preservation Society, contact Jeff Howe (tel 07775 797170) or visit [www.western-heights.com](http://www.western-heights.com)

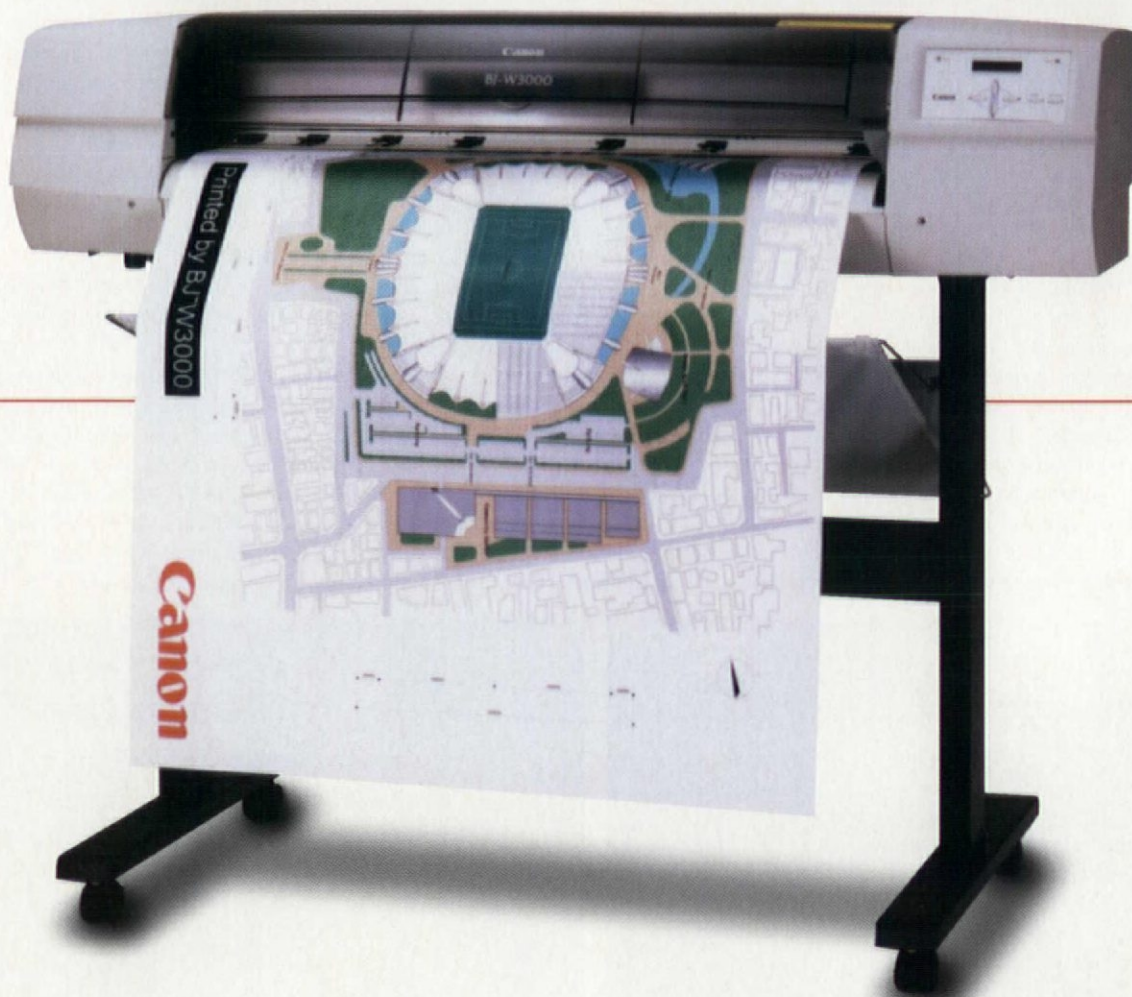


The triple staircase of the Grand Shaft gave rapid access from the Heights to the town below. Above left: entrance. Above right: the central light well



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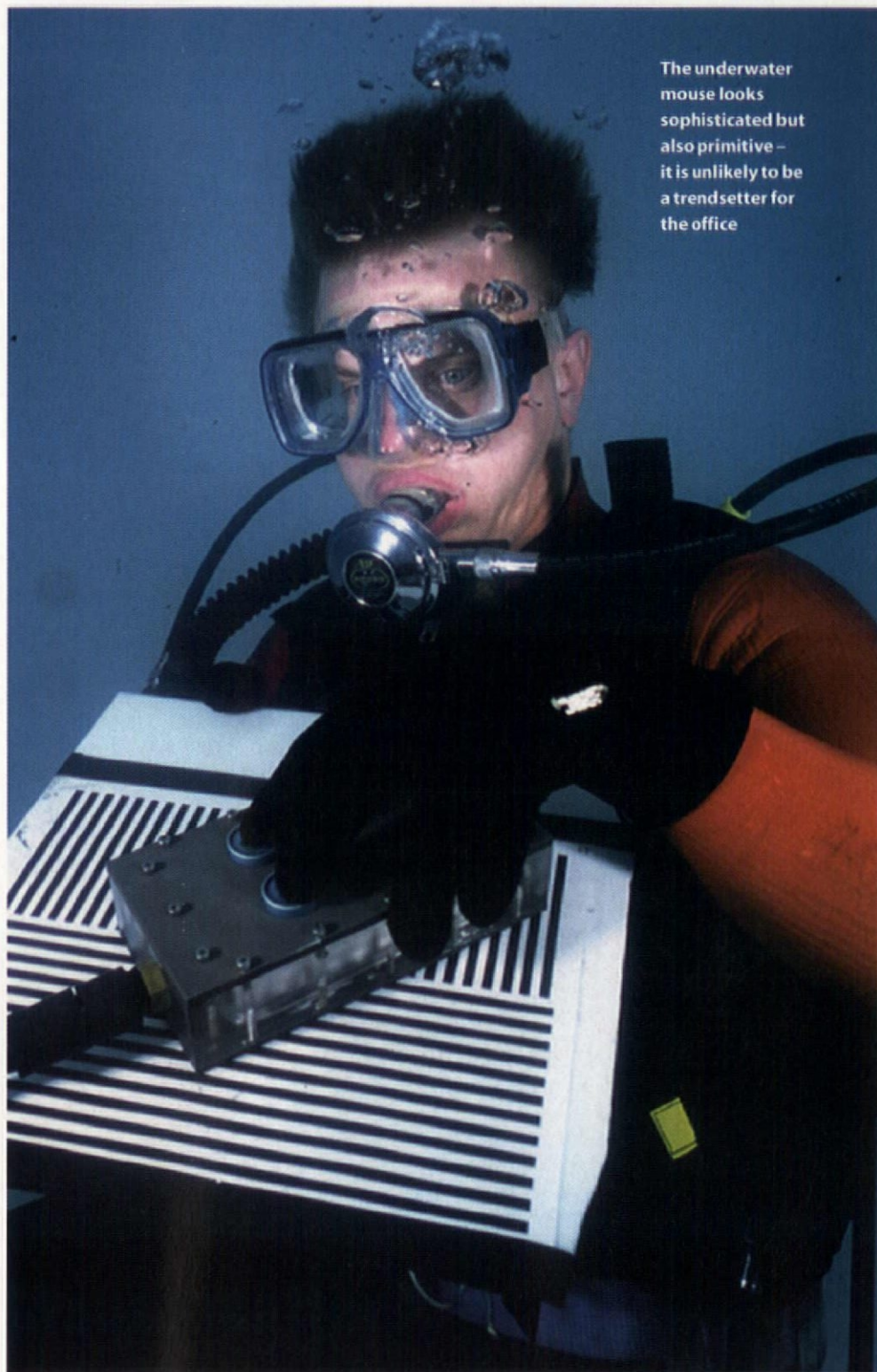
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## Mouse matters

Coming in all shapes, sizes and materials, the mouse has moved on significantly from its early wooden, rectangular days

BY SUTHERLAND LYALL



The underwater mouse looks sophisticated but also primitive – it is unlikely to be a trendsetter for the office

SCRIPPS INSTITUTE OF OCEANOGRAPHY

It is 32 years since Stanford Research Institute scientist Douglas Englebart invented the mouse. Englebart's 1968 prototype was rectangular and made of wood. Most current designs are like a flattened half egg. Apple recently came out with a smallish circular puck of a mouse that got rather mixed reviews: expensive style over function was the verdict. And size seems to matter.

According to Cornell News at [www.news.cornell.edu/releases/Dec99/mouse.design.ssl.html](http://www.news.cornell.edu/releases/Dec99/mouse.design.ssl.html), several years ago the bigger the mouse the better – or at least as big as the Cornell University research mouse, which was adjustable, over-sized, flatter and had a built-in palm support. However, it has not been seen since.

One undeservedly underwhelming variant on the conventional mouse is the trackball, which is effectively an upside-down mouse whose ball you move with your fingers. Exotic Giger-esque sculpted variants such as the TrackMan and Marble Mouse are still being made by firms such as Logitech. You wonder how much they have been influenced by the 15-year-old design of the original SpaceBall, a tennis ball-sized/shaped device on a stalk involving lots of internal strain gauges which was used to control your 3D movement through 3D space. Logitech has taken over making SpaceBalls now, and the current versions look rather like the Marble Mouse, only with lots of buttons. The original version was not all that different from the Microsoft EasyBall, a big 95mm yellow ball sitting in a kind of grey soup plate, designed for kids.

The big, relatively recent innovation (apart from scroll wheels and infrared and wireless connections) has been the optical mouse. It was first developed in 1982 by Mouse Systems, using a gridded mouse pad and costing a modest fortune. Today, the gridded pad has gone and the average price has dropped to around £20 – or \$20 in the US. Unlike the balled version, you do not get to pull out the ball and scrape off crud from the internal rollers every three months. Something like the gridded pad has resurfaced in the service of the Scripps Institute of Oceanography's underwater mouse (reports



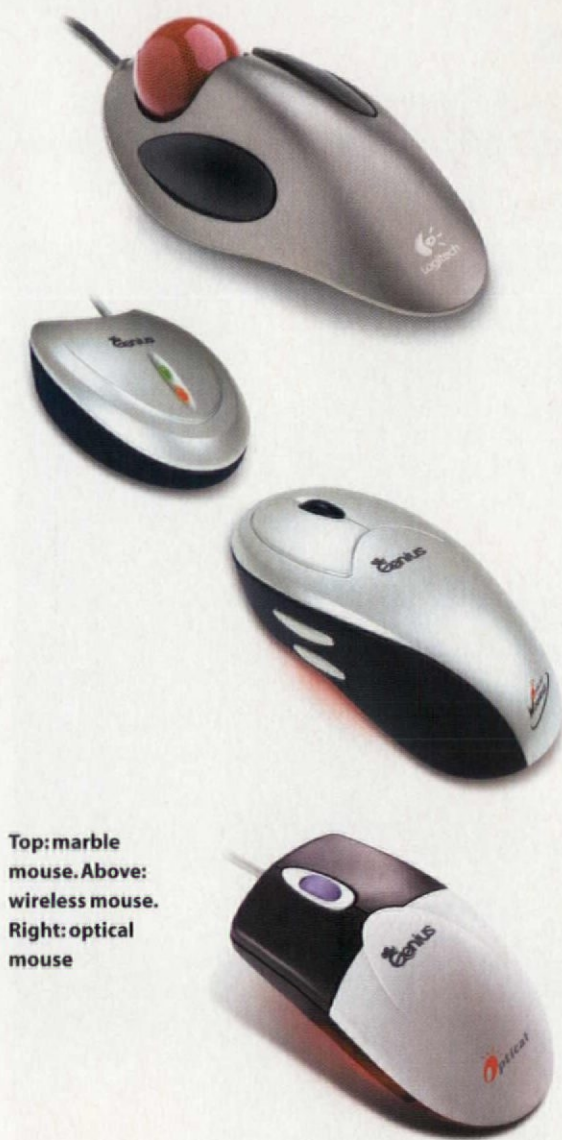


North Country Times of California at [www.nctimes.com/news/2001/20010525/53018.html](http://www.nctimes.com/news/2001/20010525/53018.html)). You might think this was a mouse in a watertight casing and, up to a point, it is. But water pressure could easily trigger ordinary mouse buttons, making the underwater screen go funny. But however clever the electronics may be, it looks uncannily like an unpleasant metal version of Englebart's wooden box on wheels – except it uses a specially ruled underwater mouse board. Not one for the avant garde office fish tank after all.

On the Internet, mice now come for sale in all shapes and sizes: the flying saucer, very popular this month, animal-shaped mice in the form of frogs and, of course, ladybirds. And for the tired executive there is the Golf MouseDriver. It is shaped like the head of a golf driver. It is a real handful and may well be extremely ergonomic should size actually matter: details are at [http://www.4gifts4all.com/golf\\_mouse/golf\\_mouse.html](http://www.4gifts4all.com/golf_mouse/golf_mouse.html). Still on the executive front, metal mice have had a recent vogue. You can get a silver-plated mouse from a Florida e-shop at [www.silverqueen.com/Gifts/sterlinggifts.asp](http://www.silverqueen.com/Gifts/sterlinggifts.asp) for \$23.50 (£16), which is at the bottom of the price range for silver plating. A sterling silver version goes for \$180 (£123) and the 18-carat gold version in a velvet gift box is \$1,900 (£1,303).

All current mice need mouse pads – to give the ball a decent grip or provide a consistent surface for the optical version. There is even a mouse pad you clip on your knee for those alfresco computing sessions. But the pad may have had its time. Mice makers are said to be on the verge of releasing optical mice with tiny cameras in them and which do not need mats – at the usual leading-edge prices.

Until we had ADSL installed and the whole phone system went silly, I used to use a mouse phone. It had an earpiece that you plugged in, hoped would stay there and was terrific for conversations longer than a minute or two – and even better for interviews. It is true the cables were a bit messy – but that is what you put up with in the name of progress and convenience. There are also FM radio



**Top: marble mouse. Above: wireless mouse. Right: optical mouse**

mice from which you can download favourite hits to your MP3 player, and there are pen mice – with a lumpy bit where the lead would be, an early version of which I have in a box in the cellar.

The mouse phone idea is not dead. Derbyshire firm Cotswold Computer Supplies does one in blue transparent plastic at around £50, although one review I saw thought it was not very well shaped for everyday use. The more prosaically cream one I used was half the price and is still available at Hamleys. Far more interesting for the minimal desktop is Cotswold's D2K Slim Phone. It is just 6mm thick, around 200mm square, with big flat scallop cut-outs on each side and the corners clipped off. I bought one and rang everybody announcing that I

was calling from my mouse mat. Unaccountably, their responses all involved the word 'sad'. But I had to replace it the next day because, although it was a perfectly good phone, the edge welding came unstuck. The second one had a faulty earpiece/mike socket. I gave up and got my £50 back. Just as well. The factory-gate price in Taiwan is around £10 and discounts are available. But not here. The keypad and various buttons are printed into the blue translucent surface and the 'on' button needs a firm push to avoid accidentally ringing Madagascar as you scroll around.

US firm Almaden is researching emotional-state detection based on the way subjects grasp their mice. Somehow related to this is the company's BlueEyes research into gaze tracking, MAGIC (or manual acquisition with a gaze-initiated cursor) which deploys pupil-direction detection plus manual manipulation of the mouse. Pupil detection involves two inexpensive infrared time multiplexed light sources. I have not made any of this up. Honest.

One firm which nearly has stuff to sell you is the US firm Naturalpoint. Its NaturalPoint trackIR Hands Free Mouse is detailed sketchily at [www.naturalpoint.com/](http://www.naturalpoint.com/). This is not a mouse at all but an infrared detector which you stick on the top of your VDU and a dot which you probably stick on the bridge of your specs. You then move the cursor by moving your head up and down. Happily you can revert to standard mouse mode should the dot drop off. This is quite expensive at between \$120 (£82) and \$437 (£300). The device is capable of stable movement – down to a single pixel, says the blurb. But this begs the question of whether you can get your head to hold the cursor on a single pixel for more than a jiffy. Especially after lunch.

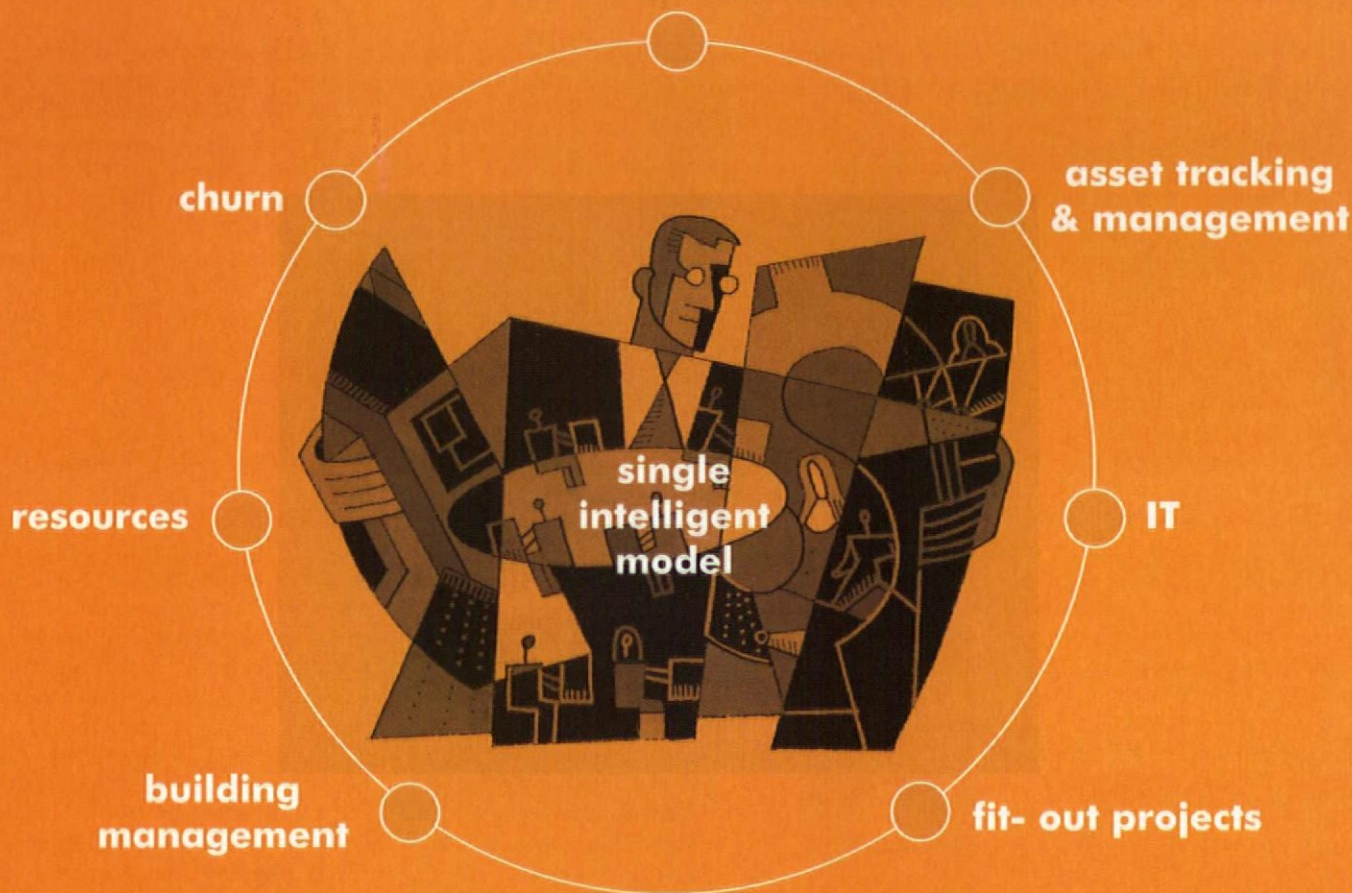
Inventor Englebart might be interested in the current competition for mouse innovations run by mouse-maker Kye. The 24 successful candidates from the first stage, mostly from Taiwan, are now going to develop their ideas. They include a mouse glove, an all-terrain mouse, a golden finger, a sky light and a coffee mouse. Oh, and an elf mouse. Hold your breath? Maybe not.



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# What's hot in Bentley's world?

The annual Bentley International User Conference in Atlanta highlighted MicroStation's forthcoming release, V8.1

BY JOE CROSER

The 14th annual Bentley International User Conference (BIUC), was hosted for the first time in Atlantic City on 19 May. For those who strain to understand the geography of the US, Atlantic City is in New Jersey, which describes itself as 'The Garden State' and lies on the east coast, almost half way between New York to the north and Philadelphia to the south. I have to say that I saw no flowers in this corner of the garden.

Fortunately, I did not make the trip to Atlantic City for the architecture. My main aim was to find out what was hot in the world of Bentley Systems Inc, the developer of MicroStation and other engineering-design software tools. The BIUC has grown in popularity with Bentley users year on year, and this time welcomed almost 2,500 design professionals from around the globe.

BIUC got off to a flying start on Sunday with an academic day where 14 presentations illustrated the ingenious application of algorithms, driving some pretty complex geometry to explore and describe new design solutions. We are evidently leading the way in architectural modelling and research as more than half of the academics presenting were from the UK. The UK also did well in the Bentley Success Awards, scooping four of the nine awards available.

Winners from the UK included a lifetime achievement award for Lars Hesselgren of KPF, technology manager of the year for Liam Gallagher of Halcrow Rail, and more awards for discipline-specific works, which were collected by Peter Taylor of Oldham Borough Council and by Faber Maunsell.

The speeches focused on the events of 11 September. Former New York mayor Rudy Giuliani spoke about the tools he relied on to get through the carnage, and listed five key requirements for success. Number three on his list was 'relentless preparation'. This concept of prepa-



**Above: Pentagon attack – IT has played a vital role in reconstruction**



**Rudy Giuliani**



**Keith Bentley**

ration turned out to be a theme that ran through the conference.

Walker Lee Evey, the man in charge of the Pentagon renovation (PENREN), explained how the 14-year programme was accelerated after a plane demolished one of the five segments last September. With an enormous amount of existing legacy data that was all well organised and catalogued, the architects were able to redesign the new works before the damaged parts had even been demolished and the ground prepared for rebuilding.

The project is an astonishing example of teamwork, application and, above all, relentless preparation. On 11 September 2002, just one year after the crash, rebuilding of the segment will be complete and people will be back to work as usual.

Keith Bentley, co-CTO of Bentley Systems, presented some of the new features to MicroStation which will be included in the next 'dot' release, V8.1, at the end of August. The features include Bentley View, Digital Signatures on CAD drawing files and digital rights for all CAD model and drawing files.

Bentley View enables the native viewing of both DGN and DWG drawings and models, without file translation. It combines viewing, measuring, and printing tools with the ability to review the design history of DGN files. Bentley View is avail-

able at no charge to Bentley Select subscribers and their invited project-team members.

Digital Signatures will play a major role in the management of MicroStation design information. Once a drawing has been checked and signed, it is easy to track changes to either the master file or any files referenced into it, as all changes will be highlighted graphically on screen, making it easier to re-check and again approve and sign the drawing.

Digital rights work differently, enabling the issuer of any model or drawing file to decide how the recipient of the file can work with the data. With options to lock viewing, printing or editing, the issuer can have total confidence that what they send out will be what is used until such time as a revised copy is sent. It is also possible to time-stamp the file so that the recipient only has 15 hours to view the file before rendering it inoperable. This is very cool technology indeed.

Keith Bentley also told people that if they are just considering upgrading to MicroStation V8, they should stop and think about their current CAD standards and processes. He explained that with so much depth to V8, relentless preparation is essential to maximise the benefits on offer.

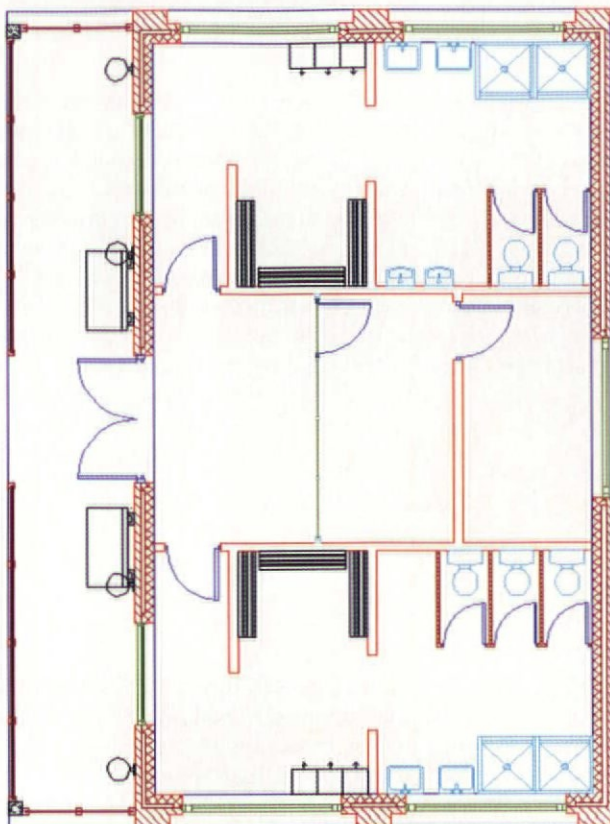
One practice that listened is GML Architects from London. Peter Case, the CAD manager for GML, said: 'Being around people who know what they are doing has alerted me to the depths of my own ignorance, so to get into the depths of MicroStation has been incredibly useful.' He continued: 'MicroStation V8 represents a huge step forwards for GML and will enable us to achieve big cost reductions across the practice.'

However, Case was not blinded by the technology, realising that using any tool properly is as important as the quality of the tool. 'V8 represents a great opportunity to reorganise our practice CAD standards, and we now need to get everyone up to a level where they are comfortable using MicroStation effectively,' he said.

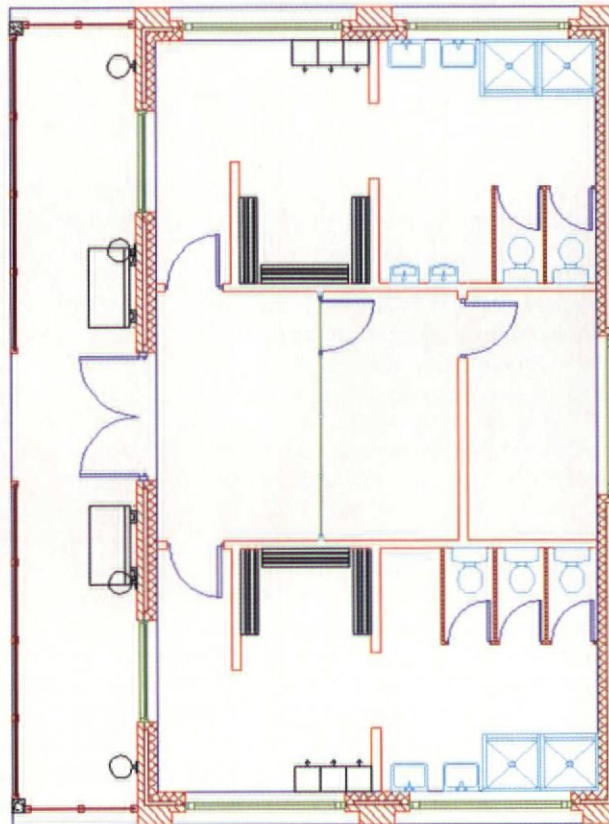
The conference came to a close. Meeting the Bentley executives and learning about the advancements in AEC technology was alone worth the trip.



# Spot the difference!



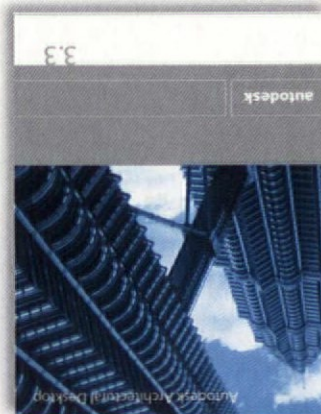
**Drawing 1**



**Drawing 2**

1. Drawing A was created using AutoCAD LT® 2002. Drawing B was created using Autodesk® Architectural Desktop 3.3
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## TurboCAD V8 Professional

### PROS:

- Price, price and price, interface & 3D capabilities

### CONS:

- Not a big brand, will it be around in 10 years' time?

The World Cup has brought out the sporting instincts in most and gambling instincts in many. So why is it that we are quick to gamble on sporting events, but we shy away from taking a punt on architectural software tools? More than 80 per cent of the AEC (architecture, engineering and construction) industry uses Autodesk products, and the rest use a mixture of tools from the melting pot that makes up the opposition.

Autodesk may not always offer the best functionality but it does own the Holy Grail – the DWG file format; and, as such, the competition is always playing catch up. If Autodesk was a football team it would probably be Arsenal, a team that used to celebrate a 0-0 draw as a victory, happy to scrape by with mediocrity. Yet this season Arsenal has outplayed the very best in the English League and finished the season as deserving champions.

As a nation we love to see the underdogs win, which is why TurboCAD V8 is such a welcome addition to the playing field. At a meagre £349 for the professional version and £69 for the standard version, it is difficult to take TurboCAD seriously. Furthermore, TurboCAD is being promoted as better than the competition and yet IMSI (the parent company) is almost giving it away at this price. The standard option for TurboCAD leaves out the bells and whistles and does not help the professional version by weakening the brand considerably.

However, the interface on both is reassuringly familiar and I felt that I had seen it somewhere before. I instantly knew where to go for commands, and the tool icons were immediately recognisable and representative of their functions. Then it dawned on me and I knew exactly why it looked so familiar; the TurboCAD interface is the spitting image of AutoCAD and LT.

The similarities must surely be the prod-

uct of a determined push by IMSI to create a tool that will sell into the existing AutoCAD and LT marketplace, perhaps explaining why IMSI thinks that TurboCAD is way better than LT and in some areas also stealing a march on AutoCAD. On a simple level, TurboCAD Professional and Autodesk LT look and feel encouragingly similar. However, TurboCAD knocks the socks off LT in the 3D modelling stakes. I think this is

also where TurboCAD scores points against AutoCAD.

With an ArchiCAD-like approach to 3D modelling, TurboCAD allows you to work within your own limits

'If you do choose not to adopt 3D just yet, you will be missing out and backing the wrong side, as working in 3D is undoubtedly the way forward for design development'

when developing design information. If you are a 3D novice, there is no need to work in more than one window or view. Placing a series of walls in plan and dropping in a few windows and doors is a simple process, during which time TurboCAD Professional automatically creates the elevations, sections and isometric views behind the scenes. If you were so inclined, you need never look

## Autodesk Architectural Studio

### PROS:

- It is easy and fun to use

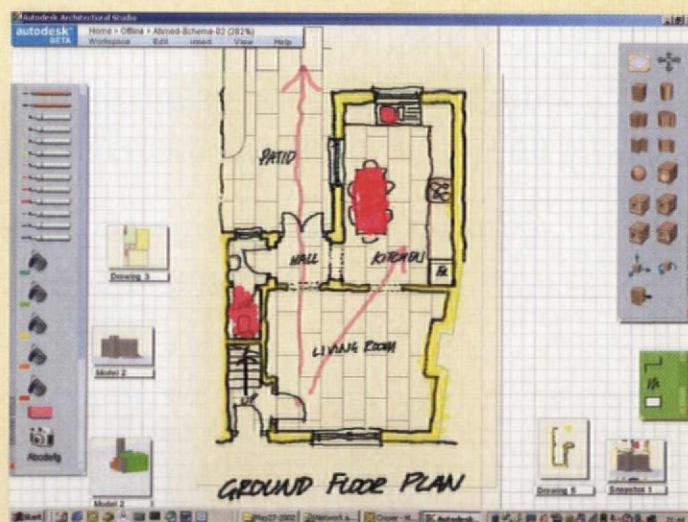
### CONS:

- Not many, I could nitpick but I think I will let this one pass

### RATINGS

INTERFACE	●●●●○
EASE OF USE	●●●●●
FUNCTIONALITY	●●●●○
COMPATIBILITY	●●●●○
WEB INTEGRATION	●●●●○
PERFORMANCE	●●●●●
COST	●●●●●

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In the autumn of 1998, a man at Autodesk had a dream, to create a CAD-friendly drawing tool that would be as easy to use as a fibre-tipped pen and a pad of layout paper.

That man, Larry Felsner, hired two design professionals and in less than a year of working together, they drafted the initial look and feel of Studiodesk, which has since been superseded by Architectural Studio. It is launching in the UK this summer and I expect it to be a huge hit.

People who have read my comments about

Architectural Desktop may think I am not a fan of Autodesk, but they would be wrong. I try to evaluate software from a practical perspective of 'how easy is it to use and how well does it perform?' ADT performs reasonably well but it is certainly not easy to use, due to its inherent depth of functionality. So when I heard that Autodesk Architectural Studio (AAS) was so easy to use that a non-computer-literate designer could use it (never mind CAD literate), I could not believe my ears.

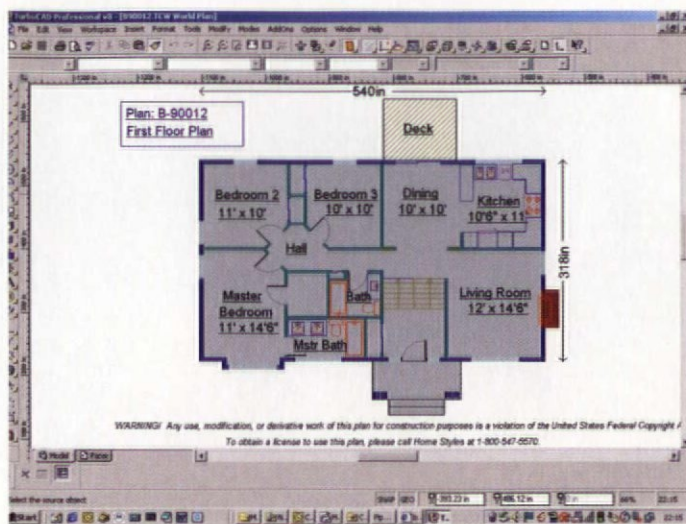
AAS has been developed to reflect accu-

rately the needs and process of the architect throughout the concept-design stage of a project. It combines the principles of sketching on numerous sheets of layout paper, overlaid to enable iterative development of a scheme or individual details, with the power to explore the same ideas using simple card-like 3D models.

After just 10 minutes of using AAS, I was amazed and found it an absolute joy. I tried to work out what makes it so cool. To start with, you get to play with a new toy, the



The interface on TurboCAD feels reassuringly familiar and its 3D facilities are astonishingly good



at the 3D model (though I cannot understand why you would choose not to).

If you do choose not to adopt 3D just yet, you will be missing out and backing the wrong side, as working in 3D is undoubtedly the way forward for design development. Ignoring 3D modelling tools is like backing Scotland against Brazil in the World Cup Final. You may want Scotland to win but you

would be wasting your money if you backed them. TurboCAD's 3D is surprisingly, even astonishingly, good for the price. It would probably still be good if it cost a lot more, which also worries me. There is often a danger when reviewing technology that one misses something good or conversely one raves about something, which shines on the surface while rotting underneath.

incredible Cintiq touch screen by Wacom. Second, AAS fills a gap that has existed in the architectural technology market since drawing boards became little more than a useful space to pile more filing close to your desk. This is the requirement to be able to sketch in a traditional way and to reuse those sketches in the ordinary CAD environment. The Cintiq is a 15-inch LCD touch screen that plugs into any computer with a monitor port and enables you to draw on the screen with a pen-shaped stylus.

Combine this 'sketch as you would normally' approach on a computer with the simple tools available in AAS for drawing and modelling, and you have a sure-fire winner. Getting started could not be easier. Open up AAS and you are greeted with the familiar 'graph paper' background. Do not be fooled though, this is not for drawing on – you need paper for that. I can still hear my teacher: 'Croser! Would you draw on the table at home?' 'No sir!'

From the Drawing Tools (one of only three toolboxes, the others being 3D Tools and Templates), you select a piece of layout paper and place it over the graph-paper tabletop ready to draw. The paper can be as transparent as you like, from completely clear to fully opaque. From the same tool palette you can select various drawing tools including pencils, fibre-tip pens and fill tones. Each one

again can be amended for colour, thickness and transparency, and the results can be saved to the toolbar for reuse.

For those of you who are sceptical about drawing on a computer, it is possible to vary the amount of pressure you use to draw. And if you press too hard, you will not break your pencil, nor do you have to rotate it in your fingers as you draw to maintain the line width. There are similar benefits with the fibre-tipped pens. They will over-paint themselves, making the colour denser with each crossing stroke – just like the real thing.

The colour fills work just like Photoshop, where you can throw a bucket of paint over the enclosed area to be filled. Again the colours darken each time you apply them, and in this way mixing them up on screen can create different colours. There is an eraser

for taking out those few mistakes or simply for exploring new ideas on an existing sketch. There is also a powerful snapshot utility for taking pictures of your work on screen or capturing an image of another application on your computer.

Importing images or .DWGs from AutoCAD

Because of this, TurboCAD leaves me with a feeling of uncertainty. How can something cost so much less than the competition, deliver similar levels of functionality and in some cases deliver more? Common sense tells me that it just is not economically viable, but when using TurboCAD, I feel differently. For the sake of £350 (the cost of a half-decent digital camera) you can buy a copy of TurboCAD. It looks so similar to AutoCAD that re-training will not be a massive overhead. It has all of the 'low-level' functionality of ADT but none of the complexity, and it is as easy to use as ArchiCAD.

Whereas betting on football is exciting but frequently unreliable, you will be risking less and could win far more if you take a chance on TurboCAD.

#### RATINGS

INTERFACE	●●●○
EASE OF USE	●●●●○
FUNCTIONALITY	●●●○
COMPATIBILITY	●●●○
WEB INTEGRATION	●●●○
PERFORMANCE	●●●○
COST	●●●●●

drawings makes sketching over existing surveys a breeze and increases the collaborative aspects of AAS within the office. And it does not stop there. There is an add-on module to AAS that facilitates on-line real-time collaboration across the Internet. Several designers, in different locations, can look at and sketch on the same file at the same time, making conflict resolution much speedier. The same tool can be used to compile sketches, notes and digital photos from site to highlight areas for discussion/amendment prior to being posted via e-mail or the Internet.

I have barely touched on the 3D capabilities of AAS, which are still quite elementary

'When I heard that Autodesk Architectural Studio was so easy to use that a non-computer-literate designer could use it (never mind CAD literate), I could not believe my ears'

even though you can sculpt shapes and cut holes in them with gay abandon. Perhaps on the next release, I will focus a little more on the 3D. The price has yet to be set in

the UK but I believe it will be just under £1,000 (excluding the £1,100 Wacom).

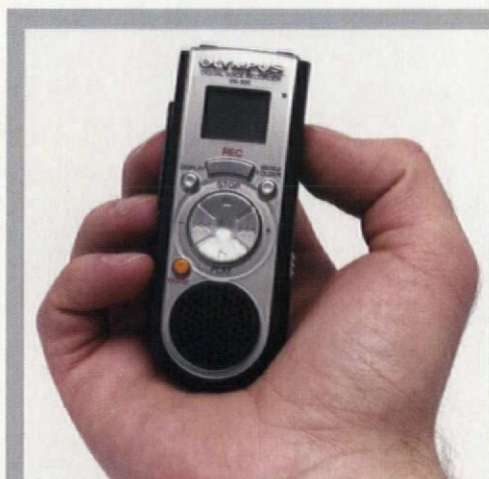
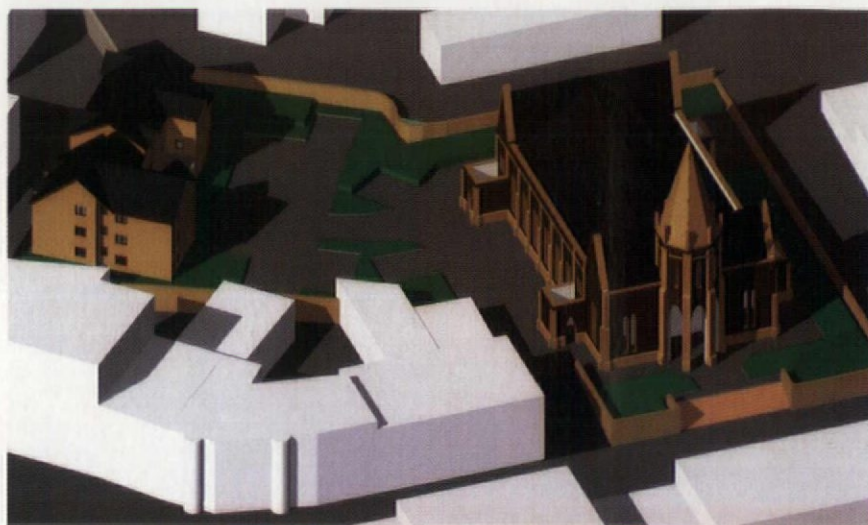
AAS gets a thumbs up for achieving the impossible within Autodesk of being both easy to use and a great performer.

Joe Croser is a freelance consultant who can be contacted at [joe@croser.net](mailto:joe@croser.net)



## Fast and furious

Competitive tendering is something architects have become all too used to, but Monmouthshire architect Liddell & Associates has turned the tables by asking three CAD providers to bid to be used on a specific refurbishment project, to create a new life for a disused Victorian church. In this case, however, the bidding was to do with time, not money. The architect took a set of drawings from a new church it was working on that had an unusual roof profile, and asked the suppliers to see how quickly they could get it on their CAD system. One declined, another took three hours, and the winner, ArchiCAD, took only 20 minutes. As a result, the practice adopted ArchiCAD to create the complex model that showed the church in the context of the town.



### Sound of your own voice

Olympus has introduced two voice recorders, the VN-1800 and VN-900, which are compact and weigh only 60g each. They have talk times of 180 and 90 minutes, and have recommended prices of £79.99 [inc VAT] and £59.99 [inc VAT] respectively.

A jog-dial and LCD enable quick navigation through the recordings and functions. A total of four different folders are available, each holding up to 100 files. These allow recordings to be sorted according to their subject, such as 'work', 'personal' or 'to do'. A schedule folder arranges files by date. Up to 20 messages can be programmed to set off an alarm to remind the user of appointments or deadlines.

Both voice recorders save notes/dictation to an internal flash memory chip, and they offer three recording modes: HQ (High Quality) for the best possible sound and up to 45 minutes on the VN-1800 or 22 minutes on the VN-900; SP (Standard Play) for good sound quality with respective top recording times of 66 or 33 minutes; and LP (Long Play) with a maximum time of 180 minutes with the VN-1800 and 90 minutes with the VN-900.

### We love the Internet

Specifiers are turning away from CD ROMs and making increasing use of the Internet, The Barbour Report 2002 finds. Taking as its subject 'Exploring the web as an information tool', it finds that use of CDs has fallen from 84 per cent of specifiers in 2001 to 58 per cent today. In contrast, 87 per cent of specifiers use the Internet, up slightly from 85 per cent. And 60 per cent of those users have a high-speed connection.

The study found a combination of willingness and frustration among specifiers. Half refer to the Internet for product information at least once a week, but 36 per cent of specifiers cite the lack of usable information as the main factor limiting their use of the Internet.

Some 50 per cent of specifiers say that they give a website less than three minutes before giving up on it. To find out more about the report, and how to get copies, go to the industry research section of [www.barbourexpert.com](http://www.barbourexpert.com)

### WHAT'S HAPPENING?

**BIW Technologies**, provider of collaboration Internet services, and construction IT provider **Ramesys** have established a strategic partnership to increase the number of organisations using their joint services. **Causeway** has provided collaboration technology for the construction of three schools in Hong Kong by the English Schools Foundation. **GPP Systems** has launched a new Web-enabled Geographic Information System called eGPP which, it claims, provides an instant solution for delivering digital maps, map overlays and associated data over the Internet. **Premier Electronics** has introduced the Premier A2588 WLAN Access Point which, it says, is easy to install and reduces the cost of PC mobility. **Autodesk** has added new enhancements to Autodesk Buzzsaw, Web-based project collaboration service. These include the introduction of advanced external reference (XREF) document handling.

### FREE SOFTWARE

ArchiTech has five copies of TurboCAD V8 Professional to give away in a prize draw. Simply photocopy this page, fill in the form and send it to: Mary Burr, Platform, 5 Ivebury Court, London W10 6RA. Closing date for entries is 1 July 2002.

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## Latham revisited: adjudication through the looking glass

While clearing the shelves to make way for the latest 'Instructions to Counsel', which these days arrive in lever-arch files by the box load, an innocuous, unmarked file fell open, revealing a document entitled *Constructing The Team* by Sir Michael Latham. Remember him?

It was his joint government and industry review of contractual arrangements in construction that first suggested, back in 1994, that construction disputes should be resolved by adjudication. Two short years later, adjudication was on the statute books. A careful read of his original proposals shows that what Latham had in mind, at the end of the last century, bears little resemblance to what we have now. For example: ■ Latham built his recommendations upon the work of the JCT which had, a year earlier, made proposals for clauses in their contracts providing for mediation and adjudication. For this reason, no doubt, he called for adjudication to be incorporated into the JCT family of contracts only – not every construction contract.

■ The adjudication system – that contractors and sub-contractors were pressing for – was to be made an effective standard procedure, not by the forces of government and legislation, but by the spirit of contractual teamwork.

■ A well-drafted disputes procedure, involving adjudicators operating in an unrestricted manner, was intended to help disputes to be resolved quickly and inexpensively.

■ The adjudicator was to be named in the contract. Only in default of agreement was an appointment to be made, as most appointments now are, by a relevant professional body.

■ The courts were to be a last resort.

Only last week (AJ 13.6.02), I contemplated the jungle that adjudication has become, bristling with legal complexities and procedural traps for the unwary as a result of the 100 or so court decisions on contested adjudicators decisions. A significant number of adjudicator nominating bodies now appoint adjudicators to administer a variety of adjudication schemes.

The incomprehensible enforcement regime set out in the government's scheme for construction contracts had to be taken to court if Latham's

intention, that adjudication decisions should be implemented at once, was ever to be realised. Since then, a stream of jurisdictional and procedural points have been referred to the courts, not as a last resort, but as a matter of necessity.

Complex and uncertain dispute resolution procedures do not come cheap, and when the words 'legal' and 'complex' are added together the answer is usually a five-figure sum. One cannot help but conclude that either Latham was in cloud cuckoo land all along, or the legislature's heavy-handed attempts to translate his ideas into a reality have succeeded only in pushing us through the looking glass. Can this paradise of quick, cheap resolution ever be regained?

Not surprisingly, views vary and some recognise that cost is one area where the vision does not square with reality. Adjudication is expensive, whether measured in terms of a company's in-house resources or hourly rates of independent consultants or lawyers.

Construction consultants Harold Crowther Associates (HCA) seeks to address this problem with a fixed-fee adjudication service, limiting the cost of a referral to adjudication to £7,000. HCA's Christopher Linnett says the service would not apply to complex and sizeable claims and similarly would not be cost-effective for smaller claims. He believes adjudicators themselves

could act for a fixed fee, on the basis that there is only so much work you can do in 28 days.

Construction arbitrator and adjudicator Neville Tait is not convinced, believing that you can no more predict what will be involved in an adjudication than you can gauge the length of a piece of string. His experience as an ABTA arbitrator, deciding holiday disputes on a fixed nominal fee, suggests disputes are invariably more complicated than expected and any fixed fee would automatically exclude complex disputes.

In his foreword to *Constructing the Team*, Latham adopted the words of the Dodo: 'Everybody has won and all must have prizes.' Was it all Alice in Wonderland?

Kim Franklin

'Adjudicators themselves could act for a fixed fee on the basis that there is only so much work you can do in 28 days'

## Klez virus back on a new mission to infect us all

The Klez virus e-mails are back. And the paranoia. But, apparently, it's happening all over, says Wired News at [www.wired.com/news/technology](http://www.wired.com/news/technology). The Klez e-mail 'typically appears to have been sent by someone the recipient knows. Receiving an e-mail containing the Klez virus from someone does not indicate that their computer is infected or that they sent the virus, antiviral experts said.'

Wired is clearly not all that sure that people get virus e-mails entirely randomly – recently some US antiviral firm employees appear to have received abusive personal Klez e-mails from rival firms. Who knows? Right now the suspicion is that they were hand-sent to raise personal hackles. But these are special cases. The rest seem to be sent according to the virus's rules of operation.

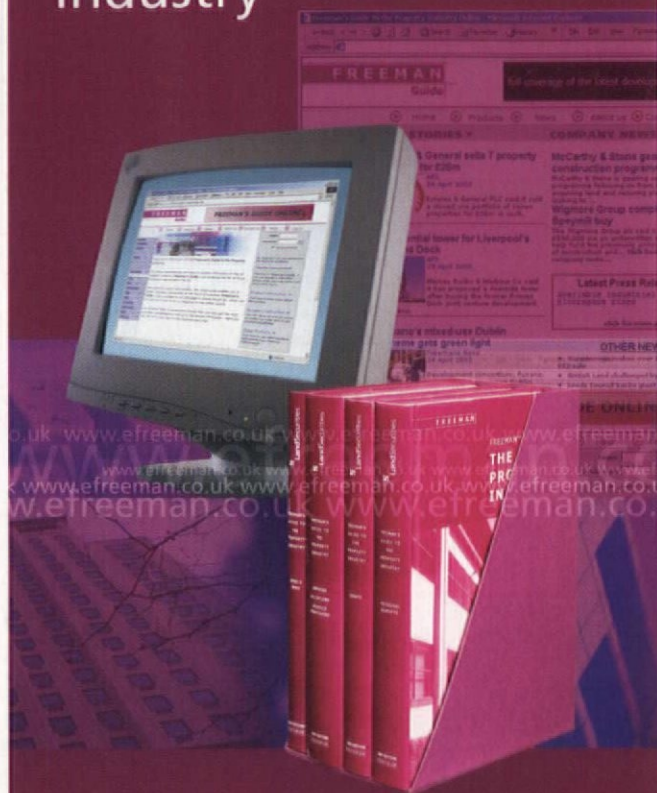
What Klez does, once it gains access to your computer and disables any antiviral software, is to search 'for files containing e-mail addresses. It randomly selects one as the sender and then transmits e-mails with attachments containing the virus to the rest of the addresses,' reports Wired News.

Klez sometimes appears as a pretend antidote for itself, and as bogus returned or undeliverable e-mails. I've had them all. And a number of people and organisations I know of have been infected. I've searched, but there seems to be no solution apart from changing your address. Trouble is that one of your mates might be the unaware source of the messages and when you tell them of the change of address, they add it to their address list and off it starts again. I've said this before but you not only need antiviral software but you need to keep it up to date: it's only as good as its boffins' ability to discover new viruses and work out how to detect them.

Quite a lot of you have joined up with a BT broadband connection, some blissfully, some not. Whatever, here is the site to get the best information on ADSL: <http://www.adslguide.org.uk/> [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)



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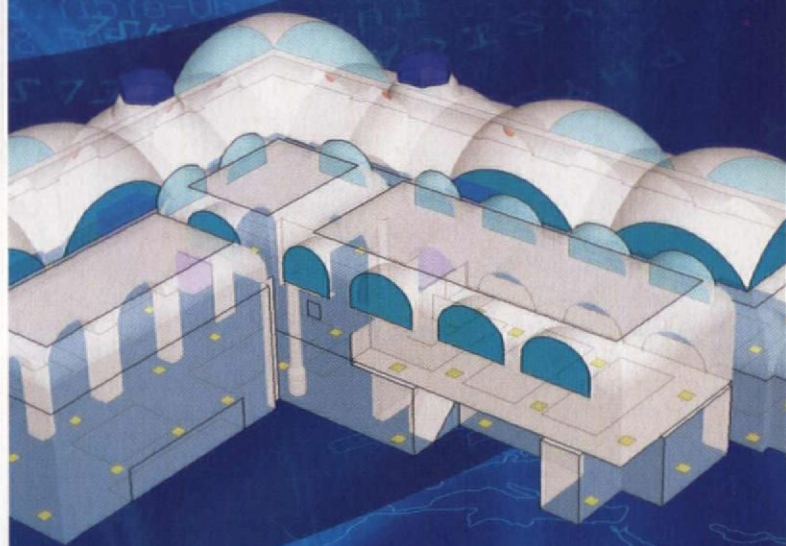


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# Homing instincts

COLIN DAVIES

## The House in the Twentieth Century

By Richard Weston. Laurence King, 2002. 272pp. £40

One-off houses are often architectural manifestos or test beds, and sometimes they even aspire to be works of art. A history of the one-off house is therefore also a history of architectural ideas. But, as Richard Weston says in the too-brief conclusion to this generally excellent book: 'Houses and works of art are very different creatures. A house should be accommodating and open to interpretation... not exquisitely tuned like a gallery installation.'

For a house to become a work of art, it is usually necessary for the client to have a stake in the game, hoping to cash in on the prestige of living in a masterpiece. Alternatively, he or she can simply be bullied into compliance.

Adolf Loos told a story of a 'poor rich man' whose architect (probably Josef Hoffmann, according to Weston) would not allow him to wear his bedroom slippers in the living room because they 'disrupted the mood'.

Some real-life examples are even more extreme. When Edgar J Kauffman, the client for Frank Lloyd Wright's Fallingwater, built another house in Palm Springs, he wished it to be called the Desert House rather than the Kauffman House, because he was afraid Wright might find out that he had

employed Richard Neutra to design it.

And though a certain glass-walled building in Plano, Illinois, is regarded by some as the greatest house of the 20th century, it is hard not to feel sorry for Edith Farnsworth at the moment when she realised that Mies van der Rohe, in Weston's words, 'saw her as a patron rather than a client, a means to execute his unyielding less-is-more vision of the modern house'. They finally settled out of court. (Weston chooses not to mention the threats of litigation over the many defects in another candidate for greatest 20th-century house, the Villa Savoye.)

If one-off houses are architectural test beds, then presumably the ideas tested in them eventually find acceptance in ordinary, popular housing. Well actually, no – not unless you count publicly funded housing, the tenants of which usually have no choice. Weston is very clear about this: 'The gulf between the ideals [these houses] represent and the general culture of housing hardly needs stating.'

With a couple of notable exceptions, such as the Span developments in south London designed by Eric Lyons and the 10,000 houses built in what is now Silicon Valley by the developer Joseph Eichler, architects'

attempts to break into the popular housing market have mostly been complete failures. The Maison Citrohan, the Eames House, the Wichita House, the Yacht House: this book is full of attempts to design mass-produced houses that never got beyond the prototype stage. Popular housing has its own history, in which these refined, artistic products play almost no part.

The architect-designed, one-off house is important, nevertheless, because its history is indeed a history of 20th-century architecture in condensed form. Large in format, and well illustrated with big colour photographs and a fair selection of plans (not always correctly laid out), *The House in the Twentieth Century* might be taken for a coffee table book, but this would be an injustice. Examples are grouped thematically rather than chronologically or geographically, which means the book can perfectly well be read from cover to cover, though it will also serve as a useful reference work.

Weston tells the story well in an easy-to-read style but with enough historical depth and detail to satisfy the scholar. Either he has an exceptionally vivid imagination or he has actually visited most of these houses. In fact, my only complaint is that the bibliography is rather brief and sketchy. A few footnotes and fuller bibliography would have converted a pleasing survey into a really useful resource for students and historians.

Colin Davies is a professor at the University of North London



Richard Neutra's Lovell House, 1927-29



# On the mat

JEREMY MELVIN

## Le Corbusier's Venice Hospital

Edited by Hashim Sarkis et al. Prestel, 2002. 132pp. £16.95

*Le Corbusier's Venice Hospital*, in the enterprising Case Series studies of major projects from Harvard Design School, seems to spring from a couple of motives. One is to confirm the important role played by Guillermo Jullian de la Fuente, a young Chilean who led the commission in Corb's atelier and took it over after that fateful Cap Ferrat dip in August 1965; the other is to establish its credentials as a 'mat' building.

While Jullian's contribution emerges beyond doubt – not least because work continued before political upheavals intervened in the early 1970s – the second is rather undermined by a series of interviews where the ageing Jullian vehemently denies it was a mat building at all.

Much of the problem lies in the concept of mat building, but insofar as the book offers a definition, it seems to come from republishing Alison Smithson's paper of the early 1970s, 'How to Recognise and Read Mat Building'. Not the least extraordinary part of that extraordinary woman's output, it reinforces the view that nothing precise came out of Team X, and has that note of lapidary assertion, based on no reasoning whatsoever, which characterised their pronouncements.

But Harvard did not become the western world's pre-eminent academic institution by gagging at the odd paradox, contradiction or false hypothesis. And as 'How to Recognise and Read Mat Building' actually credits Jullian alongside Corb, it is not surprising that these latterday seminarians went into the sort of angels-on-the-head-of-a-pin routines that kept so many of their predecessors out of trouble for centuries.

With help from editor Hashim Sarkis and Timothy Hyde's paper updating Smithson's, we can identify some of the characteristics which might be associated with mat building. Coming out of revisions of the CIAM orthodoxy, they depend on programme rather than function; they have osmotic relationships with their surroundings; they layer activities on top of each other; they depend on the repetition of a standard though flexible unit.

The urge to mat might be seen in Llewelyn-Davies Weeks' Northwick Park Hospital

or van Eyck's orphanage. If Smithson made Candilis Josic Woods' Free University plan in Berlin the ur-mat, Sarkis et al want to make Venice Hospital the uber-mat.

It was certainly an extraordinary project. Situated close to the railway station and road terminus, it synthesised water, vehicle and pedestrian transport, keeping to the roofline of neighbouring buildings and replicating, to some extent, the patchwork of alleys, courts and canals which make up Venice's urban fabric. Its repeated element was a tree-like structure, with a system of clerestories and reflected light in the wards, and its most famous image shows a 'modular' body lying beneath it – as Pablo Allard points out, rather like Carpaccio's painting of St Ursula which Corbusier sketched in his notes.

It is no coincidence that this form of light has become the orthodoxy in gallery design. At once specific and open-ended, the hospital allows flexibility within a frame, and suggests the interaction of the collective rather than the dogma of an individual.

There is enough documentation in the book to appreciate the project, but the manic urge to claim it as a mat building does militate against a thorough understanding of the hospital within Corb's oeuvre. Certainly, it seems to come from his ambiguity towards Team X, and their assassination of CIAM, but there is virtually nothing on its relationship to other late Corb masterpieces such as La Tourette or the Carpenter Center (which is, after all, on the authors' doorstep).

An explanation might lie in the latent assumption that mat is the concept of the future. And with faculty member Rem Koolhaas and alumni Foreign Office Architects designing projects which are corralled into the same canon, there may be an element of self-serving here. So read it for an insight into the rarified world of the Harvard Design School, rather than its exposition of Le Corbusier or what passed for the ideas of Team X, unless you fancy serious dialectical contortions.

Jeremy Melvin is a writer and teacher at South Bank University



## Waddesdon Manor: The Heritage of a Rothschild House

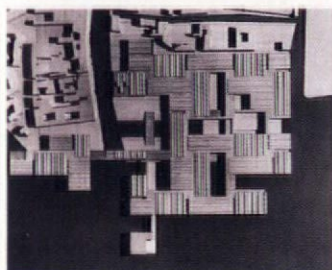
By Michael Hall. Photographs by John Bigelow Taylor. Abrams, 2002. 320pp. £45

'Undeniably hideous, but there is an awful impressiveness about its symmetry, the high quality of the masonry, and the finish of every detail,' wrote James Lees-Milne in his report on Waddesdon Manor for the National Trust. Baron Ferdinand Rothschild bought the land in Buckinghamshire (where Rothschilds were already established at Aston Clinton, Halton and Mentmore) in the 1870s, paying £74 per acre; it would not regain its value until the 1960s. Estate cottages were demolished to make way for the building; in compensation, disgruntled tenants acquired piped water and regular employment.

Ferdinand chose a French architect, Gabriel-Hippolyte Destailleur, and the French Renaissance style: Waddesdon bristles with echoes of the great Loire chateaux. The facades were faced in Bath Stone; floor beams were made of steel; windows were fitted with clever draught excluders. The cost came to about £2 million. Construction took three years and was completed in 1880; then the parties began. Guests were greeted at the entrance by the sight of a herd of goats gambolling over an artificial stone outcrop (until the smell became offensive). The Prince of Wales was a regular visitor and once fell down the West Staircase. Henry James complained of 'gilded bondage'. Harold Nicholson thought Sissinghurst more comfortable.

None of the incumbent Rothschilds had heirs, and in 1957 the house passed into the care of the National Trust. The lavishness of this publication, with photography taking pride of place, captures the exuberance of its flashy subject.

Deborah Singmaster





# Small is beautiful

ELAIN HARWOOD

## All American: Innovation in American Architecture

By Brian Carter and Annette Lecuyer. Thames and Hudson, 2002. 256pp. £24.95

Modernism, claim the authors, began with Albert Kahn's industrial buildings for Ford in Detroit, and was subsequently brought to Europe and given an artistic gloss. It was then transported back by Henry-Russell Hitchcock and Philip Johnson, and the many architects who emigrated in the 1930s. But that dynamism has since been lost to America's abiding throw-away consumerism, to the strip and shopping mall. Now a few architects, mostly 40-somethings, are reinventing a distinctive style. This is a manifesto for their work.

The new American Modernism is rooted in digital technology, as Frank Gehry has

shown triumphantly. But the younger architects have taken their experience of CAD and CAM to manufacturers and contractors, and assimilated design with construction techniques and components. The result is a series of carefully crafted and beautiful buildings, virtually all of them small.

They represent two diverse strands: one that is very craft-based and green, another that is very conceptual and veers towards exhibition design. A link is the use of light – controlled as part of a natural ventilation scheme, or used artificially to make displays in the most urban contexts. Is this a purely American experience, or is this where archi-

ture is heading for small practices in the 21st century? That is the interest of this book.

The difficulty is that its small, square format attempts to force each of the 20 practices into a straitjacket. Each is given a short text, and a series of barely related long captions, in a page layout that is usually split in four. Add a dash of Louis Kahn concrete or Alvar Aalto curving timberwork to each, and their individuality crumbles.

That the practices are organised by area is good for New York. Its forceful identity comes out in the Architecture Research Office's US Armed Forces Recruiting Station in Times Square; in Leslie Gill's loft housing; and in Shop's artistic projects. But these architects' work extends from Michigan to Japan, and the Boston architects do not build in Boston at all!

The Mid-West with its craft tradition and the South-West's intense heat stand out from the pages rather better. Yet Dan Hoffman's extensive work at Cranbrook comes into the latter, as he has relocated to Phoenix, and makes an odd contrast with Wendell Burnette's desert houses of concrete, diffused light and shady courtyards on the pages before.

Every section has its quota of dreamy private houses, and a worthy, crunchy school. Yet where schemes are illustrated by concept drawings, as often in California, the essence of materials, construction and detailing that these architects do so well is lost. Digital technology is a means, not an end.

A final section stresses the increasing pluralism of architecture, its extension from buildings and furniture into film, theatre, events and to landscape. But one gets a better sense of this through looking at the individual projects, where one is constantly reminded that each is an individual piece of research – and most of these architects combine practice with teaching. Indeed, the Building Design Workshop is a changing mix of staff and students from the Taubman College of Architecture and Urban Planning in Michigan.

In any other country, these buildings would be a worthy achievement, but in the US they represent only the tiniest fraction of commissioning capital. The satisfying thing is that the tradition of great materials and detailing that stood out in even the largest firms, like SOM, back in the 1960s, still exists, and that there is a place for the small and beautiful, and even for the green. But these projects need a more inspiring presentation for this reader to head west.

*Elain Harwood is a historian with English Heritage*



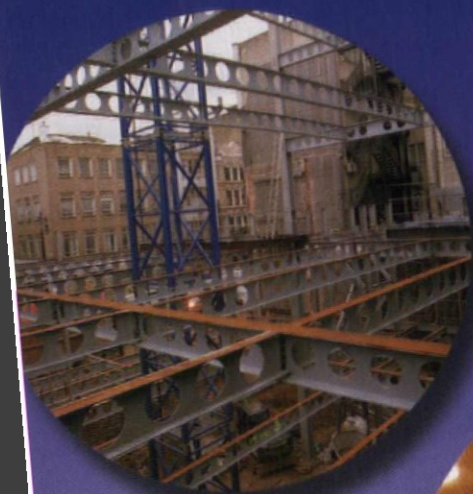
A featured project in the Mid-West section of the book: Vincent James' Type/Variant House



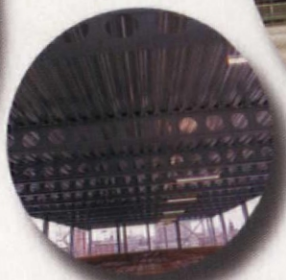
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## London

**Massimiliano Fuksas: From Concept to Realisation** *Saturday 22 June, 18.30.*

A lecture at the Royal Academy, Piccadilly, W1 (020 7300 5839).

**Taste Matters** *Monday 24 June, 18.30.*

Discussion on how design serves food at The Light, 233 Shoreditch High St, E1. Details 020 7247 8989.

**Getting Value out of Lighting**

**Consultants** *Tuesday 25 June, 18.00.*

At the Artemide showroom, 90 Gt Portland St, W1 (020 8589 1809).

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

**Poet in the House** *Tuesday 25 June, 19.00.* Roy Fisher, Fleur Adcock, Will Alsop and Jonathan Glancey in discussion at Somerset House. Tickets 020 7247 8989.

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

**Thermal, Sound & Fire: L, E & B**

**Approved Documents** *Tuesday 2 July.*

A TRADA seminar at the RIBA. Details 01494 569812.

**Capital Gains: Making High-Density Housing Work in London** *Friday 5 July, 09.00-14.00.* A conference at the Barbican Centre. Details Elaine Hill 020 7843 2217.

**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

**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.

## North West

**Urban Delight** *Wednesday 26 June,*



## DOWN TO EARTH

Peter Aldington will once more open his celebrated garden and listed house to the public on Sunday 30 June, 14.00-17.30. Admission £4, which goes to the Trust established to preserve the garden for the future. At Turn End, Townside, Haddenham, Buckinghamshire. Details 01844 291383.

*18.30.* A talk at the Ando Pavilion, Manchester, with Ian Simpson et al. Details 020 7973 6426.

**Northern Exposure** *Until 20 August.*

An 'innovative' presentation of work by selected practices in the north west region. At Cube, 113 Portland St, Manchester (0161 237 5525).

## South Eastern

**RIBA CPD Event: Size Does Matter – When is MW98 Inappropriate?**

*Thursday 27 June, 16.00.* At Gatwick Le Meridien Hotel. Details 01892 515878.

**Colour White** *Until 7 July.* An

exhibition at the De La Warr Pavilion, Bexhill-on-Sea. Details 01424 787900.

**RIBA CPD Event: Sustainability**

**Masterclass** *Wednesday 10 July, 10.30.* At Canon UK HQ, Reigate. Details 01892 515878.

## Southern

**Gardens, Modernism and City Living**

*Saturday 22 June, 14.00.* Jane Brown, Eric Parry and Tom Phillips will talk at St Catherine's College, Oxford. Bookings 020 7973 6426.

**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 (01989 762470).

**Oxford School of Architecture Show**

*28-30 June.* At the Ashmolean Museum, Oxford. Details Chris Sherlock 01865 483200.

## South West

**Challenges of Climate Change for Architects** *Wednesday 26 June.* 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

**Jon Rouse** *Friday 28 June, 13.30.* A lecture at the New Studios Building, Frenchay Campus, Coldharbour Lane, Bristol. Details 0117 3443093.

**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

**Van Heyningen and Haward** *Tuesday 2 July, 19.30.* A lecture at the Assembly Rooms, Ludlow. Tickets 01584 872150.

**RIBA CPD Event: The Party Wall Act**

**1996** *Thursday 4 July, 16.00.* Details of venue 0121 233 2321.

**The Effective Management of**

**Fast-Track Projects** *Tuesday 16 July.*

A CPN workshop in Birmingham. Details 020 7222 8891.

## Yorkshire

**Leeds Riverside Architecture Cruise**

*Thursday 27 June, 18.45-21.15.*

Tickets £15 from Cathy Poole 0113 2456250.

**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

**Glasgow School of Art Degree Show**

*22-29 June.* At 167 Renfrew St, Glasgow. Details 0141 353 4500.

**The Great Divide** *Until 27 July.* An exhibition exploring the interaction of people and the environment. At the Fruitmarket Gallery, Market St, Edinburgh. Details 0131 225 2383.

**The Alchemy of Light** *Until 7*

*September.* An exhibition at the Hunterian Art Gallery, 82 Hillhead St, Glasgow. Details 0141 330 5431.

## Wales

**RSAP Design Forum: Architecture of a Small Country – The Dublin Model**

*Tuesday 25 June.* At the Old Library, The Hayes, Cardiff. Details Eleanor Russ 029 2087 4753.

## 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**

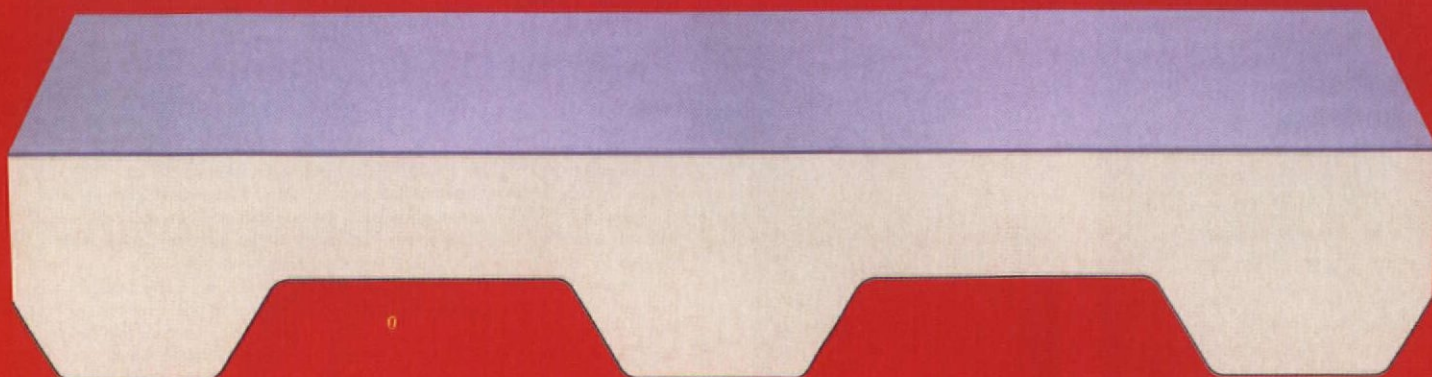
**Reception of Architecture of the**

**Modern Movement** *16-19 September.*

The Seventh International Docomomo Conference takes place in Paris (contact.adcep@wanadoo.fr)



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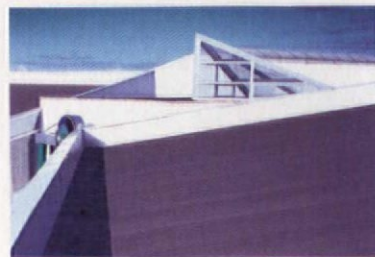
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## jobspot

### Don't let on what your next move is

Advice on applying for new jobs usually centres on the idea that your application will be successful. But remember, if 10 people are applying for a job, there is a 90 per cent chance that you will not get it. It is therefore important to sort out your strategy with regard to your current employer.

Where are you reading this column? If you are in the office, your colleagues have probably already noticed that you are looking at the job ads. This is fine as long as you have been in your current post for at least six months. Otherwise your colleagues will think: 'We've put all that effort into helping her find her feet and already she's looking around.'

Once you have passed the six-month barrier, reading the ads simply shows that you are not stuck in a rut and are looking for self-improvement. While this is acceptable, spending long hours polishing your CV is not. And putting your application in the basket with the company mail shows that you are an incorrigible cheapskate. Do not forget to keep a few days' holiday in reserve for interviews unless you want to let the cat out of the bag or have everybody believe that you are suffering from a major illness.

The jobs you apply for should be better than the present one, but if you are being wildly ambitious, do not let your colleagues find out. 'He fancies himself as the next director of Foster's when he's never designed anything bigger than a house extension,' or 'head of school?' – she only just scraped through her Part I. These are the kind of remarks that will stay in circulation for months.

Do not let others see your CV. Those exotic interests may fool tomorrow's employer – but they will not convince today's colleagues.

Rachel Linnet



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## people & practices

**Zynk Design Consultants** has moved to 10 The Chandlery, 50 Westminster Bridge Road, London SE1 7QY, tel 020 7721 7444, 0207 721 7443.

**Barrie Wilde** has taken up the position of president of the **Society of Light and Lighting**.

**Peter Ullathorne** has joined **HOK** as a vice-president, working mainly with the Public and Institutional Group.

**Richard Pain** has started a new practice, called **Richard Pain Architect**, at Suite 1, First Floor, 60 High Street, Hampton Wick, Surrey KT1 4DB, tel 020 8943 3000.

**Barton Willmore** has promoted **Matthew Chard** and **Stephen Kirkpatrick** to associates. **Janette Findlay** has been appointed as senior planner in the Leeds office, and **David Edwards** and **Caroline Maryan** have both been promoted from senior planner to associate. **Judith Ashton** has been promoted from associate to director.

**Brookes Stacey Randall** has moved to 16 Winchester Walk, London SE1 9AQ, tel 020 7403 0707, fax 020 7403 0880.

Engineering consultancy **Gifford and Partners** has opened a new office at 40 Princess Street, Manchester, M1 6DE, tel 0161 234 0033.

**GMW Partnership** has changed its name to **GMW Architects**.

● 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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Experience of social Housing refurbishment schemes would be beneficial, evidence of which should be included within your application pack.

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Consultants will receive a prepared Brief and will be expected to propose a full design team for the work. For Scheme 1, a Consultant Structural Engineer may be proposed.

Expressions of interest together with supporting statement of technical competence must be received no later than Friday 5<sup>th</sup> July 2002.

Interested parties should apply to the Head of Legal & Democratic Services, Council Offices, Hayfield Road, Chapel-en-le-Frith, High Peak SK23 0QJ (for the attention of Mr S Etchells).

The closing date for applications is Friday 5<sup>th</sup> July 2002.

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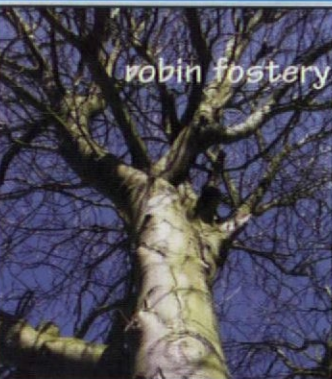
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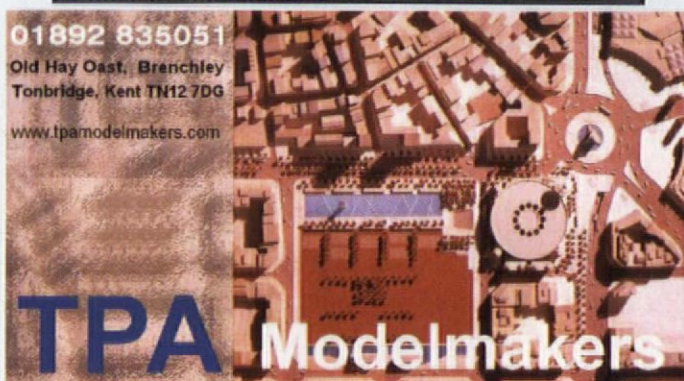
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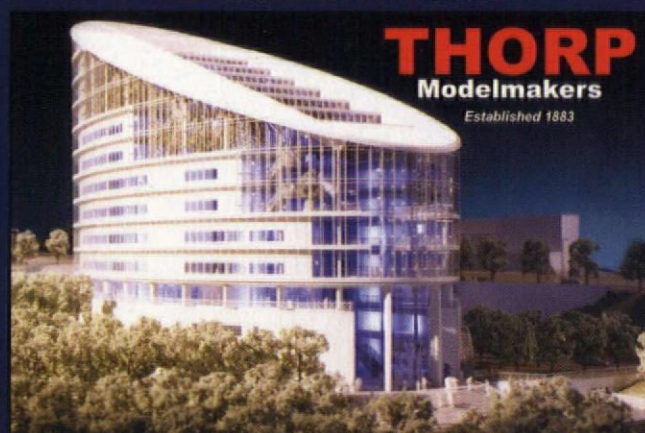
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# archicharades



Champagne goes to J Geraint Jones of Caerphilly County Borough Council who correctly identified Henri Ciriani 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.

## Thoughtfully useful

**B**irmingham was the location for last week's first combined RIBA annual conference and national awards, and was generally reckoned to have been a success. Certainly the contributions from speakers including **James Woudhuysen**, **Paul Hyett**, **Sunand Prasad**, **Robin Nicholson** and **Richard MacCormac** were stimulating and provocative in equal part, while **Ted Cullinan**, **Glen Howells** and **Richard Murphy** provided terrific vignettes of their work and approach. Murphy excoriated a system in which an award-winning architect like himself is more or less excluded from doing good social architecture because of the way schools are packaged up under PFI. Hyett was strong on the problems facing us because of the break-up of knowledge and expertise with the demise of the welfare state, which was most certainly not an attack on small practices, despite some rather dumb reporting to that effect. Richard MacCormac was on top form with an acute analysis of how architecture and the creative industries found themselves pushed from the cultural end of the operational spectrum towards the commercial, and then back again. His argument for an acknowledgement that architecture sits in the middle of the spectrum, and that it can address both commerce and culture, indeed must do so to be fully effective, deserves wide discussion. In particular, his suggestion that architects must again become masters of cost,

not to replace quantity surveyors but to have a broad and thorough understanding of all aspects of material and construction costs, is something which urgently needs addressing.

## Defining moments

More definitions, this time courtesy of our very own Louis Hellman:

- Conserpation** – Anally retentive reverence for all things old.
- Relevation** – Facade design received in dreams.
- Divercity** – Japanese under-water metropolis project.
- Matereality** – Residential home for aged, upper-crust female parents.
- Ribald** – Current architect president.
- Extenshun** – Additional accommodation for NCOs.
- Pompocity** – La Ville Contemporaine.
- Arbitraitor** – One who switches allegiance between architectural institutions.
- Remake** – To negotiate Dutch deconstructed stair.
- Cabeability** – Qualification required to pronounce on building design quality.
- Rapacity** – Downtown area populated by ethnic performers.
- Function** – Brave, uncompromising modernity.
- Flexability** – Tough, uncompromising modernity, etc.
- Architect** – Advisor to Prince Charles etc. Incidentally, I am told that in Munich, **Alsopping**, as in Will Alsop, means 'painting something into existence', which is more agreeable than last week's rather rude definition. No offence intended.

## House music

**F**ormer fashion designer **Wayne Hemingway** has been paying rather a lot of attention to all things architectural of late, and next week he's pushing that relationship one step further – he'll be spinning discs at the V&A on an architectural theme. And the playlist makes entertaining reading – 130 delights await, including well-known tracks such as 'Concrete Jungle' from Bob Marley and the Wailers, 'Bridge Over Troubled Water' by Simon and Garfunkel, and 'Breaking Glass' by Hazel O'Connor, to less obvious numbers. They include 'Cement' from Feeder, 'Strategies Against Architecture' by Einstürzende Neubauten, and the wonderful-sounding 'Tear the Roof off the Sucker' by Funkadelic. Others we liked: 'When I'm Cleaning Windows' by the George Family, 'The Sound of the Suburbs' by The Members, and of course, the classic 'I'm the Urban Spaceman' by the Bonzo Dog Doo Dah Band. Presumably, some house and some garage music is also on the agenda. Hemingway is on at the V&A from 6.30pm-10pm on 28 June.

## Old times

There was a 'lively' party in the Great Chamber of London's Charterhouse to celebrate the sixth year of the Mausolea & Monuments Trust. As Ken Powell remarked, looking at all the familiar faces, it was 'just like old days at the RIBA Heinz Gallery' (remember that?) In an amusing speech, chairman **Tim Knox** gave a lightning tour of the trust's activities in recording and

preserving funerary structures. It hopes soon to publish a national gazetteer to guide future conservation. Membership of the trust is free, though donations are of course encouraged, and Knox warned that only death is an adequate excuse for relinquishing it. Contact [mausolea@btinternet.com](mailto:mausolea@btinternet.com) or [www.mausolea-monuments.org.uk](http://www.mausolea-monuments.org.uk)

## Top marks

Practitioners turned out in force for a reception on benchmarking, hosted by the Colander consultancy with the AJ. Held in **Alan Baxter's** gallery in Smithfield, the crowd, including Marco Goldschmied from RRP, Lynn Edwards from GMW and Annette Fisher, heard brief accounts from architects who have taken part in the benchmark process. The general view was that the process, which involves submitting practice data for comparative analysis and getting confidential feedback on your own practice performance, is happening again this year. Details from Caroline Cole, 020 8771 6445.

## Three's a crowd

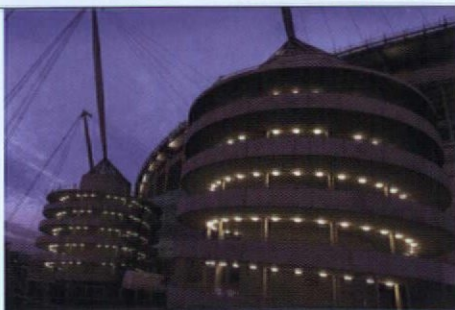
Watch out for a new digital TV programme on architecture. The programme will be on BBC3. The presenters will include **David Adjaye**, as we've already mentioned in the pages of the AJ, and two others – **Charlie Luxton**, who's already popped up on Channel 5, 4, and now BBC3 (is he working down through the numbers?) and **Justine Frischmann**, former lead singer with Elastica. Architecture's Peter, Paul and Mary.

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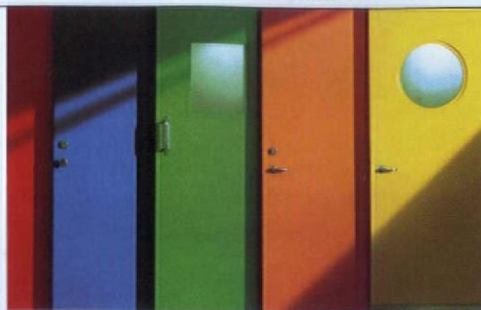
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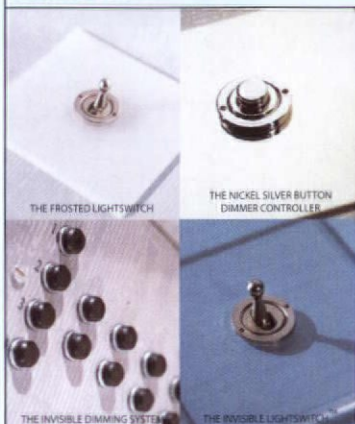
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## MECHOSHADE

### AJ ENQUIRY NO: 205

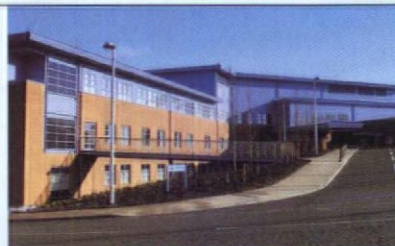


MechoShade offers a complete line of manual, motorised, automated and computerised solar shading solutions. These energy-saving window management and shade alignment systems provided optimum solar protection for Richard Meier & Partners' Getty Museum. Call for our brochure, *MechoShade, The Architect's Choice*. Tel 01604 766251 for your nearest dealer.

## KINGSPAN

### AJ ENQUIRY NO: 206

Premium-performance phenolic wall insulation products by Kingspan have played a major role in the construction of the new Hairmyres District General Hospital at East Kilbride, which has replaced the original outdated buildings on the same site. With the issue of long-term running costs a key consideration, Kooltherm insulation boards were chosen for all three floors of the building because they were supplied in thicknesses which easily achieve the required U-value of 0.25W/m<sup>2</sup>K.



## MENDIGER BASALT

### AJ ENQUIRY NO: 207

Mendiger Basalt Lava was used to build Ortner & Ortner's Ludwig Museum of Modern Art in Vienna – for the facade, the curved roof, and the inside walls. The outer wall is 500mm thick, with a 10mm air gap behind the shell of Basalt slabs. It is a monument to this volcanic material, chosen for its character and resilience. For Basalt Products, tel 020 7407 1157, fax 020 7407 5364, or e-mail [info@lavastonedesigns.co.uk](mailto:info@lavastonedesigns.co.uk)



## SAFE ACCESS GROUP

### AJ ENQUIRY NO: 208

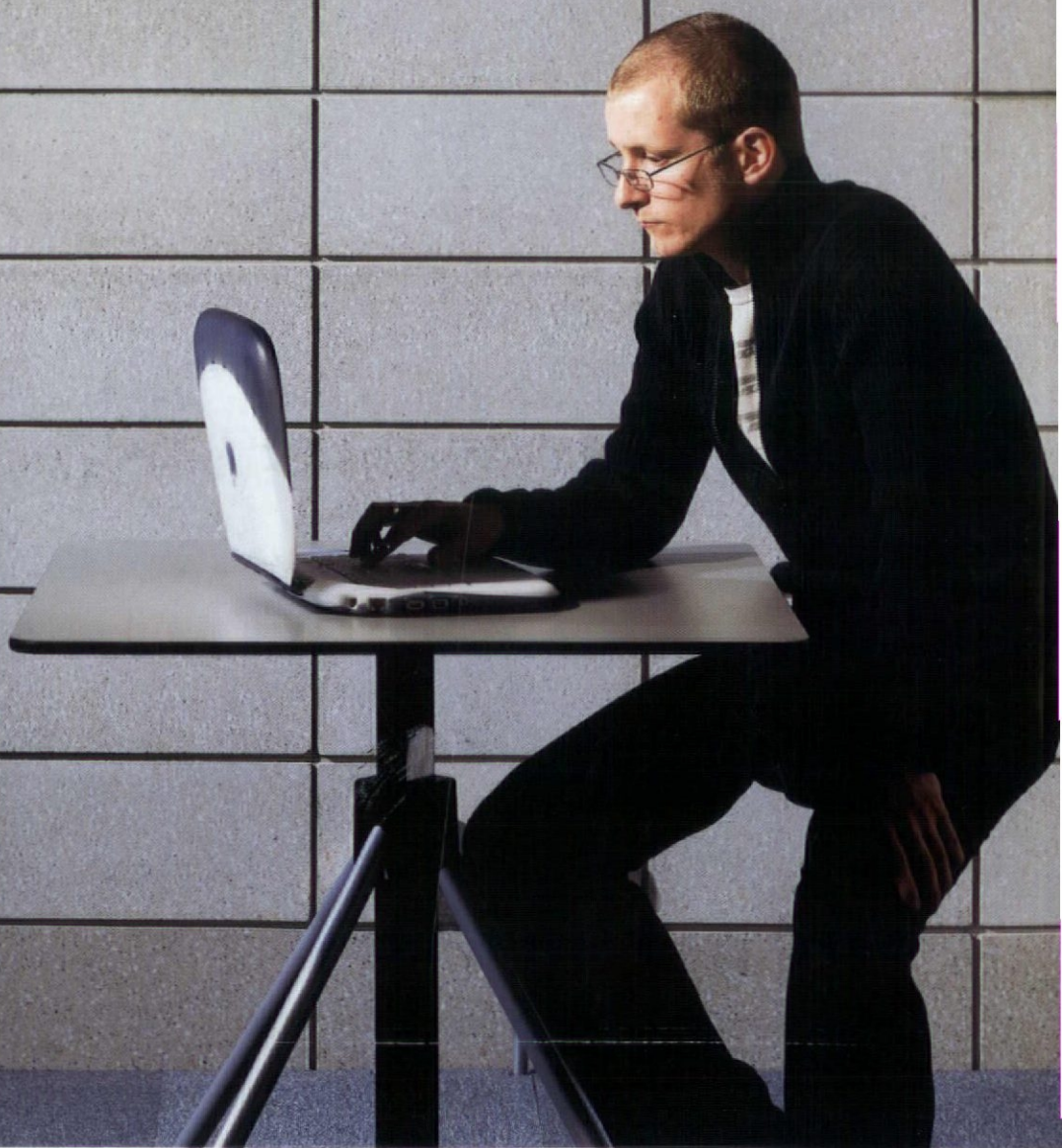
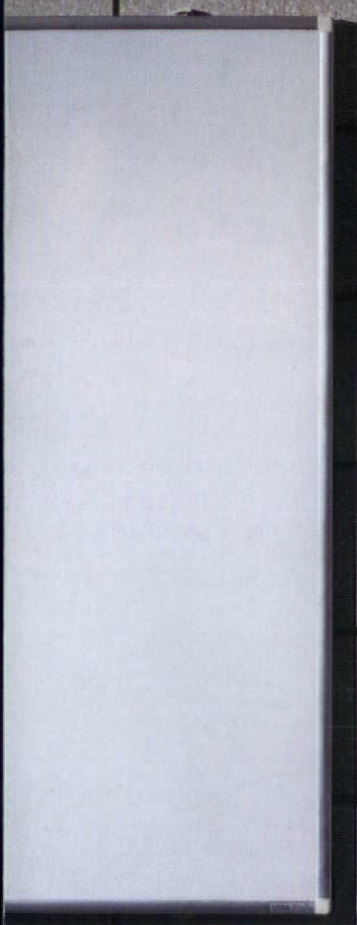
The Access Group has expanded its Rostek range of permanent access equipment to include the new Roslift 400 trolley and RS127 track. Roslift 400 is a special climbing trolley, which enables suspended platforms to negotiate complicated buildings with inclined roofs. The trolley climbs any slope while carrying a 400kg load. Roslift 400 is used in conjunction with the Rostek 127 track.





# Facing Masonry from Lignacite

... building imagination ...



LOCATION: Learning Resource Centre ARCHITECT: Richard Rogers Partnership

PRODUCT: Polished and Ground Snowstorm, furniture courtesy of Bene Plc

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