



the architects' journal



9 770003 846073

WWW.AJPLUS.CO.UK

South Bank show

PEI COBB FREED & PARTNERS
LIBRARY

Foster's City Hall | Kathryn Findlay profiled | PLUS: aj focus

The height of fashion

Altro's new colour collection.

Altro High Performance safety vinyl flooring and resin systems are attracting everyone's attention.

Make a statement with Altro's new resin single colour systems and screeds. Make a splash with the vibrant colours enhancing Altro's safety vinyl ranges, Altro Walkway™ 20, Altro Designer™ 25, Altro Classic™ 25, Altro Atlas™ 40. And continue to make life simpler with the Altro original Easyclean Technology™ for ease of cleaning and colour retention.

To get the look, walk this way 0870 606 5432.



ALTRO WIN THE DOUBLE

BEST RESILIENT MANUFACTURER
(2nd win in 4 years)

AND BEST PRODUCT OF THE YEAR
(3rd consecutive year)

 **ALTRO**

HIGH PERFORMANCE FLOORING

AND WALLING

visit www.altro.co.uk

enquiry 1 on card
www.ajplus.co.uk/ajdirect

Subscriptions and delivery
Subscription rates: £80 UK, £54 UK
students, £136 overseas surface mail.
To subscribe, please use the order form in
this issue or call **01858 438 847**
Also call that number to notify us of a
change of address or delivery problems

Back numbers
Tel **020 7505 6622**
Fax **020 7505 6606**
E-mail **crc@construct.emap.com**



18 | 07 | 02

WWW.AJPLUS.CO.UK | BUSINESS SERVICE OF THE YEAR - PPAi Awards 2001

contents

Editorial enquiries
020 7505 6700

Editorial fax number
020 7505 6701

E-mail
firstname.surname@construct.emap.com
(isabel.allen@construct.emap.com)

Editor on maternity leave
Isabel Allen (020 7505 6709)

Acting editor/Online editor
David Taylor (020 7505 6716)

News editor
Zoe Blackler (020 7505 6636)

News reporter
Ed Dorrell (020 7505 6715)

Buildings editor, AJ/AJ Plus
Barrie Evans (020 7505 8609)

Technical and practice editor
Austin Williams (020 7505 6711)

Working details editor
Sue Dawson (015242 21692)

Review and information editor
Andrew Mead (020 7505 6717)

Editor, AJ Focus/Special projects
Ruth Slavid (020 7505 6703)

Production editor
Paul Lindsell (020 7505 6707)

Sub-editor
Elizabeth Chamberlain (020 7505 6708)

Art editor
Minesh Parmar (020 7505 6704)

Assistant art editor
Dani Hart (020 7505 6705)

Editorial administration
Victoria Huttler/Angela Newton (020 7505 6700)

Display advertising
020 7505 6823

Recruitment advertising
020 7505 6803

Advertising fax number
020 7505 6750

Account managers
Toby Redington (020 7505 6706)
Samuel Lau (020 7505 6746)
Katie Deer (020 7505 6743)

Telesales manager
Malcolm Perryman (020 7505 6698)

Account executives
James Hutchinson (020 7505 6742)
Cristina Esposito (020 7505 6873)
Mike McSweeney (020 7505 6816)

Key account manager
Midge Myatt (tel 01902 851645)
(fax 01902 851496)

Recruitment
Susie Cliff (020 7505 6803)

Website advertising
David Murrells (020 7505 6694)
Charles Sowden (020 7505 6812)

Sales office administrator
Lindsey Cantello (020 7505 6823)

Advertisement production
Andrew Roberts (020 7505 6741)

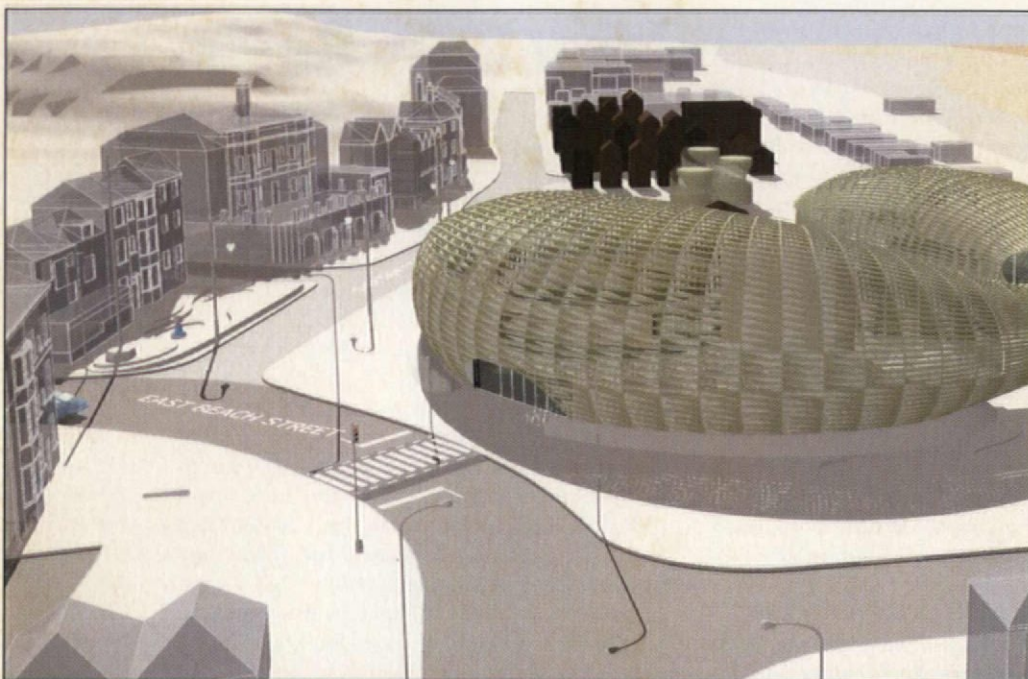
Marketing manager
Mike Aplin (020 7505 6615)

Sales director
Andrew Knight (020 7505 6811)

Group publisher
Jonathan Stock (020 7505 6744)

Group editorial director
Paul Finch (020 7505 6702)

Managing director
Graham Harman (020 7505 6878)



Ushida Findlay's winning scheme for the £3 million Stade Maritime Landmark in Hastings forms the flagship project in the revitalisation of the seaside town. The futuristic building, meant to be an exemplar of sustainable design, is featured on pages 6 and 7. Its designer, Kathryn Findlay, is profiled on page 18.

NEWS	4	
HELLMAN	10	
EDITORIAL/LETTERS	16	
WILL ALSOP/PEOPLE	18	Architect Kathryn Findlay profiled
MARTIN PAWLEY	20	
BUILDING STUDY	22	City Hall, South Bank, London Foster and Partners
WORKING DETAILS	32	City Hall's inclined facade of triple-glazed and insulated panels
TECHNICAL AND PRACTICE	34	Manufacturers' compliance criteria
	36	How the weather affects extensions of time
	38	Computing - Cubicspace's visualisation tool, RTRE
	40	Legal matters; dot.column
DIARY	43	Exhibitions and events
REVIEW	44	Central European avant-gardes
	45	Masters of structure
	46	The city of Florence
RECRUITMENT	49	
CLASSIFIED	54	
ASTRAGAL	58	

COVER

Foster and Partners' City Hall, South Bank, London
Photograph by Dennis Gilbert/VIEW

+ DENOTES MORE INFORMATION ONLINE. FOR AN ARCHIVE OF AJ ARTICLES VISIT WWW.AJPLUS.CO.UK



16,441
(July 2000-June 2001)

ISSN 0003 8466

emap communications

The Architects' Journal is registered as a newspaper at the Post Office. © 2002. Published by Emap Construct, a part of Emap Communications Limited. Printed in the UK by Cradley Print Ltd. Origination and colour reproduction by Marlin Imaging, Sidcup, Kent

'Impressive though the Baltic is, it would be even more of a triumph if the architecture weren't quite so predictably and brightly polite.'

Deyan Sudjic, *Observer*, 14.7.02

'Yes, Ito's task was made easy by large amounts of money and few practical restraints, but one still has to ask why other buildings can't achieve something of his magic.'

Rowan Moore on Toyo Ito's Serpentine Gallery Pavilion, *Evening Standard*, 12.7.02

aj news

DIANA MEMORIAL STALEMATE

Plans for a £3 million Princess Diana memorial fountain in Hyde Park have been stalled yet again after the judging committee – choosing between the two favourites, Future Systems with Anish Kapoor, and landscape designer Kathryn Gustafson – failed to agree at a meeting on Monday. The AJ understands the committee has put forward a proposal to overcome the impasse, but that the Department for Culture, Media and Sport will make its own recommendation to chancellor Gordon Brown for the winning designer. A decision is expected within the next few days. +

DOMES BIGGEST 'EYESORE'

A survey of American architects by *Forbes* magazine has concluded that Richard Rogers Partnership's £750 million Millennium Dome in Greenwich is 'the biggest eyesore in the world'. The survey – in which 15 architects were interviewed – suggested the building 'rests in the architectural graveyard'. The only other British building nominated was the Barbican Centre.

GREEK TRAGEDY

Builders on the site of Bernard Tschumi's new museum at the foot of the Acropolis in Athens have been accused of destroying another great archaeological site. Video clips – obtained by *The Guardian* – apparently show workmen using pneumatic equipment to dig foundations for the project in the site of a post-Byzantine bath-house.

For the best jobs in architecture turn to page 49 or visit www.careersinconstruction.com

Israelis in Berlin censorship row

The association representing architects in Israel is facing accusations of censorship after it blocked a controversial exhibition planned for the International Union of Architects' (UIA) World Congress of Architecture in Berlin next week. The Israel Association of United Architects (IAUA) has refused to allow two of its members to display the exhibition – on the politics of Israeli planning policy – claiming it is damaging to the Israeli state.

The exhibition – prepared by Eyal Weizman, a young Tel Aviv- and London-based architect who also teaches at the Bartlett, and his partner Rafi Segal – was commissioned by the IAUA for its national submission. It examines the resettlement of the Israeli territories over the past 20 years, the layout of the settlements, and the forces and processes that brought them about.

Weizman said: 'We wanted to unpack the spatial matrix that defines Israeli politics – it's a matrix of control. It's obvious to anyone that architecture in Israel is the arm of the state, which achieves its aims not through the army but through planning and space.'

Weizman and Segal won a high-profile competition in January to curate the Israeli submission to Berlin. According to Weizman, their competition entry promised a critical view of Israeli architecture. But the IAUA was 'shocked' when it saw the final content of the exhibition last week, just days before it was due to be displayed. It demanded that the exhibition, and the catalogue accompanying it, be withdrawn, threatening the pair with legal action.

Weizman said he had now received a number of offers from around the world to host the exhibition, including the offer of an independent space

from the UIA. He is also considering a number of offers from publishers wanting to print the catalogue, but is exploring the legal situation.

London-based architect Abe Hayeem, a member of the peace group Just Peace UK, said the exhibition revealed the 'amoral approach' of the Israeli state to the occupation and settlement of the territories. 'The main issue is that Israel doesn't want any bad publicity,' he said.

But the IAUA's chairman, Uri Zerubavel, claimed to have the support of his membership. The exhibition would have been damaging to the reputation of Israeli architects abroad, he said. Zerubavel also claimed to have been misled by Weizman and Segal, whose competition entry had been a balanced view of the historic development of Israel.

The exhibition was 'pro-political, anti-Jewish and anti-Zionist,' he said. 'We are not Nazis or Maoists that burn books, but my first impression was that I would like it to be demolished. If such a political essay should come from a political party that's OK. But when it comes as the official exhibition of Israeli architects it must be balanced.'

● Indian best-selling novelist and environmental campaigner Arundhati Roy, French sociologist Jean Baudrillard and Queen Noor of Jordan are among those expected at the congress. The triennial congress' theme is 'Resource Architecture', tackling issues including: cultural and social change; housing and urban development; and strategies for sustainability. Other speakers include Adriaan Geuze, Frei Otto, Renzo Piano and Ken Yeang. The congress runs from 23-26 July. Look out for daily reports on our website from Wednesday 24 July. +

Zoë Blackler



Richard Hywel Evans Architecture & Design has applied for planning permission for this £11 million residential project in the Royal Docks area of Newham, east London. The scheme reuses three existing brick warehouse shells to provide 130 one- and two-bedroom units over 7,900m². A steel frame sits inside each of the existing warehouse shells, to form five storeys of apartments, with glass-clad facades providing views onto an internal landscaped garden. The roofs are glass with solar blinds.

'If the whole of Greater London was settled at Parisian densities, 35 million people would live here.'

Tony Travers. *Evening Standard*, 9.7.02

'You can trust a British workman to botch things up a bit, but to achieve a total fiasco you need aristocrats and intellectuals.'

Richard Morrison on the selection committee's failure to agree on a design for the Diana Fountain. *Times*, 11.7.02

'When you go abroad, you feel that culture is integral, not a little treat for a day off. Here we're always talking about art and society. Art is bloody society.'

Tom Stoppard. *Guardian*, 11.7.02

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



Kohn Pedersen Fox – in association with Paris-based SRA Architectes – has won the commission for the Canal+ Village, Louveciennes – the proposed 120,000m² low-rise campus to the west of Paris. The mixed-use project will include offices and studios for the French cable company. The main feature of the design is a three-storey elliptical structure containing the dining and community functions, acting as a central hub for the village and the bridge between the surrounding campus elements.

Chancellor Brown's spending hike slammed as 'too small'

Critics have attacked Gordon Brown's plans to boost housebuilding, as set out in his Comprehensive Spending Review (CSR), for not going far enough, writes Ed Dorrell.

As predicted by the AJ (4.7.02), the chancellor, in his speech on Monday, highlighted a new planning policy as an essential tool for solving the housing crisis and announced a hike in extra funds for affordable housing. However, the planning and housebuilding lobbies have blasted the government's wide-ranging new policies for falling short.

The CSR outlined an increase in the housing budget to £5.9 billion in the next three years, a 105 per cent increase on 1997. This extra cash will be split between planning departments and the Housing Corporation, which will distribute it to housing associations for new homes.

It is also understood that Deputy Prime Minister John Prescott will confirm – in a statement about the planning policy paper, expected as the AJ went to press – that he will hand large swathes of the planning process to regional development agencies, removing power from local authorities.

The increased housing budget also contains a hike in spending of £1 billion on this revamped planning process. This will be used to recruit, train and retain new planning officers as a way of speeding up the application process.

Most controversially, Prescott is expected to give his backing to a massive housebuilding programme

in the South East. He is expected to support four main housebuilding zones: Ashford in Kent; Milton Keynes in Buckinghamshire; Stansted in Essex; and the Thames Gateway in east London.

However, while the housebuilding industry welcomed the government's new determination to solve the massive housing shortage, many questioned the size of its financial commitment.

Town and Country Planning Association director Gideon Amos attacked the size of the increased budget. He said: 'We are pleased that the budget has increased but it does not go nearly far enough.'

'The last time we were building houses on the scale that we need them was in the early '80s when the budget was nearly £10 billion,' he added.

The House Builders Federation's head of public affairs, Pierre Williams, agreed: 'While we are pleased that the government recognises that there is a problem that needs extra cash, there is no way that this increase will be enough to reverse 20 years of under-investment.'

PRP Architects chairman Barry Munday said: 'At first, the promised extra cash for affordable housing and reforms to the planning systems are welcome news. However, the extra money over the four years falls well short of what is needed.'

RIBA president Paul Hyett welcomed the 'bricks and mortar' review but urged government to ensure excellent public building quality follows.

Other increases include additional funds for school improvements and an increased budget for the Department for Culture, Media and Sport.

For details and updates see ajplus.co.uk +

HERON DECISION IMMINENT

A decision about KPF's 222m-high Heron Tower in London is expected within days. The project was called in for public inquiry last autumn. A statement from Deputy Prime Minister John Prescott is believed to be imminent. +

HAVING A SAY ON SPEEDING

RIBA president Paul Hyett and the Institute of Civil Engineers' president Mark Whitby have called on the government to listen to design professionals over the issue of speeding on Britain's roads. In an open letter sent to Tony Blair, the two men demanded greater involvement for their members in developing a solution to the problem.

WORK TO BEGIN ON WEMBLEY

Work on Foster and Partners' new £710 million Wembley Stadium will begin on site in September, it was claimed last week. The announcement by Wembley National Stadium Limited came after a report by the select committee for culture, media and sport criticising the way the entire saga had been handled. Sport England came in for particular condemnation, being described as 'slack, slovenly and supine' for its monitoring of the project.

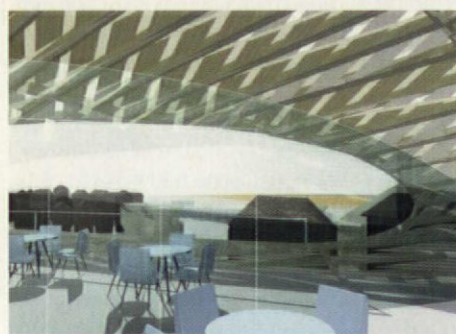
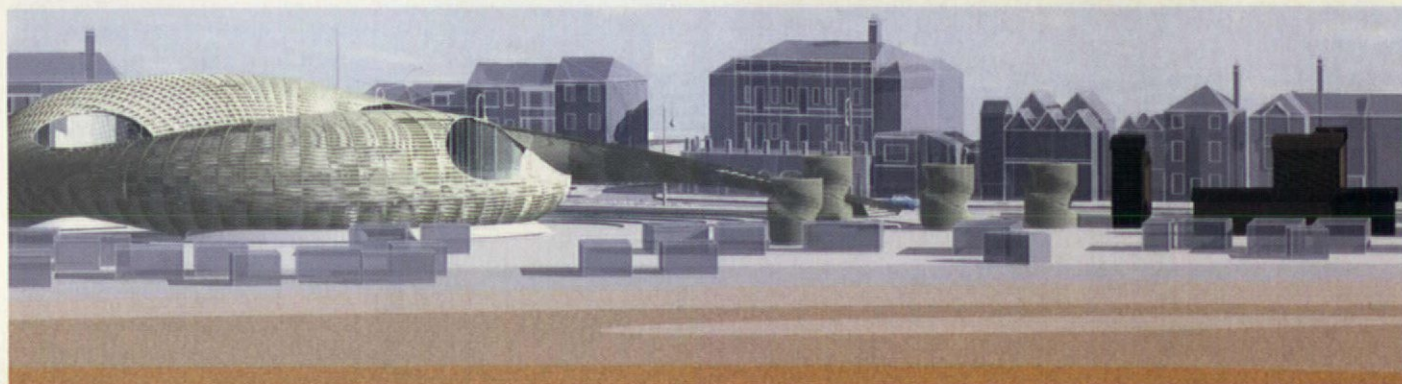
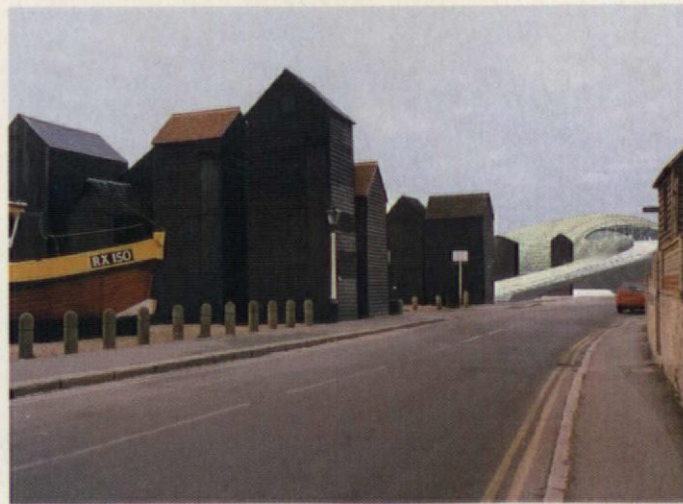
Q&A

50%

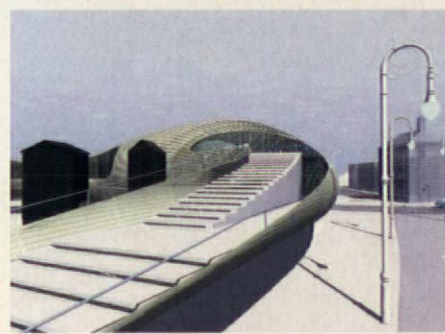
... of voters in a poll on the AJ's website believe the Gateshead Millennium Bridge should win the Prime Minister's Better Public Building award.
Respondents: 56

This week's question:
Has the government set aside enough money for housebuilding?

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



The shape of the Stade Maritime Landmark is inspired by the amorphous form of fishing nets and the curve of fishing boats (top left), and the timber boarding of Hastings's famous net huts (top right). The building sits between the old town and the working beach (above). The cafe (left) and stepped entrance (right)



Ushida Findlay flies flag for Hastings with UK first

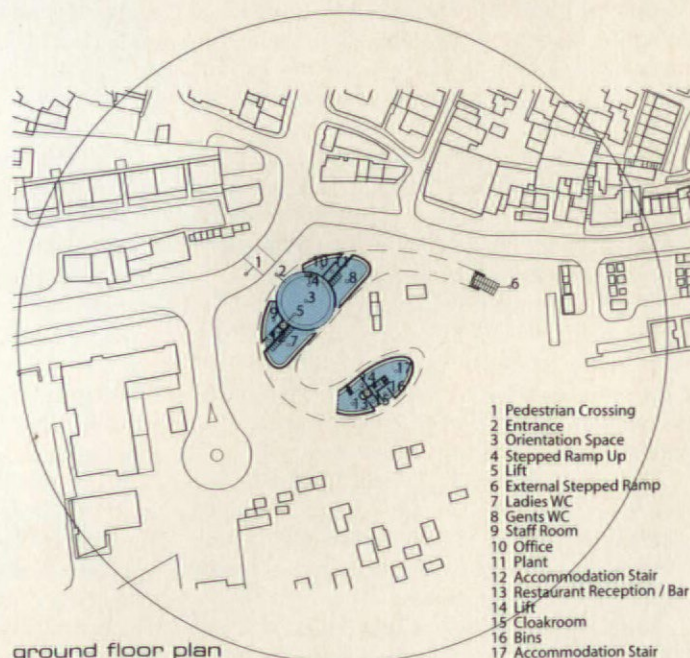
Ushida Findlay's £3 million project for a new visitor centre and mixed-use development on the seafront at Hastings is the flagship project in the £400 million regeneration of the area.

The practice won the commission through open competition, beating off Tim Ronalds Architects, John McAslan & Partners, Austin-Smith: Lord, and Design Engine Architects and Designers. It is Ushida Findlay's first public commission in the UK.

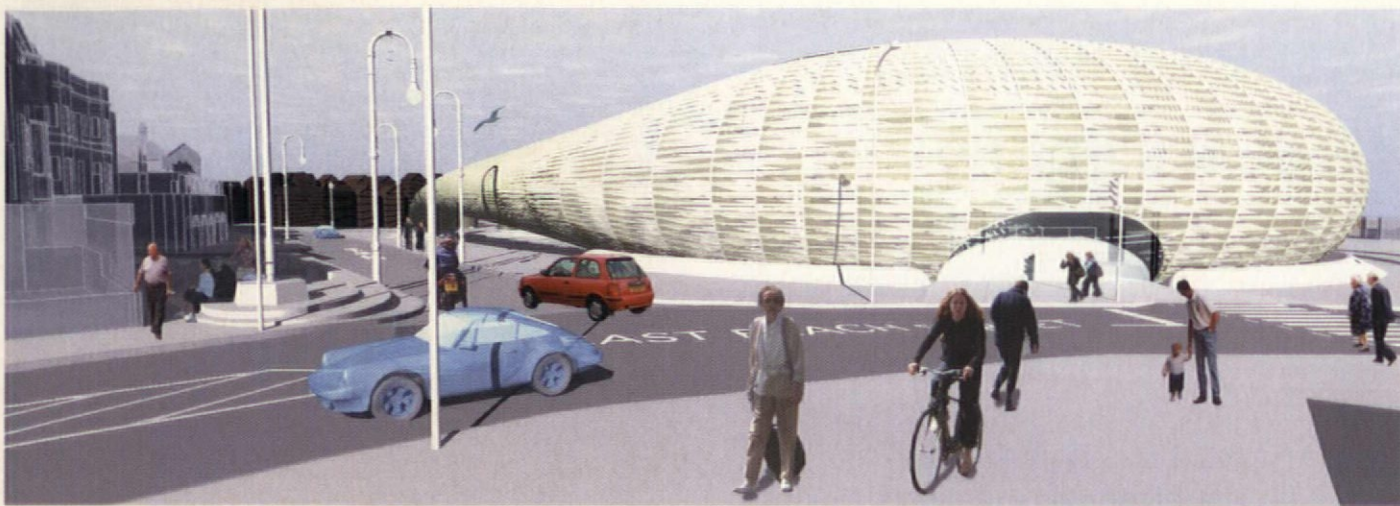
The Stade Maritime Landmark sits between the historical winding closes of the Old Town and the beach area with its working fishing fleet and net huts. The centre forms a gateway to the Stade Maritime area, orientating visitors to Hastings and creating exhibition space, a tourist information office, small retail outlets, a coffee shop, up-market restaurant and new public plaza.

The design takes its inspiration from the amorphous forms of fishing nets, the curve of fishing boats and the timber weatherboarding of the net huts. Although the design appears 'other worldly', its shape is informed by the flow of vehicular and pedestrian traffic around and through it.

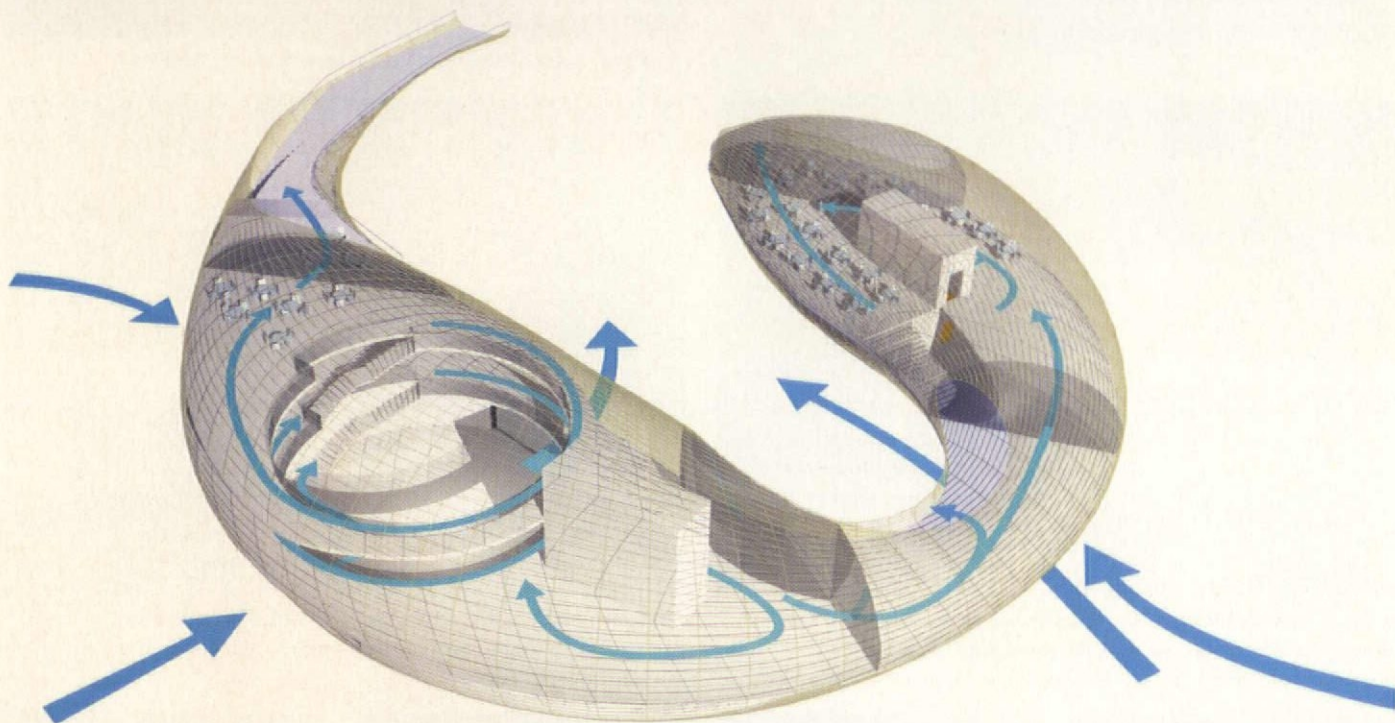
Ushida Findlay worked closely with partners Arup (engineer), Boyden & Company (quantity surveyor), Colin Buchanan & Partners (traffic consultant) and artist David Ware in the development of the design. The project is currently out to consultation and will be submitted for planning permission in the autumn.



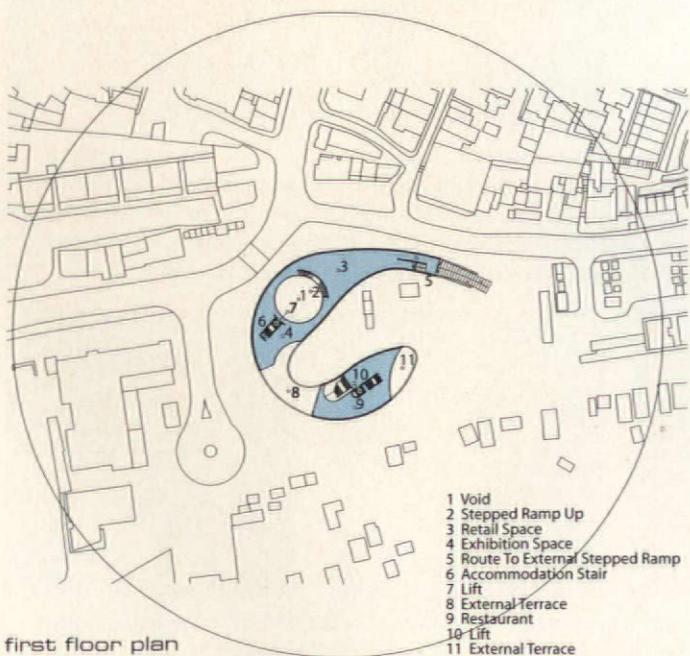
Zoë Blackler ground floor plan



The £3 million visitor centre aims to provide a new landmark for Hastings and forms a gateway to the Stade Maritime area

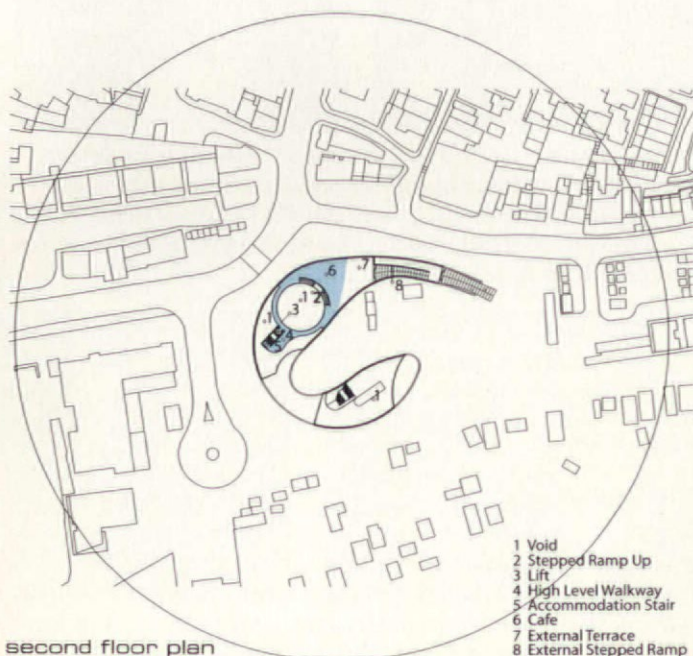


The design of the three storey building is determined by the flow of traffic through and around it



first floor plan

18 July 2002



second floor plan

- 1 Void
- 2 Stepped Ramp Up
- 3 Retail Space
- 4 Exhibition Space
- 5 Route To External Stepped Ramp
- 6 Accommodation Stair
- 7 Lift
- 8 External Terrace
- 9 Restaurant
- 10 Lift
- 11 External Terrace

- 1 Void
- 2 Stepped Ramp Up
- 3 Lift
- 4 High Level Walkway
- 5 Accommodation Stair
- 6 Cafe
- 7 External Terrace
- 8 External Stepped Ramp

Academy awards – 20 years young

The 20th AJ/Bovis Lend Lease Awards for Architecture, given for the best work in the architecture room of the Royal Academy Summer Show, were presented at the RA last week, where 220 guests from architecture, construction and development attended the awards dinner. Guest speaker was Sir Terry Farrell

Photographs by Charles Glover



John Spanswick of Bovis Lend Lease introduces the evening.



Mike Russum and Richard Portchmouth of Birds Portchmouth Russum receive the £10,000 award for the best work in the show, the competition model for a pair of bridges in Docklands. The engineer was Techniker.



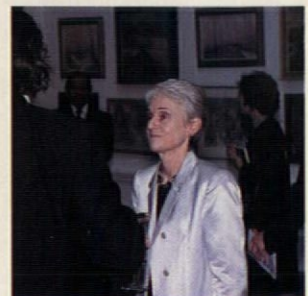
Kirsteen Mackay and Matthew Springett of Springett Mackay Architecture won the first-time exhibitor award (£5,000) for an exploded model of village life.




Above: Christian Spencer Davies of A Models received a commendation for a model of Will Alsop's masterplan proposal for Rotterdam. It could have been for best hairstyle. Above right: Nick Eldridge of Eldridge Smerin, commended for a model of a modern house extension laid on top of an existing traditional house.



Above: Sutherland Lyall chats to Will Alsop. Alsop was commended for his family house in Bavaria model, approved unanimously by his fellow judges. Above right: student John Avery, who has just completed Part 2, was commended for his design for a theatre space beneath Piccadilly Circus, ingeniously combined with Underground facilities.



Left to right: guest speaker Sir Terry Farrell enjoys a joke with Sir Nigel Thompson of Arup; Peter Cook and Jan Kaplicky reflect on the state of British architecture; AA head Mohsen Mostafavi chats to Amanda Levete; the Royal Academy's MaryAnne Stevens takes in the scene.



from apple to afromosia, oak to ziricote

There is a world of veneers to explore on-line.

Veneerselector.com brings every inspiring alternative to your fingertips, to be compared, selected and sourced. Choose your colour, pattern and price or browse the full range of more than 150 varieties. View the veneers up close, read the facts and contrast your selections on-line. It couldn't be easier.

There is no need to register, no advertising and no charge.

The essential on-line tool for architects and designers, from UK based veneered panels and products specialist Spa and Europe's leading supplier of veneers, Fritz Kohl.

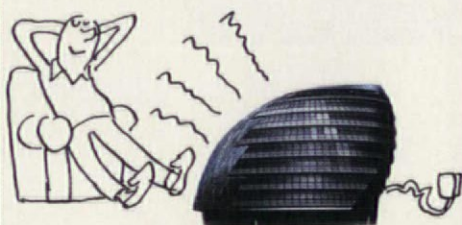
www.veneerselector.com



www.veneerselector.com

enquiry 13 on card
www.ajplus.co.uk/ajfocus

Hellman



HOT AIR FAN HEATER



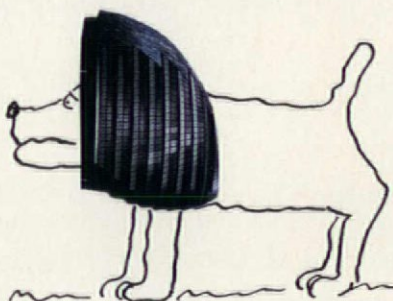
PLATE COVER



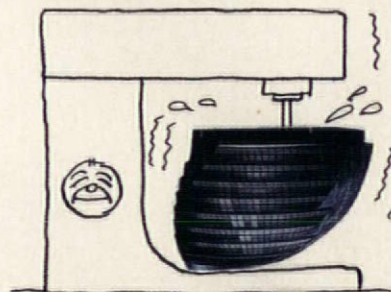
DESIGNER TOILET



BURNLEY-STYLE SAFETY TURBAN



PET INJURY PROTECTOR



KEN-WOOD POWERLESS MIXER

101 USES FOR A CITY HALL

www.louisshellman.co.uk

vital statistics

- Britain's network of canals is returning to its former glory. The revamped network has recouped a record income of £224 million for reinvestment in further improvements, an increase of 14 per cent on last year, says a report from British Waterways.
- Inward investment into the UK has fallen in the wake of the global economic slowdown. Foreign investment into the UK created 34,087 new jobs in 2001-02, compared with 71,488 in 2000-01, a drop of 52 per cent (source Invest.UK).
- Crown Estates' profits rose 10.6 per cent to £163 million in the year ending 31 March 2002. Meanwhile, the total value of the group's portfolio increased by 4.4 per cent to £4.3 billion. However, chief executive Roger Bright warned that he expected next year's profit growth to slow.

Clare Melhuish reviews... Urban designs on West 8 and its sense of place

The Urban Design Group was out in force to hear Adriaan Geuze deliver the Kevin Lynch Memorial Lecture last week, but was disappointed by his non-appearance and substitution by his partner, Edzo Bindels. Bindels spoke well, but it is Geuze who is primarily identified with the landscape practice West 8, which in recent years has been increasingly celebrated for a reconceptualisation of the relationship between landscape and architecture. Its charmed reputation even propelled it into the role of unravelling the South Bank Centre redevelopment fiasco, but even Geuze has been unable to sustain a foothold there.

This lecture showed that the practice, as joint masterplanner of a new town at Amersfoort, in the Netherlands; of a housing redevelopment on the contaminated island of Zeeburg in Amsterdam; and with projects in the US as well, can probably survive without the South Bank. But, on the other hand, it did not reveal a particularly radical approach. Rather, a flair for attention-grabbing gestures communicated through cartoon-like drawings, which sometimes (as in the case of the Arroyo Parkway project where a Washingtonia tree has been planted in the top of a lamp-post to create a new item of street furniture) seem undeveloped as ideas and not that entertaining in the first place.

Geuze's partner prefaced his account with some

words of homage to Kevin Lynch, to whom he attributed the West 8 team's awareness of experience and sense of place: 'rituals, smell, the way people use the space'. But, disappointingly, he did not reveal any analysis of these factors that might have provided the foundation of the projects he went on to describe. Instead, the Amersfoort and Zeeburg schemes seemed to be based on very little more than a tourist's visual image of Dutch culture – waterways, houses built on boats, bridges and boardwalks. In the case of Amersfoort, this has led to a presumably quite extravagant basis for the development, on a faceless site next to a motorway, as a newly made canal system connecting into older waterways. Furthermore, the practice managed to 'seduce' the developer into offering a boat with every house, and shops are located at the water's edge to encourage people to shop by boat. The houses themselves, designed by different architects, come with an option to extend vertically by two storeys and laterally with a rear extension: an interesting, but not unprecedented, idea.

Amersfoort leads on from Borneo-Sporenburg, finished last year, where West 8 achieved considerable success in transforming undesirable industrial docklands into a 'warm housing area', and setting a precedent for owners to develop their own houses. Here, the practice designed bridges conceived 'to give a sense of place to the area', but raising the question whether such signature design gestures can ever achieve what has to be a slow evolution through time and communal effort.

Edzo Bindels of West 8 gave the Kevin Lynch Memorial Lecture, hosted by the Urban Design Group, at the Gallery, Smithfield, London



MATRIX®

The new Matrix range from Williams Ironmongery – minimalist, geometric, functional designs for bathrooms.



WILLIAMS

ironmongery limited

Tel: 0121 550 7970 Fax: 0121 550 3891

E-Mail: sales@williams-ironmongery.co.uk

Web site: www.williams-ironmongery.co.uk

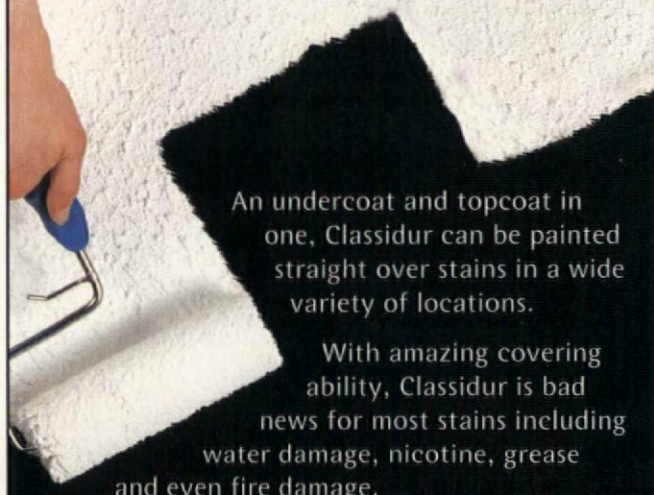
enquiry 6 on card
www.ajplus.co.uk/ajdirect

classidur®

Designed to be a
real pain for stains



- LOW ODOUR
- ZERO TENSION
- WATER OR OIL BASED
- MATT OR SATIN FINISH
- PRIMER AND TOP COAT IN ONE
- HIGH VAPOUR PERMEABILITY
- EXCELLENT STAIN COVERING ABILITY



An undercoat and topcoat in one, Classidur can be painted straight over stains in a wide variety of locations.

With amazing covering ability, Classidur is bad news for most stains including water damage, nicotine, grease and even fire damage.

For your FREE Classidur Brochure and details of your nearest stockist call today

(01275) 854911

solely imported by



BLACKFRIAR®



Blackfriar Paints Limited
Blackfriar Road, Nailsea, Bristol BS48 4DJ
www.blackfriar.co.uk

enquiry 3 on card
www.ajplus.co.uk/ajdirect

THE SOUND OF MUSIC

Daniel Libeskind is to present the BBC Proms Lecture for 2002. The former virtuoso pianist will base his lecture on the relationship between architecture and music. The event will take place on 21 July at 5pm in the Lecture Theatre at the Victoria and Albert Museum, and will be broadcast on BBC Radio 3 on 4 August at 5.45pm. Tickets are available on the day at the V&A. Visit www.bbc.co.uk/proms

REGULATIONS SOUNDED OUT

Proposals for tough new regulations requiring builders to test new properties and conversions to ensure they are insulated against sound were announced last week by minister for building regulations Chris Leslie. The requirements are expected to come into force on 1 July 2003 for hotels, hostels and house and flat conversions, and on 1 January 2004 for new houses and flats.

SQUIRE LOOKS TO AFRICA

The British Council has appointed Squire and Partners to design two new-build centres in Nairobi, Kenya, and Addis Ababa, Ethiopia. The projects will provide facilities for offices, education and cultural affairs. ☺

TRIENNIAL EUROPEAN PRIZE

Messe Frankfurt GmbH, organiser of the Light and Building trade show, has announced a new European prize for architecture and technology. The award is worth 75,000 euros (£48,000) and will be given every three years to freelance architects and engineers working alone or in a team for achievements in the planning, construction and operation of buildings. Call Ingo Schrader on 0049 69 154 0950.

BLACK SEA RESORT UPGRADE

Aukett Europe has been appointed by Moscow-based developer GVA Sawyer to masterplan a mixed-use scheme in the Black Sea resort of Novorossiysk. The 25,000m² project will include a four-star hotel, an office business park, a public park, restaurants, and cafes.

STAND UP AND BE COUNTED

The National Association of Women in Construction, a group established to raise the profile of professional women in the construction industry, will be accepting membership from 15 July. Call Lorraine Elliott on 020 7484 8484 for information. ☺

Buschow Henley homes in on radical rethink for prisons



Buschow Henley Architects has produced this architectural vision for the prison of the 21st century.

The project – commissioned by the charity the Do Tank, with the backing of the head of the prison service Martin Narey and prisons minister Hilary Benn MP – is part of a comprehensive and radical review of the design and ethos of Britain's jails.

Buschow Henley's design, the first major rethink of prison planning in 200 years, replaces the Victorian model of a vast building divided into wings, with a series of individually secure houses. Each of the houses will be largely self-contained, providing cells for 35 prisoners and facilities for most of their daily activities. Education will provide the focus for the new prison regime, which its supporters claim will radically reduce re-offending rates.

Buschow Henley director Simon Henley claims the layout of houses – 'like a chess board' – provides a more efficient use of space than the traditional model. It also reduces security needs by eliminating the movement of prisoners from one wing to another throughout the day, he said, adding that the design of the house could be replicated in half-way houses beyond the prison walls to ease the transition of ex-offenders back into society.

Director of the Do Tank Hilary Cottam said the project was not an architectural research exercise but a focus on solving a real social problem. 'This is not blue-skies thinking – it's carefully worked out,' she said. 'We are still building on the 19th-century model. There's no point putting a few classes on the edge, we must rethink the whole system.'

Cottam is confident the political will exists to implement the new model, and is working with the prison service to produce more research. 'This is a unique moment of opportunity,' she said.

Zoë Blackler

Deprived towns team in place for more Yorkshire visions

Yorkshire Forward has reassembled a high-profile team to produce the next tranche of strategic visions for the region's most deprived towns.

Alsop Architects, EDAW, Latham Architects, Koetter Kim Associates, Urban Initiatives and David Lock Associates will be working together to produce visions for Rotherham, Halifax, Bridlington and Scunthorpe. Selby is also likely to get the star treatment, while the team will be looking at a joint vision for neighbours Pontefract and Castleford, which will become a twinned town.

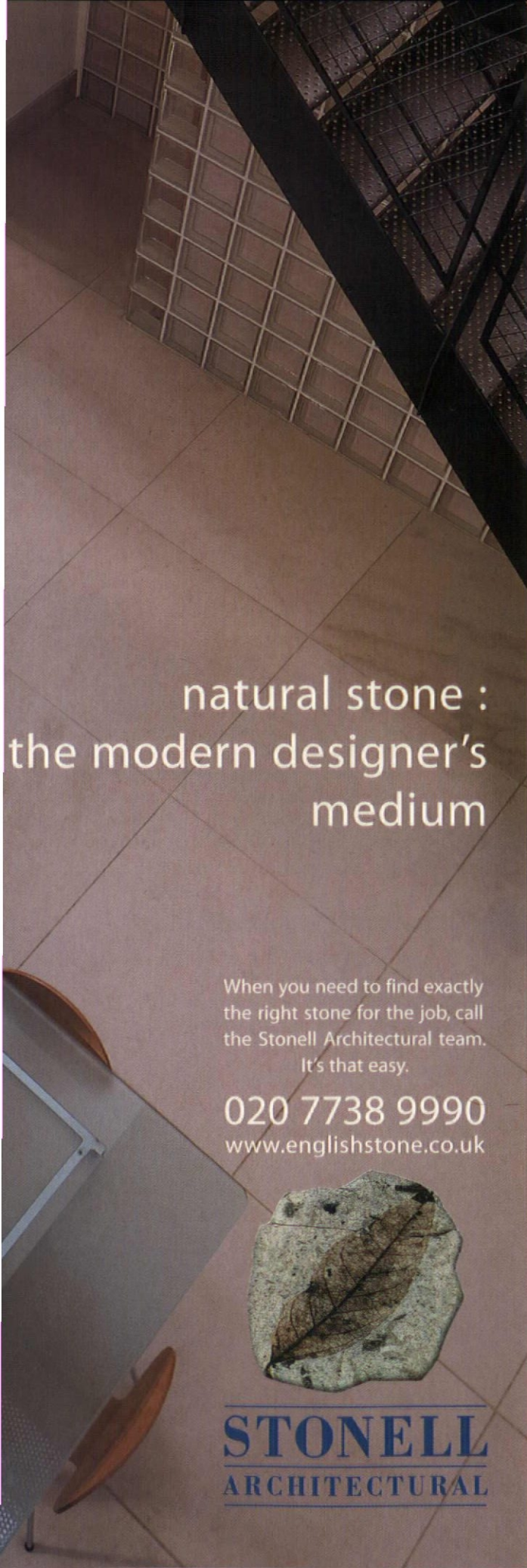
The move follows the ongoing success of its regeneration programme, which has so far concentrated on Barnsley, Grimsby, Wakefield, Doncaster and Huddersfield. Alsop Architects' plans for Barnsley (AJ 18.4.02), which involve the creation of a nine-storey wall encircling the town, have received much attention. A model of the scheme will feature at this year's Venice Biennale.

Also joining the panel will be American architects UDA Architects from Pittsburgh and New York-based Michael Sorkin.

Yorkshire Forward's director Alan Simpson said there was £1.4 million available for the initial stage of the project, with more funds likely to follow. Work will begin to roll out in early September, with initial concepts expected at the end of the year.



Springett Mackay Architecture has applied for planning permission for this new two-storey mews house in London's Primrose Hill. The site is the back garden of an existing property, part of a 1960s mews terrace. The bedrooms and bathroom are located on the ground floor, concealed for privacy behind a perimeter fence, while the first floor is a steel-and-timber-framed structure designed to create a live/work space.



natural stone : the modern designer's medium

When you need to find exactly
the right stone for the job, call
the Stonell Architectural team.
It's that easy.

020 7738 9990
www.englishstone.co.uk



STONELL
ARCHITECTURAL

enquiry 12 on card
www.ajplus.co.uk/ajdirect



A CLASSICAL ENGLISH STONE COMPANY

DESIGNED FOR LIVING



SS 339

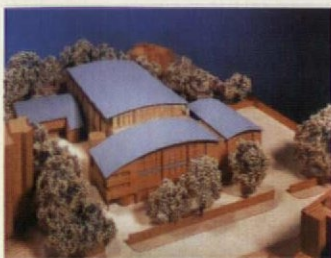


SS 501

Tel: 01273 858 341

Email: info@spiralstairs.co.uk www.spiralstairs.co.uk
Lewes Design Contracts Ltd, The Mill, Glynde, East Sussex BN8 6SS

enquiry 15 on card
www.ajplus.co.uk/ajdirect



Lyall & Winter Architects and Designers has won planning permission for this new music centre at the Cardinal Vaughan Memorial School in Holland Park, London. The scheme will house the school's music department in a new state-of-the-art facility including a recording studio, a large rehearsal space, a music technology suite and eight practice rooms. The project construction cost is £1.6 million.

PLANNING IMPROVEMENTS

Planning minister Tony McNulty has launched a new web-based guide offering the latest information and guidance for council planners on how to improve the planning system. The Planning Officers Society Guide to Best Value and Planning is at www.planningofficers.org.uk. A summary of the guide is also available in print.

New report questions the credentials of Urban Villages

Schemes that call themselves Urban Villages but fail to live up to the title have been attacked in a new report. The report – carried out for the Economic and Social Research Council (ESRC) by Cardiff University's Department of City and Regional Planning – found that the majority of the 55 Urban Villages surveyed failed to achieve increased sustainability, community support or good design. It says that the term 'Urban Village' is often used by developers simply as a way of ensuring planning permission and as a marketing tool for selling houses.

The ESRC also hit out at many claimed environmental credentials. 'The idea that urban villages create more sustainable environments remains more imagined than real,' it stated.

The original concept, coined by Prince Charles, is backed by the Urban Villages Forum, which aims to see the development of small, community-backed, sustainable developments used to regenerate an urban area.

The report assessed in depth three regeneration developments – Bordesley in Birmingham, master-planned by Roger Tym and Partners; Garston in Liverpool, by Mills Beaumont Leavey Channon; and West Silvertown in east London, by Tibbalds Munro. Of the three, only West Silvertown was judged good enough to justifiably call itself an Urban Village.

The Prince's Foundation – a major supporter of Urban Villages – admitted there is a problem with labelling but maintained there is nothing wrong with the original concept. 'If a development fails to live up to initial expectations this is often the result

of poor design implementation and delivery rather than a failure of the principles of the original Urban Village concept,' a spokesman said.

The British Urban Regeneration Association (BURA) agreed that the term is overused. BURA director Professor Peter Roberts said: 'I have seen some developments that are nothing special, using the label when they bear very little resemblance to the concept.' However, he claimed that the Garston project in Liverpool 'is successfully improving the social and economic conditions of the local area'.

Ed Dorrell

20th Century Society in fight to save Young Vic auditorium

The 20th Century Society is trying to block Haworth Tompkins' £6 million plans for the redevelopment of the Young Vic Theatre in London.

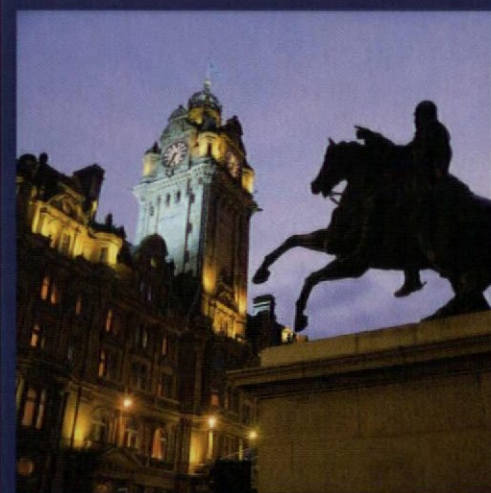
The society has written to the DCMS recommending that the 1970 building by William Howell be spotlisted to ensure its praised auditorium is saved from demolition.

Haworth Tompkins won the commission to revamp the theatre last month, beating off competition from Adjaye Associates, Marks Barfield Architects and Tim Ronalds Architects (AJ 6.6.02).

But Clinton Greyn of the 20th Century Society's casework committee said he feared the scheme could include demolition of the auditorium. And he criticised quango The Theatres Trust for its lack of enthusiasm in protecting the 'exciting' structure: 'If we could just see the design we will be reassured.'

The Young Vic defended its plans, claiming it has no intention of demolishing the auditorium.

aj hotels offer



The AJ has teamed up with Rocco Forte Hotels to bring you the chance to stay in top UK hotels for a fraction of the normal cost. Take advantage of the comforts of the five-star Balmoral Hotel in Edinburgh or Lowry Hotel in Manchester in the second of the AJ's summer hotel offers.

The Balmoral offer entitles you and a partner to be upgraded to a luxurious 'superior' room for just £76 per person, per night, Friday to Sunday. That includes full Scottish breakfast and complimentary use of the newly refurbished Roman-style spa and fitness centre. The price represents a 54 per cent saving on the normal rate of £164.25 per person.

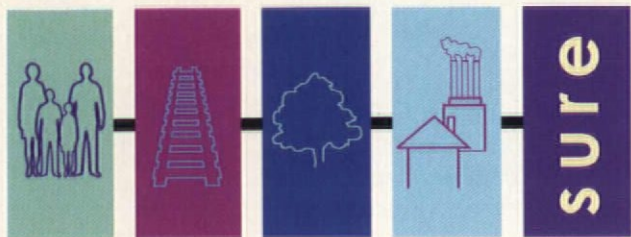
The Balmoral opened in 1902 and was styled on the great hotels of Europe, becoming part of the Forte group in 1997. Like the first hotel in our offer, St David's Hotel & Spa in Cardiff (AJ 27.6.02), Forte's sister Olga Polizzi worked on the interior design. It is situated on Princes Street near to Waverley Station and a short walk from the Castle.

The Balmoral offer runs until 30 December, excluding 11-31 August, subject to availability. To book, call hotel reservations on 0131 556 1111, quoting *The Architects' Journal*.



The Lowry, meanwhile, is perfect for visiting Daniel Libeskind's new Imperial War Museum North. Our offer entitles you to a contemporary-styled river-view room for just £70 per person, per night, Friday to Sunday. Full English breakfast and temporary membership of the hotel's health spa is included – the normal rate is £195 per person. The hotel is part of Manchester's Chapel Wharf development, next to the Trinity Footbridge and The Lowry centre.

The offer is valid until 30 December, excluding 25 July – 5 August, subject to availability. To book, call hotel reservations on 0161 827 4000, again quoting *The Architects' Journal*. A single room supplement applies for both hotels. Watch out for more offers in the AJ throughout the summer.



Sustainable Urban Renewal Expo

Exhibition & Conference NEC Birmingham 10-12 September 2002

The sure conference programme has been announced

Book today and be sure you don't miss out

Five modules over 3 days giving delegates interactive involvement and the chance to see and hear about some of the most up-to-date urban renewal projects in Europe.

Tuesday 10th September

am Module 1 Blue Sky Thinking - what do we want?

Hosted by Advantage West Midlands

pm Module 2 Design, Specification & Purchasing Pressure - the start of the process

Hosted by Birmingham City Council and South West Regional Development Agency

Wednesday 11th September

am Module 3 Business Opportunity - who provides what we want?

Hosted by Black Country Chamber & Business Link

pm Module 4 Innovation in Practical Action - testing new ideas to the point of delivery

Hosted by Arup

Thursday 12th September

am Module 5 Who's helping make it happen - the support mechanisms

Hosted by The Environment Agency

Be sure the date is in your diary
10-12 September 2002
NEC, Birmingham

For full details of the exciting speaker and panel line-ups visit www.sure-expo.com now or call 0870 429 5308 to be sent a conference brochure. There will also be a full exhibition for you to see during your visit.

You can also book online for your chosen sessions.

Hosted by
Birmingham City Council

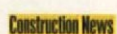
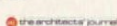
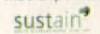
Principal sponsor



Co-sponsors



Media sponsors are



sure supporters are



a badged event

This event is organised by



computer generated?



blinkimage
design communication

tel: 01865 204900 fax: 01865 204901
www.blinkimage.com info@blinkimage.com

enquiry 4 on card
www.ajplus.co.uk/ajdirect

aj the architects' journal

Product specifiers

Get information faster & easier

AJ Direct is the new online reader enquiry service from The Architects' Journal and AJ Focus that allows you to request information from our advertisers directly. Faster – your request will be transmitted immediately – no need wait for cards to arrive through the post.

Easier – use AJ Direct once and your computer automatically remembers your details – leaving you free to simply request the information you need.

www.ajplus.co.uk/ajdirect

Try it today. It's fast, free and easy.



Creating a new icon and forging Brown's quality infrastructure

WHAT'S NEW ON THE WEB?



The AJ's award-winning website is bristling with new features. Visit ajplus.co.uk now and you can:

Check out a range of buildings in full 3D using our IPIX images on the Web. The pictures allow visitors to 'navigate' the schemes using the computer mouse. Schemes include the Millennium 'unwobbly' Bridge.

editorial

Why are we publishing Foster and Partners' City Hall (page 22)? The answer is, primarily, because it is a good building, although that should not always be the *sine qua non* of architectural publishing – sometimes it is important to highlight examples of bad practice, as well as good, in order that lessons can be learnt.

City Hall is also a 'statement building' in the tradition of Bilbao, if a little more cognisant of that fact than Gehry's precursor; it tells us as much about the GLA as the government which sanctioned its commission, and is a building which its architects say has low energy goals as its starting point.

Has it met them? Would, for example, using an existing, ie 'brownfield' building, have proved less of an energy burden? We would have had *that* if Will Alsop's scheme in Bloomsbury had been chosen. But we would not have had quite the same form, in quite the same significant location. Is City Hall the correct shape to ensure that the sun's rays require the minimum of shading at all times of the year? Is it sustainable to have a complex (though ingenious) cladding system costing more £540/m²? Is it environmentally sound to create all that unusable space, punctuated by the Reichstag-esque spiral ramp? And no embodied energy assessment? The answer must be that ecological principles are not the entire picture. City Hall scores with its use of borehole cooling, aiding a big problem of rising water tables. But it also scores with its 'wow' factor, and the democratic principles of open access.

City Hall is an important, high-profile icon for London and its governance, while Ushida Findlay's new regeneration-instigator for Hastings (pages 6 and 7) is broadly in the same family.

This kind of quality is rare. But lifting it across the board, funded by Gordon Brown's Comprehensive Spending Review, is imperative. One way to start is to ensure that the £4.5 billion a year by 2005-06 promised for modernising schools, and the £5.9 billion for social housing and upgrading old properties, are only handed down once qualitative targets are met, supervised by new inspectorates. Otherwise, there is a danger that in the rush for numbers, the necessity for quality will be neglected.

David Taylor

letters

Don't swallow the asbestos industry line

There seems to be a major effort by the asbestos industry to cloud the issue and create confusion about the dangers of chrysotile (white) asbestos fibres to health. It is almost a rerun of the tobacco industry's claim that smoking does not cause lung cancer or heart disease. There is a reason why the asbestos industry is making such a fuss.

White asbestos is due to be banned throughout the EU by 1 January 2005. Many member states, including the UK, have introduced a ban before that date. Even the World Trade Organisation said: 'Chrysotile is a carcinogen – the concept of "controlled use" is unrealistic and safer substitutes exist.'

John Biddle, the technical consultant for the Asbestos Cement Product Producers Association, says: 'People who claim that chrysotile products are a danger to health fall into two groups: those who have not read or understood the scientific information, and those who hope to make a profit from it.'

Biddle also says that anti-asbestos groups, 'steadfastly refuse to submit any credible science or debate the issue in public'. This seems to be a little economical with the truth.

In a written parliamentary answer (*Hansard* 10.1.02 col 987W), Dr Whitehead for the government replied to Tim Loughton MP citing evidence in papers by Peto & Doll 1985 on the effects on health of exposure to asbestos, the Institute of Environmental Health's 1997 report on fibrous materials in the environment, and the 2000 Hodgson & Darnton paper on the qualitative risks of mesothelioma and lung cancer in relation to asbestos exposure. All of these papers are published and available.

The French Medical Research

Council (ISERM) concluded that, 'all asbestos fibres are carcinogenic – the increase in mortality from lung cancer arising from exposure to asbestos fibres is as high in populations exposed to chrysotile as in those which have combined exposure or exposure to amphiboles alone'.

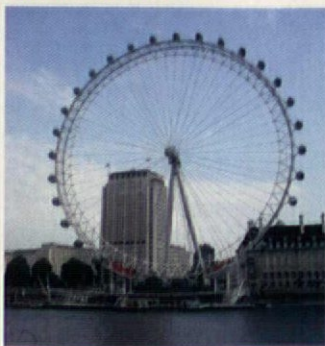
Biddle asks: 'Where is the evidence of harm?' All I can say to that is that he has not been looking very far. Peto & Doll are hardly an unknown pair of doctors. They made the first links between smoking and lung cancer.

I suppose we should not be too surprised when Christopher Booker, a *Sunday Telegraph* journalist, is taken in by the asbestos industry, but I really become concerned when Astragal (AJ 23.5.02) and Austin Williams, the AJ's technical editor (AJ 11.7.02), fall for the same bait. I would expect them to ask: 'Exactly how independent is the ACPPA?'

Why didn't the AJ point out that all offices, schools, hospitals, factories etc are required to draw up a record of where asbestos is in their premises? The TUC is compiling the first national online register, www.asbestosregister.com, of asbestos in buildings. This is to protect people, and is far better than some spurious promise that there is nothing to worry about from ACPPA.

Sam Webb RIBA, Canterbury

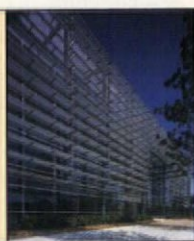
What goes around, comes around



I was dismayed to learn that the

Ask Austin. If you have a technical query, look out the discussion forum to debate the latest issues, or discover the answers to problems from your peers – or from AJ technical editor Austin Williams.

Check out all the very latest news stories, including Mediawatch – Astragal's wry look at the architecture stories covered by the weekend newspapers. Mediawatch goes up every Monday. And read up on stories such as Fletcher Priest Architects' 'Peoplebuilding' office development in Hemel Hempstead (right), which was completed last week. The project, for Stanhope, was launched by Sir Stuart Lipton, and comprises 10,000m² of offices with a 4,000m² health club. When complete, the development will offer 60,000m² of offices in six buildings on the former TRW Lucas site on Hemel's Marylands Avenue.



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

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

London Eye is set to have its planning permission extended for another 35 years (AJ 11.7.02). Although an elegant structure, it is completely out of scale with its surroundings.

However, having said that, it accurately reflects that other amusement and leisure establishment facing it on the opposite side of the river... going round in circles and getting nowhere at exorbitant cost! A moral for our times?

Brian Collins, via e-mail

Birmingham library: an open and shut case

I have just seen David Rollason's letter (AJ 2.5.02), responding to mine (AJ 21.3.02).

Rollason comments on my 'call for the Central Library in Birmingham to be listed'. What I in fact wrote was that 'civic architecture of this quality from an earlier era would be listed', but editorial intervention altered my text to read that the library *should* be listed. I objected at the time, pointing out that, 'before saying "should", the whole picture needs examining – but *prima facie* there is a case before this 30-year building is torn down'.

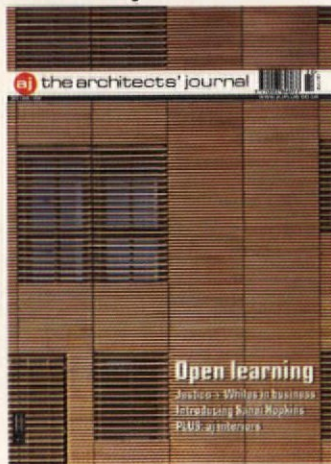
Rollason comments that before the central courtyard was altered to accommodate fast-food outlets, 'it was not a particularly appealing place to be in – if you weren't going to the library, you didn't go there'. This seems appropriate to a library. The same might be said, even now, about the British Museum courtyard. Though I do not know Birmingham very well, no one would question the advantages of being able to cross the inner ring road at ground level.

Rollason finally comments that we should not forget that the previous 'beautifully crafted' city library was demolished to make way for John Madin's current Central Library. But it is not irrelevant that the former city

library had a lifespan of more than 100 years from 1863 to the late 1960s, whereas under present plans, Madin's Library is to be allowed a lifespan of little more than 30.

James Dunnett, London N1

Jestico + Whiles: the devil really is in the detail



Congratulations to Jestico + Whiles' immaculate detailing of the timber cladding on their design of the Michael Young Building at the Open University (AJ 30.5.02)

One small point; on the cover of this particular AJ, the photograph shows the window bottom right lining through with the top of the door. However, the windows middle and top right do not exactly line through with the adjacent windows.

I wonder whether this was a detailing or a contracting error (admittedly a very minor one)?
R Huntley, Leeds

Standards, standards – having a healthy debate

The trouble with Ian Abley's 'sophisticated case for deregulation' ('Tossing the caber', AJ Chatroom 9.5.02) is that it may not leave room for workable standards which yield results – ones which facilitate a better quality of cultural environment as well as a buoyant economy. The support of any counter-case

for regulation is, of course, not advocacy for 'debilitating codes of practice', but rather for an ordered system of accountability concerned with critical aspects of delivery. The same tension exists in most walks of life – are we being counter-productively QA'd? Balance is required and, focusing back on architectural practice, sampling some of the changing codes and regulations since 1945, is quite revealing.

Some very altruistic codes were never enforced by statute, while some statutory regulations were changed or abandoned due to over-complexity and/or pressure from industry. Resulting impacts on the built environment have been significant. One could reasonably argue that had CP 5; 1945, Ch. 1(B) for sunlit access been enforced, well-being in post-war UK homes would have been hugely enhanced.

One might also argue that the method of calculating daylighting adequacy in building regulations in the 1960s and '70s was rightly replaced with a simple rule of thumb in the early '80s. But then amended to too mean a level (window area from 10 per cent floor area in living rooms and kitchens down to 6.67 per cent) by the mid-1980s as deregulatory Thatcherism took hold.

At the same time, minimum space standards were swept aside. Thus both private volume housebuilders and housing associations were able to build acutely poky and gloomy dwellings – all the gloomier once one accounts for fashion and fear in the plethora of blinds and curtaining, obscuring what little light 6.67 per cent of smaller rooms represents.

It is a fact of life that minimum standards are largely treated as maximums, especially in the private sector. Without sensible control, profits may soar, but quality of life will not. Com-

puters can help to secure an appropriately light touch for regulation – alternative methods of compliance with L (or J in Scotland) can be iteratively calculated in seconds. And if sustainability indicators are harder to pin down quantitatively, surely the debate is healthy?

Colin Porteous, Mackintosh School of Architecture, posted on the AJ discussion forum

If you could see what I can see, when I'm...



Re the Goulding Summerhouse (AJ 11.7.02). Very nice. But how do you clean the windows?

John Grayer, via e-mail

Corrections



● The architect of the City Learning Centre (pictured), shortlisted for The Prime Minister's Better Buildings Award (AJ 11.7.02), was Alec French Partnership, and not Whicheloe Macfarlane MDP, which was the structural and M&E consultant.

● Quentin Alder Architect was the conservation architect, advising the client for alterations at Whiteladies Picture House in Bristol (AJ 11.7.02). The agent is John Rowan & Partners of Ealing, London.



will also

Architecture centres: perfect for display of magician's art

What is an architecture centre? And, if this question can be answered, what is their future?

Centres have been set up throughout the country to 'promote good design' by engaging with a raft of activities that will carry this apparently formerly elitist subject to the masses. The 14 that either exist, or are going to exist, are spread across the UK as a response to the idea of regionalism and the desire to tackle London-centricity. This all sounds laudable, until you realise that their talk is big and their financial means small. The UK assumes that goodwill and natural talent will ensure success in much the same way it did with cricket. The mission is clear, but victories are thin on the ground. Many of these centres today have difficulty in paying their rent, let alone mount events and exhibitions. The sponsorship climate is rarefied since the world economy got nervous and, anyway, architecture has been low on the sponsors' agenda compared with sport and entertainment.

Why should we try to popularise architecture? It is important that people enjoy wonderful buildings. It is elevating and, ultimately, the lift in spirits is good for the health and mental well-being of the nation. This is a connection that has not been made by civil servants. They seem to be blind to the difference between a decent piece of architecture and a mere building. They seem to be quite content to commit the public purse for 15, 20 or 25 years to PFIs to produce second-rate facilities. Many of the new hospitals we now have ignore valuable research on good practice in favour of low budgets. The result over the period of deferred payment by central government is a further higher burden on the taxpayer by the sick occupying beds for longer than they need to and a lack of provision of healthcare within

the community. This is just one of thousands of issues architecture culture can try to deal with but, for them to do them any justice, they need more support. Health and welfare are inseparable from the built environment, and yet our public builders are impervious to the obvious fact that people enjoy architecture when they find it, which is a rare experience.

There is apparently an obsession that people should understand architecture. I do not think that people should be expected to comprehend the subject, or indeed the propositions, when the very best of practitioners don't understand it themselves. The notion of a need to familiarise oneself and be in a position to explain to others the nature of what we do, is a politically correct ambition and way beyond any feasibility or desire. Why should the work be explicable as long as it is good? The desire for accessibility by the general public is fast becoming a prerequisite for the success of any project in both the eyes of the local authority and the public client. Why should the person at the Tesco check-out understand? Why should anyone consider that the idea of public consultation be usurped by public understanding? You do not have to understand Matisse or Picasso to enjoy it. Poetry can be reached in many different ways. Pluralism is a part of culture.

The best architecture centres are buildings themselves. We have precious few good new ones, but they are slowly becoming more accessible. The experience of space, form, colour, light and air transforms lives and it comes from the good architects' ability to indulge in magic. And architecture centres must be the venues for the magicians to show them to best effect. The Architecture Foundation will always indulge in alchemy in the name of public good.

WA, from seat 4A, flight BA 706 London-Vienna

people

It is hard to avoid Kathryn Findlay. If you are not in the market for a 2,500m² mansion, a thatch-and-glass roof for your swimming pool or regenerating a south-coast town, and you did not catch her at the Royal Academy earlier this year, you have probably seen her comments in your morning paper.

To the *Financial Times* she confessed that her favourite film is *The Third Man* – '... it works on different levels... and the chases through those subterranean spaces are a metaphor for [psychoanalysis]'.

But it was left to the *Daily Telegraph*, conservative as ever, to articulate what everyone else already suspects, by branding her: 'The next famous British architect.' The point is not just that she is already famous, nor even that her own work operates on different levels; it could also keep an army of psychoanalysts out of mischief by looking for parallels between her remarkable life story and the extraordinary characteristics of her architecture.

Her win in Hastings is a recent event in an unlikely trajectory. Scottish born, a foundation year at Edinburgh College of Art taught her that architecture was more to her taste than fine art. She studied at the AA between 1973 and 1979. 'Zaha and Rem were a bit older... Nigel [Coates] was a bit older and teaching.' Exact contemporaries were Ron Arad and Peter Salter, and she remembers Leon van Schaik, Peter Cook, Christine Hawley and Ranulph Glanville as influential tutors. Glanville, who taught cybernetics, helped her to realise that 'formlessness had some kind of order', a perception that would help her come to terms with Japan, where she went on a scholarship in 1980, and would emerge as a leitmotif in her architecture.

Tokyo, she explains, is not susceptible to a pre-existing theory. 'You had to look at the city and work it out' empirically, and this became a basis for an approach to work. 'We create a sieve for things we look at.'

In Japan she met and married her former partner Eisaku Ushida. Like her, he was working for Arata Isozaki, and drawing beautifully. Despite receiving acclaim for a series of projects, something was not satisfying. It may have been the lack of creative interaction on which she clearly thrives.

'It's not me on my own,' she says. 'I like to resonate with as many people as possible.' But in Japan, 'your engineer says "show me the shape of your building and I'll tell you

'It is important that people enjoy wonderful buildings. It is elevating and, ultimately, the lift in spirits is good for the health of the nation'

Architect Kathryn Findlay, who spent many years in Japan, is set to make waves with her competition-winning scheme for the south-coast town of Hastings. How has it all come together for her practice, Ushida Findlay?

by jeremy melvin. photograph by julian anderson

the ripple effect



how to make it stand up”.

Leaving a culture like Japan was hard. She took over the job of her former professor at Tokyo University and used the salary to help fund an office in London, travelling over every couple of months until it took off. But the UK was where she felt most at home. She came back permanently in 2000, and now has ‘10 or 11’ people – after a quick glance around the office admitting ‘maybe 12 or 13 – we feel we’re coping’.

She felt herself in an anomalous position – ‘trying to turn an international reputation into a national one’. She cites Tim Macfarlane, Arup, Future Systems and Richard Rogers among those who

gave her moral support.

London also offered the ‘challenge of working in a context with teeth’. In Japan, ‘there are no visual constraints... I don’t find planning laws a restraint but a challenge. You can play with context, and if you adopt strategies from art practice, that’s fine’.

She describes some of the Japanese projects as if they were creating their own contextual constraints. They are ‘notionally solid, but you scoop out a route... Elements are events on a route, though how they are manifested depends on circumstance’. Referring to the sculptural forms, in part derived from solar movements, of the

Kasahara Amenity Centre, she emphasises: ‘Form comes from something real, but which you don’t necessarily see.’ And ‘an architect is an agent for numerous tangible and intangible issues’.

With this outlook it is hardly surprising that London’s possibilities for ‘much more open-ended discussion about form’ attracted her. With Arup on Hastings, for example, she could talk about ‘a building which opens and closes seasonally... It’s more intuitive and has great potential’, an approach which she heightened by calling in the artist David Ward to offer ‘a general vision of the site’, alongside consultants from more conventional disciplines.

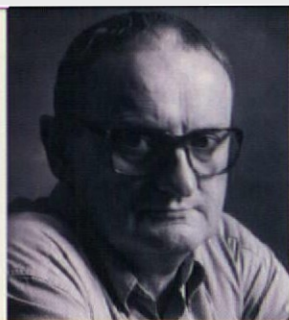
Despite its historical resonance, Hastings is rundown, and though its enviable beach draws crowds in season, their spending is limited to the odd bag of fish and chips and a round of crazy golf. Hastings Borough Council, the competition promoter, wanted £3 million to buy a landmark to replace a coach park, and attract more varied visitors for a longer season. But even the £40 million of European funding and a masterplan by MBM for the string of towns along the coast are not going to turn it into Tokyo, Glasgow or Cheshire’s commuter belt.

Beating a field which included Tim Ronalds and John MacAslan, Findlay proposed a sinuous shape that evokes the coil, which is such a feature of seaside objects – from shells to sea horses. Its bulbous shape also refers to upturned boats and the timber cladding echoes the material of some old huts whose height reflects their original use of hanging up fishing nets to dry.

The form shelters a small plaza from the elements, and together with an imaginative lighting scheme, which may well see the new building glowing behind its ship-lap cladding – ‘not just skin, more ebullient than that’ – helping to ‘self-police’ the area. A combination of cafe and upmarket seafood restaurants aim to widen the range of visitors, while an art gallery might be included if a business case can be made for it.

With her uncanny knack of making a point which is both general and specific, Findlay says: ‘We were dropped in at the level of designing one building, but the ripples of what we need to look at are enormous.’

That might equally well describe her impact on contemporary British architecture.



martin pawley

The monstrous outbursts of evil that weigh down human ingenuity

I had an idea about a dozen years ago. It was during the Strangeways Prison riot. Night after night, it was on the news. The inmates had taken over the prison. The authorities were powerless. The governor of Strangeways was interviewed on the news. Why is this riot happening? He was asked. Surely there must be some reason.

To my surprise, the governor, instead of offering up the popular mantra 'Search me, squire,' shot back with an answer that must have been on the tip of his tongue all the time. 'It's a monstrous outburst of evil!' Then, to my second great surprise, his TV inquisitor, a man chosen for his fierce expression and bulldog-like tenacity, perfectly happily moved on to the next item.

It was at this point that knowledge burst upon me and I knew that all human knowledge really is confined to what can be crammed onto a bookshelf. The more books you put in one end, the more books fall off the other because there is only a finite amount of information the human race can hold in its head. As for the rest, it forgets what it learns as fast as it learns what it does not know.

From this aperçu I deduced other things: that the Middle Ages, far from being over, is with us here and now; that trial by torture is with us; and the ducking stool is on the shelf, in the witchcraft section. What we believe is rubbish, for we are all flat earthers, know-nothings, end of the worlders. Why else would there be such a demand for double facades and opening windows in a polluted city like London? Monstrous outbursts of evil, of course.

But natural ventilation is only one of the fantasy nostrums of the present.

For instance, there is convention that the lack of synchronisation between construction cycles and economic cycles, like the lack of synchronisation

between road capacity and the number of cars, are all matters beyond human control, like the weather. But this is not so. They, too, are monstrous outbursts of evil that weigh down human ingenuity like a pair of diver's boots. True, architecture can survive economic cycles simply by being long-lived. Buildings can be powered down, even abandoned completely for years, and then refurbished and brought back into use. This is a kind of adaptability. But it is an extraordinarily costly one. It

has been too costly for patrons for 80 years. Now it is too costly for clients, too.

Today, privately, major developers and architects in Europe and the US admit that thousands of city-centre office buildings, some less than 10 years old, are obsolete, destined sooner or later to be pulled down, converted or abandoned. Whatever they pretend, today's captains of commerce can see no likelihood of the kind of investment finding its way into US or European commercial development post-11 September, that found its way in in the 1990s.

The corporate world is up to its old tricks, dealing with obsolescence by 'downsizing' buildings, 'reinventing the business environment', 'decentralising', 'hot-desking', 'distance working', and so on.

In short, it is sending the architectural profession a message: a message saying that the electronic age still wants an entirely new value system for buildings. A value system that is diametrically opposed to the tradition of permanence and high value. A value system that requires the act of building to become not more and more fraught with cultural significance, triple-stage competitions and endless pontification, but more and more trivialised, valueless and impermanent. Either that, or it is going to come in a poor second to electronics, the space-enclosing technology that requires no space at all.

'It was at this point that knowledge burst upon me and I knew that all human knowledge really is confined to what can be crammed onto a bookshelf'

a life in architecture

carla lane

Comedy writer and animal rights activist Carla Lane bought her 16th-century Sussex manor house not because she needed 44 rooms, four lakes and an archery lawn, but because she was looking for somewhere that had enough stables to house her rescued horses, ponies and donkeys.

'We've lived here for 10 years and I'm still intrigued by it. I never tire of walking around the rooms, and I love to sit in the carved stone seats outside...'

The timber and stone house, in a part of Sussex Kipling called the 'secret weald', is a sanctuary in more ways than one. It has strong ecclesiastical connections and was once owned by Scottish cardinals. 'It has two original oak siege doors on the main staircase which drop into the stairwell. Most of these doors have been removed and made into tables, but we have never unclipped ours - I always say I'll use them when the taxman comes!' Many of the rooms are oak panelled with huge carved fireplaces, and beautifully laid floors of wooden planks.



'I also have a deep-seated love for Speke Hall, another 16th-century timbered house near Liverpool that I used to visit as a child and take my own children to,' says Lane (see picture). 'It's a haunting place and all through my life I've found myself driving back there. I often wonder if I fell for my manor house because it reminded me of Speke Hall.'

Deborah Mulhearn

A one-day conference from **CONSTRUCTION PLUS** **aj** +

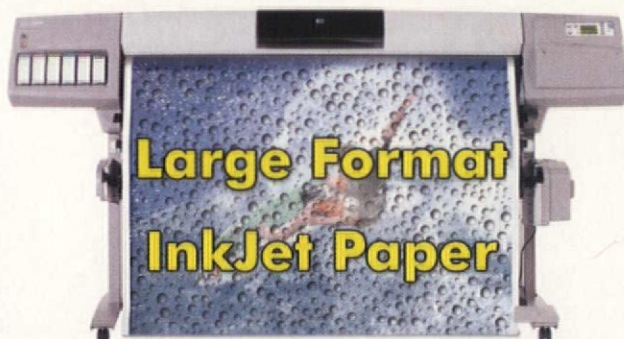
online designs

how to manage building design online

19 September 2002
Institution of Mechanical Engineers, London SW1

For further information contact
 Clare Bendon on 020 7505 6850,
 email clare.bendon@emap.com
 or visit www.ajplus.co.uk

Organised by **emap** construction network



Large Format InkJet Paper

Less than £5 + VAT per roll for 610mm, plus other sizes

Buy online today @
www.designsupply.biz
click on Promotions



DESIGNSUPPLY
 supporting creativity

T 020 - 7252 2233 • 46 - 50 Verney Road, London SE16 3DH • E sales@designsupply.com

enquiry 7 on card
www.ajplus.co.uk/ajdirect

Reduc Acoustic Flooring

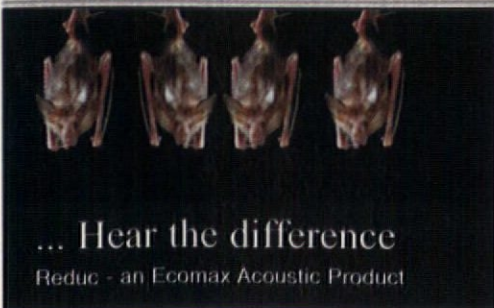
H&H Group Ltd

When asked, few bats could see the difference between acoustic flooring products.



However, four out of five admitted they enjoyed their most peaceful days' rest under a Reduc floor.

Our acoustic engineers conclude that Reduc specifiers will not be driven "batty" by noisy neighbours.



... Hear the difference
 Reduc - an Ecomax Acoustic Product

Ecomax Noise Control Centres

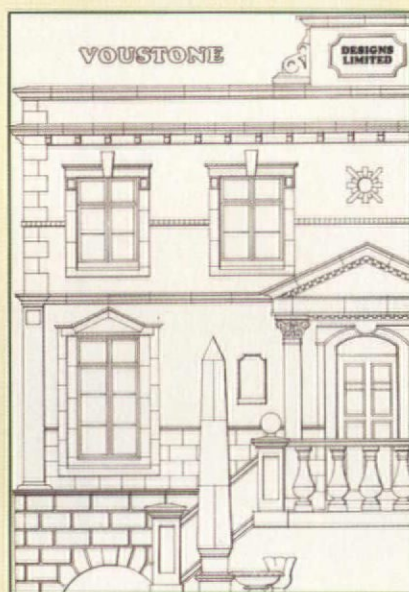
Tel: 01494 436345
 Fax: 01494 465274

Tel: 01664 821800
 Fax: 01664 821830

enquiry 8 on card
www.ajplus.co.uk/ajdirect

VOUSTONE

HAND-MADE RE-CONSTRUCTED STONE



High levels of craftsmanship produce fine detail and superb finish. We make to standard patterns or follow precisely your own special designs.

Kingdom Cottage, Tibbs Court Lane, Brenchley, Tonbridge, Kent, TN12 7AH
 Tel: 01892 722449 Fax: 01892 722573 Mob: 07701 000727
 e-mail: sales@voustone.co.uk www.voustone.co.uk

enquiry 11 on card
www.ajplus.co.uk/ajdirect



aj building study



London pride

Foster and Partners' City Hall is a symbolic focus for London government as well as its head office, and a developer-led building that sets new environmental standards

By Kenneth Powell. Main photographs by Dennis Gilbert/VIEW

For Ken Shuttleworth of Foster and Partners, 'the starting point of the project was to reduce the energy load of the building by 75 per cent'. The headquarters of the Greater London Authority, to be known as City Hall, is nothing if not environmentally responsible, a practical demonstration, the architect claims, of the potential of sustainable design in a world city where, so far, that concept has made a negligible impact.

The environmental strategy of the building, says Shuttleworth (the Foster partner in charge of the project), has determined its striking architectural form – which Ken Livingstone once memorably compared to a 'glass testicle' – and the choice of materials. Other public bodies (and, hopefully, developers) may benefit from the practical lessons of the GLA. Yet public buildings have always had a symbolic and metaphorical agenda that extends beyond issues of practicality and economy: what does City Hall say about the GLA as an institution or about London?

For some, the choice of the site, between London Bridge and Tower Bridge, is fatally flawed. The LCC, and latterly the GLC, had its base for more than 60 years in a monumental structure constructed at public expense. Located on the South Bank, looking across to Westminster, County Hall was a

potent symbol of local democracy. If Westminster shut up shop, it was said, Londoners might not care, but County Hall was the engine house of the capital.

When the Blair government resolved to establish a strategic authority for London, there was no question of a new version of County Hall being directly commissioned. The location of the new building was determined after a 1998 developer/architect competition in which Lord Foster and his client, CIT Group, triumphed over an alternative proposal by Will Alsop to site the GLA headquarters in a revamped 1920s commercial palazzo in Bloomsbury. Foster's client offered the government what was judged the best financial deal, along with the services of a star architect who had recently completed a parliament house for the most powerful nation in Europe. The GLA and the mayor, both yet to be elected, had no say over the design of the new building, or the choice of site – which is privately owned.

The selected site is London Bridge City Phase 2, latterly known as More London. It had lain empty since clearance took place in the 1980s. In 1989, John Simpson's 'Venice on Thames' office scheme had been selected over rival proposals for extending the existing London Bridge City, which included

Philip Johnson's bizarre paraphrase of the Palace of Westminster (to be executed using reflective glazing). The Simpson project was a victim of the '90s recession. A new consortium of owners, replacing the Kuwait-based St Martin's Property Corporation, played safe and brought in Foster. A masterplan for the 5.5ha site was developed during 1998, with four large office buildings, totalling nearly 200,000m², and a hotel, all to be designed by Foster and Partners. Inserting the GLA building into the masterplan was not difficult, since a major open space had always been planned at the riverside end of a broad pedestrian avenue cutting diagonally across the site from London Bridge Station.

The Foster masterplan represents the enlightened end of the London commercial development scene. A real attempt has been made to re-establish an organic urban grain and to make public spaces which are more than simply gaps between buildings. Ground floors will house large areas of retailing and restaurants. Refurbished buildings along the northern edge of the site will contain cultural spaces, including a theatre – the aspiration is to create somewhere more like Covent Garden than the City. Two of the Foster office buildings are already pre-let and on site. The GLA was



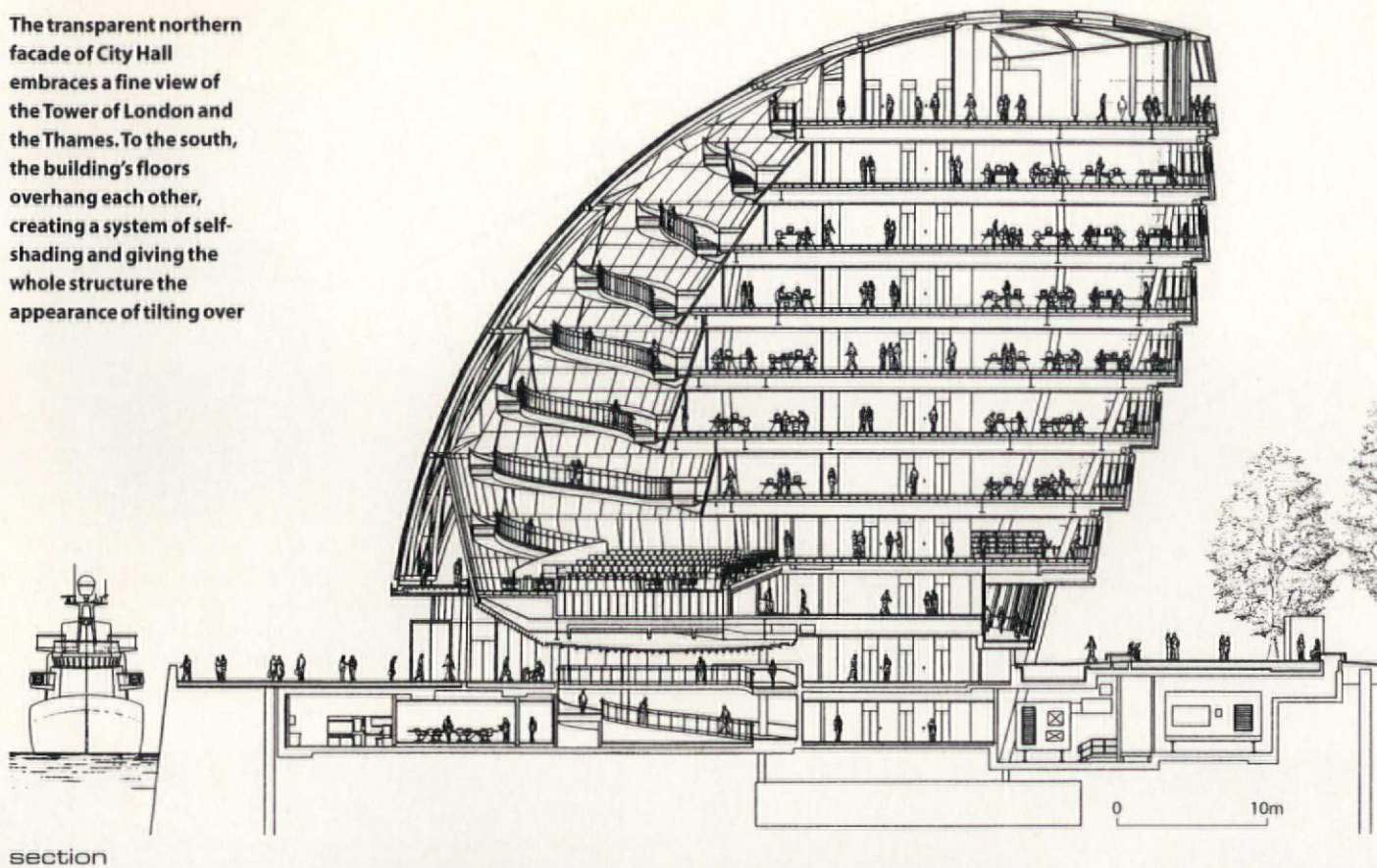
Facade engineering

Arup Facade Engineering became involved in the GLA project shortly after Foster and Partners and Arup won the design competition. Three separate glazing packages were tendered: the unitised office cladding; the glazed outer skin to the chamber; and the internal atrium glazing. Through the use of freehand sketches backed up by 3D CAD modelling, we were able to define the visual intent of the design. This enabled the

contractor to minimise his risks and provide visually and technically compliant tender returns.

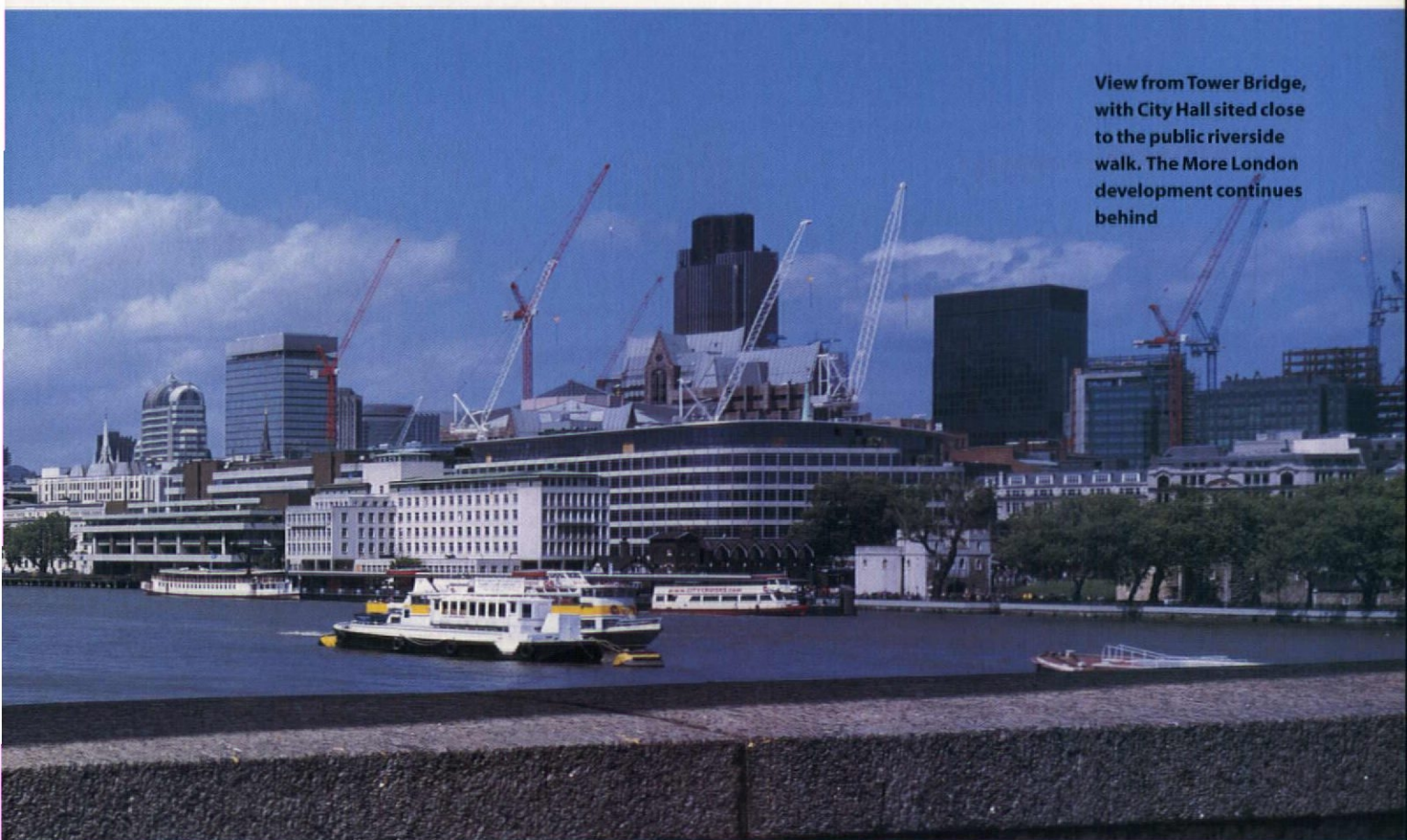
The finished glazing systems remain virtually unchanged from the initial tender drawings, having been through a contractor development phase and various value engineering sessions. The project, therefore, did not suffer a dilution of visual intent and design concepts, which is often witnessed in technically demanding projects of this nature. The cladding

The transparent northern facade of City Hall embraces a fine view of the Tower of London and the Thames. To the south, the building's floors overhang each other, creating a system of self-shading and giving the whole structure the appearance of tilting over



section

View from Tower Bridge, with City Hall sited close to the public riverside walk. The More London development continues behind

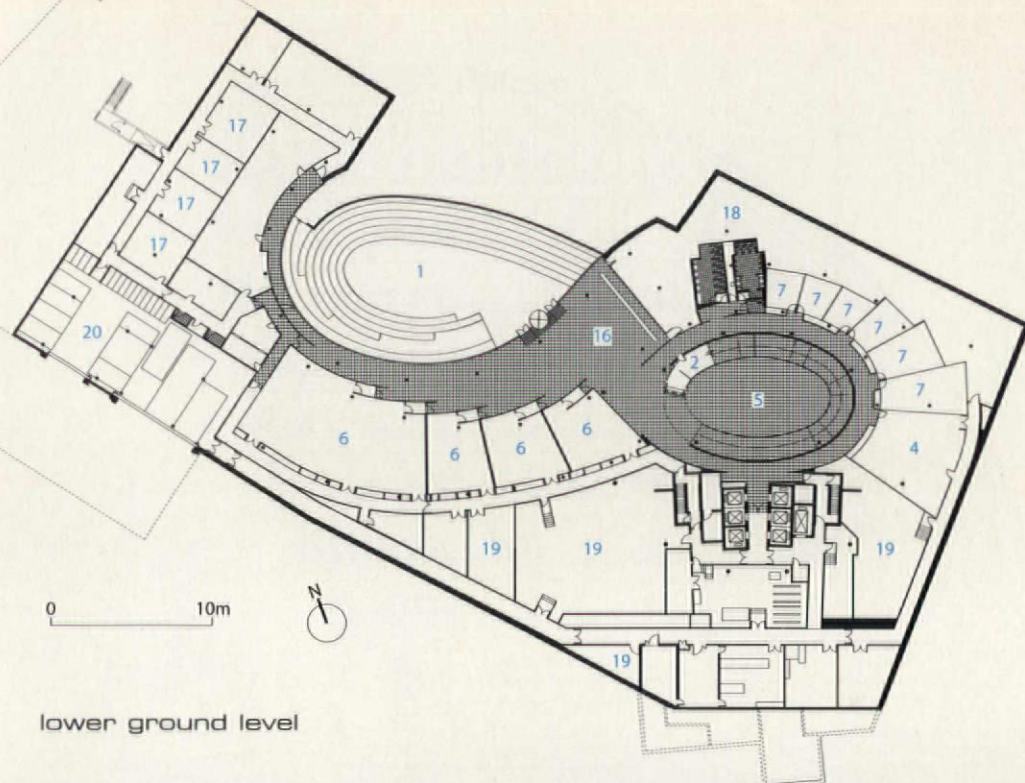


design responded to a demanding cost plan, and met very onerous environmental requirements to minimise heat gain and loss, combined with transparency. Off-site fabrication and mock-ups reduced complications on-site and maximised the quality of the works.

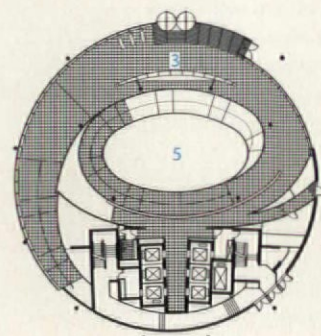
The office cladding is unitised, with every panel being different and asymmetric to cover the non-spherical complex curvature of the building in a system of facets. The panels are individual thermal flues (see *Working*

Detail, page 32), which limit solar gain significantly and maximise window area available for the user. High-performance glass coatings and acoustic laminates are used comprehensively throughout the scheme, making the most of currently available technology. Safety considerations resulted in widespread specification of laminated glass in inclined and overhead conditions, in some cases beyond the requirements of current UK standards.

Duncan Richards and Graham Dodd, Arup Facade Engineering



lower ground level



ground level

Structure

From the beginning of design it was clear that the GLA building would be unusual. An inclined structure is needed to create the curving and steeply inclined shape. This generates large horizontal forces that need to be resisted by the building's stability system.

A number of structural forms were investigated. The inclined column solution was chosen for its simplicity, buildability and cost-effectiveness. The 508mm CHS columns are straight between each floor, and kink within the structure of each floorplate. A network of 675mm-deep primary steel beams, tied to the central reinforced concrete core, carries the horizontal forces that are needed to restrain the columns. These horizontal forces, which exert a net pull to the south, are about five times the building's design wind loads. Their effect dominated the design of the building.

The development of the shape and supporting structure was an iterative, collaborative process that relied upon the rapid exchange of electronic 3D models between Arup and the architect. Components and details were standardised by the Arup design team wherever possible. For example, the 'cotton reel' column node is standardised throughout the building giving efficiency in the fabrication of the structure. Its design can accommodate incoming beam and column connections from any angle.

Arup developed a construction strategy to control tolerances in which each type of building component – eg structure, cladding, etc – was erected to its absolute 3D geometry, rather than relative to the as-built position of the preceding component. This approach allows each element to be constructed to its intended geometry – vital for a building of this complexity.

Our proposal that three-storey column sections were pre-fabricated and checked before transportation was adopted. This ensured that the frame was erected quickly within allowable tolerances, a critical process since the actual geometry affects the sizes of the horizontal restraint forces. And the structure needs to be the right shape for the cladding to fit.

The circulation ramp spirals through the atrium space. The ramp is supported at three points per revolution – the landing and two intermediate hangers. Its structure is a continuous steel box – 1.5m wide by 0.4m deep – which carries the concrete steps. Control of dynamic performance was an important element in its design. Arup introduced a constrained-layer damping solution in which a damping membrane is placed between the steel box and concrete treads to control the dynamic response of the structure. Tests on the complete ramps showed they performed very well and exceeded the agreed design criteria.

David Glover, Arup

seen as a positive and prestigious addition to the overall development, introducing added value to the site.

Foster's reconstruction of the Berlin Reichstag (1992-99) obviously informed the design of the GLA building. Shuttleworth points out that the great debating chamber of the Reichstag could contain the whole of London's City Hall. The comparison is apt. The budget and powers of Livingstone and his colleagues are modest when compared with those enjoyed by the mayor of Berlin. Yet the idea of transparent government which had driven the Reichstag project re-emerged at the GLA. The building, Lord Foster proclaimed, should be open and accessible to Londoners, who should be able to watch the assembly. Initially sceptical – largely on account of the procurement process – Ken Livingstone quickly warmed to the project after his election, declaring himself an enthu-

siast for Foster's work and perhaps sensing that the building could work to his benefit.

Working with Arup, part of the Reichstag team, Foster and Partners developed initial sketches showing a spherical form into a final scheme moulded by energy considerations but informed by the wider context. The transparent northern facade of City Hall embraces a fine view of the Tower of London (and of various other Foster projects, incidentally, including Tower Place and SwissRe). To the south, the building's floors overhang each other, creating a system of self-shading and giving the whole structure the appearance of tilting over. As Shuttleworth says: 'It looks like a spaceship which has crashed deep into the ground.'

Early impressions of the building gave a strong impression of lightness and transparency, but 75 per cent of the completed structure is clad in solid, insulated panels.

Triple glazing, fritting and solar control blinds further reduce the element of transparency – externally City Hall may look its best after dark, when the use of vivid colour as a backdrop to the public spaces will read strongly.

Entering from the riverside through revolving doors (which can be folded back), the London elector/curious-tourist comes into a space which will soon house a giant model of central London. A level down is the cafeteria, open to all, plus a series of committee rooms. The ramp leads up to the debating chamber (where, once a month, the 25 GLA members will assemble). Supported at three points per revolution and extending to the top of the building, with fine views out, it is a somewhat vertiginous route, lacking the elegance of the Reichstag. Structurally, the ramp is a continuous steel box carrying concrete treads and contributes to a sophisticated exercise

KEY

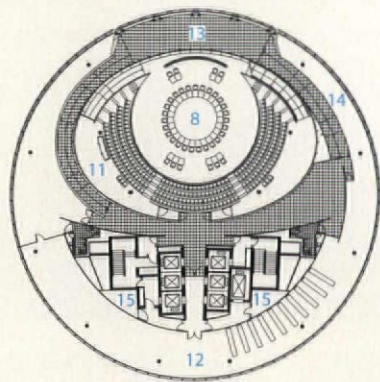
- 1 external amphitheatre
- 2 enquiries desk
- 3 reception
- 4 media centre

- 5 exhibition area
- 6 committee room
- 7 meeting room
- 8 chamber

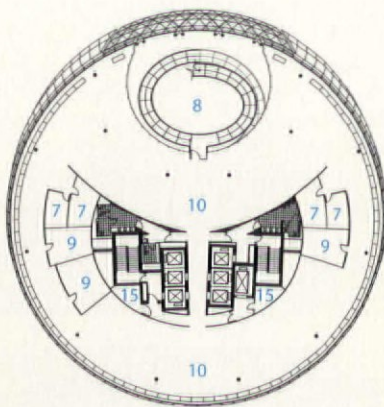
- 9 office
- 10 open plan area
- 11 public gallery
- 12 library

- 13 viewing terrace
- 14 library reading room
- 15 IT room
- 16 cafe

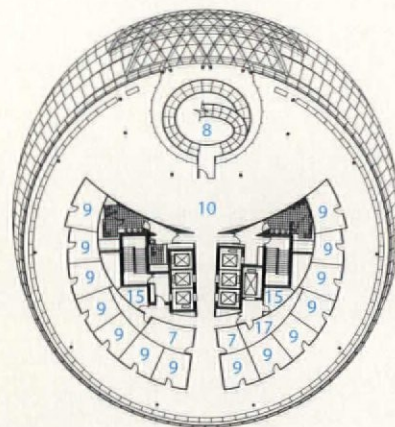
- 17 store room
- 18 kitchen
- 19 plant
- 20 car/bike park



level 2



level 3



level 6



Environmental engineering

In setting an example for low-energy design within the framework of a commercial marketplace, the challenge was to demonstrate that low-energy design does not have to cost more.

The unusual geometry of the GLA building dictated that virtually every glazing panel faced in a different direction and elevation, and the standard thermal analysis tools were not capable of optimising the facade design for each situation. Instead, using 3D lighting analyses, all of the building facade panels were modelled using a daylighting simulation technique. The calculated illuminances were then converted to heat gains on each panel.

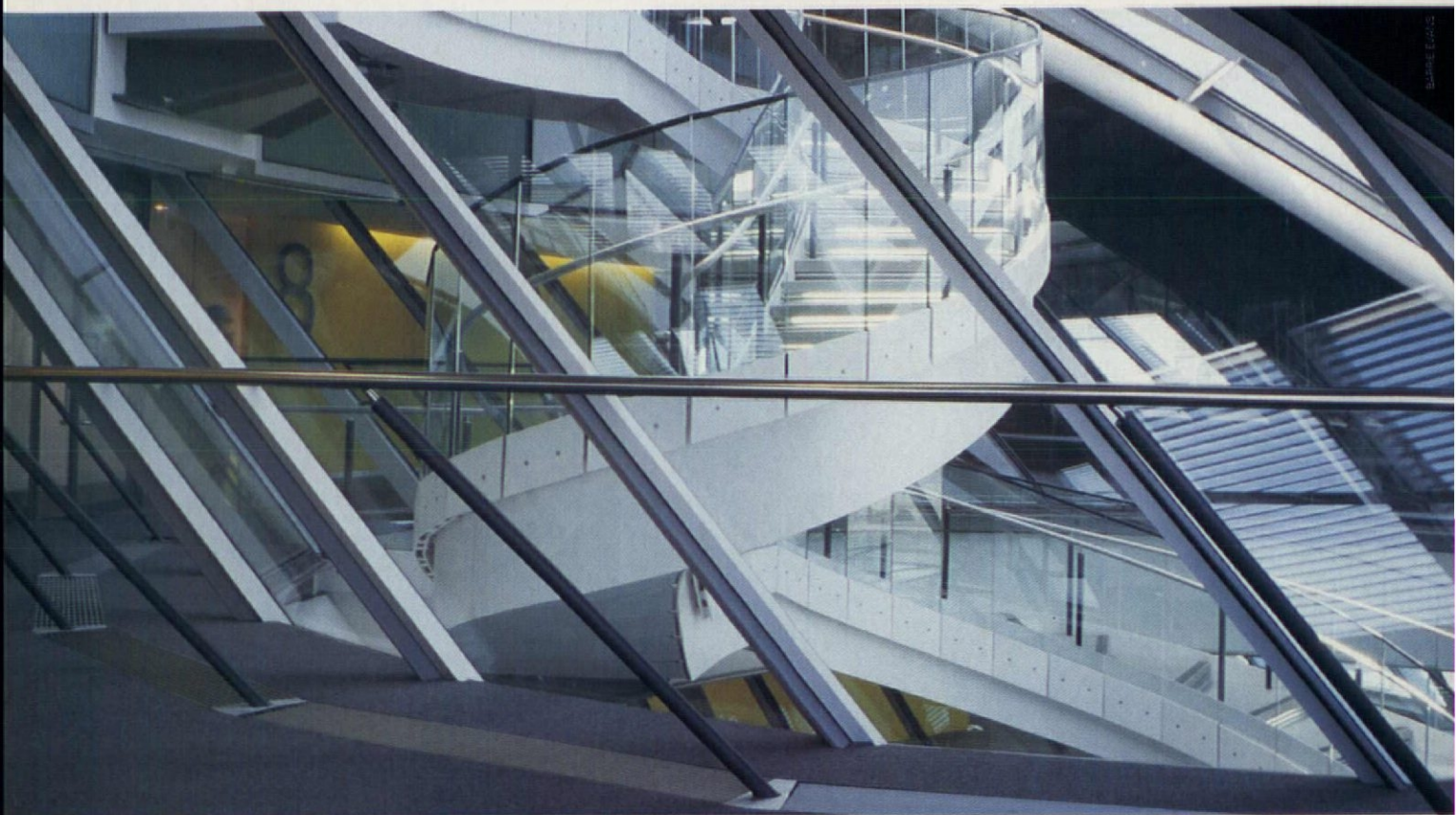
A target maximum solar heat gain per linear metre of facade was set. The solution comprises a clear vision zone of high-performance solar control glazing, highly insulated opaque panels and low-level and high-level openable vents. Occupant-controlled blinds are provided in the external cavity, potentially stopping the majority of the solar heat gain outside the building envelope.

Fresh air is supplied to the office areas via displacement floor grilles during occupation times. The floor void acts as supply plenum. In winter, heat and moisture will be recovered from the extract air using a hygroscopic thermal wheel, and this will be used to pre-heat and humidify the incoming supply air. In the summer, the same thermal wheel will pre-cool the incoming fresh air when the external air temperature exceeds the internal air temperature. Openable vents are provided to all perimeter offices. When open, the local air-conditioning and heating systems will be deactivated.

Hot water for building heating is generated using two high-efficiency gas-fired boilers. The distribution systems are low pressure and variable volume, reducing electrical energy used by the pumps.

Passive chilled beams, coupled with a low-level air supply, provide the main cooling to the offices. Chilled beams cool the surrounding air, its density increases and the air flows down into the occupied space using natural buoyancy.

The central chilled water is cooled by aquifer water supplied by pumps in



Independent environmental appraisal

Design successes that stand out are:

- openness – it feels open and you get a real sense of transparency, like walking through a crystal;
- low-energy skin – this is one of the cleverest facade systems around, offering huge energy savings and natural ventilation capabilities while following a highly complex geometry;
- daylight – a daylit building was high on the agenda, successfully achieved; and
- borehole cooling – London is flooding and water tables are rapidly rising. The design relies on borehole water abstraction for all cooling demands, thereby meeting low-energy targets while contributing to reducing water table levels.

The apparent abundance of glazed surfaces suggests a high solar gain building, with no visible solar protection and seemingly clear glass. However, clever geometry tries to hide the building from direct incident solar gains. In the north, the glass can face up to the sky while the southerly surfaces are angled down toward the ground. Lower-angled sun protection is needed here and to the east and west.

Facade design of perimeter office space is a clever double skin which facilitates natural ventilation of perimeter zones, while providing solar

protection and glare control (see *Working Detail*, page 32). The cavity between the outer single skin and the inner double-glazed skin is ventilated at both high and low level. This ensures that the majority of heat absorbed by cavity blinds is ventilated away before affecting perimeter office space. Mechanically operable ventilation flaps below each window, linked to corresponding motorised high-level exhaust air flaps above each window pair, provide an excellent level of perimeter natural ventilation. Glazed areas are less than they appear from the outside, while maintaining reasonable levels of daylight.

Office space is cooled by passive chilled beams, fed by borehole water, providing a highly efficient means of cooling. Even IT loads are dealt with by this system. Spaces are zoned to ensure that perimeter beams are isolated once natural ventilation is deployed. Fresh air is introduced using low-level ventilation, but with no apparent corresponding means of isolating these zones during natural ventilation.

The payback for photovoltaics would extend well beyond 10 years, so they are not cost-effective. But the sun shading around the top floor could accommodate PV panels in the future.

There is some office waste segregation and a small use of recycled materials, such as for mats and floor tiles. Beyond these, the team struggled to find other reliable supply sources with suitable quality standards. No

boreholes. After use for cooling, this borehole water is stored for flushing WCs and irrigation before any surplus is discharged to the Thames.

The committee rooms and debating chamber are cooled by displacement ventilation systems when in use. During peak summer conditions, when the chamber is not in session, opening large air vents at the top and bottom of the debating chamber facade will naturally ventilate the space. In the winter, the direct exposure to the external wall of the chamber will create cold downdraughts as heat is lost through the facade. In order to combat this downdraught, the diagrid structure forming the facade to the chamber is used as a large radiator and convector heater.

London's Living Room, located at the top of the building, is air conditioned when in use. Natural ventilation can also be provided via opening doors at low level and by high-level vents above the doors.

Lighting is switched by a control system working in conjunction with presence detectors, together with internal and external light level sensors. Zones of control are linked so that only an occupied area is lit, together with a 'corridor', a route back to the lift core, ensuring that a member of staff working late has a clear escape route lit at all times.

James Thonger, Arup



NEEL YOUNG



CHRIS GAGGIONE/VIEW

This picture and left: the enclosed helical stair is the focus for views and orientation on the north side. Above right: balcony outside 'London's living room'

embodied energy assessment was carried out for the building, which is a slight disappointment.

The team claims a 75 per cent reduction in energy consumption, compared to a typical City of London high-specification office building. Though the GLA is outside the normal office use on which BREEAM is based, a full assessment achieved an 'Excellent' rating. And while designed to the old Part L regulations, the building is well within the new version. Post-occupancy studies and energy monitoring are planned.

There are a few elements that have not been totally thought through:

- while the chamber does have a natural ventilation mode that will work well under dry conditions due to high stack effect, there is not a convincing strategy during wet conditions as roof level openings are not rainproof and air has to find its way through 'London's living room' on the top floor via propped doors;
- while the architect has carried out a maintenance analysis, showing overall costs reduced due to innovative environmental systems, the additional glass layers may start to collect dust early and require an increased cleaning schedule; and
- the building is about access and no compromise has been made on this account since 11 September. It will be interesting to see if this can be maintained during operation.

Overall, one cannot fail to be impressed, not only by the building itself but by the government team which set the brief, the architect who stuck to his beliefs and the client/developer who kept his nerve. It has set new standards for responsible and sustainable government design. If only the PFI process could now deliver buildings as good as this.

Guy Battle and Piers Heath, Battle McCarthy

in acoustic design, ensuring that no speaker in the chamber will need to use a microphone – quiet conversation can be heard from the upper levels of the ramp. The chamber is a surprisingly intimate space, appropriate to the scale of operations it houses.

Little need be said about office spaces, remarkable only for being straightforward in character with few cellular spaces. The space, christened 'London's living room', has terrific views of London. It is likely to be heavily used – will private lettings limit public access?

Ken Shuttleworth stresses that this is a public building, set in public space. The square and 1,000-seat open arena surrounding it are beautifully done, using Irish limestone and excluding any extraneous elements – lighting is concentrated on a single tall mast. Designed in the spirit of the square around the Carré d'Art in Nîmes; this is a space which a local authority would be unlikely to fund or to maintain properly. But will CIT tolerate the demonstrators who might see it as a natural extension of a public building? There are no gates on More London, but the land remains private – you enter with the consent of the owners.

City Hall cost £40 million and was completed to schedule – compare that with the Scottish Parliament, says Shuttleworth. A rent of £34.50 per sq ft seems reasonable value for a quality building in this location. Neither Foster, nor, for that matter, CIT can be blamed for the government's choice of procurement process – after all, the GLA could have been shunted into a spec office block by a government which remains attached to the principle of privatisation.

City Hall is a building which has obvious roots in Lord Foster's perennial concern for lightness and the manipulation of natural light. Though not vintage Foster, and not quite the crystalline sculpture promised back in 1998 – the slightly clumsy exterior reads as something of a testbed for the more sophisticated SwissRe tower – City Hall will doubtless become a popular landmark.

Foster has given London an indicative monument reflecting the mood of a City stumbling slowly towards a realisation of its own worth and dignity.

Costs

Cost analysis based on final account. Costs rounded up or down to the nearest pound

SUBSTRUCTURE

FOUNDATIONS/SLABS £112/m²
Large pile cap to core with straight-shafted piles, reinforced concrete basement slab and retaining walls with pad and pile foundations as required

SUPERSTRUCTURE

FRAME £221/m²
Reinforced concrete core, steel frame comprising circular hollow section columns, nodes and standard section beams

UPPER FLOORS £146/m²
135mm-thick reinforced concrete floors on metal decking

ROOF £33/m²
Concrete roof slab plus Bituthene waterproof membrane for hard landscaping by others

STAIRCASES £114/m²
Complex helix steel-framed and concrete ramp with stainless-steel handrails and glass balustrades. Precast concrete stairs with in-situ concrete landings and painted mild steel handrails

EXTERNAL WALLS £540/m²
Triple-glazed system, opening vents, spandrels and integral glare blind

EXTERNAL DOORS £5/m²
Double doors 4mx4m. All-glass revolving doors. Single, 2.5m-wide x 3m-high secondary revolving door

INTERNAL WALLS AND PARTITIONS £198/m²
Single-glazed acoustic atrium screens. Flush-glazed demountable partitions to office fronts. Plasterboard partitions generally with masonry to plant areas

INTERNAL DOORS £32/m²
Flush spray-lacquered timber doors with stainless-steel ironmongery

INTERNAL FINISHES

WALL FINISHES £50/m²
Painted plasterboard generally. Laminate panels to WCs. Acoustic linings to conference rooms

FLOOR FINISHES £90/m²
Terrazzo tiles to public areas. Ceramic tiles to WCs. Carpet to balance of areas

CEILING FINISHES £117/m²
Plasterboard ceilings to general floors between service zones. Rod ceilings to perimeter. Acoustic ceilings to public areas. 'Spiral' stainless-steel ceilings to reception

FITTINGS AND FURNISHINGS

FURNITURE £56/m²
Perimeter desks to typical levels. Two reception desks, chamber desks and seats

SERVICES

SANITARY APPLIANCES £16/m²
White vitreous china standard WC fittings

SERVICES EQUIPMENT £1/m²
Mobile facade-cleaning equipment

DISPOSAL INSTALLATIONS £26/m²
Soil waste and vent

WATER INSTALLATIONS £30/m²
Hot and cold water supplies to toilets, kitchens, etc

SPACE HEATING/AIR TREATMENT £150/m²
Borehole water for chilled beam installation. Supply air within floor plenum

ELECTRICAL SERVICES £137/m²
Standard and feature lighting throughout. Power to riser and landlord areas

LIFT AND CONVEYOR INSTALLATIONS £65/m²
Four passenger lifts at 13 person, two visitor lifts at 13 person and one 3T goods lift

PROTECTIVE INSTALLATIONS £22/m²
Sprinkler system and smoke alarm

COMMUNICATION INSTALLATIONS £38/m²
IT cabling, flood wiring and BMS controls

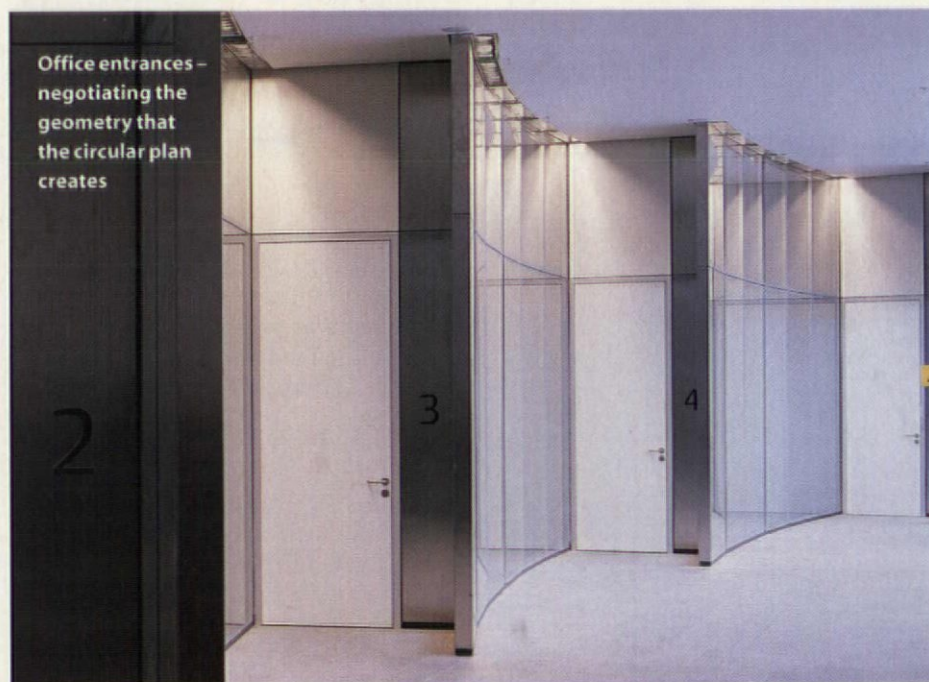
BUILDERS' WORK IN CONNECTION £16/m²
Coring and penetrations, fire stopping and plinths

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT £308/m²

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	112	4.4
SUPERSTRUCTURE		
Frame	221	8.8
Upper floors	146	5.8
Roof	33	1.3
Staircases	114	4.5
External walls	540	21.4
External doors	5	0.2
Internal walls and partitions	198	7.9
Internal doors	32	1.3
Group element total	1,290	51.1
INTERNAL FINISHES		
Wall finishes	50	2.0
Floor finishes	90	3.6
Ceiling finishes	117	4.6
Group element total	257	10.2
FITTINGS AND FURNITURE	56	2.2
SERVICES		
Sanitary appliances	16	0.6
Services equipment	1	0.0
Disposal installations	26	1.0
Water installations	30	1.2
Space heating and air treatment	150	5.9
Electrical services	137	5.4
Lift and conveyor installations	65	2.6
Protective installations	22	0.9
Communication installation	38	1.5
Builders' work in connection	16	0.6
Group element total	500	19.8
PRELIMINARIES AND INSURANCE	308	12.2
TOTAL	2,523	100.0



CREDITS

TENDER DATE September 2000
CONTRACT START DATE May 2000
COMPLETION DATE May 2002
GROSS EXTERNAL FLOOR AREA 19,814m²
TOTAL COST £50 million
PROCUREMENT Construction management/bespoke contract
CLIENT CIT Group
ARCHITECT Foster and Partners;
Lord Foster, Ken Shuttleworth, Andy Bow, Stefan Behling, Sean Affleck, Richard Hyams, Niall Monaghan, Max Neal, Frank Filskow, Ken Hogg, David Kong, Bruce Curtain, Graham Longman, Mario Pilla, Alice Asafu-Adjaye, Louise Blackler, Elodie Fleury, Attilio Lavezzari, Sam Harvey, Tomer Kleinhaus
QUANTITY SURVEYOR Davis Langdon & Everest
M&E QUANTITY SURVEYOR Mott Green & Wall

STRUCTURAL, M&E, TRAFFIC, FIRE, ACOUSTIC AND FACADE ENGINEER Arup
LANDSCAPE ARCHITECT Townshend Landscape Architects
LIGHTING Claude Engle Lighting
LANDSCAPE LIGHTING Equation Lighting Design
FACADE MAINTENANCE Reef UK
ACCESS CONSULTANT RADAR Promotions
LANDSCAPE WATER FEATURE CONSULTANT The Fountain Workshop

CONSTRUCTION MANAGER Mace
SUBCONTRACTORS AND SUPPLIERS Atrium cladding, (level 9) lens, scoop, skirt Selle; external cladding Schmidlin; steel frame Wescol; concrete substructure Geoffrey Osborne; fit-out Sherlock Interiors Constructing; lifts Thyssen Lifts & Escalators; fire service Hall & Kay Fire Engineering; mechanical pipework systems Axima; electrical Phoenix Electrical

Company; chamber stepped ramp Waagner Biro Aktiengesellschaft; waterproofing Coverite; blockwork Swift Brickwork; revolving doors Rush Entrances, Blasi; drylining Fireclad; mechanical air systems Senior Hargreaves; BMS and controls Sauter Automation; architectural metalwork Glazzard (Dudley); raised floor Hewetson; general metalwork Glenworth Fabrications; demountable partitions, reception desks Ergonom; chamber 'underbelly' ceiling Jordan Fabrications; hard flooring Grant Ameristone; ceilings Astec Ceilings; chamber furniture, perimeter deskings Isis Concepts; services commissioning Quantum Associates; soft floor Rees Flooring; voice and data cabling J Grant & Taylor; concrete Edmund Nuttall; light mast Siteco Lighting Systems; infrastructure fit-out FB Ellmer; landscape paving McNicholas; lighting Erco Lighting; chilled beams Trox Technik

(the) european (hotel design conference) 2002

30 October 2002 ■ Royal Institute of British Architects ■ London W1

Hip or Hype:

Does Design Really Add to the Hotel Proposition?

Sponsored by **EC HARRIS**

Hip or Hype is the first European hotel design conference to be held in London, and will challenge pre-conceptions and examine what value, if any, design brings to hotels.

Keynote speakers include Herbert Ypma of Hip Hotels and Gordon Campbell-Gray of One Aldwych. An exciting line-up of speakers will debate issues including:

- The value of design with the hotel brand marketing mix.
- 5★+ - The last word in luxury; service or design?
- Does good design demand a good client?
- So, a great design but on budget and on programme?
- Do hotels need specialists to design them?

Speakers

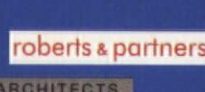
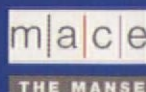
Noel Pierce, Portfolio
Chris Rouse, Insignia Hotels
Frank Croston, Holiday Inns UK
Giles Sheperd, The Ritz
Patrick Reardon, Reardon Smith Architects
Mike Ashton, Hilton International
Tanya Geller, Strategic Hotels Capital Ltd
David Collins, David Collins Design
Rory Purcell, Savoy Group
Jonathan Manser, The Manser Practice
Neil Patterson, Mace

Delegate Fee: £250+VAT (£293.75)

For further information and booking details visit
www.ajplus.co.uk/promotions/hiporhype,

email: clare.bendon@construct.emap.com or call on 020 7505 6850.

Sponsors



Organised by

the architects' journal

construction network

working details

The building has a steel frame structure with profiled metal deck and concrete floors, and a central concrete core which houses lifts and staircases. Its ovoid shape is created by inclined perimeter columns. The facade is a series of storey-height, triple-glazed and insulated cladding panels which are faceted and inclined to follow the shape of the building.

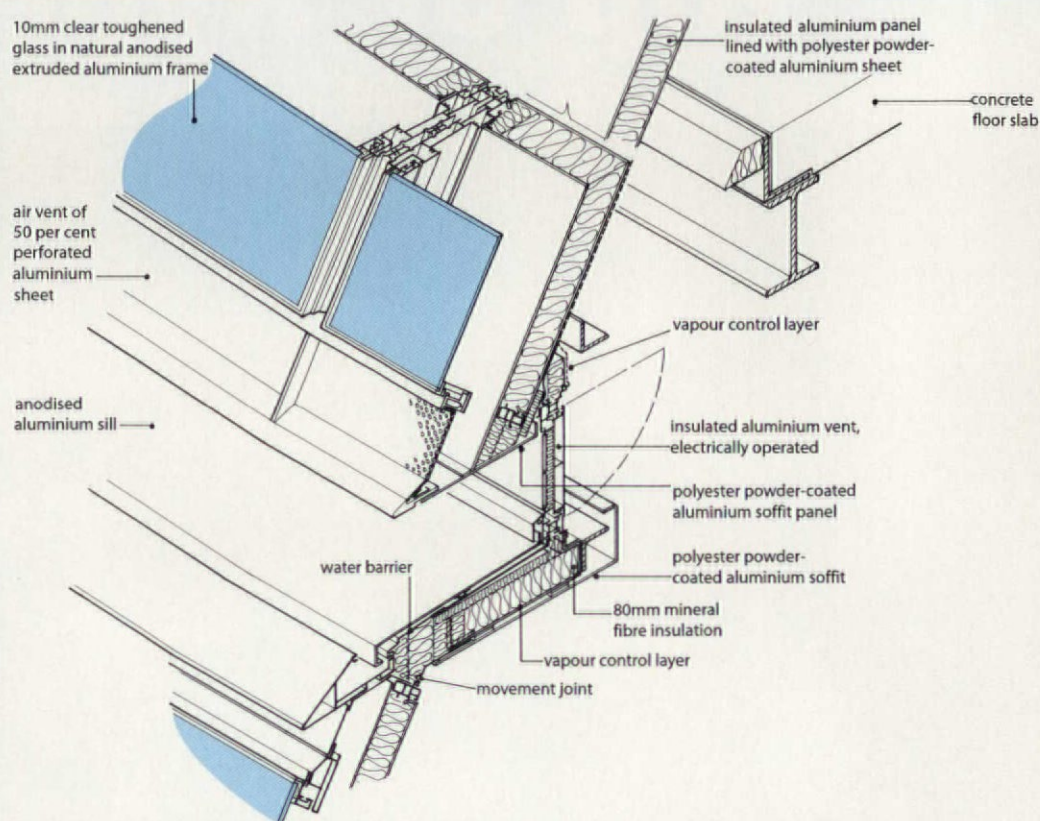
The panel fixing system had to accommodate differences in panel size and structural movement of the building as it reached its final shape and loading. Each panel is fixed at its corners by 'cup-and-ball' connectors mounted on horizontal flanges which allow vertical adjustment. The base connectors support the panels and the upper connectors provide restraint. A head truss bolted to the floor slab and connected to the lower 'cup-and-ball' connectors takes vertical wind load and slab load.

The panels exceed the requirements of Part L of the Building Regulations. Each panel comprises an outer rainscreen of 10mm toughened glass with a 103mm cavity behind, vented to create a stack effect, and an inner layer – double-glazed units with Low E coating between insulated aluminium-faced panels. Horizontal aluminium louvres are set in the cavity between the glazed areas.

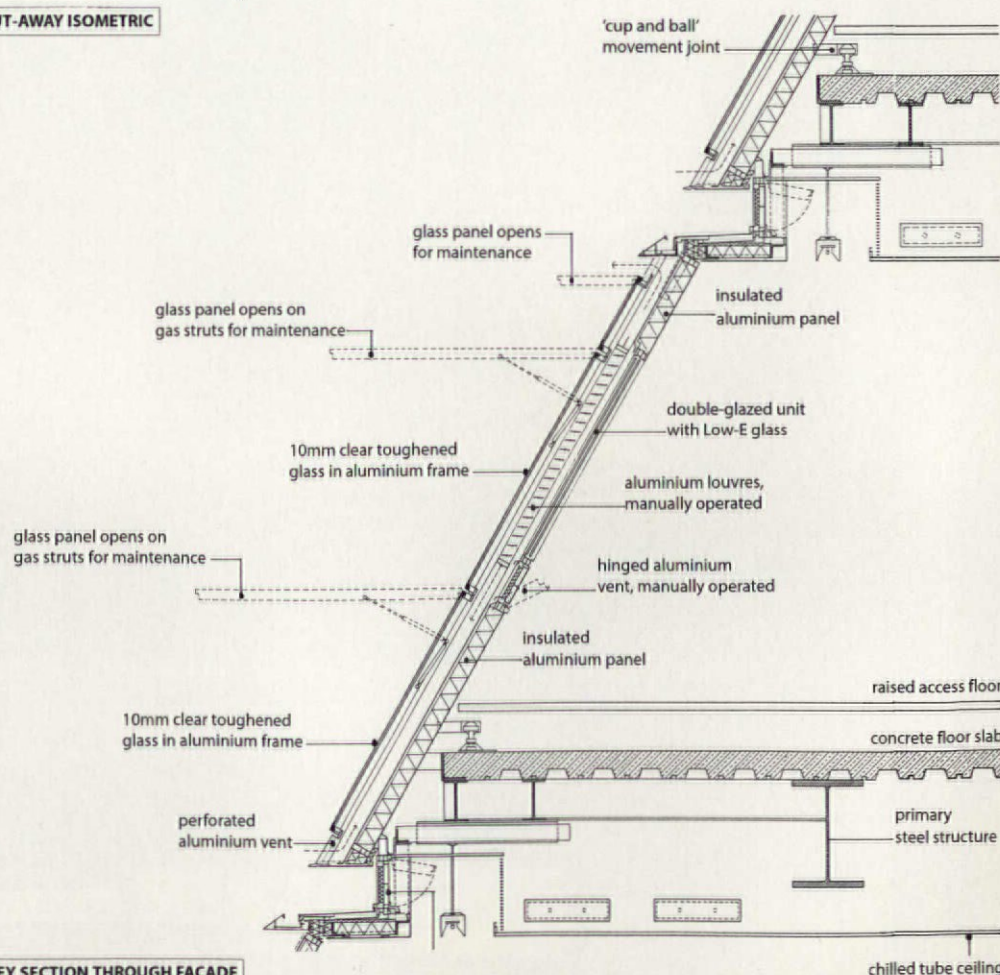
At each floor level the panels overhang a continuous recess with high-level fresh air vents to the floor below. They are linked to open in conjunction with fresh air vents in the cladding panels. They also open for smoke purge and air pressure relief in the event of fire.

The panels were pre-assembled in Switzerland by Schmidlin, transported to site and lifted onto the facade.

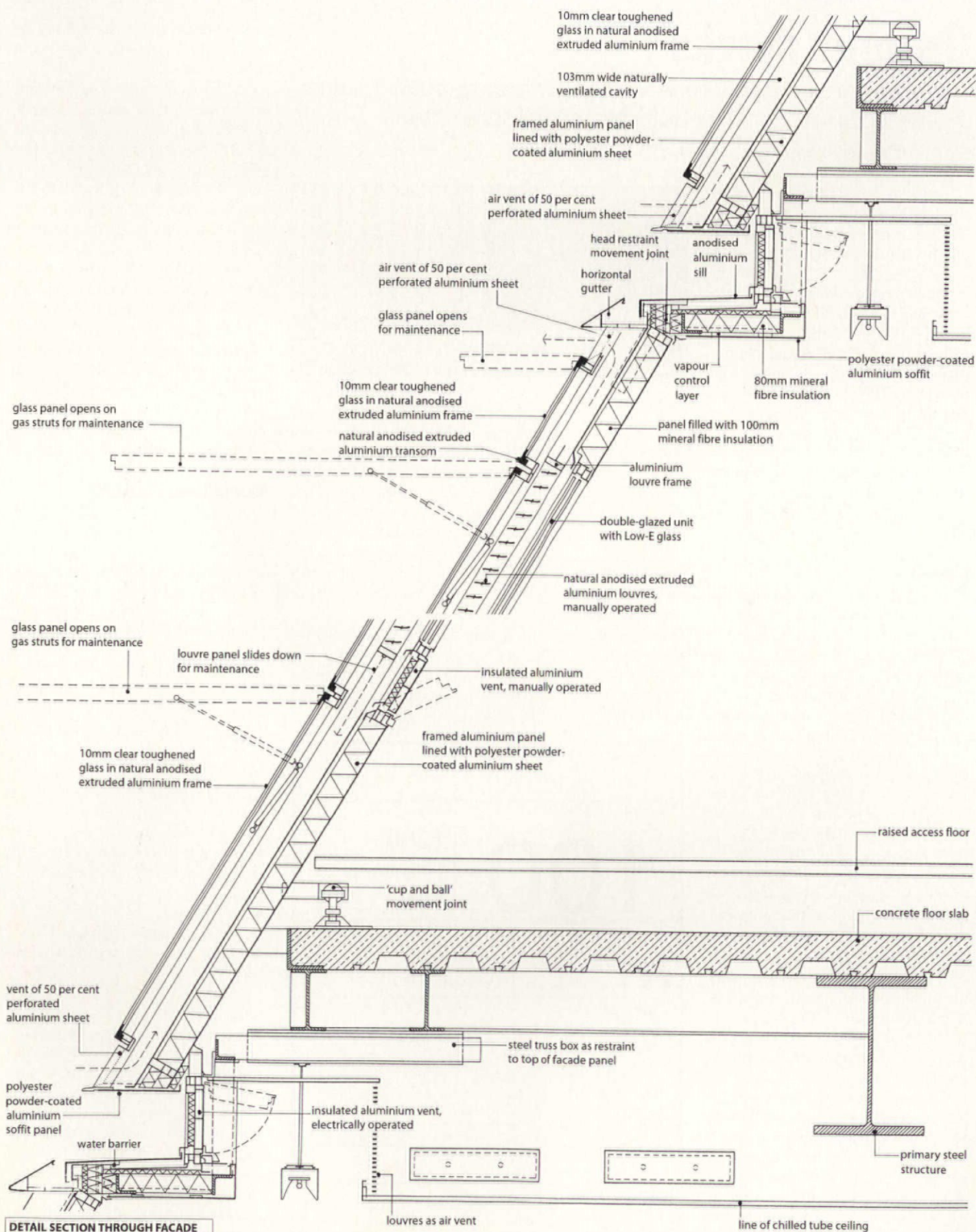
Susan Dawson



CUT-AWAY ISOMETRIC



KEY SECTION THROUGH FACADE



DETAIL SECTION THROUGH FACADE

On your marks

Trade barriers across Europe are being removed, but architects must keep an eye on manufacturers' compliance criteria

BY AUSTIN WILLIAMS

CE marking is one of those pieces of legislation that has been around for ages but is now just about to spring out on an unsuspecting industry.

In the UK, the Construction Products Regulations came into force in 1991 and the CE marking directive in 1995. Both are intended to harmonise technical and performance standards across the European Union, where national standards currently prevail. For example, DIN (Germany), AFNOR (France) and BS (UK) are all individually reliable but do not always translate across borders.

By developing a set of standards which can be relied upon across the board, specifiers' lives should be made easier.

Building Standards were set up in the UK in 1901. In 1903, the government provided a grant for the National Standards organisation. In 1946, the ISO was established to produce world-wide standards.

Competition for national advantage, however, has been seen by some as providing something of an incentive to improve products and steal a march on foreign suppliers. The introduction of the harmonised standards will challenge de facto protectionism and apply to trade to, from or within member states of the European Economic Area (EEA) as well as those states in the European Free Trade Association (EFTA). It will apply, for example, to more than 50 per cent of all goods currently exported from the US to Europe. Any manufacturer with CE marked products cannot have them refused entry to EEA markets on technical grounds.

However, even if compliance is demonstrated by affixing a CE mark to a product, it might still be barred – legitimately – because the product might not suit the particular climatic or locational peculiarities of where it is to be installed. For example, the DTLR (as was) cites an externally fit-



Existing and proposed Euroflag designs: CE marking will affect all cross-border trade

ted product which 'may be fit for use in the drier, sunnier climes of the south, but may be entirely unsuited to the more inclement weather conditions of the north'. Therefore, within this relatively 'free-market' condition, national rules may be set by a given country to establish 'levels and classes' of performance which will put conditions on the acceptance of a given product.

CE marking will provide manufacturers with the opportunity to access foreign markets. For specifiers, the new regulations will mean that certain products which comply

What to look out for: the typical CE marking criteria for insulation batts, which will be required for export by March 2003

CAVITY WALL BATT	
Thickness (mm)	Length (mm)
100	1200
	Width (mm)
	455
Fire Class	
A1	Pieces/Pack: 6
	Area (m ²): 3.28
CE	
0086	BSI Number
02	Year CE Mark Affixed
0086-CPD-461281	Construction products directive code
$\lambda = 0.036 : R = 2.75$	Thermal conductivity & thermal resistance values
MW-EN13162(T2-WS-WL(P))	Specific product test results
	European product standard
ROCKWOOL	
Rockwool Limited	Pencoed
Tel. 01656 862621	Bridgend CF35 6NY
	Fax. 01656 862302
	www.rockwool.co.uk

with national standards will not be allowed to be exported for use in other countries.

In the UK, cement is the only construction product which currently qualifies for CE marking, but the construction product directive (CPD) will apply to thermal insulation by 1 March 2003. By 2005, it is estimated that CE marking will be applied to more than 600 construction products.

Importantly, the EU-based testing methods will replace conflicting British Standards and these superseded British Standards will be withdrawn at this time. In order to comply with the new regime, some products may have to be modified by their manufacturers, although some others will probably have to be withdrawn completely.

Compliance criteria

One of the main objectives of the CPD is to vouchsafe products in situ, that is, they should be certified as part of a construction as a whole, and not as an isolated product. This has meant that there are a new series of standards which have to be designed as benchmarks against which to judge their performance.

For CPD compliance, and to be eligible for CE marking, products which have been produced for 'incorporation in a permanent manner – in buildings, roads, bridges and other civil engineering works' – must show compliance in certain essentials:

- mechanical resistance and stability;
- safety in the case of fire;
- hygiene, health and the environment;
- safety in use;
- protection against noise; and
- energy economy and heat retention.

Existing products will have to be retested to the new standards to demonstrate compliance with any, or all, of the above, provided that the test criteria are relevant to the material in use. If there is no requirement for acoustic performance, say, then that property need not be determined and declared by the manufacturer – this refers to insulation products, for example, which are marketed for their thermal properties only. Specific acoustic quilts will

CASE STUDY: INSULATION

To be eligible for CE marking, thermal insulation products must comply with the harmonised European specifications. The following table summarises the availability and applicability of specifications for mineral wool products.

TIMING FOR COMPLIANCE WITH EUROPEAN SPECIFICATIONS

INSULATION PRODUCT/SYSTEM	EUROPEAN SPECIFICATION	EARLIEST DATE	LATEST DATE
General building products EN 13162	Thermal insulation products for buildings – Factory-made mineral wool (MW) products – Specification	March 2002 (definite)	March 2003 (definite)
Internal Partitions ETAG 003	Guideline for European Technical Approval of Internal Partitions for non-loading applications	March 2002	March 2004
External wall insulation ETAG 004	Guideline for European Technical approval of external thermal insulation composite systems with render	August 2000 (definite)	May 2003 (definite)
Flat roof insulation (mechanically fixed) ETAG 006	Guideline for European Technical approval of systems of mechanically fastened flexible roof waterproofing membranes	August 2000 (definite)	May 2003 (definite)
In-situ roofs and walls prEN14064-1 & prEN14064-2	Thermal insulation products for buildings – In situ formed loose-fill mineral wool products – Part 1: Specification for the loose-fill products before installation Thermal insulation products for buildings – In situ formed loose-fill mineral wool products – Part 2: Specification for the installed products	January 2004 (provisional)	January 2005 (provisional)
Sandwich panels	Self-supporting, double-skin-faced insulating sandwich panels – Factory-made products	August 2003 (provisional)	August 2004 (provisional)
Building equipment and industrial installations PrEN 14303	Thermal insulation products for building equipment and industrial installations – Factory-made mineral wool (MW) products – Specification	February 2004 (provisional)	February 2005 (provisional)

have to be tested for sound insulation qualities but not necessarily for thermal performance.

Unsurprisingly, the CPD does not apply to that rare group of products that:

- have no implications for health, safety or energy efficiency of construction works; or
- where the product was supplied (in the UK) before 27 December 1991.

CE marking of construction products in the UK is not mandatory. However, to legally export to other countries in the EU (excluding Finland, Sweden, Ireland and Portugal – which have also opted out), CE marking will be required. Architects will need to check compliance before specifying for, or from, foreign markets. Furthermore, EN 13162 states that, for insulation for example, the thermal performance of a product must be monitored over the course of a year; so in order to be compliant

UNDERSTANDING THE JARGON

- 'The letters 'CE' stand for *Conformité Européenne* and were introduced in 1993 (Directive 93/68/EEC). CEN stands for European Committee for Standardisation. CE marking on a product is the manufacturer's declaration that the product complies with the 'essential requirements of the relevant European health, safety and environmental protection legislation by many of the so-called Product Directives'.
- Product Directives are the 'essential requirements' and/or 'performance levels' and 'Harmonised Standards' are the technical specifications, to which construction products must conform.
- 'Construction product' means any product which is produced for incorporation in a permanent manner in construction works, including both buildings and civil engineering works.
- CE marking on a product indicates to governmental officials that the product may be legally placed on the market in their country (see main text for exceptions); ensures the free movement of the product within the EU single market; and permits the withdrawal of the non-conforming products by customs and enforcement authorities.
- Notified bodies are the independent agencies that perform tests of compliance as set out in the directives.

by the deadline date of March 2003, manufacturers – including composites' manufacturers – will need to have set their compliance testing criteria in motion now.

The table specifies the earliest date on which the CE marking may be applied to the thermal insulation product and the latest date from when CE marking becomes mandatory. For standards, the latest date (see case study above) corresponds with the date of withdrawal of any national standards that conflict with the European Standards.

External insulation composite systems and mechanically fastened systems, including roofing insulation products, must be CE marked. Where such a kit is being CE marked, it is not essential that all the components are individually CE marked. Thanks to Jon Bowdidge and Huw Evans at Rockwool for their assistance. Contact tel 01656 862621

Weathering the storm

When it comes to the weather, architects need to recognise that contractors often have a case for extensions of time

BY SIMON NURNEY AND JOHN WEVILL

Under the JCT 1998 form, an architect must award an extension of time where the completion of the works has been, or is likely to be, delayed by a 'Relevant Event' beyond the completion date. Claims for late information or the effect of variations as Relevant Events are quite common, but how is the 'neutral' Relevant Event of exceptionally adverse weather to be assessed?

Previous JCT forms and frequent amendments refer to 'inclement' weather. There is no clear legal authority on either word, but looking at their ordinary meaning, inclement means bad or stormy weather, such as rain, cold or wind, while adverse means unfavourable or hostile conditions – which could include extreme heat.

Importantly, adverse does not simply mean adverse to the type of work being undertaken on site at any point in time, as is often the argument adopted by architects in rejecting the contractor's initial claims.

Rainfall records

In *Walter Lawrence v Commercial Union Properties* (1984), the court made clear that it must be the weather itself that is 'exceptional'. In judging what is exceptional, an assessment can be based on information from local and Met Office records, which provide averages going back 30 years. It also has figures for 10-yearly average values which tie in with the approach of the Engineering and Construction Contract (formerly the NEC) and which would provide guidance, although no definitive view, as to whether the climate was exceptional for the purposes of JCT forms.

Although comparing records may

establish if the weather was exceptionally adverse, it does not prove any entitlement to delay. Additionally, an architect must analyse both the contractual wording and the facts surrounding any application for an extension of time to see if the Relevant Event caused delay in practice.

As the judge stated in the *Royal Brompton Hospital* case (2001): 'It seems to me that it is a question of fact in any case whether a Relevant Event has caused, or is likely to cause, delay to the works beyond the completion date.'

Similarly, the judge in *Balfour Beatty v Chestermount* (1993) stated that the assessment of actual delay is 'fundamental' to any extension of time review.

Similarly, the judge in *Balfour Beatty v Chestermount* (1993) stated that the assessment of actual delay is 'fundamental' to any extension of time review.

Rain stopped play

The *Walter Lawrence* case considered the assessment of delay where works were carried out in adverse weather during the contract period but later than originally programmed. The architects had stated in correspondence: 'It is our view that we can only take into account weather conditions prevailing when the works were programmed to be put in hand, not when the works were actually carried out.'

The judge stated that the contractor was entitled to an extension of time and that an architect must consider the effect of the adverse weather at the time that the works in question were carried out – not at the time they were programmed to be carried out – even if this resulted from the contractor's own delay.

There is no contractual programme in the JCT forms and the contractor can organise the works in any way it sees fit. Despite the obliga-

tion to proceed with the works regularly and diligently, the judge found that this did not require the contractor to programme the works in the strict sense. Hence, until the works exceeded the contract period, the contractor could always seek the benefit of adverse weather in claiming an extension of time. However, the judge in the *Walter Lawrence* case suggested that this approach did not necessarily apply when adverse weather was encountered outside the contract period.

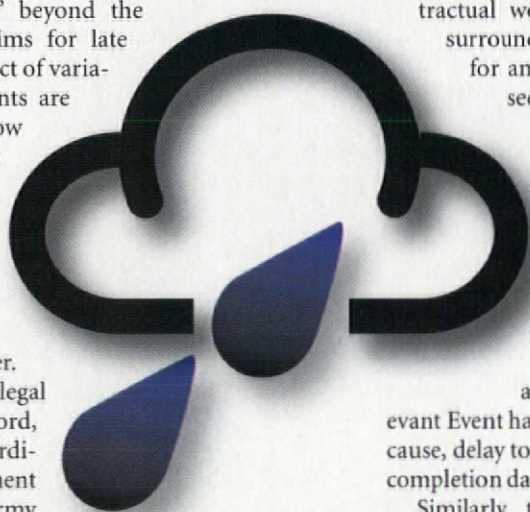
In *Balfour Beatty v Chestermount*, the judge decided that an extension of time should be granted for a variation issued after the completion date. However, he then specifically considered the question of weather-related delays after the completion date, and queried what would happen if a storm flooded the site during such a period of culpable delay by the contractor.

Although the JCT form enabled the architect to consider post-completion-date Relevant Events for the purposes of an extension of time, the judge suggested that unlike, say, late information, it would be difficult to view an extension of time for adverse weather after the completion date as 'fair and reasonable', as the weather delays would have been avoided had the contractor not been in breach of its obligations in over-running the completion date.

IFC 98 makes it clear that once the works extend beyond the completion date, the contractor takes the risk of exceptionally adverse weather, as well as any other 'neutral' event, such as *force majeure*, strikes and acts of statutory undertakers.

Failing such contractual clarity, architects administering JCT 98 contracts will continue to find themselves under severe pressure from contractors to award extensions. The answer is to make clear the basis on which 'adverse' should be judged and whether extensions of time should be awarded once the contractor is in culpable delay, rather than leaving the question to be judged on a 'fair and reasonable' basis.

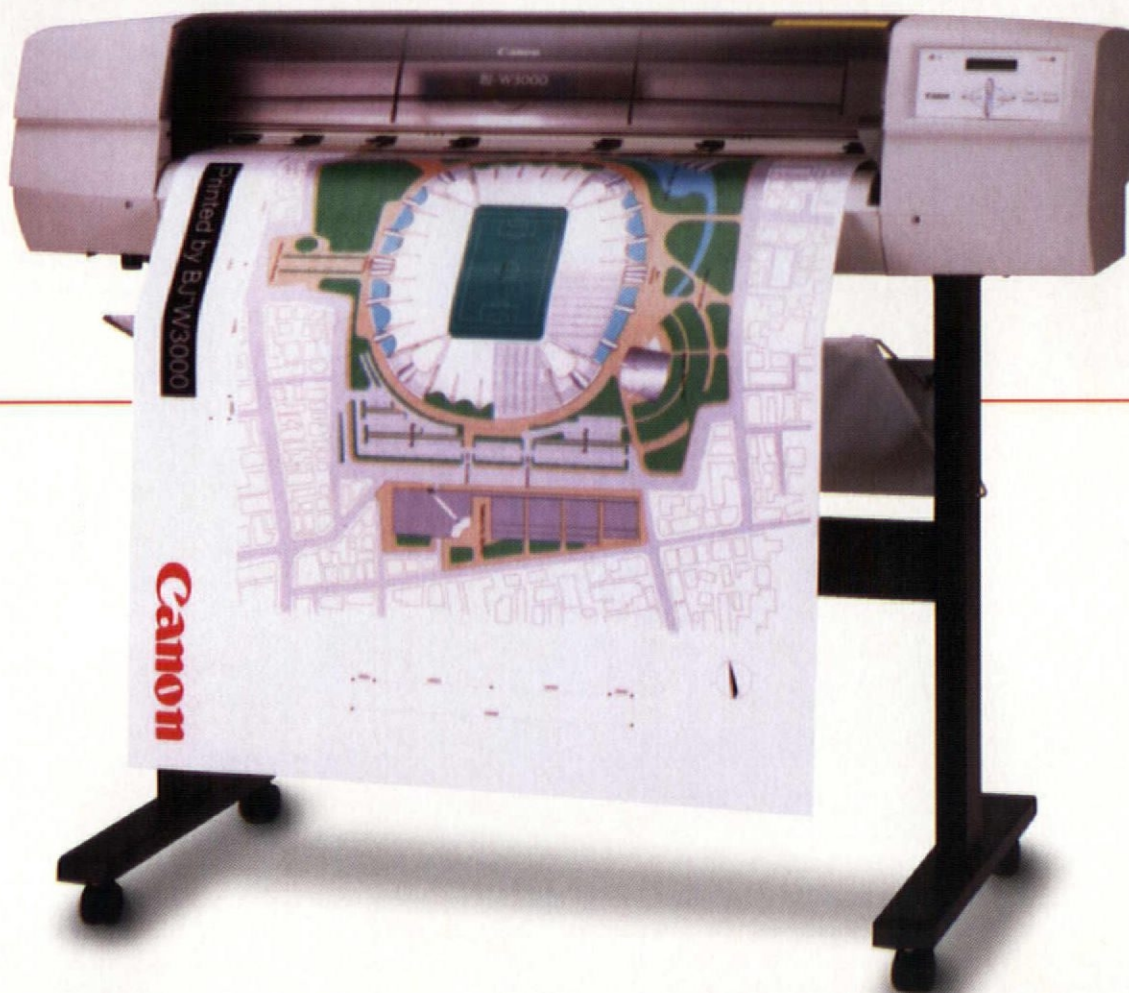
Simon Nurney is a partner and John Wevill a solicitor in City law firm Macfarlanes, tel 020 7831 9222



IFC 98 makes it clear that once the works extend beyond the completion date, the contractor takes the risk of exceptionally adverse weather

Can I print up to A0 size

without losing any **accuracy, line definition or quality?**



BJ-W3000



BJ-W7000



BJ-W9000



BJC-8500



Canon's BJ-W3000 uses bubblejet technology to ensure flawless, full colour and monochrome printing. Your designs will be more accurate and fine lines more refined with greater definition of up to 720dpi in monochrome mode. For greater versatility, you can print in a variety of media - including glossy opaque film, matt coated and transparent paper. So you can be confident of precise line drawing or blueprint reproductions right up to A0 size.

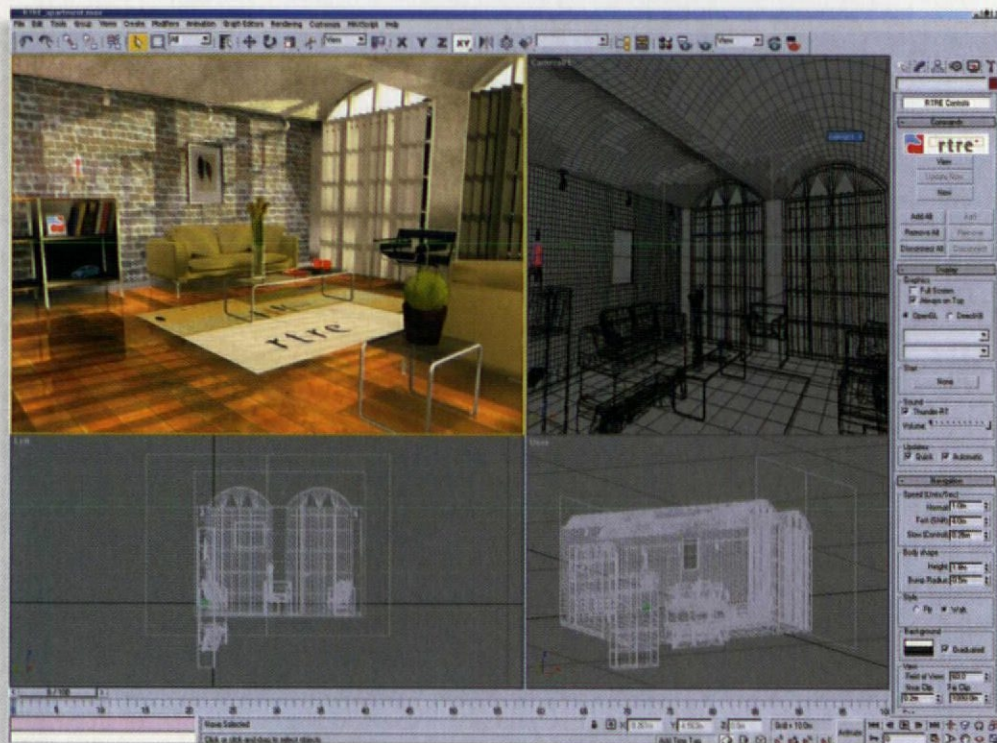
To find out more about Canon's large format range, call **01737 220 118** or visit www.canon.co.uk/professionalprint/ccp

enquiry 5 on card
www.ajplus.co.uk/ajdirect

Visualising a better future

Glengate's new company, Cubicspace, has developed RTRE, a tool quite unlike anything else on the market

BY JOE CROSER



How many times have you looked at a computer image and considered it to be just too crisp or too sharp? It is a common problem with using computers. We put too much information into a model purely because we can, and the result is visual overload. As with many things in life, it is not knowing what to include that underlines the level of skill of the user, but knowing what can be left out without compromising the whole.

Hayes Davidson mastered this many years ago while its competitors thought they had to model every tiny detail. The difference between the best and the also-rans had little to do with the technology they used, and everything to do with how they used it. Alan Davidson is primarily an artist, a fine sketcher with an eye for the 'feel' of a visual. He approached computer modelling and visualisation with the same attitude to shape, light and texture that he captured in his sketches.

This strikingly simple approach

A range of formats can be used to depict the same scene, depending on the tastes of the designer or client

did not only look better, it also proved more effective when presenting concept design ideas to clients who could absorb the design intent without being caught up in the detail, which had yet to be developed. But despite the trade-off in quality from an artist's sketch to a computer image, designers turned to computer visualisations for other reasons, most notably flexibility.

When an artist sketches a view it is completely inflexible and cannot be amended easily without redrawing the whole thing. This doubles the cost, since it is not possible with a fixed image to make minor amendments to the eye position or the focal point. Conversely, the computer enables the designer to make even subtle changes to the view with complete flexibility over every aspect.

One company that grew tired of the endless iterations of artists' sketches was Glengate Properties, a privately owned property development company spending too much

money on sketches that often fell short of expectations.

Convinced that there must be a better way to present its schemes, Glengate set up a two-year research programme to identify better ways of developing and visualising designs. The first stop was computer modelling and visualisation. Attending trade shows across Europe and the US, Paul Markham, co-founder of Cubicspace, trailed around each of the main players' stands, learning about the available technologies.

Armed with his new-found knowledge, Markham sat down to write a brief for the ideal solution. Glengate wanted a solution that would deliver the kind of change-flexibility it lacked when working with sketch artists, and the ability to produce a range of presentation techniques ranging from simple pencil sketches to full-blown photo-realistic views. But for Glengate that was not enough. It also wanted to have immediate access to the different media formats, to be able to change from a pencil-line drawing to the 'real' image at the press of a button.

Standard computer rendering certainly had the quality and flexibility Glengate was looking for but lacked the speed of execution deemed essential. Virtual reality (VR) tools were fine on speed but the quality of the visualisation was not good enough. However, companies such as Glengate thrive by creating their own successes.

Cherry-picking from the best software tools, programs and designers, Glengate created a company called Cubicspace and, in a 'Frankenstein-like' way, set about realising its aim of developing a visualisation tool like nothing else on the market.

Cubicspace decided it would only invest time where absolutely necessary, selecting Discreet technology in the form of 3DS MAX 4 and VIZ 4 as the platform for development.

'Discreet technology offers us the very best in class for further development,' explains Markham. 'It was an obvious choice.' The second foundation chosen for development was Windows on Intel-compatible PCs.

Two years later, Cubicspace has a product. It is called RTRE, but there is no consensus on the expansion of the

name; Real Time Rendering Engine is one variation, Real Time Real Estate another, but I really did not care when I saw RTRE in action. Seamlessly integrated into 3DS MAX, the interface will be familiar to thousands of users already benefiting from the Max. Indeed, one could be forgiven for

wondering where the differences are. RTRE has its own menu bar and individual viewport controls within MAX, which enable the image to be rendered to MAX quality in a fraction of the time. To be more precise, in the time it takes VIZ to render one image, RTRE will have completed 1,140! Yes, really, RTRE is up to 1,140 times faster than VIZ when rendering the same model. And the benefits are not only speed-related; the quality of the image is exceptionally high too.

If photo-realistic rendering is not for you, there are a series of other options. The same model can be rendered as a pencil sketch, a cartoon, a hidden line drawing, coloured pencils, watercolour etc, and with the speed of processing available, it is easy to switch between the different formats in the same time it takes to change channels on your TV. Lights can be switched on and off individually in the scene without the need to regenerate the image, and they can even be repositioned with the light and shadows moving in front of your eyes. This is thanks to photon radiosity, which delivers the best quality in a fraction of the time normally associated with rendering.

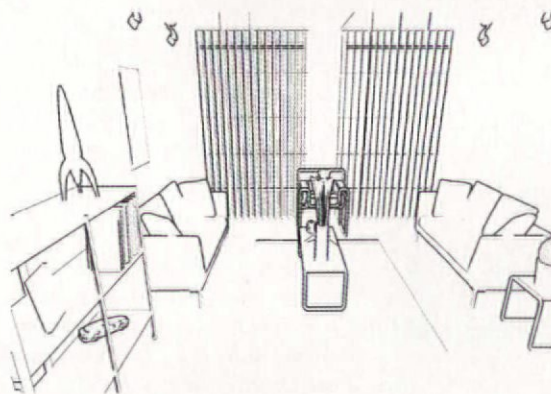
With this phenomenal speed, RTRE would be wasted if used solely for the creation of flat images. Processing a rendered view in 1/30th of a second, RTRE enables real-time walkthroughs of building interiors. And if even that does not impress you, then drop 100 animated people with behavioural attributes into the scene and watch them walk around, avoiding all obstacles and each other in the process.

The speed is further enhanced by



You can navigate around a room in real time, open and close blinds or change the presentation style. Rendering is at 1,140 times the speed of VIZ

'Cubicspace has created a tool that could be applied in many more ways than simply rendering'



the intelligent occlusion system, which knows which bits of the model you can and cannot see from your viewpoint, and only renders the bits that you can see. In much the same way, 3D sounds can be added to the model so that as you approach the source, the volume increases.

It is rare for me to review something and find no faults, and unfortunately RTRE has no exception. While the recipe for RTRE has been faithfully executed and the results are astonishing, I cannot help thinking

that the focus is also its downfall. Cubicspace has created a tool that could be applied in many more ways than simply rendering. With so much emphasis now being given to collaboration and reuse of design data, RTRE has the power to provide an interactive asset-management environment for staff training, maintenance and scenario planning for fire egress, etc.

Furthermore, when your AutoCAD model is imported into RTRE, all links back to the design data are lost, so if the design changes in AutoCAD, the RTRE model will not be amended automatically. As VIZ already has similar linking functionality with Autodesk LT, I cannot believe that RTRE could not add this ingredient to its mix. With product lifecycle management (PLM) now a hot topic, Cubicspace will miss an opportunity to form alliances with some of the big PLM players if it does not

embrace the idea that pretty pictures are no longer enough in big business.

Still, RTRE deserves plenty of plaudits. Costing about £5,000 on top of VIZ or MAX, it is not cheap, but sitting waiting for an image to drop on the screen is hardly a worthwhile investment. If I ran a practice, I would buy RTRE without hesitation, and if I ran Cubicspace, I would start work immediately on making RTRE PLM friendly!

Joe Croser can be contacted by e-mail at joe@croser.net

PROS:

- Fantastically fast real-time animation

CONS:

- It could be tailored to do so much more

RATINGS

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



The post box rule is alive and well and living in cyberspace

The College of Estate Management in Reading runs an excellent distance learning diploma in arbitration. Hard-working professionals regularly sign up for the two-year course and then, rather than spend their evenings in the pub and their weekends with their families, fill their spare hours producing written assignments on the law of contract, tort and arbitration and preparing for exams.

Distance learning can be hard enough without the demands of a day job, so the college provides a short residential course to encourage the students with a bit of human contact.

I was privileged recently to be asked to attend as a tutor. One of the tutorials on the law of contract involved the intricacies of offer and acceptance, and I was obliged to brush up on 'the post box rule'. The general rule is that an offer to carry out some work for a price – by way of a tender, for example – can only result in a concluded contract once a final and unqualified assent to the terms proposed is communicated to the tenderer.

However, there is an exception to this rule, if the acceptance is sent by post. In that case, the acceptance takes effect when the letter of acceptance is posted, not when it is received by the tenderer. Thus a posted acceptance is effective even though it is delayed or lost in the post and never reaches the tenderer. The rule applies only if it was reasonable to use the post in the first place, which would not be the case if the poster knew there was a postal strike.

While revisiting the ins and outs of the post box rule and its application – is a letter handed to a postman 'posted' and what if the address is incomplete? – I was struck by the sudden realisation that I last looked at all this stuff nearly two decades ago while revising for my finals. It says something for a rule of contract law that in a lifetime of professional practice devoted almost entirely to contractual disputes, it has never come up once.

Support for the notion that the post box rule is

an anachronism whose shelf life is prolonged only by the examiners' need to trap the unwary, was gained by the fact that all the relevant authorities on the point date back not to the last century but the one before that.

In fact, the only contemporary case that involves a post box is *Blackpool & Flyde Aero Club Ltd v Blackpool BC* (1990), in which the claimant flying club was so keen to renew its concession to operate pleasure flights from the council-owned local airport, that it delivered the tender by hand to the council's letter box, where it sat neglected by council employees until after the deadline.

The Court of Appeal found the council liable for breaching an implied contract to consider all tenders submitted in time, without even mentioning the post box rule.

But just before the textbook was confined to the bin, and the students told not to bother, the contemporary words 'fax and e-mail' caught my eye. It turns out that the post box rule may still apply even in these days of electronic communication.

There is no need for the rule where acceptance is made by an instantaneous mode of communication, such as telex, because the sender will know at once whether the attempt to communi-

cate was unsuccessful. Applying the rule, however, a voicemail message ought to take effect when it is dictated, irrespective of when or whether it is received.

Faxes appear to fall between these two applications, since the sender ought to know whether or not the message has been received but will not know whether it was received in a legible format. On that basis, the successful transmission of an acceptance by fax ought to clinch the deal even if it turns up as gobbledygook at the receiving end. And what about e-mail? It is instantaneous and you sometimes know if it has not been received, but do you always know that it has? Rest assured – the post box rule is still with us.

Kim Franklin

'It says something for a rule of contract law that in a lifetime of professional practice devoted almost entirely to contractual disputes, it has never come up once'

Online hints for getting your site just right

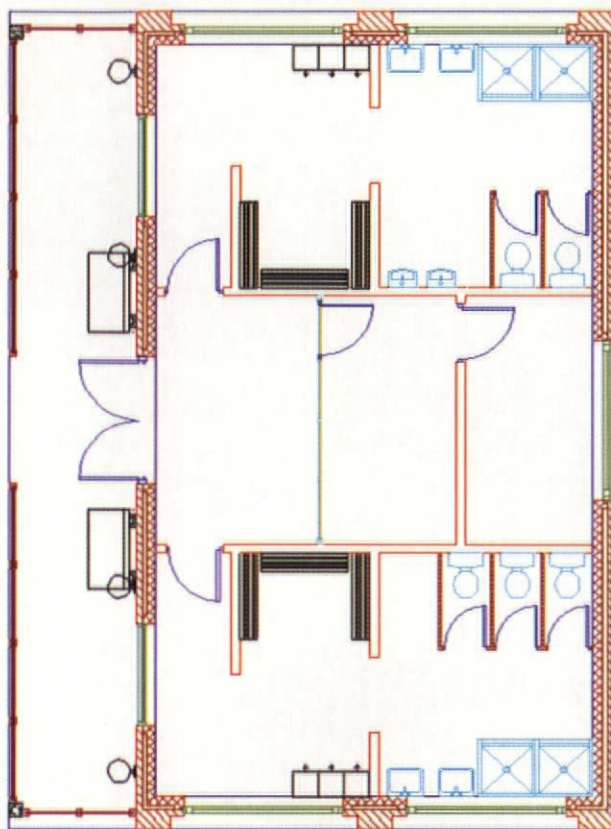
OK, it is a bit of marketing but I urge you to read Wallingford-based Tetrarch's 20-page text on web site design at www.tetrarch.co.uk. And no, I have no connection with it, although you will find quite a lot of what I have been banging on about in this column. There is also good stuff about websites v CDs, taxonomies, writing, imagery, interactivity, smartobjects, usability, mental mapping, navigation, hyperlinking, access – that sort of thing. But there are also detailed and general propositions, such as 'a web page is unlike a magazine or newspaper page or even a segment in a television programme... [whose] publisher has complete control over what the user sees'.

Web writing is different, layout is different, design is different and the organisation of material is different – which is why, for heavy-duty web site design, the graphic designer may have only a very small part to play.

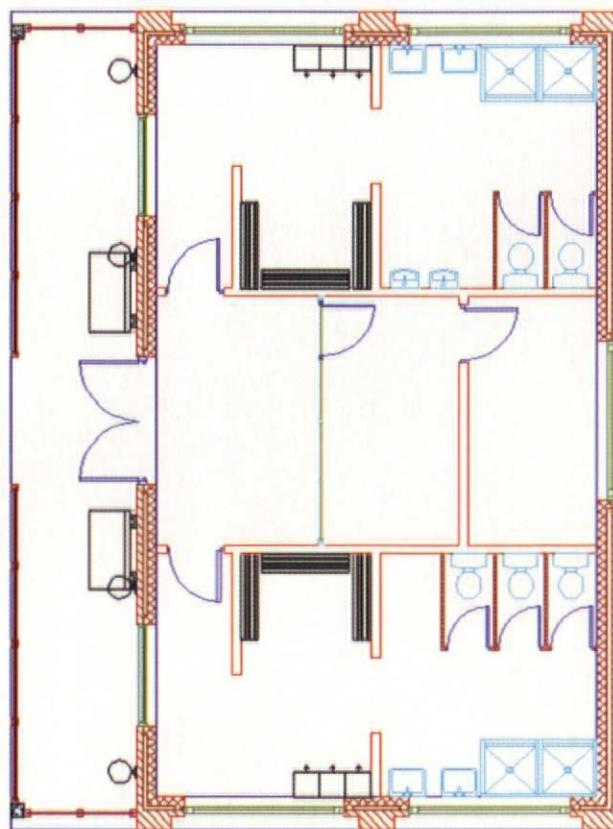
Things to avoid are blinking, spinning, waving and jumping things; weather reports; hit counters (of interest only to your backers and advertisers); and sound and skip-options on introduction pages – if you can skip an introduction why bother with it? And how does flashy animation really encourage people to stay with your site? The big thing is to make downloads fast (10 seconds max) – and look different (but not blinking, spinning etc). You also need to think about how you handle responses from visitors. OK, some references from this excellent little text: try www.tetrarch.co.uk/smartobjects for smartobjects; www.ibiztips.com for e-mail tips (be quick though, it has just suspended its newsletter); and www.useit.com (Jakob Nielsen's website) for usability.

I rang Tetrarch to ask how much it costs to develop a site. Ian Martin of Small Practice Architects (www.spa.uk.net) has a special £500 deal which involves you agreeing to allow the story of the creation of your website to feature in SPA's marketing workshops. Tetrarch reckons a cost of between £5K and £10K is normal. sutherland.lyall@btinternet.com

Spot the difference!



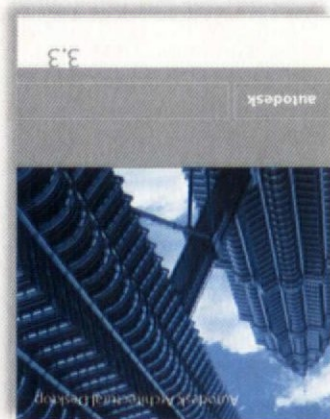
Drawing 1



Drawing 2

1. Drawing A was created using AutoCAD LT® 2002. Drawing B was created using Autodesk® Architectural Desktop 3.3
2. Drawing A took 3 hours to complete (180 minutes) and Drawing B took ONLY 20 minutes to complete - 1/9th of the time!

Answer - NONE!



PLUS, in the same 20 minutes, Autodesk Architectural Desktop 3.3 allows you to:

- Use the building model in 2D, 3D or both!
- Have intelligent building objects that behave like real world objectives
- Obtain automatic schedules from the drawing
- Automatically produce generation of elevations and sections
- Reduce design cycle time by facilitating data reuse

QUOTES FROM USERS:

"I saw the benefits of using ADT 3.3 very quickly...."

".... ADT 3.3 definitely makes you more productive - it's probably 80% quicker"

Why not try ADT 3.3 for yourself? To order your **FREE** test drive, contact your local reseller, telephone: **0800 9177766** or visit **www.autodesk.co.uk/AJ**

P.S. THIS BUILDING WOULD HAVE TAKEN 3 HOURS TO COMPLETE IN AUTOCAD® RELEASE 14

enquiry 2 on card
www.ajplus.co.uk/ajdirect

autodesk®



Insulation through and through^o

These days choice is the keyword - and that goes for insulation as much as anything else. Whatever your needs KnaufAlcopor has the insulation solution. And it's your needs that count. Whether you're dealing with roofs, walls or floors, we are only interested in what's right for you. We stand out from the crowd through the range and flexibility of our solutions because we are the only UK manufacturer of a range of insulants - glass mineral wool, rock mineral wool and extruded polystyrene. Our trusted Crown and Polyfoam brands give you greater choice and greater peace of mind.

We know how to help you, because we know insulation. We are insulation. Through and through^o

enquiry 9 on card
www.ajplus.co.uk/ajdirect

London

The Uncanny Room 19 July-25 August. 'The darker side of the domestic realm' – an exhibition at Pitshanger Manor, Mattock Lane, E5. Details 020 8567 1227.

Daniel Libeskind Sunday 21 July, 17.00. Libeskind gives the Proms lecture at the V&A, SW7. Admission free.

Richard Rogers Friday 26 July, 20.00. An Architecture Foundation discussion with Jonathan Glancey at Toyo Ito's Serpentine Gallery Pavilion. Seats free.

AA Projects Review 2002 Until 2 August. At the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Julia Farrer: Towers & Bridges Until 2 August. An exhibition at the Eagle Gallery, 159 Farringdon Rd, EC1. Details 020 7833 2674.

Sittingbourne Cultural Centre Ideas Competition Until 3 August. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Southwark Seen Until 4 August. Photographs at the Cafe Gallery, Southwark Park, SE16. Details 020 7237 1230.

Hong Kong: A City on the Move Until 15 August. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Rene Daniels and Karin Ruggaber Until 17 August. Paintings and sculpture 'with clear references to space, light and architecture'. At Bloomberg Space, 50 Finsbury Sq, EC2. Details 020 7330 7500.

Till Exit Until 1 September. An architectural installation at Matt's Gallery, 42 Copperfield Rd, E3. Details 020 8983 1771.

50/50: Crowning Achievements: Future Prospects Until 12 September. An exhibition at the Building Centre, 26 Store St, WC1 (020 7692 6209).

England's Lost Houses Until 21 September. An exhibition drawn from the archives of *Country Life* at Sir John Soane Museum, Lincoln's Inn Fields, WC2 (020 7405 2107).

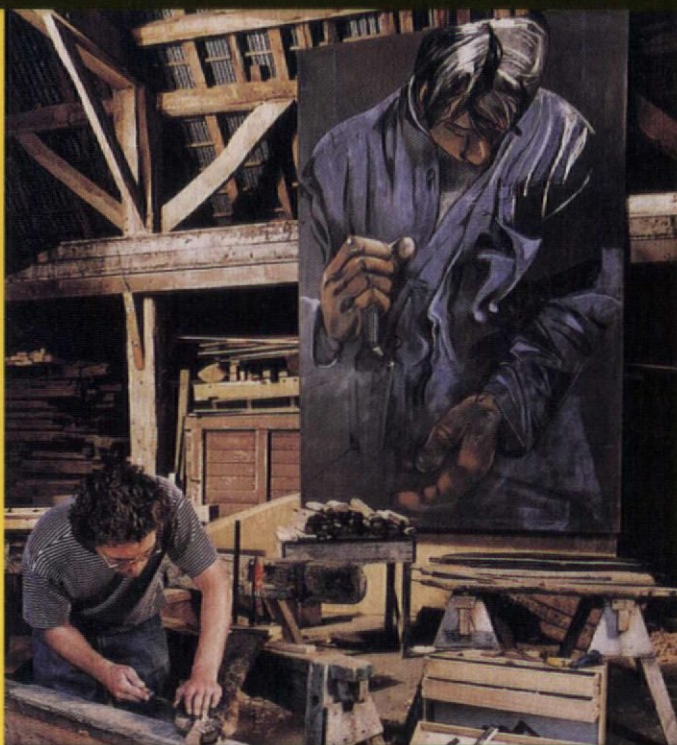
Gio Ponti Until 6 October. An exhibition at the Design Museum, Shad Thames, SE1 (020 7940 8790).

Eastern

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

Ben Nicholson: Drawings and Painted Reliefs 27 July-22 September. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

Historic Barn Conversions Thursday 22 August. A one-day seminar at



ARTS AND CRAFTS

Anne Payton's drawings of craftsmen from McCurdy & Co – a specialist in the repair and conservation of timber-framed buildings – are at the Globe Theatre, Bankside, London SE1 from 1-31 August. Details 020 7902 1400.

Cressing Temple, nr Witham. Details 01245 437672.

Construction Law Summer School 2-4 September. A three-day event (worth 16 CPD hours) at New Hall College, Cambridge (01932 893852).

East Midlands

Working at Heights Wednesday 24 July. A free seminar at ESS Shorco's new training centre in Wellingborough (0800 652 6603).

Northern

Are You Sitting Comfortably? Until 28 August. An 'interactive seating exhibition' at Belsay Hall, Northumberland. Details 01661 881636.

North West

Simon Hudspith Thursday 25 July. A lecture at Cube, 113 Portland St, Manchester. Panter Hudspith's winning Lincoln museum scheme is currently on show (0113 234 1335).

Cultural Impact 2002 30-31 July. A conference on architecture, tourism and urban development. At Liverpool. Details 0161 443 0100.

Northern Exposure Until 20 August. Work by 10 practices in the North West region. At CUBE, 113 Portland St, Manchester (0161 237 5525).

South Eastern

Chris Drury 21 July-22 September. An exhibition of works made from natural materials at the De La Warr Pavilion, Bexhill-on-Sea. Details 01424 787900.

Timber Framing From Scratch 23-29 September. A hands-on course at the Weald & Downland Museum, Singleton, Chichester. Details Diana Rowsell 01243 811464.

Langlands & Bell at Petworth Until 29 September. An exhibition of architectural work in Turner's studio at Petworth House, Petworth, West Sussex. Details 01798 342207.

Southern

Douglas Allsop: Seven Sequential Spaces 26 July-6 October. A series of installations at Southampton City Art Gallery, Civic Centre, Southampton (0123 8083 2769).

Out of Line Until 1 September. Selected drawings from the Arts Council Collection at Artsway, Station Rd, Sway. Details 01590 682260.

Wessex

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

Brownfield Sites: Land of Opportunity Thursday 25 July, 14.00. A CIRIA seminar at Birmingham. Details 020 7222 0445.

Yorkshire

Wakefield Summer School 2-4 August. Led by Will Alsop and Irena Bauman. 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

The Great Divide Until 27 July. At the Fruitmarket Gallery, 45 Market St, Edinburgh. Details 0131 225 2383.

Compass New Generation Show 2002 Until 7 August. At the Compass Gallery, 178 West Regent St, Glasgow and the Pentagon Business Centre, Washington St, Glasgow. Details 0141 221 6370.

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

Wales

Julia Brooker Until 23 August. Paintings at the CBAT Gallery, Bute St, Cardiff (supported by Powell Dobson Partnership Architects). Details 029 2048 8772.

Heritage, Health & Environment: Sustainable Conservation Solutions Friday 13 September. A conference at the Welsh School of Architecture, Cardiff University. Details 01582 690187.

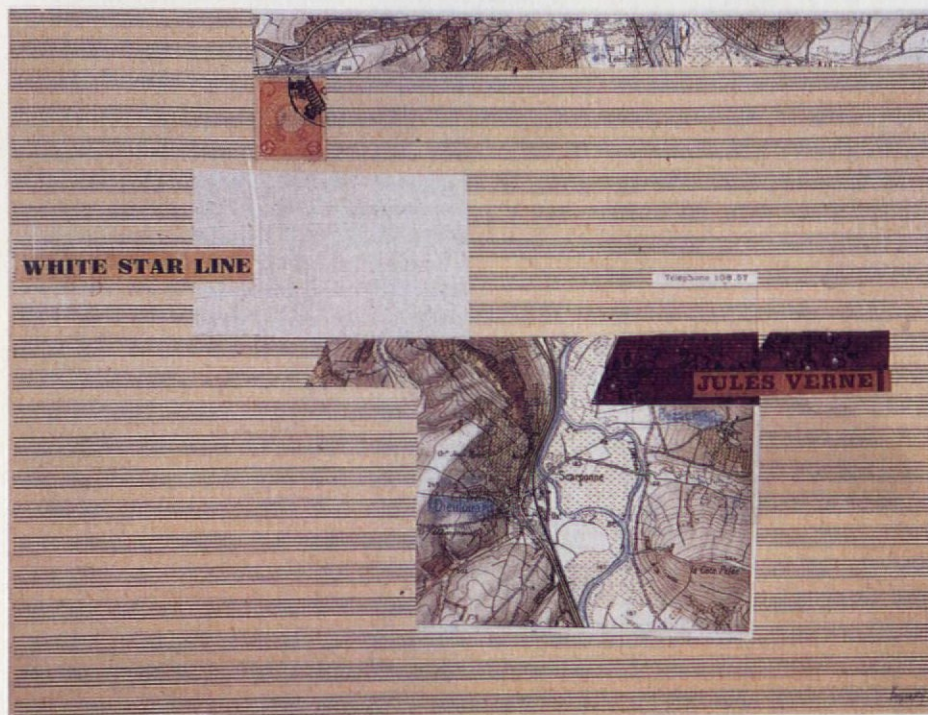
Northern Ireland

Look Up Belfast: A New Perspective on the City 1-3 October. Belfast's first international built heritage conference. Details 028 9048 7395 or www.lookupbelfast.com

International

UN Studio: Ben van Berkel / Caroline Bos 1987-2002 Until 15 September. An exhibition at the NAI, 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)



Common language

DAVID WILD

Central European Avant-Gardes: Exchange and Transformation 1910-1930

Edited by Timothy O Benson. MIT Press, 2002. 448pp. £41.50

A fascination with the European avant-garde of the revolutionary era continues to be reflected in current American academic publications, with *Central European Avant-Gardes* the most comprehensive so far. It serves as a catalogue to an amazing exhibition at the Los Angeles County Museum of Art, which travels this summer to Munich – ironically to the Haus der Kunst, scene of the Nazis' infamous 'Decadent Art' exhibition in 1937 – and in late autumn to Berlin.

From Weimar to Warsaw, Berlin to Bucharest, and taking in Prague, Vienna and Ljubljana, the book explores the moment when (says the foreword) 'new relationships between regional traditions and the cosmopolitan utopianism of the international avant-garde' were being forged. It examines work in many different media 'to follow the artists' ennobling search for a common language for all of humanity'.

The design and layout of the book reflect the period beautifully and put it head and shoulders above the MIT Press norm. A preface by the great Hungarian writer Péter Nádas sets an appropriate poetic tone, and then the lead essay by curator Timothy O Benson is followed by a dozen contribu-

tions – from the central question of nationalism and Modernity to city-by-city studies, commencing with Prague. Fragments of antique maps grace the pages, adding to the sense of place.

In Prague, the Bretons and Paul Eluard meet Karel Teige and Jindrich Styrský – Teige's work has been well documented by MIT Press (AJ 16.3.00), and his formulation of the relationship of Constructivism and Surrealism, which he termed 'Poetism', is still inspiring.

In Budapest, Constructivism remained the dominant ideology among the avant-garde, most famously Laszlo Moholy-Nagy; but it was the self-educated proletarian Lajos Kassák who saw himself as the true leader. Kassák's magazine, *Ma* (Today), founded in 1916, became the focus for artists and writers, notably Sándor Bortnyik's colour stencils, Bela Uitz's linocuts, and the theoretical writings of Ernő Kallai.

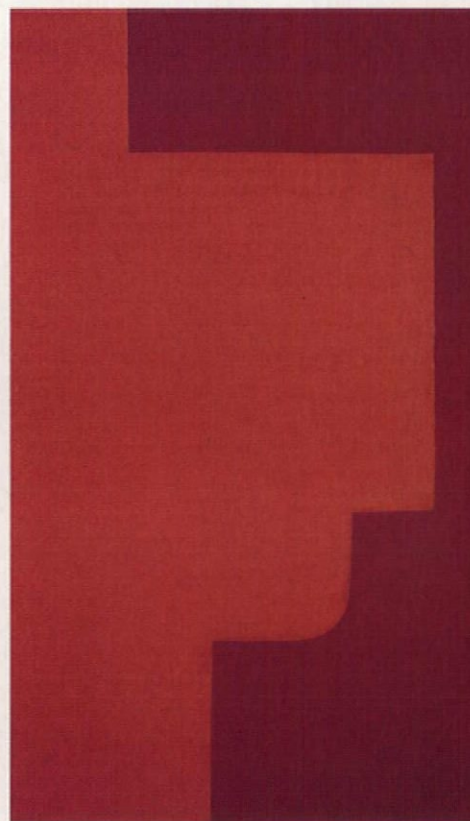
Christina Lodder's essay, 'Art into Life', opens with that beautifully posed photograph of the participants in the 1922 Congress of Constructivists and Dadaists at Weimar – a cloth-capped El Lissitzky at the centre. How extraordinarily well

dressed they all are, hats and walking sticks included!

Essays on Berlin, Weimar and Dessau deal with relatively familiar material, but Krisztina Passuth uncovers neglected territory with her piece on avant-garde exhibitions – Devetsil in Prague, Zenitism in Zagreb, the Blok group in Warsaw, and Contimporanul in Bucharest. Marcel Janco, pictured in this chapter, enjoyed great success during the extraordinary building boom in 1930s Bucharest, producing posters, collages and illustrations as well as architecture.

Writing about Zagreb, Zelimir Koscevic points out that the now familiar term 'global village' first appeared in print there in 1924. The story of Ljubomir Micic, who founded the Zentitist movement in Zagreb in 1921, charts his eclectic path, which eventually inclined to Constructivism following his move to Belgrade, where he died, forgotten, at a home for the destitute in 1971 – a not untypical fate, it seems, for *Zenit* contributors.

The journey ends with Poland. Poznan, home of the Bunt (Revolt) artists, saw a definite leaning towards Expressionism, while Warsaw, at the crossroads, was more receptive to abstraction. Monika Krol's essay reminds us of the contributions of women artists in these circles: Katarzyna Kobro's painted steel sculptures still look extraordinarily fresh.





Opposite page, top left: Jindrich Styrský's *White Star Line*, 1923. Opposite page, bottom right: Wladyslaw Strzeminski's *Architectural Composition 6b*, 1928. Above: Sándor Bortnyik's *Red Locomotive*, 1918

In the closing essay, Andrzej Turowski makes an excellent observation: 'The discovery of Central Europe by America reminds one of the discovery of America by Columbus. As in that case, people discovered here the part of the whole that they felt they lacked.' This fascination with the 'other' can lead either to exclusion or hospitality; the marginalised have a history, he suggests, 'simultaneously at the table and under it' – but the history of marginalised artists is essential to the greater picture.

The burgeoning interest in this area is surely not just a nostalgia for a future lost in the past; being America, material interests cannot be far behind. Apart from the fact that the expanding museum culture constantly needs to bring new material to view, there is the wealthy American collector who will pay huge prices even for ephemera. Residues of the 'ennobling search for a common language for all of humanity' end up enmeshed in the ongoing global drama of the 'free market'.

David Wild is an architect in London. MIT Press is due to publish a companion volume of original texts from the period, *A Sourcebook of Central European Avant-Gardes*

Balancing act

ALEX WRIGHT

Masters of Structure: Engineering Today's Innovative Buildings

By Sutherland Lyall. Laurence King, 2002. 224pp. £45

Masters of Structure is an eye-catching and impressive sounding title. Sutherland Lyall's book starts promisingly with an interesting essay touching on the past, present and future of structural engineering. The remainder consists of 25 colourfully illustrated case studies, of projects dating from 1992 to the present. However, these case studies contain little more than one expects from a good magazine article, and most of these buildings have already been the subject of numerous good magazine articles.

The stories of the projects are told in a conscientious style that lays out the facts, but Lyall generally fails to provide any insights into the conflicts, personal struggles and creative breakthroughs which inform the design and construction processes. There is little revealed about the thoughts, approach or motivations of the 'masters' of the title. Some phrases are reminiscent of those minutes from design meetings, where hours of heated debate are reduced to a single, bald conclusion.

Technical drawings accompany the text, but they are more decorative than informative, and reproduced at a scale that makes them difficult to read. The illustrations are most interesting when they present the buildings during construction. The pictures of the unclad Guggenheim Bilbao are particularly striking – they reveal the bewildering inelegance of SOM's structural frame. The engineers showed considerable determination in devising a system that could economically realise the design – but, as a piece of structure, the steelwork would make most rationalists apoplectic.

Many of the usual suspects are included – the Dome, Eden, Lord's Media Centre, and

the Great Glasshouse at the National Botanic Garden of Wales. The criteria for selection are not entirely clear, and the omission of any buildings by Peter Rice or Cecil Balmond could be seen as an odd oversight.

Lyall initially reiterates Ted Happold's case that engineers need to be recognised for the artefacts they design. This is a reasonable point, but he then becomes sidetracked by the notion of celebrity in architecture. Lyall should be reminded that, in recent polls, most of the population, when able to name an architect, responded with Christopher Wren.

Celebrity architects may seem to exist in

the pages of the architectural press, but to some extent it flatters the architectural profession to claim that engineers still consider themselves undervalued and anonymous in comparison. The fabricators who developed the structural solutions for the London Eye probably have an equal size chip on their shoulder, when comparing themselves to the 'celebrity' engineers lauded in this book.

Lyall highlights the lack of an academic tradition in studying the history of engineering and lack of any single

comprehensive, authoritative text on the subject. There is an opportunity for someone to write such a book; and, to be compelling, its case studies should include the technical details of design development, with personal histories exploring the frustration, endeavour and resolve of those involved. Real engineering advance rarely happens in the calm, dry manner of the descriptions here.

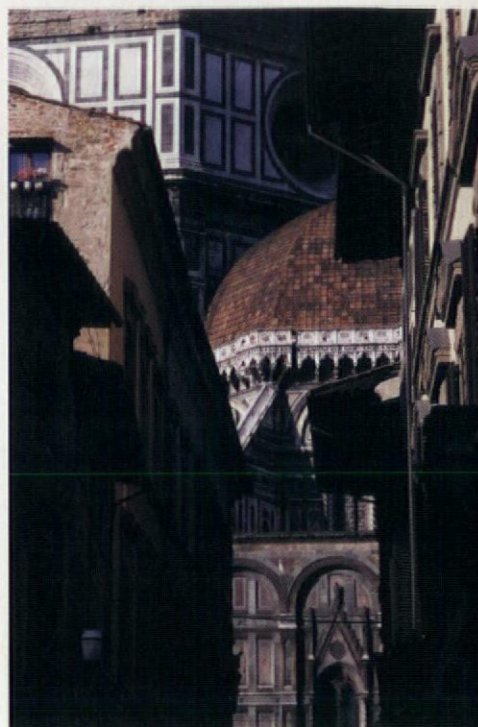
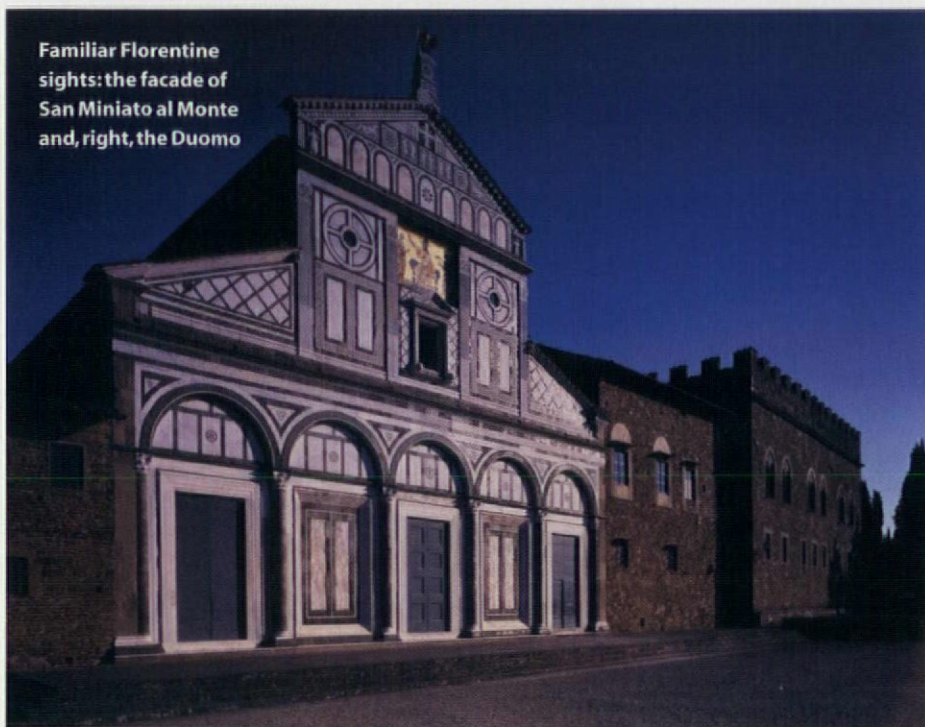
Masters of Structure is a good title for a book which describes some of the colourful, complicated, brilliant engineers of our time. Unfortunately, this is not the book the title promises.

Alex Wright is an architect in Bath



London Eye: Marks Barfield with Arup, Allot & Lomax, Atelier One and Infragroep

Familiar Florentine sights: the facade of San Miniato al Monte and, right, the Duomo



Work of art

KENNETH POWELL

Florence: The City and its Architecture

By Richard Goy. Phaidon, 2002. 320pp. £45

Florence is a miracle. Seen on a fine day from the Boboli Gardens or San Miniato al Monte, the historic core remains the panorama of 'domes and towers, and palaces, rising from the rich country in a glittering heap, and shining in the sun like gold' that Charles Dickens described in the 1840s.

Modern Florence is a large city (370,000 inhabitants) but not a metropolis like Rome or Milan. Industry is safely tucked away far from the city centre. No tall buildings intrude into the skyline. Through traffic has been successfully excluded from the central streets and piazzas.

But Florence is no historic stage-set: craft industries still cling on within yards of the Duomo and Uffizi. The Palazzo Vecchio is still the seat of local government and the thousands of Florentines employed by municipal and regional government help to maintain an element of 'real' life in the city centre to balance the ever-growing tide of tourists – Florence shows no signs of going the way of Venice, a city whose future seems to depend almost entirely on tourism. You can still eat well (and cheaply) within a short walk of the principal sights.

No city in the world has such a concentra-

tion of outstanding works of art and architecture – Florence is a work of art in its own right. The British (and latterly the Americans) have been visiting and writing about it for centuries. A whole generation of cultural tourists had its vision of the city formed by Eve Borsook's outstanding *Companion Guide* (first published in 1966, it remains a classic) though the most studious have always had to resort to the red-bound TCI guide (available only in Italian) for the fine detail.

Richard Goy's book, weighty in all senses, is hardly one you would want to carry around Florence, but it can be strongly recommended as preparatory reading for a visit. Goy's aim is to fuse together an urban history of the city with an account of its architecture up to the present day, pointing out that few studies of this kind exist, even in Italian.

His text is long and well informed – if a little lifeless. Unlike John Ruskin, Eve Borsook or Mary McCarthy, Goy is not good at conjuring up the spirit of a place, but he is sound on the facts. (One of the few slips I found was the description of Robert Stephenson, consultant for the Florence-Livorno rail line, as 'Scottish'.) Phaidon, as usual, has packaged his words beautifully,

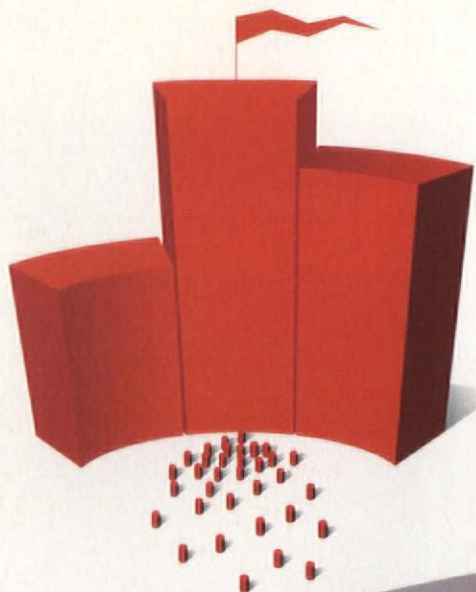
with hundreds of well-chosen illustrations, beautifully reproduced, including a good number of plans and sections.

Even those who think they know Florence well may find new sights to discover – 17th- and 18th-century churches such as San Giovanni degli Scolopi and San Giorgio alla Costa (a Rococo gem), for example, barely mentioned in most guidebooks, or the striking 1730s staircase hall of the Ospedale de San Giovanni di Dio. The 19th and 20th centuries are given disappointingly summary treatment, though the dramatic effect of Florence's brief starring role as the capital of Italy (1865-70) is well underlined – many medieval buildings were demolished for grand new streets and squares.

Among 20th-century architects, Giovanni Michelucci emerges most vividly, with the Chiesa dell' Autostrada, rightly compared to Ronchamp as one of the great modern churches. Another Modern masterpiece, Nervi's Stadio Comunale, apparently suffered insensitive alterations when adapted for the 1990 World Cup.

Goy rightly points out that the greatest achievements of recent years have been less about architecture than the creation of a planning and infrastructural framework to protect the historic environment, curb the car and reanimate the historic core. The problems, particularly of mass tourism, remain but the city seems in good shape and good heart. This book made me want to visit it again soon.

Kenneth Powell is an architectural journalist



CMA 2002 Construction Marketing Awards

London Zoo 4 December 2002

Don't just sit there...

...thinking how hard you slave away to achieve the perfect marketing campaign, or how your strategies don't get any credit for increasing the bottom line – enter the Construction Marketing Awards 2002

If you are a Marketing or Business Development professional within the construction supply chain, **enter now to gain recognition** for the part your marketing and business development plans play in boosting the profile and profits of your company. This is your chance to shout about your achievements.

This event also hosts an associated conference which aims to take dynamic marketing & business development lessons learnt outside the industry and demonstrate how you can apply them back to your business.

Whether your company is a house builder, architect, main contractor, sub-contractor, specialist contractor, product manufacturer/supplier, materials manufacturer/supplier, civil engineer or consultant within the construction supply chain, you are eligible to enter.

The winners will be announced at a Gala Dinner at London Zoo on 4 December 2002.

Campaign of the Year
Best use of Direct Mail
Best use of Advertising
Best use of PR
Best use of Events
Best Exhibitor Marketing Campaign at Interbuild
Best use of Technology
Best Small Budget Campaign (under £25k)
Best e-Marketing Strategy
Best Technical Literature
Team of the Year
Brand of the Year

Enter now to get the recognition you deserve!

For entry form and further information, call Clare Fitzelle on 020 7505 6850, email clare.fitzelle@construct.emap.com, or download an entry form from www.cnplus.co.uk/cma2002.

Closing date for entries 4 October 2002

Organised by

emap construction network

emap gienigan **CONSTRUCTION PLUS** **careers in construction**
Construction News **h&v news** **aj** **ncc**

Supported by

IMCEIG
CONSTRUCTION & ENGINEERING INDUSTRY GROUP

CPD
Construction CPD
Certification
Service
www.cpdai.co.uk

Sponsored by

OPTIMA

CONSTRUCTION BEST PRACTICE
0845 605 55 56
www.cbpp.org.uk

Working details

creative solutions to detailing

architects'
working details 8
by Susan Dawson

the architects' journal

VOLUME 8 JUST PUBLISHED

The Working Details series is a collation of ideas about the detailing of buildings; some demonstrate new and innovative techniques, others refine tried and tested methods of construction. The details originate from the building studies which are published each week in The Architects' Journal.

Each volume contains up to 44 details.

Typical subjects covered:

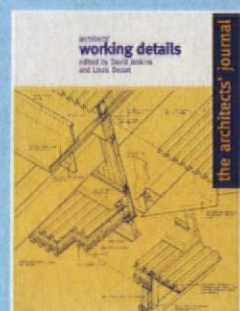
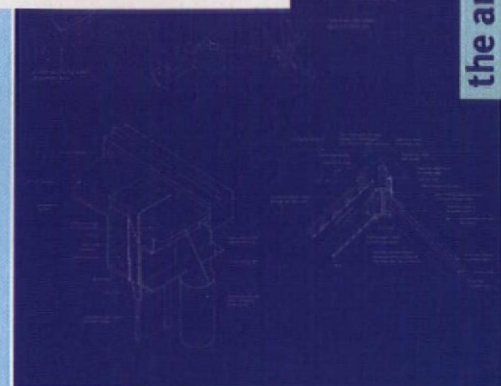
- External walls
- Roofs and balconies
- Structures
- Furniture and fittings
- Lifts, staircases and bridges
- Interior details
- Masts, canopies and conservatories
- Small buildings and extensions

Each detail is placed in context by reference to an AJ building study or feature, and is accompanied by photographs and a short summary of the building.

BUY MORE AND SAVE

All volumes are priced at £18.99

Choose any	2 copies for £36.00	5 copies for £82.00	8 copies for £104.00
	3 copies for £52.00	6 copies for £91.00	9 or more copies at £12 each
	4 copies for £68.00	7 copies for £99.00	



Volume(s)	Quantity
1	
2	
3	
4	
5	
6	
7	
8	
Total number of copies	
Total price	£
+ P&P (please add 10% UK and 20% overseas)	£
Grand Total	£

I enclose my cheque for £ _____ made payable to CRC Ltd
Please charge my credit card: Visa/Mastercard/Amex/Switch

Card No. _____

Expiry date _____ Switch Issue no _____

Signature _____

Name _____

Address _____

Postcode _____

Please return to: **CRC Ltd, 151 Rosebery Avenue, London EC1R 4GB** or fax: 020 7505 6606

☐ If you prefer not to receive details from other relevant companies please tick here

Recruitment enquiries

Tracey Hendle
Tel 020 7505 6737
Fax 020 7505 6750
e-mail: tracey.hendle@construct.emap.com

Susie Cliff
Tel 020 7505 6803
Fax 020 7505 6750
e-mail: susie.cliff@construct.emap.com

Recruitment advertisements in the AJ can be found on our Internet recruitment service www.CareersinConstruction.com

Deadlines:

bookings: 5pm monday
copy: 5pm monday
artwork: 12 noon tuesday
cancellations: 12pm monday

THE UNIVERSITY OF READING



THE DEPARTMENT OF CONSTRUCTION MANAGEMENT & ENGINEERING

The Reading MSc

in Project Management

The Reading part-time MSc in Project Management enjoys an unrivalled reputation in the construction industry. It enables you to access the latest management thinking without interrupting your career. The course has recently been re-launched in a modular format to provide even greater flexibility and choice, enabling participants to tailor the course to their individual needs.

Course members study eight modules spread over two years. Each module is taught by leading specialists from the university and industry. Modules combine an intensive residential week with Internet-based learning support.

The Reading MSc in Project Management is an integrated programme of Masters Training Packages supported by the Engineering and Physical Sciences Research Council (EPSRC). An Advisory Board of top industrialists provides guidance on course content and industrial relevance.

NEW MODULAR FORMAT

Core modules:

- Principles of Project Management
- Design Management
- Human Resource Management
- Construction Law

Elective modules:

- Construction Cost Engineering
- Sustainable Construction
- Strategic Management
- Risk and Value Management
- Accounting and Project Finance
- Construction Economics
- Learning from other Industries
- International Construction

Individual Modules are available as CPD courses

Centurion Architectural Recruitment

Specialist Recruitment Service for Architecture, Building Design and Construction
www.centurion-recruitment.com

Senior Technologist	Peterborough	Airports/Residential	£Excellent Package	MR759A
Senior Technologist	Derbyshire	Mixed Bag Major Plc	£Very Comp.	MR758A
Year Out	Bedford	Mixed Projects	£Good	MR751A
Int. Designer	St. Albans	Retail/Leisure	£Very Good	MR750A
Tech/Assistant	Hitchin	Commercial/Residential	£Very Comp.	MR753A
Urban Designer	Oxford	Regeneration/M-Planning	£Excellent + Bens	MR728A
Landscape Arch (x4)	Can. London	International Projects	£Rate/Salary AAE	MR740A
Design Architect	NW London	Design/Educ/PPF	£Excellent + Bens	MR737A
Architect	City & Cambridge	Transport/Microstation	£Top Rate/Salary	MR714A
Technician	Hastings	Leisure/Varied/Autocad	£Very Good	MR741A
Architect	Bedford	Job Runner/Autocad	£30k	MR724A
Tech/Asst	Stevenage/Watford	Residential	£Rate/Salary	MR730A
Technicians (x4)	Enfield	Autocad/Residential	£Top Packages	MR723A

PRINCIPAL OF ARCHITECTURE & INTERIORS C. London £Excellent Package
Make your Mark on London. And help develop and manage the Architectural strategy, policies, standards of this Major group of companies. Must be RIBA/ARB. Experience within the Transport sectors, IT skills and an understanding of CAD design, i.e. MicroStation would be useful but not essential. Ref: 756MR

TECHNICAL DIRECTOR Midlands £100k Package
You must be a qualified Architect, have you years of experience of residential developments, excellent top management skills, proven success of running a department, the ability to succeed and benefit from your own success? Ref: MR747A

LAND DIRECTOR South East £80k Package
Lots of previous experience and success of dealing with all the issues relating to the Land Department of a residential developer, excellent management skills, and the ability to succeed and benefit from your own success? Ref: MR748A

ARCHITECT/TECHNICIAN (x2) Newmarket £Very Good Package
This busy medium sized practice on the Suffolk/Cambridgeshire borders is looking for a qualified job running Architect, with computer experience, and an architectural autocad technician with at least 2/3 years' experience. The projects are wide and varied both in type and size, an excellent working environment awaits, and the prospects are good for individuals with the necessary enthusiasm. Reliable, flexible with good sense of humour. These are long term positions. Ref: MR743A

DESIGN ARCHITECT Stevenage/Watford £30k + Big Bens
This award winning architectural practice requires a recently qualified Architect with proven design skills. Ideally you will have worked on a variety of projects from Retail to Listed Buildings to Industrial to Luxury Residential, a strong design ideas architect, whilst still able to run a project to its conclusion when required, computer literate with excellent sketching ability. This is a superb chance to join this thriving practice in a design role with genuine career prospects. Ref: MR722A

TECHNICIANS (x2) Isle of Man up to £30k + Bens + Relo
These two friendly forward thinking Isle of Man practices are each looking for an experienced Architectural Technician. Job running experience a benefit, good Autocad or MicroStation skills, a varied project experience both large and small. You will be required to relocate and assistance will be given, there are also certain substantial tax benefits. This is a superb opportunity to work on a beautiful island for an extremely busy and lively practice. FANCY A LIFESTYLE CHANGE? Refs: MR674A/736A

For these and many other vacancies phone/fax/email
Or visit our WEBSITE for the latest updated vacancies

Contact Robert or Mark

London, North & Home Counties: 01923 255629
London, South & Overseas: 01323 749200
Facsimile: 01323 749300
Email: cvs@centurion-recruitment.com

ALL ENQUIRIES ARE DEALT WITH IN THE STRICTEST CONFIDENCE



SIV

architectural career management

Making the perfect match



Over 130 of the best jobs with the best Practices in the UK @ www.siv.co.uk

LONDON:

Call Dave or Bruce: 0207 649 9757/8 london@siv.co.uk

Job Winning Architect W1 to £38k Ref: 9379/DM

Cracking opportunity to start new corporate fit-out division with this high quality Practice.

Project/Site Architect NW3 to £35k Ref: 9417/BM

Fantastic career opportunity for all rounder. Small, established, expanding, relaxed Practice.

Project Architect EC2 to £32k Ref: 9215/DM

Fantastic career opportunity with no glass ceilings. Market leader in quality office fit-outs.

HOME COUNTIES:

Call Jo: 0207 649 9757 homec@siv.co.uk

Part I/II Assistant Cambridge to £23k Ref: 9534/JD

Young buzzing Practice, encouraging attitude to training, definite career potential.

MIDLANDS:

Call Becky or Peter: 0121 607 8773 midlands@siv.co.uk

Architect Sheffield £28k+ Benefits Ref: 9539/BJ

Prestigious International Practice require Healthcare specialist to join dynamic new office.

Part II Assistant Birmingham to £23k Ref: 9545/PB

Influential education projects, a high quality, small team and a working 9 day fortnight!

NORTH WEST:

Call Ben: 0161 930 8773 northwest@siv.co.uk

Architect Warrington to £28k+car+bens Ref: 9543/BG

Long term career move. Respected national company. Variety of exciting, secure projects.

SOUTH WEST:

Call Ruth: 0117 922 5777 southwest@siv.co.uk

Pt II/Young Architect S. Wales to £25k Ref: 9402/RG

Lots of responsibility, Client facing. Interesting education work with a switched on Practice.

Architect Bristol to £30k Ref: 9546/RG

Exciting career opportunity with leading Practice starting off with disabled access work.

siv.co.uk

LONDON (0207) 649 9755 or (0207) 649 9757
BIRMINGHAM BRISTOL MANCHESTER
(0121) 607 8773 (0117) 922 5777 (0161) 930 8773

people & practices

Robin Parker and **Stuart Fullerton** have become associates at Wetherby-based practice **Wildblood Macdonald**.

Howard Spencer has retired from the **ATP Group Partnership** and **Keith Warwick** has become a partner.

ECD Architects has moved to 17-21 Emerald Street, London WC1N 3QN, tel 020 7405 3121, fax 020 7405 2878.

Faber Maunsell is now based at 23 Middle Street, London EC1A 7JD.

Multidisciplinary **Robinson Design Group** has relocated its head office to Merchant's Quay, Ashley Lane, Shipley, BD17 7DB.

Edwin Dibb-Fuller has joined **Hyder Consulting** as head of building structures in London.

Consulting engineer **Cameron Taylor Bedford** has appointed **Graham Twigg** as regional director based at its Midlands office.

Project and cost consultant **Atkins Faithful and Gould** has appointed **Douglas McCormick** as regional director for project management services. **Virginia Czamocki** has been appointed head of consult for Scotland and Ireland, and **Keith Vallance** has been appointed as associate director in the Glasgow office.

Peter Head, director of **Faber Maunsell**, has been appointed as one of 18 commissioners for the GLA's **Sustainable Development Commission**.

● 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



Property Services Consultants

The **London Borough of Brent** is inviting expressions of interest in the following 4 contracts:

Architectural and Engineering Services

To include architectural services, project management, refurbishment and building alterations, CDM, quantity surveying, M&E engineering and design and associated structural engineering services working mainly for the Education Service.

Plant and Facilities Management

This will include the management and monitoring of contractors responsible for repairs and PPM to plant and facilities. M&E engineering/design and specification, including contract specification and tendering for contractors, working mainly for the Housing Service.

Building Surveying

This includes building surveying, management of refurbishment and building alterations, management of external decorations, CDM and party wall work, working mainly for the Housing Service.

Asbestos Consultancy

This includes maintenance of the Asbestos Register, asbestos recognition training, management of asbestos surveys, asbestos project management and implementation of the management plan.

Shortlisted firms will be able to bid for one or more of these contracts and it is likely that 2 appointments will be made for most of them. Contracts will be for 3 years extendable for up to another 2 years.

Firms interested in any or all of these packages can obtain a shortlisting questionnaire and further information by contacting:

Linda Saunders/Jennie Rosenthal
Housing Standards & Procurement
34 Wembley Hill Road, Wembley HA9 8AD
Tel: 020 8937 2299 / 2297
Fax: 020 8937 2185
Email: housing.procurement@brent.gov.uk

Deadline for return of completed questionnaires: 16th August 2002
Invitations to tender will be sent out: 4th September 2002

SHORTTERM ENGINEERS

TECHNICALLY THE BEST

"30 years of Excellence 1972 - 2002"

From our network of UK offices we are able to offer both contract & permanent opportunities with some of the leading Architectural companies. Listed below are some of our current live vacancies.

Architect.
Pt. 3 qualified with 3 yrs post qual experience. W. London perm
Architectural Technicians - Nationwide contract and perm.
Project Architect - Surrey & London. Perm
Healthcare Architect - Surrey, Contract & Perm

For further information on these and other positions please call the Architectural Division for a confidential chat on 01276 676776 or alternatively e-mail your CV to construction@shortterm.co.uk
www.shortterm.co.uk

University of Cambridge: Department of Architecture

The Department is seeking to widen its pool of visiting part-time studio tutors for its BA (Hons) undergraduate course. Candidates will be expected to have an established record of teaching in studio at a validated teaching institution and relevant experience in practice.

Send a CV with examples of studio design work taught, and of your own work to Mary Anne Steane, Department of Architecture, 1-5 Scroope Terrace, Cambridge CB2 1PX by 31 July 2002. Informal enquiries may be made to Mary Ann Steane on mas58@cam.ac.uk or on (01223) 332968. For further details about the Department see the website: www.arct.cam.ac.uk

www.careersinconstruction.com



Recruitment for
Architecture and Design
For vacancies in the following areas

London
0208 9016701 8.00am-6.30pm
07900 051078 till 10.00pm

Essex & East Anglia
01245 254702 8.00am-6.30pm
07730 928763 till 10.00pm

Northern Home Counties
0208 9016702 8.00am-6.30pm
07879 485736 till 10.00pm

Coyle Personnel Plc - architectural division
Hygeia, 66-68 College Road,
Harrow, Middlesex HA1 1BE
Tel: 0208 861 3000 Fax: 0208 901 6717
Email: architecture@coyles.co.uk
www.coyles.co.uk

Adrem Recruitment Limited
41-42 Foley Street
London W1W 7TS
T: 020 7436 1616
E: architecture@adrem.uk.com
www.adrem.uk.com

ARCHITECTURE
Tamsyn Curley
Delwar Hossain
Natasha Jowett

TEMP DESK
Lindsay Urquhart

SECRETARIAL
Mike Radcliffe
Jill Showell

adrem

Adrem Recruitment Limited
41-42 Foley Street
London W1W 7TS
T: 020 7436 1616
E: hotdesk@adrem.uk.com
www.adrem.uk.com

Contact Lindsay Urquhart
for contract vacancies

hotdesk

aj

Call Susie
for details

Tel 020
7505
6803

Recruitment enquiries

Tracey Hendle
Tel 020 7505 6737
Fax 020 7505 6750
e-mail: tracey.hendle@construct.emap.com

Susie Cliff
Tel 020 7505 6803
Fax 020 7505 6750
e-mail: susie.cliff@construct.emap.com

Recruitment advertisements in the AJ can be found on our Internet recruitment service www.CareersinConstruction.com

Deadlines:

bookings: 5pm monday
copy: 5pm monday
artwork: 12 noon tuesday
cancellations: 12pm monday

WEST MIDLANDS VACANCIES

- CAD TECHNICIAN Ref: 4814** Perm or Contract
My client is seeking a dynamic person with 2-5 years' experience.
- CAD TECHNICIAN Ref: 4818** Perm or Contract
Opportunity to join a young team designing prestige car showrooms.
- CAD TECHNICIAN Ref: 4821** Permanent
Design of Supermarkets. Autocad experience preferred.
- CAD TECHNICIAN Ref: 4824** Contract
Small practice seeking a mature candidate with Autocad experience.
- CAD TECHNICIANS Ref: 4844** Contract
Wide ranging background and Autocad experience essential.
- CAD TECHNICIAN Ref: 4845** Permanent
Any architectural background considered, good Autocad skills essential.
- CAD TECHNICIAN Ref: 4882** Contract
Design of Supermarket interiors on Autocad.

EAST MIDLANDS VACANCIES

- SENIOR CAD TECHNICIAN Ref: 4769** Permanent
Prestige housebuilder seeks person with Autocad background.
- SENIOR TECHNICIAN Ref: 4815** Permanent
Autocad design of Domestic, Commercial and Leisure Projects.
- CAD TECHNICIAN Ref: 4820** Perm or Contract
A flair for house design and Autocad experience essential.
- JUNIOR CAD TECHNICIAN Ref: 4883** Permanent
Ideal opportunity for recent graduate in prestigious practice.

SOUTH EAST VACANCIES

- CAD TECHNICIAN Ref: 4833** Contract
To cover the summer period, based in Eastbourne.
- CAD TECHNICIAN Ref: 4835** Contract
Long term work, Autocad in Brighton

YORKSHIRE VACANCY

- CAD TECHNICIAN Ref: 4815** Contract
Long term Autocad with Multi-disciplinary Bradford practice.

In addition to the above I have lots of unadvertised Permanent and Contract vacancies throughout the Midlands and Yorkshire. Please call me any time if you would like further information.



RD RECRUITMENT
(RUGBY LTD)

Dave Smith

Tel: 01788 572841

Mob: 07802 801558

e-mail:

dave.smith@rdrecruitment.co.uk

Trioka House, East Union St,
Rugby Warks CV22 6AJ

Director of Landscape — £c80k Package

We are seeking a talented, experienced and committed Landscape Director. The successful candidate will have an established consultancy track record, design flair, experience in preparing and presenting evidence at Public Inquiries, good personnel and public relations skills and the desire, motivation and ability to expand the Practice.

Job Runner / Project Architect — London, SW15

Candidates will need a minimum of 3 years PQE and will be experienced in taking projects from conception through to completion. AutoCAD literate with proven design/detailing and construction/contract knowledge.



Search & Selection Ltd

Associate / Director of Masterplanning — £c60k / £c80k Package

You will be a fully qualified architect or town planner with a comprehensive background within this sector.

You will be a confident, self-motivated, professional and communicative person with a true interest and talent for Urban Design and Masterplanning. This role is of a senior nature and will therefore require a candidate who has the contacts, ability and desire to win work and aid in the continuing progression of the practice.

Junior Technician — Surrey

You will need to be fully AutoCAD proficient with the desire to forge a career within a multi-national architectural practice with a varied workload. This position is starting from the bottom but has a real career path.

Logica Search & Selection Ltd

Premier House, Stones Courtyard,
High Street, Chesham, Bucks, HP5 1DE

Tel: 01494 770 819

E-Mail: architecture@logicasearch.tv
www.logicasearch.tv

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

DESIGNED FOR LIVING

Invited design competition launched by Swaythling Housing Society, in conjunction with Eastleigh Borough Council and CABE. The competition is to develop a prototype housing project, 'Designed for Life'. The project will demonstrate the potential for housing to enable and reflect the changing lifestyle choices of its occupants over time. Deadline 30.8.02.

ROOM TO GROW

MFI has launched 'Room to Grow', which seeks to explore the evolution of a child's room 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.

MANAGED WORK SPACE

Expressions of interest are invited for a competition to design a 929m² managed work space on a business park in Stokesley, North Yorkshire. Deadline 23.7.02.

OTHERS

SCHOOL IN CHARLTON

New-build 1,200 m² single-storey extension. Contact Roger Price, London Borough of Greenwich, Directorate of Strategic Planning, Contracts Section, Peggy Middleton House, 50 Woolwich New Road, London SE18 6HQ, tel 020 8921 55 30, e-mail roger.price@greenwich.gov.uk. Application by 22.7.02.

● 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, web communities.msn.com/

faststream
RECRUITMENT LIMITED

The Professional Choice

ARCHITECT / ASSISTANT - CENTRAL LONDON - £24ph/£40k

Project architect with experience of hospital/clinical planning for numerous hospital new builds. Proven design ability essential. 7+ years minimum experience. AutoCAD skills preferred. Ref: 29

ARCHITECTURAL ASSISTANT - EAST SUSSEX - up to £23k

AutoCAD - Looking for candidates who are eager to work towards their RIBA Part 3. To work on mixed projects, however residential experience would be an advantage. Ref: 31a

ARCHITECT - BUCKS - up to £30k

Competent job running & good design ability. Confident liaising with clients and Planning Authorities. Sound knowledge of traditional construction and the ability to produce working drawings and tender packages. Ref: 34

Please call us to find out about further opportunities.

ARCHITECT - LONDON OR BERKS - up to £35k

AutoCAD - To work for a large structured organization. The perfect candidate will come from a strong commercial background and have an understanding of cladding systems combined with a good design flair. Ref: 31

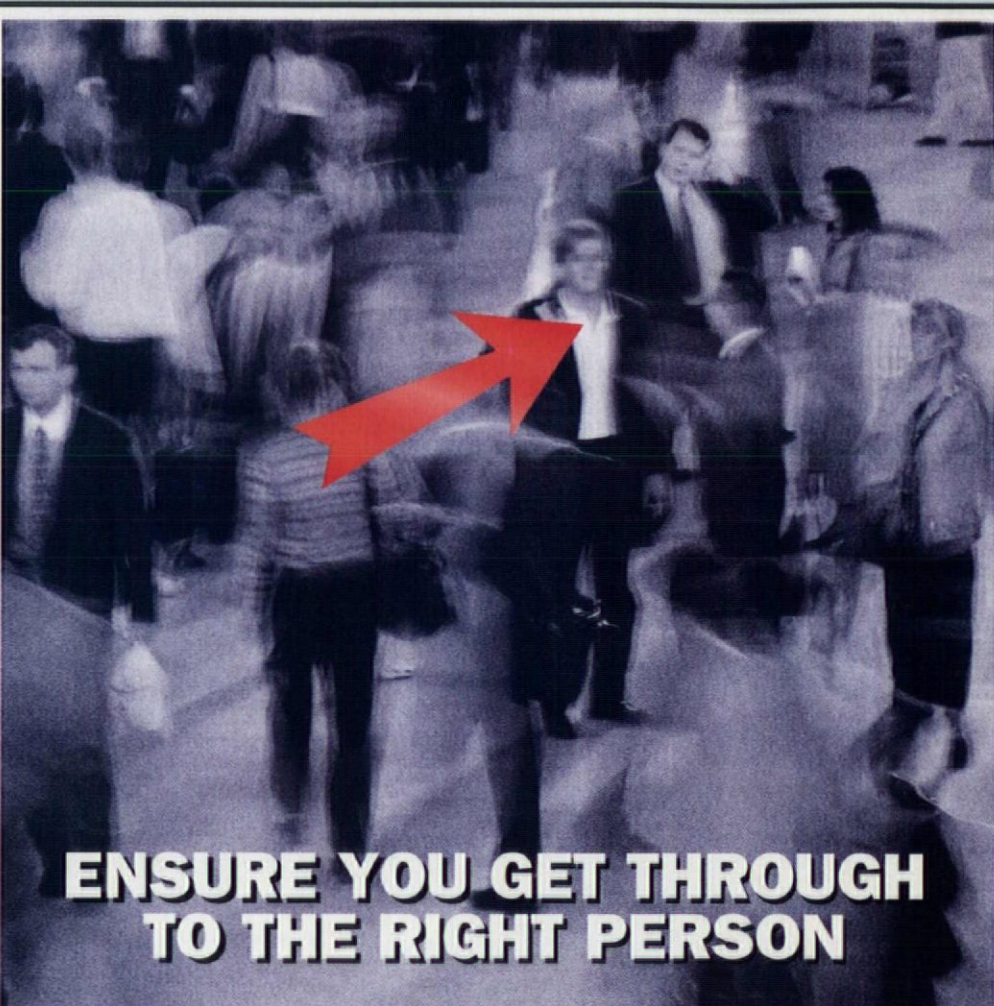
ASSISTANT ARCHITECT - KENT - to £30k

Large practice has a long term requirement for an excellent assistant with 5 years experience working predominantly on residential projects. AutoCAD essential. Ref: 28

ARCHITECT - LUTON - to £24p/h

AutoCAD - To work mainly on Educational and Office Buildings. Must have strong design skills and be capable of job running. Project Management experience would be a distinct advantage. Ref: 37

t: 023 8033 4444 f: 023 8033 5555 www.faststream.co.uk e: arch@faststream.co.uk



To do business with any public authority in the UK, it's essential to target the key decision makers. Easier said than done.

Unless, of course, you have the 2002 edition of the Public Authorities Directory.

This handy, easy to read, directory gives you over 8,000 names, direct line phone and fax numbers and e-mail addresses of the chief officers in every department in local government, police, fire, health, transport authorities. And new for 2002, primary care groups and trusts in England.

Giving you access to a market that spends £78 billion a year, it can generate sales leads that are invaluable.

How ever you or your staff use it, the Public Authorities Directory is a great investment.

Order early to claim discount.



01483 303017

LGC Information

The Authority experts

Recruitment enquiries

Tracey Hendle
Tel 020 7505 6737
Fax 020 7505 6750
e-mail: tracey.hendle@construct.emap.com

Susie Cliff
Tel 020 7505 6803
Fax 020 7505 6750
e-mail: susie.cliff@construct.emap.com

Recruitment advertisements in the AJ can be found on our Internet recruitment service www.CareersinConstruction.com

Deadlines:

bookings: 5pm monday
copy: 5pm monday
artwork: 12 noon tuesday
cancellations: 12pm monday

IN PRACTICE

Quattro Design Architects

are looking for
Part 1 Students
interesting projects
opportunities to expand experience
attractive offices in centre of Bristol

Contact:
Linda Martin

0117 929 9672
linda.m@quattro-bristol.co.uk

LIGHTING DESIGNER

Designer required (minimum 1-2 years experience) to work on national and international projects in busy and prestigious practice. Projects include exhibition, landscape, commercial, hotels, and leisure.

Please send CV by e-mail or post to:
Jill Farrow
Maurice Brill Lighting Design Ltd.
82 Rivington Street
London EC2A 3AZ
jill@mbld.co.uk

ARCHITECT

Required by busy small practice in central Nottingham to work on a variety of Commercial and Residential projects. Minimum 5 years post-qualification experience, with good technical ability and design skills. CAD experience essential, Archicad preferred.

Apply in writing with CV to:
Chris Helmore
HELMORE ASSOCIATES
The Heritage Centre
High Pavement
Nottingham NG1 1HN

PROJECT DESIGNER

with 3 years minimum experience designing new residential building projects, a very good interior design ability and a solid construction knowledge. CAD literacy essential. Spanish and French language an advantage.

Please reply with full CV to:
TEGERDINE ASSOCIATES
Studio B
Warriner House
140 Battersea Park Road
SW11 4NB



Please call

Susie for details

Tel 020 7505

6803

EXPERIENCED ARCHITECTURAL CAD

Technician required to work for a small Chartered Buildings Surveying Practice.

Attractive Salary Package
Contact:
G.V. FACILITIES MANAGEMENT LTD
204 Green Lanes
Palmer's Green
London N13 5UE
Tel: 020 8886 8877

Sjölander da Cruz Architects Birmingham

Year-out Student required by young design based practice.

Mac experience an advantage
CV and work examples to:

Maria Sjölander
Sjölander da Cruz Architects
Unit 16, 57 Frederick Street
Birmingham B1 3HS
mail@sjolanderdacruz.co.uk

ARCHITECT

Urgently needed for busy practice in West London with mixed workload of residential/educational/listed building types. AutoCAD skills desirable.

Part-time appointment would be considered
Apply in writing with CV to:

Johnston & Mather
Essex Lodge
Barnes High Street
London SW13 0LW
Tel: 020 8878 6663

ARCHITECT/ ARCHITECTURAL TECHNICIAN High Wycombe

For drawing office of busy and expanding firm of Chartered Building Surveyors. Position would suit Architect/Architectural Technician but Graduate Building Surveyor or Architect would be considered. Written applications enclosing c.v. to:
Wilde Spooner Raleigh
88 Easton Street, High Wycombe
Bucks HP11 1LT or
admin@wildespoonerraleigh.co.uk

CLIVE CHAPMAN ARCHITECTS

A small award winning practice seek Part I and Part II ARCHITECTURAL ASSISTANTS And an ARCHITECTURAL TECHNOLOGIST (minimum 5 years experience) With design flair and CAD literacy (Vector Works preferable) We are currently working on a variety of projects including, community centre, nursery/youth centres, school Internet café, sustainable social housing, one off housing, urban regeneration and landscaping. Please reply in writing with full CV to:
Clive Chapman Architects
4 Eel Pie Island, Twickenham TW1 3DY
Email: cc@ccar.co.uk

SAINT PATRICK'S CATHEDRAL ♦ DUBLIN Cathedral Architect

The board is to appoint to the post of Architect which will shortly become vacant. The Cathedral Architect is responsible for inspecting and supervising all work on the fabric of the building which may be approved by the Board.

Expressions of interest should be sent to:
Mr Kerry Houston, Administrator, Saint Patrick's Cathedral,
Saint Patrick's Close, Dublin 8

Closing date for applications: 31 August 2002.

WIDDUP/AMER ARCHITECTS

Busy Architectural Practice has vacancies for Architects, Senior Technicians and Technicians. Must be fully conversant with Autocad LT.

Applicants must have sound technical experience and be capable of leading fast track projects and working drawing programmes.

Please send CV and covering letter to:
June Hobbs
Widdup/Amer Architects
91 Bancroft
Hitchin
Herts SG5 1NQ
E-mail: j.hobbs@widdupamer.co.uk

CAD Technician/ Arch Asst or Graduate

Design Consultancy.
Commercial projects for intl clients. Large scale restaurants and catering facilities, for hotels, airports. Graduate with good AutoCAD OR CAD technician with commercial kitchens exp.

£21-25k
cvs@keyman.uk.co
020 8771 8363

TENDERS

LEISURE SERVICES

Feasibility Design

Mountbatten Sports Centre Redevelopment, Portsmouth, Hampshire.

Portsmouth City Council is seeking to rationalise its sporting facilities to ensure that they provide for current and future local needs.

Expressions of interest are invited from suitably experienced and qualified architectural firms who wish to be considered for inclusion on a quality-based selection list for the above feasibility design.

The feasibility study is to include the design of a new 50 metre (2 x 25m) swimming pool, regional gymnastics centre, indoor Tennis Centre, refurbishment or demolition of an existing sports centre and provision of other sports and recreational facilities to enhance provision for local people. Net construction value of circa £20million plus VAT.

The Architect will act as design leader and lead consultant for the feasibility design proposals and will be responsible for co-ordinating and integrating, into the overall design, the services of other consultants required to undertake the study.

For details on how to apply, please visit www.portsmouth.gov.uk and take the "Business" and then "Doing Business with PCC" options. For help telephone 023 9283 4994 quoting the above title.

Closing date for applications:
Friday, 9 August 2002.



Portsmouth
CITY COUNCIL



2002-2003
Design Council Award

COURSES

AutoCAD Courses

- Personal Tuition: the fast way to learn
- Courses tailored to your requirements
- Training by experienced CAD architect
- Daytime or evening courses available
- 2-D & 3-D AutoCAD drawing service
- Central London location

020 7266 2506, 0790 5376549 dp_arch@yahoo.com

CAD Training Service

surveyors

architects

engineers

estimators

contractors

ONE OF THE INTERNET SERVICE

careers
in construction

The recruitment website from the architects' journal

www.CareersinConstruction.com

WEB DESIGN

your online identity
will be as unique as
your plans when you
get a memorable
**e-mail and
web address**

domainnames.com
A VeriSign company

**www.thefourth
dimension.co.uk**

architectural web sites
site hosting
multimedia
e-mail
020 7250 3999

DRAG&DROP
ARCHITECTURAL WEBSITES

www.drag-drop.net
info@draganddrop.co.uk tel: 0114 266 9527

PERSPECTIVES

GERALD GREEN
PROFESSIONAL PERSPECTIVES



Tel/Fax: 024 7632 5059
www.ggarts.demon.co.uk

DAVID HOARE
ARCHITECTURAL ILLUSTRATOR
QUALITY EXTERIOR &
INTERIOR

**PERSPECTIVES
AND PRESENTATION
DRAWINGS**

both detailed and loose conceptual
sketches in colour and b/w
PHONE FOR COLOUR BROCHURE
Tel/Fax: 020-8852 7508

SURVEYORS

robin forestry surveys Ltd

Coulton House, Tannery Road,
Harraby Green Business Park
Carlisle CA1 2SS

Tree Location Plotting
Management Recommendations
Tree Health Reports

Tel: (01228) 409469
Fax: (01228) 540439
E-mail: info@robinsurveys.co.uk

Need advice on classified advertising; call Mike
on 020 7505 6816

MODEL MAKERS

Model Technology

& Associates Ltd

Web Page at: **www.model-technology.co.uk**

Email: **sales@model-technology.co.uk**

20% discount (off first order)

Download drawings
instantly via E-mail

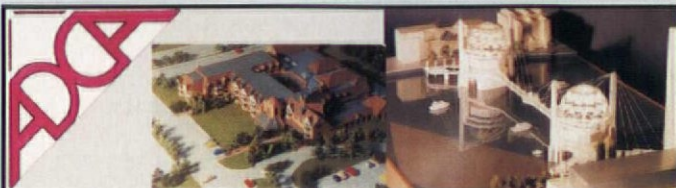
Very fast turnaround times

Progress photos can be
viewed instantly on-line

Cad/Cam cutting facilities

Full detail/Part detail/wooden/white/
concept/topographical/sketch, models

Send to: **FREE POST- MODEL TECHNOLOGY**
FREEPHONE 0800 1693217



A.D.A.D. have expert knowledge
in producing all types of model in
well-equipped workshops.

A reliable and fast service is
guaranteed for detailed or block
models and repairs.

A.D.A.D. Henley-on-Thames

Please contact **Antony Duckett**

Tel: 01491 574350 Fax: 01491 571544
Email: **antonyduckett@antony
design.demon.co.uk**

Website: **www.antonydesign.demon.co.uk**

Photography Videos of
small & intricate
THE BIG STUFF!!
for new brochure contact Vincent
Tel 0207 242 0101 Fax 01394 672289
email: **vincent@fineform.co.uk**
www.fineform.co.uk



**BULLFROG
MODELS LTD**

Contact
STAN AUBERTIN

108 Weston Street
London SE1 3QR
Telephone: 020 7403 7284
Facsimile: 020 7403 7285

PLANNING & MARKETING MODELS

**CAPITAL
MODELS**

020 7729 8660

...FULL DETAIL MODELS
...QUICK STUDY MODELS
...ALTERATIONS & REPAIRS

ROBERT DANTON-REES
Unit 8, The Hanger, Perseverance Works
38 Kingsland Road, London E2 8DD

Classified
on
aj 020 7505 6816 **aj**

PROFESSIONAL INDEMNITY

FLA Professional
Indemnity Insurance
COMPETITIVE QUOTATIONS
AVAILABLE FOR ALL TRADES
Findlay Littler & Associates
Commercial Insurance Brokers
Tel: 0121 355 5141 Fax: 0121 354 4443
www.easy2insure.co.uk

**STATIC MODELS
MODELS
MODELS
MODELS**

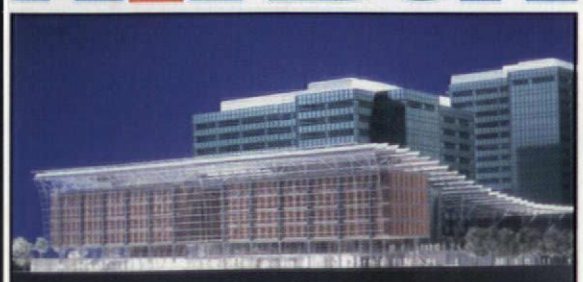
**ARCHITECTURAL MODELS
PROTOTYPES, VAC FORM
LASER + CNC CUTTING**

T/F +44 (0) 151 707 8090
23 **ROSCOE LANE**
LIVERPOOL L1 9JD

MODEL MAKERS

KANDOR MODELMAKERS

KANDOR



No1 Berry Place Sebastian st
LONDON EC1V 0HE
020 7251 6366 Fax 020 608 3356
E mail: postmaster@kandor-models.demon.co.uk

01892 835051

Old Hay Oast, Brenchley
Tonbridge, Kent TN12 7DG

www.tpamodelmakers.com



TPA Modelmakers



FLIC MODELS

18 Hewett Street
London
EC2A 3NN
Architectural Modelmakers

t: 020 7377 6127
f: 020 7377 6129
e: workshop@flicmodels.com
w: www.flicmodels.com

Formerly W.E.D Models

PIPERS

Concept | Planning | Marketing

For all your modelmaking requirements,
contact Nick McKeogh.

27-35 Beviden St
London N1 6BH

Tel 020 7250 0530
Fax 020 7251 0134
Email studio@pipers.co.uk

www.pipers.co.uk

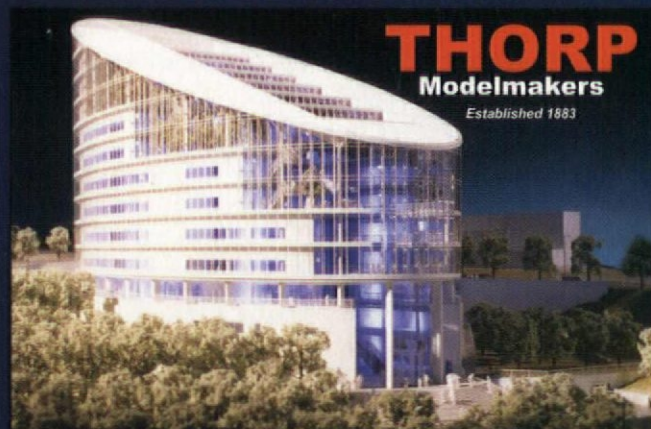


THE MODELMAKERS

3 Marlow Workshops, Arnold Circus, London E2 7JN
Tel 020 7739 7933 • Fax 020 7739 7195
Email architecture@3ddmodels.co.uk
Website http://www.3ddmodels.co.uk



Architectural Presentations



THORP
Modelmakers
Established 1883

www.atomltd.com

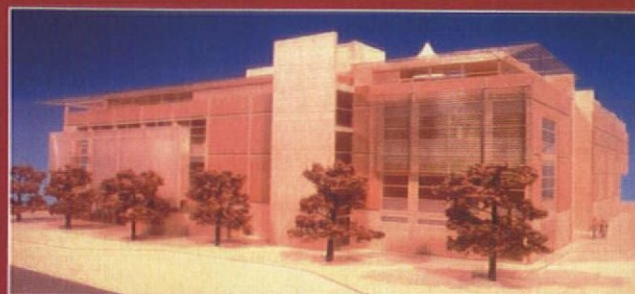
+44 (0) 1344 876776

COMBER

MODELMAKERS Tel: 020 8533 6592

LONDON

• INVERNESS



E mail: models@combermodels.demon.co.uk
QUALITY • SPEED • RELIABILITY

3D COMPUTER VISUALISATION

PHOTOMONTAGE IMAGES INTERIOR & EXTERIOR VISUALISATIONS WALKTHROUGH ANIMATION



SPLINTER DESIGN COMMUNICATIONS

CONTACT NICK HOWE E: 3D@SPLINTER.CO.UK
T: +44 (0) 151 709 9055 WWW.SPLINTERVISUAL.CO.UK

blinkimage limited
design communication



www.blinkimage.com
TEL: 01865 204900 / FAX: 01865 204901

Digital & Traditional Image Creation
Conceptual Image Design



www.WellsVisualisation.com

Tel: 0207 3798645

Quality Visualisation

animation, website and interactive presentations of the highest quality.

Produced by architects
Established over 5 years.
Very competitive rates.

emperor
VISION

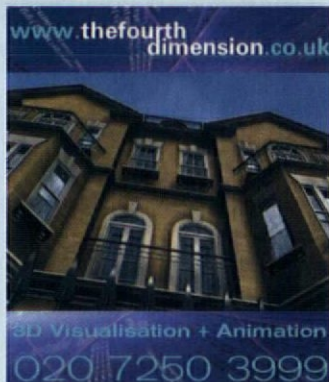
Tel: 020 7388 8177
Fax: 020 7388 7958
www.emperorvision.com

designhive .co.uk 01483 422070



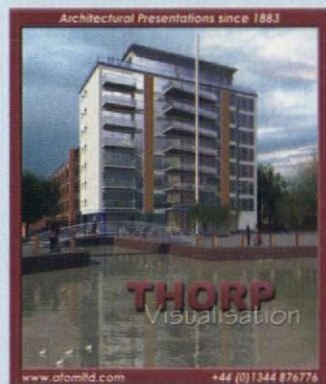
photoreals interior visuals flythroughs

www.thefourthdimension.co.uk



3D Visualisation + Animation
020 7250 3999

Architectural Presentations since 1883



THORP
Visualisation

www.afomild.com +44 (0)1344 876776



johnjones www.vis3d.co.uk

specialists in digital modelling and visual effects
T: 0208 444 6454 F: 08700 514 249

lightwell
visualisation

interior visualisation specialist



t: +44 (0)7939 028 350
e: info@lightwell.co.uk
www.lightwell.co.uk

design visualisation services

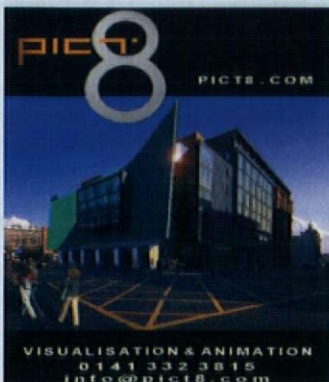
email: info@bossvirtual.com
...be interactive
call: 01922-44 66 22

bossvirtual.com
exploring your mind's eye
3d visualisations | virtual reality | process engineering




www.nixon3d.co.uk

PICT8 PICT8.COM



VISUALISATION & ANIMATION
0141 332 3815
info@pic8.com

Vizualize
01242 530460



High Quality, Competitively Priced
Architectural Visualization

www.montageuk.com | tel: 01273 711122



montage
3D Creative Solutions

3d visualisation | animation | presentation
visual communication



020 8650 2817
www.e3d-interactive.com

SURVEYORS



The Art of Measured Survey

Providing high quality measured building survey services to architects for over 30 years.

Michael Gallie & Partners

LAND & MEASURED BUILDING SURVEYORS
 2 ROSEBERY MEWS, ROSEBERY ROAD, LONDON SW2 4DQ
 TELEPHONE: 020-8674-1111 FACSIMILE: 020-8671-9575

PCA

GEOMATICS

management
through
measurement

- ▲ **PRECISION** measured surveys
- ▲ **Cyrax 3D LASER SCANNING**
- ▲ Specialists in **SURVEYS OF BUILDINGS**
- ▲ State-of-the-art **CAD**
- ▲ **QUALITY SERVICE**, tailored to your needs

Urgent project? Ring now for immediate attention

Plowman Craven & Associates

141 Lower Luton Road, Harpenden, Herts AL5 5EQ
 tel 01582 765566 ▲ fax 01582 765370 ▲ www.plowmancraven.co.uk

MASTIC ASPHALT WEBSITE

Where to go to find out more
about mastic asphalt...

www.mac.co.uk

mac

Mastic Asphalt Council

Claridge House, 5 Elwick Road, Ashford, Kent TN23 1PD
 Tel: 01233 634411 Fax: 01233 634466 E-mail: info@mac.co.uk

BUSINESS OPPORTUNITIES

ARCHITECT/PLANNING SUPERVISOR

Well-respected architectural practice
established 30 years in
Midlands Cathedral City
Occupying prestigious positioned offices is
now available for
Sale or Merger
All Enquiries
PO Box No 3177
151 Rosebery Avenue
London EC1R 4GB

RYLEY
measuring up
See our web site for
examples of our
more challenging
commissions!
surveys.uk.com
RICS 01422 356520

XYZ LAND SURVEYS

Digitally mapping the landscape
 • Topographical Surveys - Fully detailed site surveys
 • Building Surveys - Floors plans, elevations and sections
 Surveys drawn in CAD with data provided in all
standard formats
 We pride ourselves in producing competitive priced,
quality surveys throughout the UK
 For immediate attention please contact
 Andrew Goodwin at head office
 Tel: 020 8255 4550 Fax: 020 8255 4551
 or Central London office
 Tel: 020 7580 8200 Fax: 020 7323 9764
 Email: surveys@xyzsurveys.co.uk
 Website: www.xyzsurveys.co.uk
 Head Office: Datum House, 115 Roebuck Road, Chesham, Surrey KT9 1EU
 London Office: The Building Centre, 26 Store Street, London WC1E 7BT

CO-ORDINATED PLANS, SECTIONS & ELEVATIONS

TOPOGRAPHIC SURVEYS AND LAND MODELLING

PRECISION DATA 100%
TO YOUR SPECIFICATION

ACCURATE • DEPENDABLE • PUNCTUAL

DALTON HOUSE . 60 WINDSOR AVENUE . LONDON . SW19 2RR
 TEL:020 8543 8884 FAX:020 8543 6664
 Email: info@callidusbs.com Website: www.callidusbs.com

OFFICE TO RENT

Office to Rent

Modern, architect-designed office suite
in quiet Kensington cobbled mews.
Picture windows, south-facing, very light.
Self-contained, with 2 entrances, alarm
system, CH, modern kitchen, bathroom
with shower. Close to transport and shops.
Contract parking nearby.
Unfurnished, 66 sq.m. @ £19,000 pa.
— AVAILABLE IMMEDIATELY —
Call 020 7603-5201 or 07870-688612

ROOM AVAILABLE

ALBEMARLE STREET, MAYFAIR

Room available in
office suite.
Suit 2 people –
Surveyor/Architect,
etc
Boardroom.
Secretarial services
available

£12,000 p/a.

Tel:
020 7499 5524

TILING

Hard Rock Tiling

NATIONWIDE CONTRACTORS
24 HOUR FITTING SERVICE

- Ceramics and Mosaics
- Natural Stone and Marble
- Terracotta and Slate

For further details, call
 Tel 01606 354 685
 Fax 01606 351 558
 Mob 07812 078 767
 Email info@hardrocktiling.com

CALLIDUS BUILDING SURVEYS LTD

SPECIALIST MEASURED BUILDING SURVEYORS

KINGS

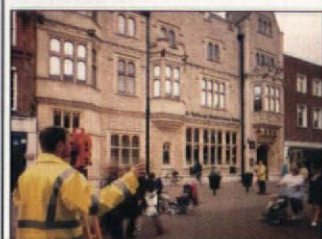
Land and Architectural Surveyors
 YOUR CHOICE FOR ALL YOUR SURVEY NEEDS
 Specialising in

Topographical Surveys – For large and small
scale surveys using the latest high accuracy
robotic instrumentation and G.P.S.

Architectural Surveys – For plans and
elevations using SurBuild building survey
software on pen map hand held computers

Utility Surveys – For drainage and location of
all underground utility services.

Photogrammetry – For accurate 3D models of
building facades, pipe works and areas of
difficult access
 Kingsland Surveyors Limited
 Bridge Chambers
 Bridge Street
 Leatherhead
 Surrey KT22 8BN
 Tel. 01372 362059
 Fax. 01372 363059
 www.surking.co.uk



REPROGRAPHICS

thames digital

REPROGRAPHICS LTD

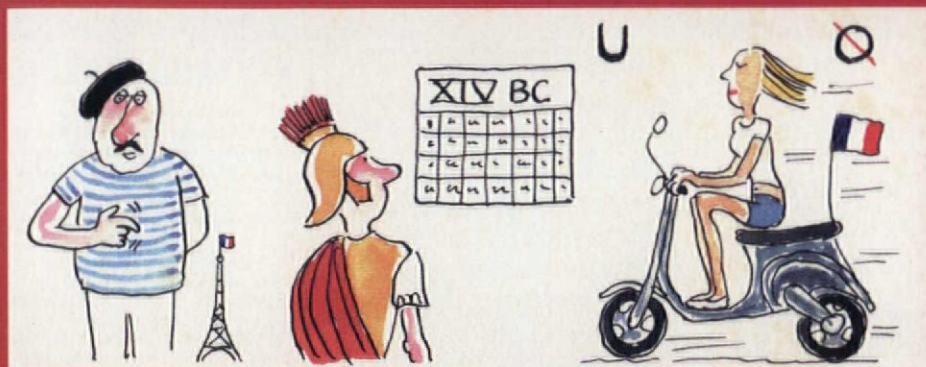
SCANNING & VECTORISING
 Top Quality mono and colour repro-
ductions

Other services include:- plotting, plain
paper plan copying, Enlargement/
Reductions, colour copying, Document
copying, mounting, encapsulations, micro-
film printbacks.

Free collection & delivery

"A Culture of Quality & Service"
 Contact Phil Waring, Graham Barwell
 Tel: 020 7357 6665 Fax: 020 7357 7002
 ISDN 020 7234 0340
 email tdr-ltd.demon.co.uk

archicharades



Champagne goes to Jon Muncaster of English Partnerships in Milton Keynes who correctly identified Walter Segal 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.

Space between

Reflections on life's prizes formed the basis of **Sir Terry Farrell's** address to the AJ/Bovis Lend Lease Architecture Awards at the Royal Academy last week. Farrell reflected on five great buildings he had nominated to the *Financial Times* as his personal favourite buildings of recent vintage: Gehry's Bilbao Guggenheim; the Mecanoo library project at Delft's Technical University; Rafael Viñoly's Tokyo Forum; Steven Holl's Seattle Chapel; and Wilkinson Eyre's Gateshead Millennium Bridge – a pretty eclectic choice. Farrell thought it would be instructive to put buildings through a form of psychoanalysis to understand the motives and intentions of their designers, rather than relying on over-simplification inherent in today's mass culture. He liked the spaces in between buildings, and architects whose work falls between categories – Lutyens, Stirling, Loos, Plecnik and Frank Lloyd Wright. His 'space between' award for the past 50 years? The Clean Air Act – invisible in its process but with an extraordinarily far-reaching effect. An unexpected but stimulating thought.

Academic points

One couple who have not yet visited the Royal Academy summer show are the parents of **Nick Eldridge**. This is a pity as Eldridge Smerin was commended in the awards for a model of the audacious reworking of a house in Kent. Faced with the intransigence of planners who insisted that the

extension must be connected to the house, Eldridge decided to put it on the roof. His parents, who are the clients for the project, have not seen any visual material. 'I have described it to them in words,' said Eldridge, slightly nervously. Meanwhile, thanks to **Julia Barfield** for pointing out just how rude were the goings-on in the bedrooms of **Will Alsop's** model for a Bavarian house, making this possibly the most outrageous project in the entire show.

Art's sake

Former RIBA president **David Rock** commissioned a portrait of his good self for the walls of the institute from **Lee Stewart**, then just fresh out of college. Stewart asked only £750 for the work; Rock paid him £1,000. Now, having been selected in the previous three BP Portrait Awards at the National Portrait Gallery, Stewart has an excellent solo exhibition of nudes – 'In the Flesh' – in London's Shoreditch, at the Catto Contemporary Gallery. Prices are now about the £6,000 mark. It is a shame that, at a time when portraiture is in vogue (see Lucien Freud at the Tate), the few presidential portraits that remain at Portland Place are tucked away in the council chamber ante room where they won't be seen.

Football crazy

Fletcher Priest Architects won the AJ Cup for 2002. The event – a one-day, five-a-side football extravaganza run by the same people who brought you the AJ-backed Architects Construction London football

league (recently clinched by RHWL) – went to a nail-biting series of penalties in the final at Mill Hill Football Centre last Saturday. RHWL was the unlucky loser, failing to do the league and cup double by the closest of margins, losing to Fletcher Priest by three penalties to two after drawing 1-1 in normal time. Man of the final was judged to be **Richard Hanson** of Fletcher Priest, while the winner of the consolation Plate final was URS Corp, which defeated Wimberly Allison Tong and Goo. Other combatants included teams from Alan Conisbee, Sheppard Robson, Chapman Taylor and BDP (some grudge matches there). An enjoyable day was had by all, and many of the teams have already said they will be taking part in the ACL league next year. The league – again to be backed by the AJ – kicks off in September.

Party in the park

To the Serpentine, for the Aedas party in **Toyo Ito's** new pavilion. This is the third pavilion commissioned by the Serpentine Gallery – the first was by Zaha Hadid; the second by Danny Libeskind. This year the engineering was by Arup in general and **Cecil Balmond** in particular. In fact, Balmond was asked to engineer the project before the architect was chosen, though little has been made of this. As with last year, the pavilion is not to everyone's taste, but there is certainly nothing like it in Britain.

Who goes?

Available for rent: 550m² house as seen on famous TV series where a bunch of

housemates do stupid things, say stupid things, then get evicted. Yes, the **Big Brother** house will shortly be available as an events venue, long after Alex, Tim et al have left. The house is in Elstree Studios in Borehamwood and is available from Endemol UK. Dread to think what will happen in the diary room. Further info is at www.skybridgegroup.co.uk

Dock brief

Why has so little been written about the Benidorm-like masterplan for a £1 billion project in Silvertown in London's Docklands? Terry Farrell's aquarium has been dragged in to give the proposal some credibility, but the way the residential sites are being parcelled up among the usual suspects is highly suspicious. Where are the designs? What happened to the public realm aspirations of the London Development Agency competition? Time for someone to have a sniff at this dog's dinner.

Water treatment

Ibumped into my old friend **Tim Pyne**, design guru for the best bits of the Dome, in the Fulham riverside Sainsbury's, and quizzed him about his current activities. He has been working on prototypes for pod housing in a creative dialogue with his architect. 'He seems to think it's *his* project,' groans Pyne, an architect himself who should be used to this sort of thing. Still, he is an exemplar of someone who believes in prefabricated, minimal-space residential property. He arrived at Sainsbury's by houseboat!

astragal ●

RONSEAL TRADE

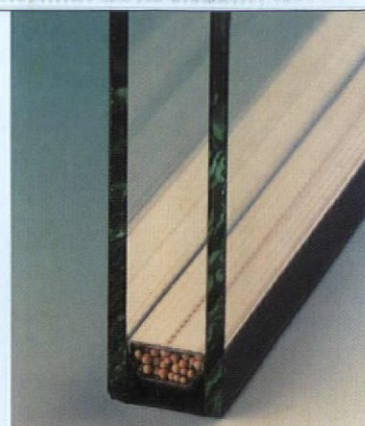
AJ ENQUIRY NO: 201

A new timber-clad building commissioned by the London Borough of Redbridge to house the borough's first specialist school unit for autistic children has been treated exclusively with a Ronseal Trade coating system. The unit is part of Beal High School in Ilford. Being touch dry in only one hour and recoatable in four hours, the coating system allows contractors to complete the treatment of large areas of cladding quickly.



HANSENGROUP PRESTIGE CONTRACT 28 AJ ENQUIRY NO: 202

ThermoCool insulating glass units, manufactured by HansenGlass, have been fitted to the upper floors of luxury accommodation following the conversion of a parcels depot at Hatton Garden, Liverpool. Fabricator PRG installed more than 500m² of HansenGlass ThermoCool units and used heat-soaked toughened glass to create a modern exterior.



AIRCRETE

AJ ENQUIRY NO: 203

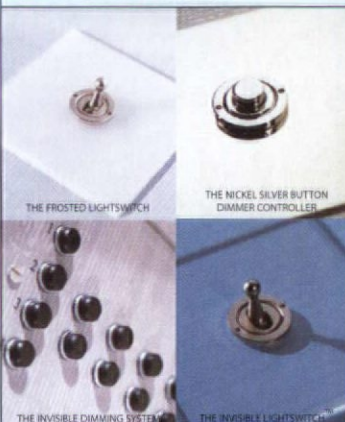


One of the reasons why Aircrete masonry is such a popular form of construction is due to the way it constantly evolves new techniques and technology to reflect builders' requirements. One such method, the thin-joint system, helps to reduce build times and costs. The Aircrete Bureau has therefore produced a 'thin

joint guide' that explains how this innovative system can increase productivity and efficiency on site.

FORBES AND LOMAX

AJ ENQUIRY NO: 204

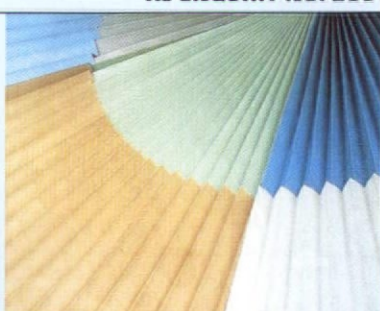


Invisible switches have flush-to-the-wall acrylic plates, allowing the wall colour to show through. Other plate finishes include frosted acrylic, stainless steel, nickel silver and unlacquered brass. The invisible dimming system is a remote-controlled, scene-setting dimmer, tel 020 7738 0202 or visit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

COSIFLOR

AJ ENQUIRY NO: 205

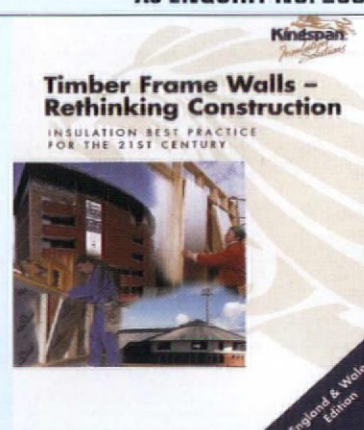
Cosiflor Pleated Blinds, the world market leader in conservatory blinds, is known for its stunning pleated blinds that are made to fit any size or shape of window. Unlike other manufacturers, Cosiflor offers all kinds of different shapes – from standard, rectangular through to triangles, trapeziums and also pentagons. Now the company is launching two new flame-retardant fabrics for the contract market, marketed through UK-based manufacturers.



KINGSPAN

AJ ENQUIRY NO: 206

The document, *Timber Frame Walls – Rethinking Construction*, provides the case for using high-performance zero ODP insulation rather than the conventional rock-wool or glass-fibre quilt/batt-based solution to meet the requirements using conventional solutions. Call Kingspan on tel 0870 850 8555.



ALUMASC

AJ ENQUIRY NO: 207



All the attributes of a traditional rainwater system – plus a host of modern benefits – are offered by the Heritage Cast Aluminium range from Alumasc. This range of profiles, fittings and accessories provides key architectural features for traditionally designed buildings in a lightweight, fully finished product that is ideal for today's fast-track building projects.

CITADEL

AJ ENQUIRY NO: 208



Citadel income protection provides a weekly benefit during times of illness or accident. Tax-free benefit is available immediately from the first day of incapacity or deferred to 26 weeks. Members of this Friendly Society will also receive a lump sum upon retirement. For information call 0121 449 6850 or visit www.dengen.co.uk

the original
still original



telephone 0191 259 3000
www.formica-europe.com

enquiry 14 on card
www.ajplus.co.uk/ajdirect