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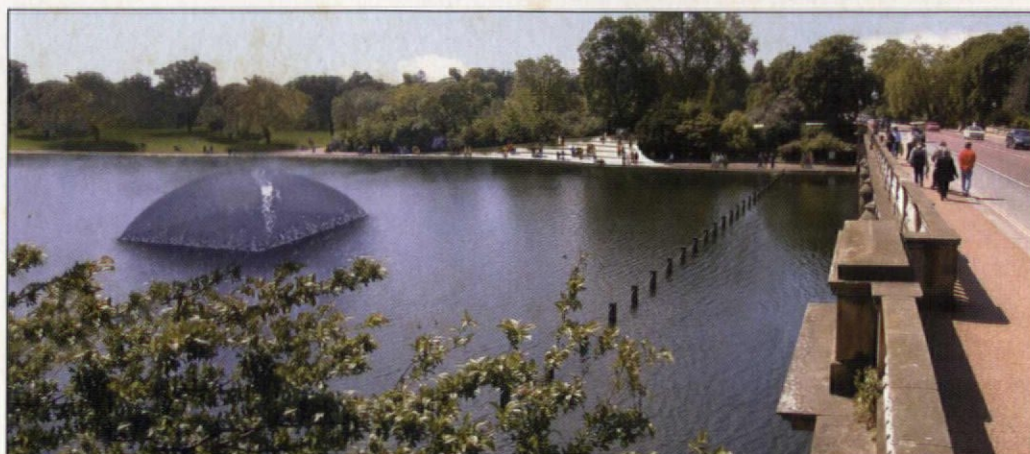


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Future Systems has revealed its design for the £3 million Diana Princess of Wales Memorial Fountain developed with sculpture Anish Kapoor. The design is one of two being considered for the Serpentine in London's Hyde Park, along with that of landscape designer Kathryn Gustafson. The fountain – which is 5m high, 20m² in plan and elliptical in section – is formed entirely from coloured water and appears as a solid block that defies gravity. The judging committee has failed to choose between the two designs. Secretary of State for Culture, Media and Sport Tessa Jowell will be making her recommendation on 31 July.

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COVER

Michael Hopkins and Partners' Haberdashers' Hall,
Photograph by Peter Mackinven

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'In London, everyone is too busy defending their own patch to think strategically. Their idea of a business plan is to say: "We're the South Bank, give us the money!"'

A 'senior arts administrator' in Newcastle / Gateshead. *Independent*, 17.7.02

'The style of the building was absolutely secondary. I find it hard to think of another building that has married intellectual and physical ideas so completely.'

David Chipperfield on his admiration for the Pompidou Centre. *Guardian*, 22.7.02



BRIT SUCCESS IN MUNICH

Zaha Hadid Architects and Sauerbruch Hutton Architects are both through to the next stage of an international competition for the Brandhurst Museum in Munich. The Brits, along with two German practices, will receive 30,000 euros to draw up a design to be submitted in the autumn.

NEW YORK PLANS CRITICISED

Locals, survivors and relatives of the deceased have criticised the six blueprints for the redevelopment of Ground Zero in New York, unveiled last week by the Port Authority of New York and the Lower Manhattan Development Corporation. Critics say the plans are too commercial, unimaginative and not bold enough.

HARVARD DROPS PIANO

Harvard University in the US has been forced to cancel Renzo Piano's plans for a new museum of modern art. According to a report in the *Boston Globe*, the decision was due to a funding crisis triggered by the American stock market's recent downturn.

PORTCULLIS HOUSE PRAISE

The House of Commons Committee of Public Accounts has largely praised construction of Michael Hopkins and Partners' Portcullis House for being on specification, in a report published this week. However, Edward Leigh MP, the committee's chair, said the project's finances could have been more professionally handled by officials after the scheme ran £28 million over budget.



Heron 'paves way' for tall buildings

The Corporation of London has hailed this week's victory for Kohn Pedersen Fox's 222m Heron Tower as a triumph for tall buildings. Deputy prime minister John Prescott ruled on Monday in favour of the controversial skyscraper planned for Bishopsgate in the City of London. His decision follows a costly legal battle fought out at a public inquiry last autumn.

The Corporation claimed the ruling paves the way for other tall buildings, including schemes by Helmut Jahn, Sheppard Robson and Richard Rogers Partnership. However, English Heritage, which led the opposition during the £10 million public inquiry, pledged to continue resisting plans it considers damaging.

The Corporation, which gave its support to Heron and continues to champion tall buildings in the Square Mile, said the ruling set an important precedent.

Dame Judith Mayhew, chairman of the policy and resources committee, said the 'sensible, pragmatic' decision was 'hugely significant' and would ease the way for future schemes. She said she expected up to five secret tower proposals to come forward, possibly within a matter of days.

'I am over the moon,' she said. 'This is a really strong message to developers and funders

that London is open for business.'

However, EH's regional director for London Philip Davies warned developers against 'reading too much' into the ruling. 'It does not set a precedent,' he protested. 'It upholds the principle that tall buildings must be judged clearly and on the merits

of the case and the heritage aspects concerned.' EH will not be disheartened by the loss, he said, but will continue to pursue its policy towards tall buildings as set out in its joint policy document with CABE. Davies added that a decision over Renzo Piano's 306m London Bridge Tower – expected later this week – will be much more significant. Piano's tower is in abeyance following the decision by Stephen Byers, then secretary of state, to issue an article 14 holding directive. EH is opposing the plans.

Davies said he would be extremely surprised if Piano's 'shard of glass' was not called in for inquiry. The planning inspector, however, criticised EH's 'inconsistency of approach' compared with how it judged Foster and Partners' Swiss Re building.

CABE welcomed the Heron decision, while Ken Livingstone's planning advisor Giles Dolphin said the ruling reinforced the mayor's powers to set the planning policy for the capital. ☺

Zoë Blackler

25 July 2002



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'Surely the way forward would be to demolish Terry Farrell's disgusting speculative office building (currently tenanted by MI6), and reinstitute the old Vauxhall Pleasure Gardens.'

Will Self on the renaissance of London's riverside. *Evening Standard*, 19.7.02

'London may one day have cause to regret that it never got around to giving Ito a more permanent commission, just as the Tate regrets its blinkered vision in the 1930s.'

Deyan Sudjic on Toyo Ito's Serpentine Gallery Pavilion. *Observer*, 21.7.02

'I used to describe it to people as like the chair in *Frasier* until I realised they thought I meant Marty's old armchair.'

Designer Andrew Dixon on his Eames recliner. *Observer*, 21.7.02

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RIBA in blast at government's international delegation 'snub'

The RIBA has hit out at the government's decision not to take a representative of the profession to a high-level meeting between the World Trade Organisation (WTO) and the International Union of Architects (UIA).

The institute has condemned the Department of Trade and Industry (DTI) for its decision to take a delegate from the ARB but not from the RIBA. The negotiations, held last Friday, were to discuss a major new international agreement.

The WTO and UIA examined the General Agreement on Trade Services (GATS) in relation to architecture, to work on a deal that could see the removal of international labour barriers, freeing British architects to work in many more countries.

Other governments took professional representatives but the UK's DTI decided it was 'not appropriate'. It only asked for one officer from the ARB, as its registration arm.

In a document seen by the AJ, a senior civil servant who attended the meeting, Graham Bartlett, wrote: 'This is not an opportunity for the industry to express an opinion. It should only be expressed through the national government's representatives.'

The DTI invited the ARB chief executive and registrar Robin Vaughan to accompany the delegation. Unable to attend, he decided to send head of education Jon Levett in his place. However, he too was unavailable so the ARB eventually settled on education executive Deborah Seddon.

RIBA vice-president of international relations John Wright said that it was a 'disgrace' that there was not a member of the institute on the delegation. 'Nearly all the world's governments are taking a professional representative.'

'This meeting was critical for architects in the UK,' Wright said. 'There will be real problems getting our views across without anyone being there.'

'The government is boycotting the profession in this country apart from the ARB. It is an insult to architecture.'

And RIBA president Paul Hyett – speaking at a meeting of the institute's council last week – agreed. 'We should be deeply concerned that the only representative of the profession in Britain is an individual from the ARB,' he said.

Vaughan said he too had been surprised that the government had not included the RIBA in its delegation. 'When we were invited, we naturally asked whether the profession was sending any representatives.'

'The DTI made it clear that the meeting was only for government and its registrar. However, I can understand the frustration that those in professional organisations may feel,' he added.

After the WTO meeting, Seddon told the AJ: 'If the government had wanted a long discussion with the profession then I am sure they would have invited more representatives. But as it was there was no representative of the RIBA.'

'The meeting was successful, there was progress made and there was further discussions about a GATS agreement,' Seddon added.

Talks will resume in September.

Ed Dorrell

PLAN 'HOSTAGE TO FORTUNE'

Ken Livingstone and his recently-published London Plan (AJ 4.7.02) came under attack in the Greater London Assembly last week. Members of the Planning and Spatial Development Committee said the plan relied on the Cross-rail proposal, making it a 'hostage to fortune'. Livingstone dismissed the fears, saying he was confident the scheme would go ahead.

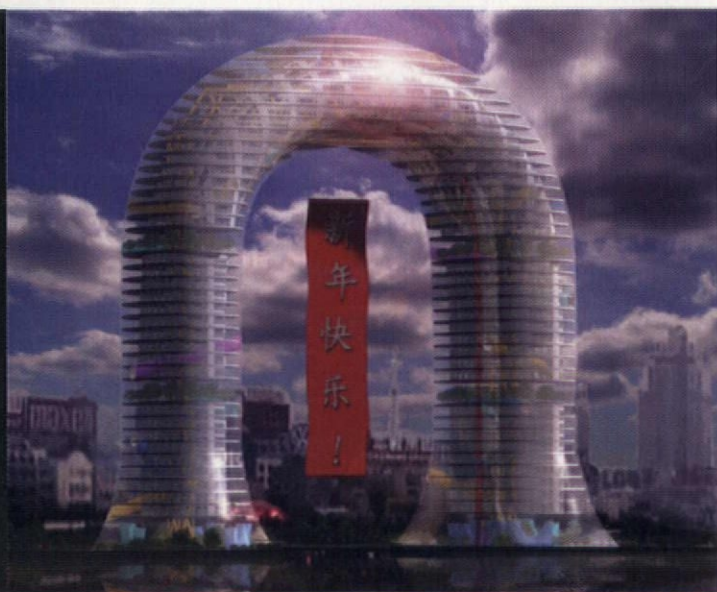
HEATHROW RUNWAY CLEARED

There are strong indications that the transport secretary Alistair Darling will this week approve a third runway at Heathrow – in a document called *Regional Air Studies*. Campaigners fear the decision will also lead to a sixth terminal at the airport, just eight months after Terminal 5 finally won permission following a five year inquiry that cost £80 million.

COUNTRY HOUSE OK

Planning officers at Chester City Council have recommended that Ushida Findlay Architects' Grafton Hall – winner of the RIBA's Modern Country House competition – gets the green light. The planning committee was due to make a final decision as the AJ went to press.

Studio BAAD, with Philip Johnson/Alan Ritchie Architects, has designed this £70 million, 150m residential skyscraper in Shanghai, China. The 120,000m² tower, sited alongside the Huang Pu River, consists of two towers connected by a bridge at the top of the building. The design aims to maximise the number of apartments in the upper levels, with high-level views over the river and the city's skyline. The building forms part of a commercial development set within a landscaped park.



Q&A

89%

... of voters in a poll on the AJ's website think the government has set enough money aside for housebuilding.
Respondents: 466

This week's question:
Has John Prescott made the right decision to approve Heron Tower?

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BBC makes broadcasting news

The BBC has revealed new images of four key architectural projects. They are: MacCormac Jamieson Prichard's revised scheme for its £400 million flagship building in central London, Broadcasting House, which won approval last month (AJ 4.7.02); David Chipperfield Architects' new £125 million HQ for BBC Scotland at Pacific Quay in Glasgow, due to begin construction in 2003; Building Design Partnership's £29 million scheme to refurbish the Mailbox building in Birmingham, which will replace Pebble Mill; and Allies and Morrison's £225 million west London White City scheme, currently under construction.



Above and right: David Chipperfield Architects' Pacific Quay is a five-storey building that provides digital broadcasting studios, offices and substantial public spaces. The architect has striven to make the main entrance hall open and spacious, with information displays and facilities for members of the public. A series of stepped open areas leads from the entrance to the staff restaurant on the top floor. The 'innovative' design will allow staff and visitors to be able to view more of the production activity as they pass through the building.



Above and top left: MJP's revised scheme for Broadcasting House features a new public piazza between Portland Place and Hallam Street which will provide exhibition and performance spaces, seating and a cafe. It will house the largest live broadcast newsroom in the world at ground floor levels with three wings above separated by two lofty atria. The wings, with their high ceilings, will be filled with natural light from the atria, which will also 'flood' through into the newsroom below. The BBC wants its flagship building to be 'as much of an inspiration for future generations as Broadcasting House was in the 1930s'.



BDP's Mailbox redevelopment in Birmingham will accommodate 600 BBC staff over 10,000m². It incorporates a new public street and will be accessible and inviting to visitors. The building's 'dramatic' entrance, in the form of an arena, will provide a visual link to and between the four levels on which the BBC's studios will be located, with open plan offices opposite them. Lifts and public stairs will link the entrance space and display areas with a cafe at the top of the building.



Above: Allies and Morrison's 131,000m² scheme creates a 'media village' around the BBC's current facilities at White City in west London. The scheme includes buildings for administration offices, music facilities and a new broadcast centre. The project again aims to make the BBC more welcoming to the local community, by creating more attractive public spaces with retail, cafes and restaurants, and a commercially operated leisure centre. The scheme aims for 'excellent environmental performance'.

Future Systems' prototype classroom, to be installed in three west London schools, builds on the belief that the qualities of the learning environment – light, space, colour and sound – make a real difference to how quickly children learn and how much they enjoy the experience



Future Systems' designs in a class of their own

Future Systems has produced these prototype designs for the classrooms of the future. The 'World Classrooms' will be constructed in three schools in London's Richmond – Meadlands primary school, Grey Court secondary school and Strathmore special needs school.

The project developed out of an exercise in 'blue-sky thinking' that draws on children's dreams and aspirations for the spaces in which they learn. It aims to 'challenge the traditional roles of teacher and learner, encourage creative thinking and provide a genuinely new experience for all those involved in the learning process'.

Inside the free-standing, factory-built structures, generous floor-to-ceiling height and an arrangement of skylights in the roof create an uplifting, voluminous space. Shiny white GRP is the primary material and soft edges dominate over straight lines. Recesses around the edge of the

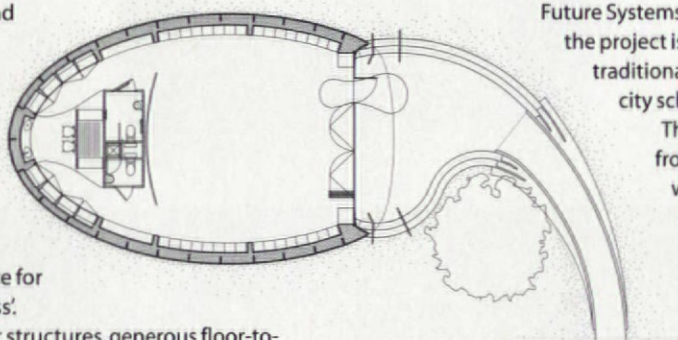
space contain sitting areas with whiteboards where the children can work individually. Each year the children will decorate the outside with their own drawings.

Future Systems' director Amanda Leveté said that if the project is a success, it could be adapted to a traditional classroom and the needs of inner city schools.

The project was supported by a grant from the Department for Education with the input of educational consultants Maggie Farrar from the University of the First Age and Steve Hepple at the University of East Anglia.

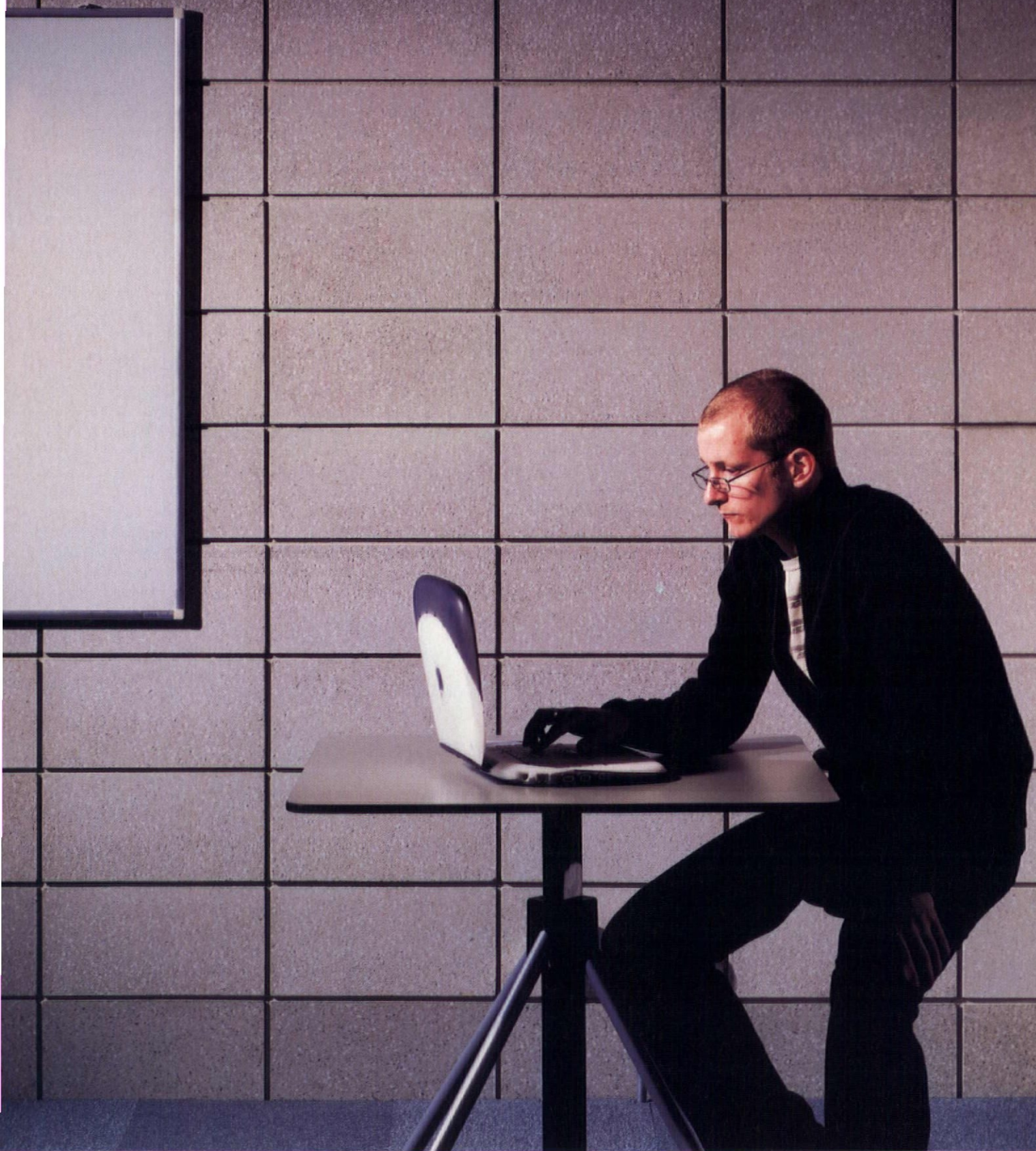
Two of the Richmond schools have now won planning permission to install the classrooms, with all three due to be operational by next summer.

Zoë Blackler



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RTPI IN MERGER MOVE

The Royal Town Planning Institute and ROOM, the planning lobbying organisation, are to merge. The deal has been approved by the respective councils and is expected to be completed by August. The joint membership will be in the region of 22,000 and the joint secretariat will number 23. +

MCASLAN SET FOR TAKE-OFF

John McAslan & Partners has won planning permission for its £3 million transformation of Henning and Chitty's Grade II-listed Ipswich Airport Terminal. The project – to adapt the site into a health facility – involves significant alterations and interventions.

BENNETTS' CENTRE OPENS

Bennetts Associates' £1.5 million National Park Gateway and Orientation Centre in Loch Lomond (AJ 4.10.01) will open to the public on 25 July. The scheme will introduce the public to the area's natural and cultural heritage.

PROTECTION FOR POW CAMP

Harperley POW camp in County Durham has become the first-ever POW camp to become a scheduled monument. Arts minister Tessa Jowell announced the decision to protect the 1943 camp, following a recommendation by EH. +

WELSH WIN HERITAGE CASH

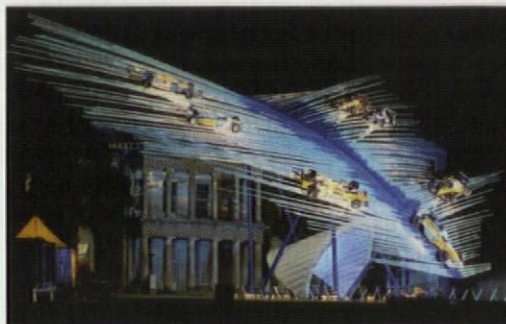
The Welsh Assembly has awarded grants totalling more than £200,000 for the restoration of historic buildings. Welsh Assembly member for the environment Sue Essex announced money for buildings such as St Mary's Church in Brecon and the Dylan Thomas Writing Shed in Laugharne. +

MANCHESTER ON ITS MARKS

Arup Associates' £101 million Manchester Stadium (AJ 16.5.02) opens today (Thursday) with the start of the Commonwealth Games. After the games, the stadium will be transformed into the new home of Manchester City Football Club. +

PAUL HOLT REMEMBERED

Paul Holt of San Francisco-based practice Holt Hinshaw Architects has died at the age of 50 after a battle against cancer. The Manchester University-trained architect was well-known for his contribution to college lecturing and professional writing as well as a full career in technical design.



The central display at the Goodwood Festival of Speed 2002 – held last weekend – was this £200,000 installation designed by Gerry Judah with the engineer Atelier One for Renault F1. The 22m-high, 35m-wide display incorporated seven cars, dating from 1976 to 1996, positioned on a 'feather of blue and white steel'. The design used more than 80 tonnes of the metal, covering a surface area in excess of 1,270m². The scheme took three weeks to construct but only three days to dismantle.

Schröder calls for 'ecological change' at UIA congress

Architecture and policy are good bedfellows, German chancellor Gerhard Schröder told delegates at the opening session of the International Union of Architects' (UIA) World Congress of Architecture in Berlin on Tuesday.

'Architecture and politics have the same tasks – not to misplan or misdesign people's lives, but to provide conditions so that individuals' plans and hopes can become reality,' he said. 'Architecture determines lives no less than politics.'

He talked about globalisation, saying: 'It in no way means public uniformity. In public buildings, architects should reflect the culture of a building.' This was true, for example of the new embassies that have been built in Berlin, he said, adding that 'good architecture raises living quality'.

Schröder went on to discuss the rise of urbanisation, the fact that by 2030 two thirds of the world's population will live in cities. He said: 'Whereas in the early stages of industrialisation, urban development was a technical problem solved by engineers and builders, the task today is much more complex. We need ecological change. It is not enough to develop infrastructure and design houses. The appearance of cities will be architects' responsibility. Cities with development possibilities will have a clear-cut image, and respond to local culture.'

The four-day congress' theme is 'resource architecture'. Schröder said: 'We want signals for environmentally conscious architecture from the congress.'

+ Visit ajplus.co.uk for daily updates.

Ruth Slavid

Prescott's planning reforms: 'vague and lacking substance'

Experts have hit out at deputy prime minister John Prescott's proposed reforms of the planning process, saying they lack substance.

Prescott, outlining the contents of his planning policy statement to the House of Commons, said the government will produce a step change in planning, 'as a way of ensuring growth and the future prosperity in this country'.

But members of the planning and housebuilding lobbies have attacked the statement, claiming there are simply not enough details to be able to judge whether it will succeed.

As predicted in the AJ (18.7.02), Prescott outlined four development zones where 200,000 new homes will be built. They are the Milton Keynes area, Ashford in Kent, Stansted in Essex, and the Thames Gateway area of east London.

He also highlighted plans to reduce application

processing times and 'speed up' delivery of projects. Planning responsibility for new housing will be removed from the local authorities and handed to regional authorities. County councils have also been removed from the equation altogether, losing their strategy powers and planning authority.

The other major announcement was the decision to set up three new millennium communities in East Kent near Telford, Milton Keynes and Hastings.

However, housebuilders and planners have slammed Prescott's speech, saying it lacks the substance required to make reform work.

House Builders' Federation officer Mark Rice welcomed the announcement, but said: 'You have to question the impact this document will have unless it is seriously filled out.'

'We have been led to believe that Prescott will make another major statement with far more details sometime before Christmas. Then we will be able to decide whether it will make any difference,' he added.

The Town and Country Planning Association's policy officer Rob Shaw agreed there was a problem with content. 'The whole statement was suitably vague and most of the serious content will have to wait for the next set of papers,' he said.

And CABE's head of government affairs, Steven King, called on Prescott to 'get on with it'.

The major developments in Prescott's planning statement:

- The abolition of the county structure plans
- Planning departments to be under the jurisdiction of regional development agencies
- The introduction of Business Planning Zones with lower planning restrictions
- 200,000 homes to be built in Milton Keynes, the Thames Gateway, Ashford and Stansted
- The introduction of a minimum of 30 homes per hectare on all new housing developments
- Three new millennium communities

Residential architect John Brownrigg dies, aged 91

John Brownrigg, one of the two founders of Guildford-based Scott Brownrigg + Turner, has died at home aged 91. Brownrigg set up practice in Guildford in 1936 after studying at the Bartlett School of Architecture, but at the outbreak of war he joined the Royal Navy. After decommissioning and a refresher course at the Architectural Association, he returned to the town to work with Newman Turner.

Brownrigg worked mainly in the residential sector with numerous housing projects and private homes in his portfolio, including the London home of the motor-racing driver Stirling Moss. +

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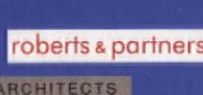
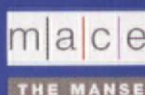
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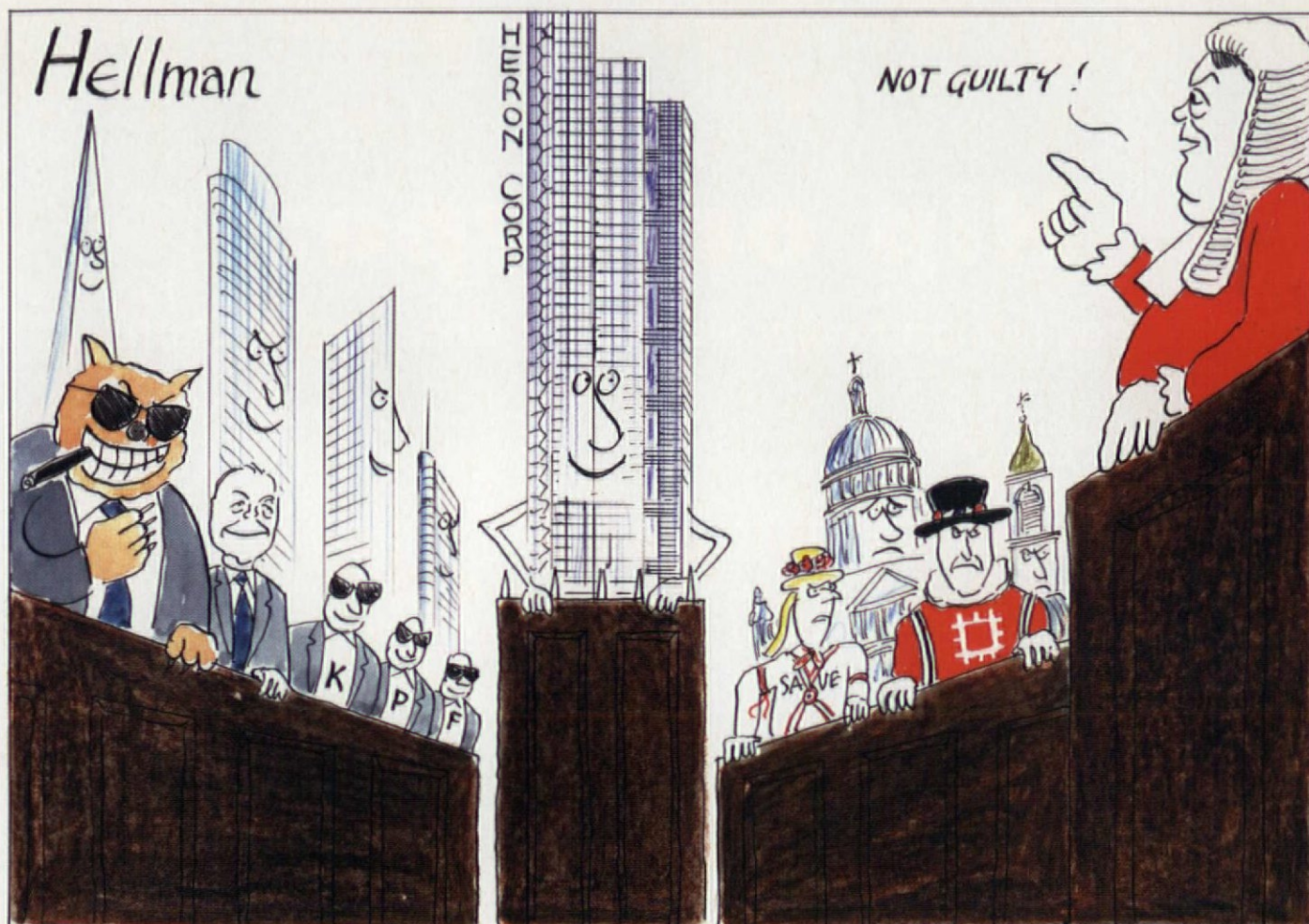
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vital statistics

- The chancellor's Comprehensive Spending Review (AJ 18.7.02) will be good for the UK, according to a poll of voters. Some 46 per cent said it would either be 'very good' or 'reasonably good', while only 27 per cent think it will be bad.
- Investment in residential property had a 17.1 per cent return in 2001, making it the single best investment in the UK, according to the Independent Property Databank. This compares with losses in the stock market of 13.2 per cent.
- A *Which?* magazine survey of 80 members of the public who were dissatisfied with their surveyor's report has found that in 90 per cent of cases a defect was overlooked, ranging from missing tiles to dry rot.
- In the first quarter of 2002, 12 per cent more chartered surveyors reported a fall in new sales and lettings than reported a rise, according to a recent RICS commercial property survey.

Clare Melhuish reviews... the Barbican and the need for closer appreciation

David Adjaye and Rowan Moore, discussing the Barbican in Toyo Ito's Serpentine Gallery pavilion, believe its time has come in the perpetual cycle of re-evaluation. But even so, there seemed to be a taboo in force preventing any direct reference to the architects by name.

It was, said Moore, 'the beginning and end of their career' – a project which overran hugely. But, he insisted, 'there has to be an element of risk and adventure about public buildings', suggesting that 'Edinburgh will be much more grateful for its late, expensive parliament building than we will be for our not-quite-functional GLA building'.

As Adjaye pointed out, the architects of the Barbican (Chamberlin Powell and Bon) 'made a series of choices which changed the construction industry'. They 'stumbled on a new type which needs time to be tested'.

Adjaye described the complex as the last sculptural building to be made by the construction industry – 'incredibly solid, incredibly anchored' and manifestly labour- and time-intensive. The nearby Broadgate development was conceived as a reaction against the problems which arose during the course of its realisation, pioneering, by contrast, the 'flimsy form of construction... which is [now] everywhere', as Moore put it. 'If there was an earthquake there would only be the Barbican and the National Theatre left,' he said.

As for the problem of ageing concrete, 'the stains are the point...', he suggested – they give the building 'a sense of time'. 'It's meant to be dirty,' Adjaye concurred, in contrast to modern buildings which have to be clad with age-proof materials.

For Adjaye, understanding the physicality of material is perhaps the architect's key role, since, with regard to functional issues, architects can no longer lead construction but only work 'within expertise unpacked for us by various industries'. This view, which Adjaye recently enunciated at the ICA, seems, however, to place an undue emphasis on the physical characteristics of buildings, and to disregard the architect's role as spacemaker.

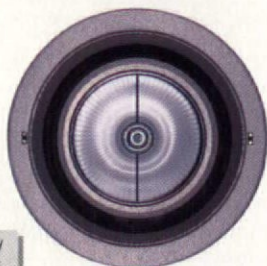
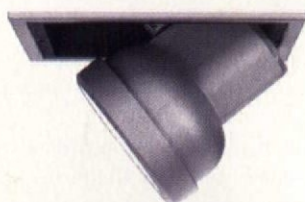
The spatial organisation of the Barbican was indeed hardly discussed, compared to its formal, sculptural qualities. Nor was its social programme, or the cultural context that gave it its *raison d'être* – other than a concern on the part of the City planners that the residential population of the area was too low. Yet, as Adjaye pointed out, if every inner London borough built one Barbican for key worker housing, the problem could be solved in one hit. The complex represents an exemplary model of how to increase urban density in the city, and its spatial planning therefore warrants serious appreciation.

David Adjaye and Rowan Moore launched a series of three free talks, organised by the Architecture Foundation, at the Serpentine Gallery pavilion, London, in which architects discuss a favourite building. Next in the series, on Fridays 26 July and 2 August at 8pm, are Lord Rogers on the Rogers House, followed by Wendy Shillam on the Pompidou Centre

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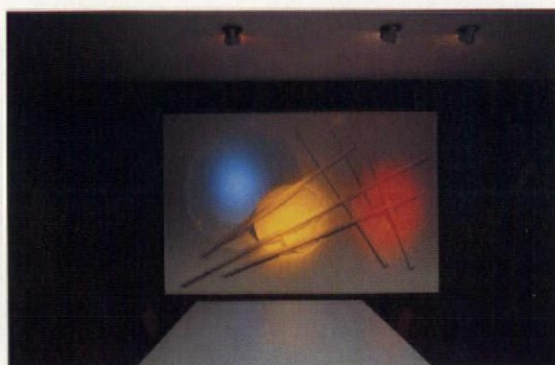
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SMALL FIRMS WIN BACKING

The issue of small practices, highlighted by Paul Hyett in his keynote address at the RIBA conference in Birmingham (AJ 20.6.02), was the subject of debate at last week's council. A motion expressing support for small practices and their contribution to the profession was passed unanimously.

ELECTION SUGGESTIONS

President-elect George Ferguson has appealed for suggestions for the reform of the institute's electoral process. He is looking for ideas on how elections might achieve more enthusiasm among the membership, a bigger voter turnout and cleaner campaigns.

MEMBERSHIP REJECTION

The council has rejected the idea that registration with the ARB should be a condition of corporate membership (AJ 11.10.01). A report by membership secretary Peter Trebilcock concluded that the move would have barred high-profile members who no longer practise from joining the institute.

IIP AWARD FOR INSTITUTE

The institute has achieved Investors in People (IIP) accreditation. IIP is the national quality standard scheme which sets a level of good practice for improving an organisation's performance through its people.

TOP MARKS FOR WEBSITE

The RIBA website, www.architecture.com, is the top-rated architecture site in the world in terms of the number of 'links' into it, according to new research. However, RIBA president Paul Hyett admitted that the site still needs further development.

RIBA FIGURES ON TARGET

The RIBA's chief executive, Richard Hastilow, has released details of the organisation's finances for the first half of 2002. 'We are ahead of budget and are set to come in on target,' he said. However, Hastilow admitted that he will have to dip into the RIBA's £2 million borrowing facility later this year.

Hyett attacks ARB over additional insurance demands

RIBA president Paul Hyett has hit out at the ARB, accusing it of demanding additional details of members' Professional Indemnity Insurance (PII).

Hyett, addressing members of RIBA council last Wednesday, claimed the regulator has been asking members to reveal details of their insurance policies.

However, the ARB, responding to the comments, dismissed the claims. ARB chief executive Robin Vaughan maintained there is no legal requirement for architects to reveal details of their insurance, only to confirm that there cover is adequate.

'We do not insist that they give us details and they do not have to reveal any private financial information,' Vaughan told the AJ.

The RIBA and the ARB have been at loggerheads over the issue since the regulator decided to tighten up its PII requirement, setting the minimum insurance cover at £250,000 (AJ 20.12.01). It also ruled that architects must confirm they have adequate cover as a condition of registration.

The RIBA, which has consistently maintained that there has never been a problem of under-insurance within the profession, and that the move could sound the death knell for part-time practitioners, is fighting the new policy.

Hyett called on the membership to refuse to cooperate with the ARB if it demanded additional information: 'You should not give any details of your PII insurance cover to the ARB – it is a private matter.' He added: 'We should not feel obliged to hand over any more information than we want.'

John Wright, vice-president for international relations, agreed that there is serious concern in the profession about the PII demands. 'This problem is deeply felt throughout architecture,' he warned.

Ed Dorrell

... as leaders confronted by demands for policy on PFI...

The RIBA leadership has faced calls for action on the Private Finance Initiative. Council member Julian Owen proposed a motion that president Paul Hyett and chief executive Richard Hastilow should set in stone an official policy on PFI.

Owen said members need to understand where the RIBA stands on the procurement method. And he added that there is concern that it often leads to poor design by sidelining the influence of architects.

Owen told council: 'There is an urgency to decide what we feel as a whole about PFI work and what we should say about it. The council needs to reach a consensus. We need action now.'

However, Simon Foxell, chair of the London region, rejected the suggestion: 'We already have a procurement policy in place. We should simply lobby for good design.'

Foxell stressed that there is a danger the RIBA could turn itself into a 'political organisation' if it decided to urge the government to change such central planks of its policy.

Hyett agreed that the RIBA needs to be seen to be active in the PFI debate. But he said the institute must be careful about entering political wars.

'We need to get the best political solution,' he added. 'We need to look at the methods of PFI procurement and how it might be reformed.'

... and council still suspicious of internal structural reforms

The row over changes in the structure of the RIBA continues to rage inside council – even though the membership has given them its backing.

Former president Rod Hackney led the assault, claiming the reforms could endanger the RIBA's status as a charity.

The changes, first proposed more than two years ago, will see much of the power within the RIBA handed to a board made up of a limited number of secretariat members and councillors. The reforms have cleared every hurdle, including approval by a special general meeting, but now await the Privy Council seal of approval (AJ 21.2.02).

However, some councillors still fear the changes will erode their influence and bring an end to the overall sovereignty of council.

Hackney argued that the Charities Act demands all decisions are taken by council, in its capacity as trustees. 'We cannot allow any power to be delegated away from us. Under the Charities Act decision-making should never be delegated.'

Peter Smith, vice-president of sustainability, agreed. He said that there is a 'desperate need' to get the details set down. 'We ought to get a black and white ruling on where decisions should be taken.'

But chief executive Richard Hastilow dismissed the idea, saying the RIBA needs maximum flexibility, not a regimented ruling. And he added that the changes will not run into trouble with the Charities Act. 'We are doing nothing different to the way other charities run their business,' he said.



Schlaich Bergermann and Partners and WS Atkins' Ting Kau Bridge is featured in the RIBA's current exhibition 'Hong Kong: A City on the Move'. The structure, completed in May 1998, links the New Territories with Kowloon across the Rambler Channel. The exhibition of the buildings and architecture of the former British colony runs until 15 August. For more details call 0906 302 0400.

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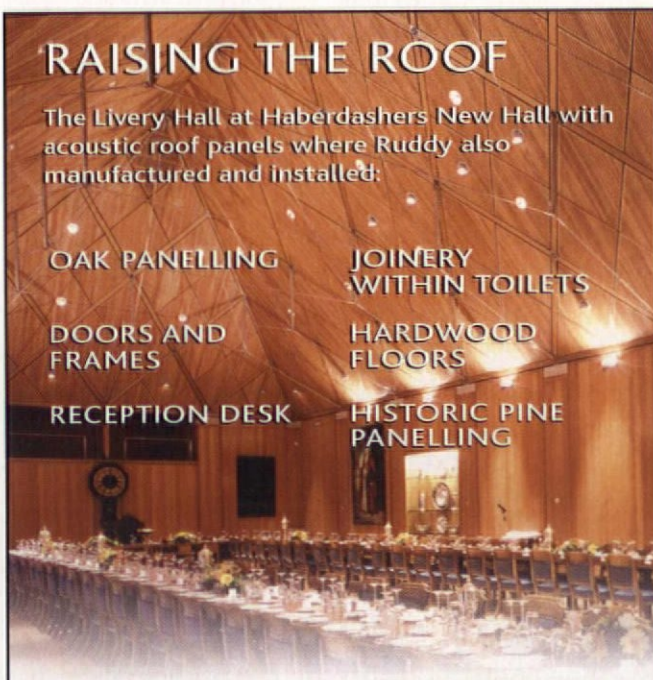
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Heralding Heron: the beginning of the end for heritage culture?

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editorial

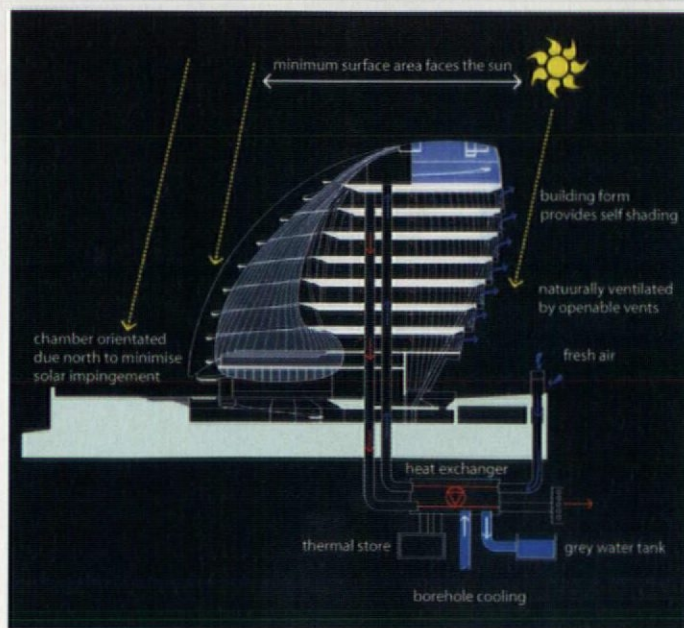
The Heron Tower decision is a momentous one for the way that London will look, for architects, and for the construction industry as a whole. It is also an important one for English Heritage, the government's own conservation agency, whose advice was here found to be 'inconsistent' with its Swiss Re approach and whose own future is to be decided by a government review. This government, often criticised for being too close to big business, has decided to allow the tower, designed by Kohn Pedersen Fox, to go ahead, siding with CABE but against EH and effectively throwing out its opinion that important views will be adversely affected. And, remember, within the past fortnight this same government has also attempted to rectify the country's ailing stock of houses, schools, hospitals, and now airports. Again post-inquiry, a new runway and even Terminal 6 may complete New Labour's pro-development stance. It feels a long time since a public inquiry found *against* a significant building proposal.

What will Heron do to the UK? Certainly in the short term it is easy to conclude that a rash of development proposals will come forward to test the ruling. It will be interesting to note now how the Grimshaw Minerva building – another tower, again in the City – fares. For St Paul's with Heron, read Tower of London with Minerva. Interesting, too, to see (shortly) how Renzo Piano's plans for the London Bridge Tower, or 'shard of glass' as he calls it, is viewed now a precedent has been set.

One man who will be watching closely at this post-Heron scenario will be Ken Livingstone, now ensconced in his City Hall home, newly opened by the Queen, peering over the river at where his towers vision may now materialise. His was the enthusiasm for tall structures and – often overstated – criticism of EH which has now been ratified by central government. And in his parlance, he has 'saved' the City as a financial centre with the ability to put up large buildings for major occupiers. Economic benefits would not have been solely enough to outweigh heritage harm, said the inspector handling the inquiry. But, and tellingly, those 'benefits' won through in the end.

David Taylor

letters



I fear that we've allowed Foster free rein again

I was pleased to see that, although you gave nine pages to the City Hall building (above), your reviewer Kenneth Powell did not just pat Lord Foster on the back as usual. 'Not vintage Foster'; 'not quite the crystalline sculpture promised back in 1998; a 'slightly clumsy exterior' – that, frankly, is putting it mildly, as anyone who looks properly at the photograph on page 24 and the section opposite must surely agree.

But what really worries me is the reference in Powell's piece to Foster's 1998 masterplan for the 5.5ha site, 'with four large office buildings, totalling nearly 200,000m², and a hotel, all to be designed by Foster and Partners.' I would have thought that five more Foster buildings in the immediate vicinity were the last thing that this part of Southwark needs.

Do AJ readers know this scheme is happening? What debate has there been about it? Perhaps I have missed your coverage, but perhaps – in focusing so much on City Hall – the press has taken its eye off the ball and

given Foster free rein again.
Ivor Patterson, Banbury, Oxfordshire

A precautionary tale we should all take seriously

Having recently been caught up in an exasperating and costly site delay due to the finding of asbestos cement shards in the fill below a demolished building, we initially read the reassuring words of John Bridle on the anodyne nature of white asbestos with interest (AJ 11.7.02).

His protestations that companies that stand to profit from stringent controls exaggerate the risks. He cites 'junk science bought and paid for by vested interests', and complains about 'experts that have written the new laws [who] all work for the industry that will profit from these new regulations'. All this tended to play on our worst suspicions about EU bureaucracies.

But then we look at John Bridle's claim to technical authority and see that he is consultant to the Asbestos Cement Product Producers Association. Thanks very much for the advice, but we would rather

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. Or stay bang up to date with e-mail alerts on big stories like Prescott's decision to OK Heron Tower. Then there is also KPF's Marina Towers (see picture, right) a \$150 million project which has just gone on site in central Beirut. The scheme is a luxury high-rise tower and part of the city's rebuilding.



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

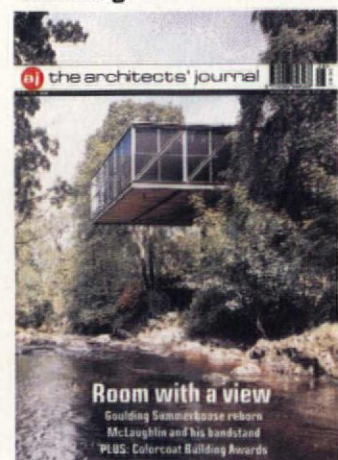
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trust the investigations of the Chase Manhattan Bank lawyers or the World Trade Organisation, which has said: 'Chrysotile is a carcinogen; the concept of controlled use is unrealistic and safer substitutes exist.' It is striking that neither Bridle nor Austin Williams address the evidence or arguments put forward by Sam Webb.

Williams claims that the number of deaths proven to be directly related to the inhaling of white asbestos fibres is small. The requirements for proof of cause beyond all reasonable doubt are very onerous and difficult in cases of medical conditions which develop following a long post-exposure time delay.

Since the risks of asbestos (including white) have been recognised since 1898, we should be able to draw a line and require that there be no more unwitting victims. Let the precautionary principle prevail.
Kate Macintosh and George Finch, Finch Macintosh Architects, Winchester

Goulding: when we're all cleaning windows



Re: the George Formby challenge – Goulding Summerhouse (AJ 11.7.02/18.7.02), sky-hooks, of course – how nostalgic!

Michael West, London SE1

It's not the ugliest, but it does fail to move us

I have been prompted to write to you by the damning judgement of American architects that the Dome is 'the world's ugliest building' (AJ 18.7.02). This is wholly unfair to the Dome itself, to Michael Davies the architect, to Buro Happold the engineer, and to Lord Rogers himself.

There has been widespread agreement that the only thing of value to come out of the fiasco at Greenwich was the actual Dome; most would agree with the *Independent* and George Ferguson of the RIBA on its undoubted elegance. You will now probably want to take issue over this poll in the near future.

However, when you look at their actual criticisms, it is clear that it is not the Dome itself they dislike, but the disastrous waste of money spent on a building which had no clear purpose. To justify its vast cost, Greenwich should have been given some lasting meaning. The Dome should surely have expressed in some way our deepest aspirations for the future in the new millennium, and not just for Britain but for all mankind.

That would have given the architect a brief which might have inspired them to create a truly great building. Without it they did their best, but ultimately the Dome does not satisfy. It is too pedestrian – hugging low to the ground when instead it should have been an exhilarating building reaching up to the stars, an attempt to express our optimistic hopes and aspirations in what might otherwise turn into a very depressing future. It is indeed elegant, but it means nothing at all, and it does not move us.

Michael Quinn, Reading

Heron Tower decision is to be welcomed

It was a welcome relief to hear that the Heron Tower has won its

planning appeal. Not since the Mansion House Square/No 1 Poultry saga has there been such time and money spent on trying to prevent what is manifestly a fine piece of design for a contemporary workplace building.

When English Heritage supported the Swiss Re tower by Foster and Partners, with all the implications that has for back-drop views related to the Tower of London and skyline impact generally, many of us thought the bad old days of knee-jerk opposition to tall buildings might be gone forever. Alas, it looks as though that view was mistaken.

Will EH continue to oppose towers as a matter of course simply because they have 'impact' (always assumed to be negative), either on panoramas or back-drop views?

Let's hope not, or we will have a run of planning appeals essentially repeating the issues raised at the lawyer-heavy Heron inquiry. Of course, one cannot make appeal decisions matters of precedent, since all applications must be treated on their merits.

On the other hand, a careful reading of the inspector's report would, I suggest, lead to the conclusion that well-designed contemporary tower applications are going to get a fair run, provided the local planning authority and the London mayor, among others, are supportive. This is not an unreasonable state of affairs.

Ken Stanfield, Bromley

Let's build houses, not yet more bureaucracy

I was horrified to find out that £1 billion of the £6 billion increase in the Comprehensive Spending Review budgeted to housing (AJ 18.7.02) is to be spent on training and retraining planning officers.

I gather that increased bureaucracy might be seen by

some as an advance, but surely I cannot be alone in thinking that this will do little to alleviate the housing shortage. Planning controls have their place, but surely the money could have been better spent... on building some actual houses, perhaps?

Roger Snape, Birmingham

Time to think back to those old school days

The Hull School of Architecture will soon be moving to Lincoln.

Several well-wishers, variously connected to the school, hope to mark its passing, and celebrate its past, with a modest publication sketching the remarkable history of this, one of the oldest schools in the country.

We would be grateful if readers who have memories of any aspect of the life of the school would send notes by letter about them to the address below.

Jill Dickens, Garden Bungalow, Quaker Lane, Beverley, HU17 8VY

Gone shopping for out-of-town retail designers

I am currently researching the design and development of out-of-town retail parks. If anyone has any valuable points and can inform me of any architects used for the McArthur Glen and Freepark parks, please let me know.

Matthew Baker, Matthew.Baker@moto-spa.com

Credit where it's due for school tree walk

Thank you for publishing a picture of the Tree Walk at Grasmere School in Hackney on your letters page (AJ 13.6.02). However, I was embarrassed to be given sole credit for a project which was the outcome of collaborative effort by Groundwork Hackney, Grasmere School and the contractor, Theories Landscapes.

Maisie Rowe, via e-mail



will also

Time to fight back against the pressures of public opinion

The concept of freedom changes from time to time. The Aristotle school of thought believed that freedom came from a sense of reason and that if a group of beings that may resemble humans had no reason, their destiny was slavery.

Later, with the birth of the US, much debate was concerned with the idea of individual freedom, from which came the concept of a democracy of consensus. The result of this has been a flattening of society, by giving up to the pressures of public opinion. Some dictates are more liberal than public opinion. It is possible to debate the concept of freedom forever, but the freedom often comes with age, where the individual is unmoved and uninterested in the idea of a mass view.

Never has the fact been so graphically illustrated to me more than watching BB King perform at the Albert Hall. He is a fat 76 year old who explains to the audience that, after a long life, some parts of his body are allowed to give up after years of support (in this case his legs). He sits. He sits and dances. He sits, dances and directs. In spite of a dissolute career, he still has ideas. It was not until later that I realised that he had not performed a song all the way through without some interlude of him talking. His exhibition was a tribute to confidence, that happened to occur in front of 4,500 people.

This ability to throw convention out of the window and not perform a set of songs or tunes comes with age. Years of experience allow the performer to act naturally and simply enjoy what they know they are good at.

It is unusual in the world of popular music for musicians to reach the age of 76 – let alone to continue to perform. But in architecture, it is normal for the architect to be elderly before they relax. At 60 plus, all those concerns about style and what others

might or might not be doing are irrelevant. A good practitioner begins to think the unthinkable in the knowledge that they do not have to prove anything.

This is useful, and yet sadly, in the UK, they are often forgotten. People seem to be more interested in a good terracotta cladding panel than an idea. Ideas and concepts, have, by and large, been neglected, in favour of the 'real' building. Gone are the heady days of *Architectural Design* magazine, which actively encouraged a speculation on the future and the uncertain. Within those pages we used to come across a younger version of the architectural BB King – namely Cedric Price.

Price has maintained a consistency in his thinking over a long period, but in more recent times, he has got used to his own radicalism, which allows him to test them out from different points of view. Today he is concerned with words such as wit, providence and delight. I also suspect there is a healthy respect for those things that cannot always be explained in logical terms. This is the art of acceptance.

His Fun Palace or Potteries Thick Belt all anticipated many of the issues in the world today. Sadly, their relevance is often overlooked because they are seen as stylistically dated. This is a nonsense, because neither of these projects was concerned with any idea of a current aesthetic, and if Price was to rework these projects, they would surely only change through the inclusion of new realisation, new technology and a different geographical context.

Cedric's performances are, as King's, confident and relaxed and are not like a lecture. These events are full of entertainment, observations and ideas, but most importantly, everyone loves him.

WA, from my desk at home

'Gone are the heady days of *Architectural Design* magazine, which actively encouraged a speculation on the future and the uncertain'

people

David Adjaye is uncomfortable with the label he has earned as 'architect to the stars'. His connection with artists such as Chris Ofili and Jake Chapman is incidental – he just knows all those guys from his days at the Royal College, he says.

Although his reputation has grown out of a series of domestic projects for his famous friends, it is the recent commission to revitalise the public libraries in London's poorest borough, Tower Hamlets, that has brought him wider attention. Which is apt. For Adjaye says his true ambition is to rethink and redefine civic architecture.

'I believe in the democracy in buildings,' he says. 'Civic buildings become the last public places, the last public realms.'

Adjaye was born in Dar-es-Salaam in East Africa. His early years were spent travelling around the Middle East until he was nine – his father was in the services – at which point the family settled in north London. His schooling was nothing special, 'just the local comprehensive'.

The roots of his interest in architecture he puts down to the horror of visiting his mentally and physically handicapped younger brother in a series of badly designed and resourced special needs schools. Shocked at the conditions, Adjaye was inspired to do something about it. His graduate project at South Bank University, which won him a bronze medal, was a design for a special needs school. One day, he says, he would like to see the scheme implemented.

His days at the Royal College built on his interest in architecture as a social tool. He was trained there 'to think of architecture as a whole philosophy, a way of thinking'.

And it opened him up to all kinds of influences: 'At the Royal College, there was a slice of every spectrum of the creative field. In the bar there, I could be talking to painters, car designers, furniture makers.'

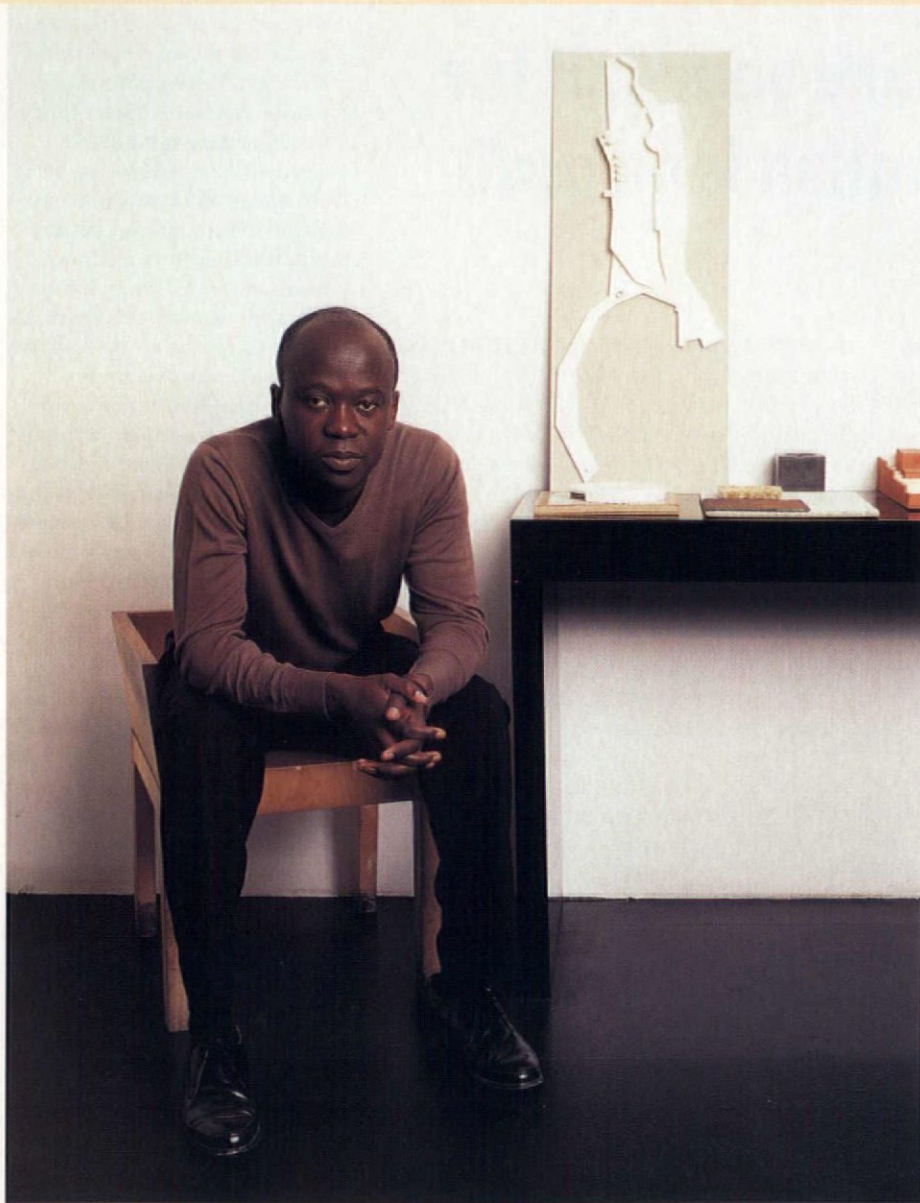
He finds it hard to cite heroes among contemporary British architects, but points to the socialist architects of the post-war period – particularly the Egyptian Dr Hassan Fathy, for his work with the poor in Africa. He admires Portuguese Eduardo Souto de Moura for the 'elegance of detail' in his work. And, having spent a year in Kyoto measuring teahouses, says his work contains echoes of Japanese aesthetics.

At just 35, Adjaye's recognition has come early. But, as he points out, he does have a track record.

David Adjaye is young, gifted and making a name for himself. And as presenter of a new architectural series on BBC3, screening in the autumn, he is set to become the new face of British architecture

by zoë blackler. photograph by guy jordan

adjaye in the aj



His very first commission after college was a table for a film producer. Set designs followed and then his first significant project, the Soba restaurant in Soho (1994-95). Soba was the first of the 'no-budget' projects.

'No-budget projects are interesting,' he says, 'because they become about the ideas rather than the craft of making things. When someone doesn't have money, it forces you to work in an unconventional way. If you can't afford to make a wall, for example, what do you do?'

With Soba, one solution was to be creative about the use of materials – throwing together unusual combinations from disparate sources. The result does not appear

as an eclectic assemblage, says Adjaye, but as a 'whole new thing – a new composition that gives new meaning to the space'.

However, it is one of the low budget projects – and running out of money to build not a wall but a glass facade – that has given him some negative press recently. Elektra House in London's East End is a project that has attracted much critical interest – and the unwanted attention of Tower Hamlets planners.

They have discovered that Adjaye substituted the approved glass facade with the resin-coated plyboard facade that now gives the house its distinct feel. Though Adjaye denies that he is in a full-scale battle

with the borough, he is nonetheless having to negotiate his way through the mix-up.

If Elektra was a no-budget project, his next commission – a penthouse for a wealthy industrialist – was the opposite. The scheme involved the conversion of the top floor of Seifert's apartment building on Kensington Palace Gardens. When the building was constructed in the 1970s, the idea of the penthouse was yet to be developed and the top floor was relegated to caretaker's accommodation.

Adjaye's job was to rebuild the entire floor as one apartment in 'an exploration of luxury'. The scheme does not rely on the 'standard Modernist tricks', but plays with over-the-top modern technologies.

But a large budget brings its own problems: 'You have to unpack all the conventional wisdom the other way,' he says.

Other domestic projects include the conversion and extension of a house for Chris Ofili, and a current scheme for a house and studios for artists Tim and Sue Noble, also in east London.

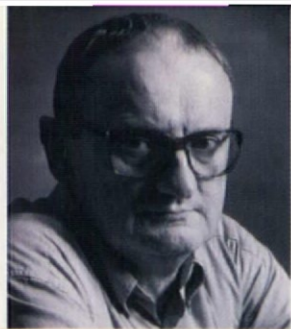
But it is the recent commission from Tower Hamlets for a series of 'Ideas Stores' that has marked his point of arrival. The concept aims to 'reinvigorate' the borough's libraries by placing them in prominent sites in high-tech buildings that also house adult learning centres, council services, shops and cafes. Adjaye admits the idea involves a certain element of marketing, but says it is not the cynical rebranding exercise its critics claim.

Since Tower Hamlets took a chance with Adjaye, his Hoxton-based practice has taken off. In the past two years, his staff has tripled from eight or nine to 28. 'It was like a rocket taking off,' he says. 'I had to try and hold on.'

The practice, Adjaye Associates, now gets asked to enter high-profile competitions, and its latest commission, the first stage of design for the new Nobel Centre in Oslo, will bring it international attention.

Adjaye is also about to enjoy even greater public exposure as one of the next generation of television presenters. He is currently filming *Architecture etc*, a series for the digital channel BBC3. Adjaye is one of three presenters along with Charlie Luxton and Justine Frischmann, former lead singer with Elastica. Other TV offers have followed, but Adjaye is resisting.

'I'm not really into being a TV presenter,' he says. 'It's just a great opportunity to push the things I believe in.'



martin pawley

It's time to prepare yourself for the last great English land grab

So now it has happened, entirely as predicted in this column years ago. With the super-high-density city proving unpopular – as well as horrendously expensive and as bulky and slow as a juggernaut to steer through the planning process – we are to revert to nibbling away at the Green Belt. Thus 'Protecting the countryside' retreats from an inviolable principle to an empty slogan, backed up by newspapers full of photographs of outraged or devastated or distraught country dwellers gazing out for the last time over green fields they thought they owned forever.

The scene is affecting, so much so that it would deserve a prize for tragedy, were it not for the fact that it deserves an even better prize for farce. Why? Because the high-density, sub-rural 'Million new homes to be crammed into the South East' about which there was such a furore last week, represents the absolute minimum of greenfield land and the absolute maximum of transplanted urban density. In all but name these houses will be urban houses, high-density, low-rise 'millennium' dwellings designed to 'wean people away from their cars' – an absurd ambition for any rural area – and pig-pile them into dependence on a public transport network that does not yet exist.

The media takes an ambivalent view of all this. 'Key workers' must, of course, be found homes, but on the other hand crocodile tears must be shed over the 'fears' of environmental groups about new runways, airports and other evidence of economic life in addition to housing. It is a commentary on our strange value system that building houses in the Green Belt is seen as an 'intrusive' activity in the non-urban South East, where there is room for at least three million dwellings at densities as low as the Australian outback, yet one that would be 'welcomed' anywhere in Greater London where there is scarcely room to run a bus.

The reason for this anomaly is a mixture of

abstract classification and political spin. Hypnotised by the glitz of the Urban Task Force celebrity floor show, today's planners resolutely refuse to pay any attention to the enormously increased quantity of surplus agricultural land available for low-density development that has come onto the market as a result of the globalisation of the food industry. For them, there is still only brownfield land, Green Belt land and 'countryside', the last an ill-defined but hotly defended paradise that only a Genghis Kahn (or a farmer), would be so insensitive as to consider selling off for such an unexotic purpose as development.

It is the anomalous state of the countryside – sacrosanct but also redundant and (thus far) Brussels-wise administratively unclaimed – that focuses attention on the wholly inadequate development prospects offered by patchy brownfields and marginal Green Belts, however thin and wherever they may be. Conversely it is the lack of contact between politicians and land use issues – without foot-and-mouth disease approximately nil – that shows us the hiatus between agriculture and environmental stewardship will not last forever.

In any case, bidders other than housebuilders are not so reticent. The burgeoning nature conservancy movement has long been

eager to take over the grants and the mystique that were for many years the source of farming wealth. And even thinner bones are being squabbled over. The Council for British Archaeology has made a pitch for 'entirely non-renewable' resources in the shape of unexcavated prehistoric sites hitherto 'lost to posterity under the plough', but now, 'within the current rethink of agri-environment funding', enjoying an important opportunity. An opportunity, perhaps, to insert low-density rural development with the countryside, the most bountiful, plentiful and suitable source of building land.

'It is a strange commentary on our value system that building houses in the Green Belt is seen as an "intrusive" activity in the non-urban South East'

a life in architecture

libby raper

As executive director of the North West Cultural Consortium, Libby Raper believes in culture as a regenerating force. She was just back from a trip to Barcelona where the Year of Gaudí was being celebrated with typically Spanish gusto. 'Thirty years ago, the idea of a Gaudí tour bus would have been unheard of,' she says. 'Now he's a priceless cultural export.'

The Guggenheim – the New York one, she quickly asserts – is a building she revisits as often as she can. 'I love Frank Lloyd Wright's work, and here he has combined these airy, sweeping spaces with a fantastic ability to involve people. All the exhibitions I've seen there have worked well. You have the sense of it all going on around you but you can still focus on the detail. I think that has everything to do with the inspirational design – light shines through the building and it's entirely fit for its purpose.'


Another showcase for art Raper admires is the newly converted 20-21 visual arts centre in Scunthorpe, by Allen Todd Architecture. 'It's an excellent reuse of a redundant building, in a town badly in need of regeneration, but it's also wonderful the way the architect has modernised the space.'

'I was also going to choose the Liberty store in London because I love the Art Nouveau movement, from Barcelona to Moscow, but I finally got to see Baillie Scott's Blackwell house in the Lake District, and I fell in love with that, too,' she says. She admires how it beautifully synthesises all the elements of the Arts and Crafts movement (see picture).



Deborah Mulhearn

25 July 2002



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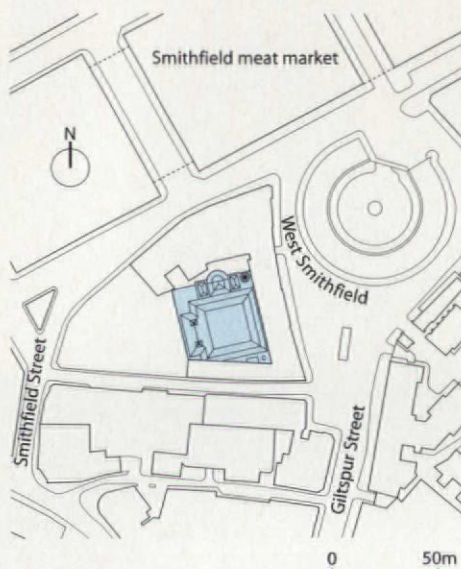
The image shows the exterior of a building with a prominent roof made of large, diamond-shaped metal tiles. The walls are constructed of red brick. Large, dark-framed windows are visible on the upper level. The building is situated in an enclosed courtyard with a green lawn in the foreground. A small, square, dark-colored vent or skylight is located on the roof. The sky is blue with some light clouds.

Guild hall

Michael Hopkins and Partners' home for the Worshipful Company of Haberdashers, its fourth in 550 years, ingeniously creates an enclosed site and a building of spare elegance

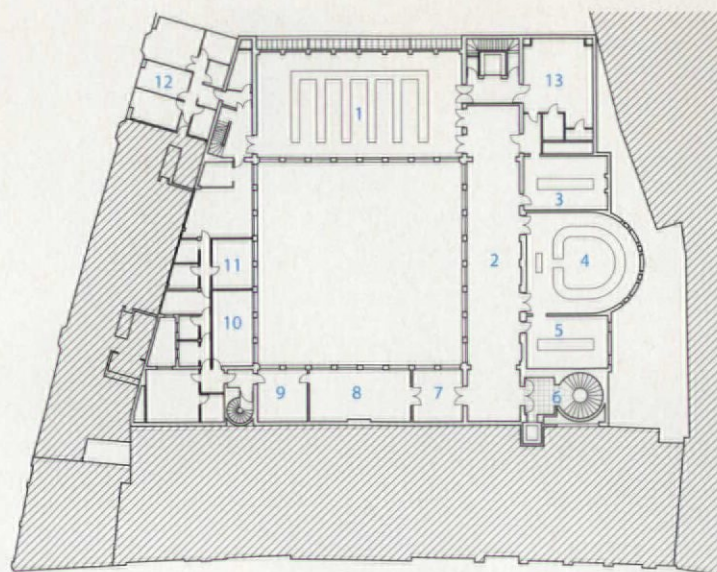


By Peter Fawcett. Photographs by Peter Mackinven



site plan

- KEY**
- 1 livery hall
 - 2 reception gallery
 - 3 luncheon room
 - 4 court room
 - 5 committee room
 - 6 main stair
 - 7 display room
 - 8 drawing room
 - 9 library
 - 10 master's flat
 - 11 beadle's flat
 - 12 clerk's flat
 - 13 servery



first floor plan

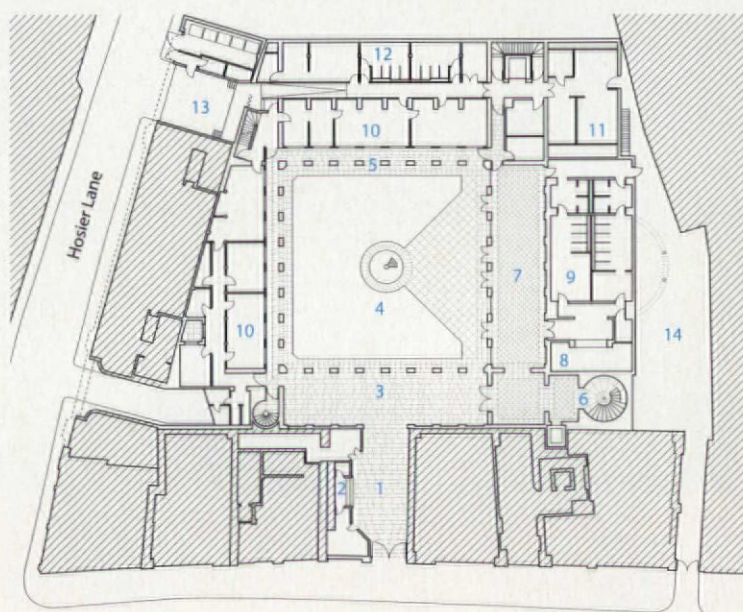
The Worshipful Company of Haberdashers was granted its first royal charter by Henry VI in 1448. Hopkins' new building is the fourth since that date, the initial medieval building having perished in the Great Fire, and its replacement, by Wren's surveyor-assistant Edward Jerman, having succumbed to the Luftwaffe's incendiary bombs. But it was Mammon's intervention, rather than Vulcan's, that led to the demolition of A S Ash's undistinguished 1956 replacement for commercial redevelopment in 1996.

The triangular Smithfield site, as presented to Hopkins in 1996, was unprepossessing; an amorphous backland, devoid of any street frontage. In the event, Hopkins has skilfully reordered the site so that a central, cloistered quadrangle accommodates the Haberdashers' new building around it. Beyond this central enclave, a second layer of apartments and offices (the former a conversion of Weddel House, an undistinguished Edwardian office building, and the latter a well-mannered new speculative development by Hopkins), detach, both physically and symbolically, the discrete business of the Haberdashers from the surrounding bustle of Smithfield.

Consequently, the only hint to the outsider of this internal 'oasis' is a tantalising glimpse of the courtyard through a narrow slot in the Bridge Street elevation, forming the entrance and incorporating a porter's lodge, rather in the manner of an Oxbridge college. Indeed, the building's organisation around a cloistered quadrangle, with the livery hall occupying its entire west side, is essentially collegiate.

But as with much of Hopkins' recent work, such references tend to be oblique, rather than literal. Unlike the collegiate model, the livery hall, master's flat, library and long gallery share identical elevations, so that only the taller ridge of the hall's roof and its ventilation flues give any clue of spatial hierarchy. Moreover, at ground floor level, the cloister is discontinuous, on the north side

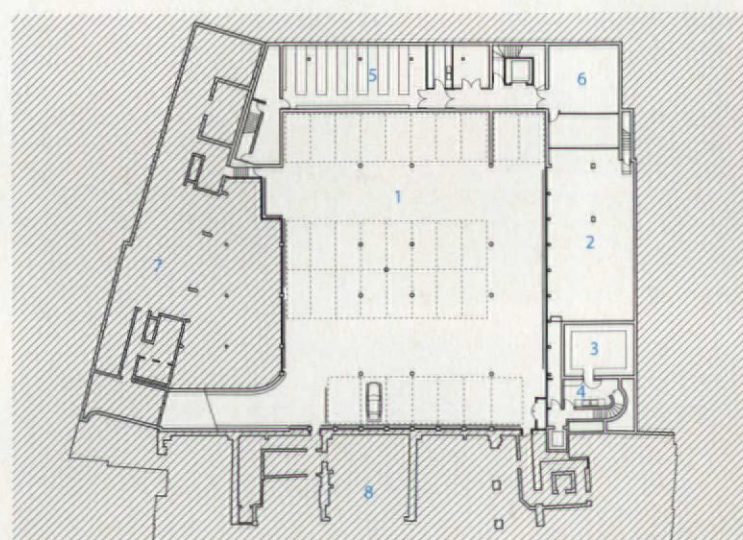
- KEY**
- 1 entrance hall
 - 2 porter's lodge
 - 3 loggia
 - 4 courtyard
 - 5 colonnade
 - 6 main stair
 - 7 orangery
 - 8 cloaks
 - 9 members' facilities
 - 10 offices
 - 11 kitchen
 - 12 staff area
 - 13 loading bay
 - 14 service yard




West Smithfield

ground floor plan

- KEY**
- 1 car park
 - 2 plant
 - 3 storage area
 - 4 cleaning room
 - 5 wine cellar
 - 6 furniture store
 - 7 Hosier Lane basement
 - 8 Weddel House basement



basement floor plan



Courtyard, with higher roof of the livery hall, and to the right the ground floor orangery with reception gallery above. The tapered columns are not air ducts, as they are at Portcullis House

utilising glazed infill between the piers to form an orangery.

The other major organisational device employed is the architectural promenade, which effectively determines the disposition of key elements, so that 'quadrangle' and 'route' constantly interact to describe the building. A 5m-deep loggia leads to a 5m² lobby and then to a dramatic top-lit spiral staircase to the gallery at first floor. This incorporates two further 'induced' square lobbies, which define the corners of the quadrangle, but also act as a transition between the gallery and the route's climactic event, the livery hall. On the first floor, the route occupies effectively two adjacent sides of the quadrangle, the other two accommodating a drawing room, a library and flats for the company's officials. In this way, the 'route' also establishes a spatial hierarchy from 'public' to intensely private.

The square courtyard, loggia, gallery, transitional square lobbies, pochés, and even the general proportions of the building suggest a 'Classicising' tendency, but again the references are implied, rather than overt. Indeed, the architectural expression owes more to Hopkins' concerns for tectonic display, and follows on in a logical development from Glyndebourne, Emmanuel, and Charterhouse. Moreover, the decision to employ eight bays to each quadrangle elevation produces a central column and a potential duality, anathema to any self-respecting Classicist!

Flemish bond loadbearing brick piers



The grand spiral staircase up from the entrance loggia to the reception gallery and hall

form the cloister and are connected by flattened arches of brick voussoirs (in reality brick slip facings to pre-cast concrete lintels). These piers are reduced at first floor to form tall, slender columns which increase the scale of the upper storey. Between them are inserted metal sash windows with stretcher bond brick spandrels. The flattened arch theme is repeated at the window head, and the bay is resolved at roof level by generous overhanging eaves from the 45° pitched roof, with a diamond grid of lead panels. The outcome is elevations utterly devoid of gratuitous stylis-

tic whim and which directly describe an assembly of familiar building components.

Visually, the dominance of the roof has the effect of minimising the potential intrusion of the eight-storey rear elevations to apartments and offices which bound the site. The internal corners of the quadrangle are resolved simply, with robust chamfered piers, a robustness contrasted with the white oak cladding to the ground floor offices within the cloister. The net result of such apparently simple architectural devices is to endow the central quadrangle with a serenity at variance with the fey, bronze water feature by William Pye, which appears not only incongruously out of scale with the building, but also superfluous.

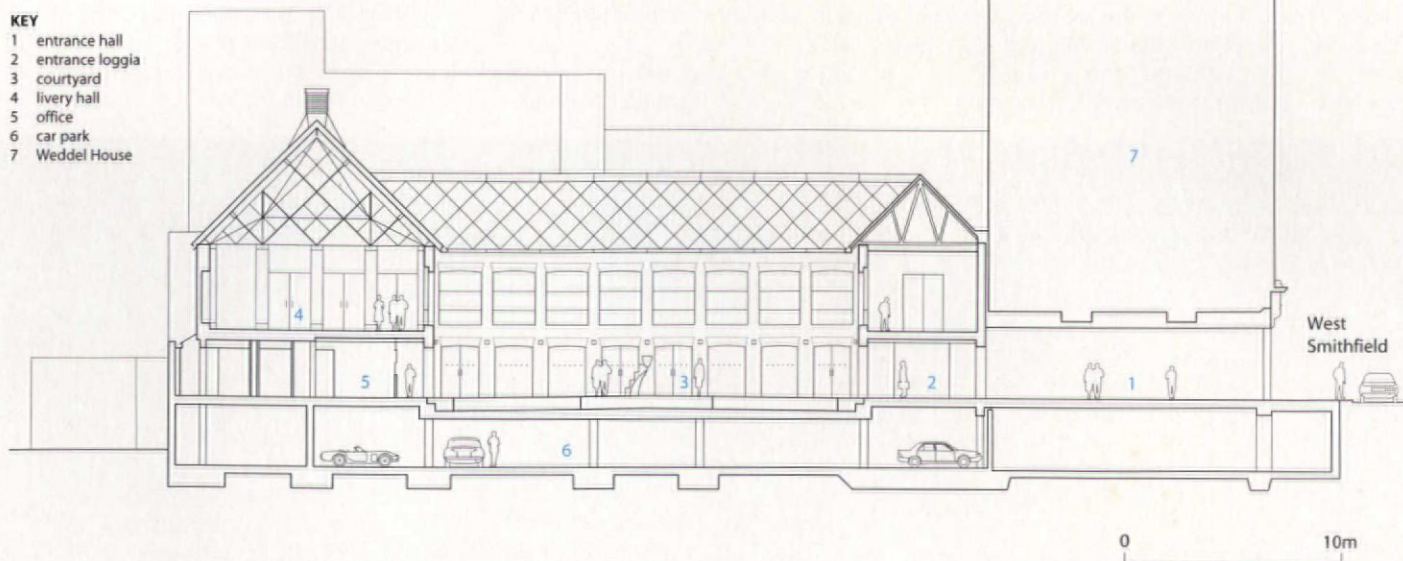
While the 'public' spaces engage with the quadrangle, the difficulties surrounding a restricted land-locked site mean that the 'working' spaces (courtroom and luncheon room) with access from the gallery, are denied a view and must rely on clerestory lighting. This device works well in the courtroom, (where, incidentally, an apsidal end accommodates the company's existing furniture of similar plan form) but provides distracting views of the messy backs to adjacent 19th-century buildings. But in the luncheon room, salvaged 17th-century panelling from a previous Haberdashers' hall has been reinstalled and sits somewhat unhappily under the massive clerestory lantern. There are plans, however, to install a laylight to rectify this.

The real purpose of this building lies in the livery hall. In plan, it responds exactly to the





Left: entrance loggia
leading to spiral
staircase. Above:
reception gallery,
leading to hall



section



20m quadrangle dimension (as do the gallery and orangery). But a 10m depth produces a double square on plan and also, by retaining the 45° roof pitch, doubles the height of the ridge. This produces a space of exquisite proportions dominated by the elegant propped roof with attendant stainless-steel tension net exposed beneath it. The walls are panelled from veneered North American white oak, while the braced diagrid of stainless-steel channels incorporates acoustic panels, also of oak.

Sited to the west of the quadrangle, the hall could easily have been dominated by the eight storeys of apartments to the east, but their blandest of stock brick elevation has produced classic 'background' architecture which, in the event, is barely noticed. Interestingly, the architects have avoided the temptation to express

the ridge-mounted ventilation flues internally (the air exhausting through slots in the ceiling panels), but the 'diagrid' is expressed externally in the lead roof cladding, offering one of many thematic connections between inside and outside. Sops to tradition – a mezzanine minstrels' gallery and rich blue silk blinds (designed by Patty Hopkins) – add further richness to what must surely emerge as the classic modern reinterpretation of the medieval hall.

Further links to history are revealed in artefacts amassed by the Haberdashers and displayed in the smaller spaces. They present an eclectic mix, added to by some beautifully crafted (if overwrought) furniture by Linley, for which the restrained architecture is a fitting backdrop.

So what judgement emerges, and how does the Haberdashers' Hall illuminate our under-

standing of a mature Hopkins oeuvre? This building reiterates familiar Hopkins themes, particularly in its remorseless pursuit of geometrical precision, and in its overt display of traditional building elements which conceal the building's services within pochés. It also avoids any fashionable stylistic trappings, or an adherence to any equally fashionable theoretical underpinnings. These generic qualities are then matched with elements which are job-specific; in this case, an instinctive reaction to a complex brief, an assured response to a demanding physical context, and an ability to reinterpret tradition and established norms. In this respect, the Haberdashers' ambition for a new building to extend its long history has surely been realised.

Peter Fawcett is professor of architecture at the University of Nottingham

Structure

The new livery hall complex has been built with load-bearing masonry walls using a hydraulic lime mortar, providing construction free of movement joints while avoiding the very slow strength-gain of putty lime mortar. The cloister flat-arches are concrete, faced with brick slips.

In keeping with the general theme of using exposed wall and roof structural elements throughout the building, in a number of areas the soffits of the concrete slabs are exposed. Finely detailed and finished precast concrete beams and slabs utilise recessed cast-in light fittings. The main feature stair linking the ground and first floors shares this quality of precasting, each tread formed of a repeating spiral element

and each element connected to its neighbour by hidden structural dowels.

The livery hall offers a modern interpretation of the traditional timber-panelled hall and high ornate roof. The new hall, 20x10m on plan, is covered by a 45° pitched feature roof in which the ceiling is recessed between the main structural elements to give a clear expression of its diagrid structural form. The diagrid roof replaces traditional orthogonal roof trusses and cross bracing with a single structural form that performs both functions, using interlocking rafters laying at 45° across each face of the roof.

The ends of each timber rafter were glued into stainless-steel shoes. Each junction of the roof diagrid is formed by a stainless-steel node into

which a rafter shoe was bolted on site. Finally, the diagrid truss was completed by using stainless-steel ties which connect directly to the nodes. To limit movement of the roof during construction, each stainless-steel tie was progressively tightened as the additional loads of the panelling and heavy lead roofing were added.

In the adjacent reception gallery, the timber diagrid theme is repeated, but with the stainless-steel roof ties gathered centrally to create a pyramidal roof structure. The court, committee and luncheon rooms each have their own unique roofs formed around a concrete shell structure which creates a large lantern centrally in these rooms.

For the new offices on Hosier Lane, a slim,

Services

Ventilation systems in the livery hall had to be discreetly integrated into the building without compromising aesthetics. Plenums were built into the ceilings with air paths in the joists – something the architect and engineer worked very closely to achieve. Elsewhere in the hall, a dedicated air handling unit supplies conditioned air to displacement terminals at low level on the perimeter, extracted at high level by fans.

Generally, air distribution is either high-level fully mixed or low-level displacement, depending on room use and space available. Principal spaces are comfort-cooled. The orangery, library, offices, drawing room and display room are naturally ventilated with perimeter heating.

Overall there are two main plant areas, one in the basement and one on the roof. The basement accommodates boilers, air handling units, toilet and car park extract fans. The roof accommodates chiller, kitchen extract, space for condenser units and cold water storage.

Ducted and piped services used defined horizontal and vertical routes. Most pipework is within the floor voids, which required specific consultation with the architect.

David Choy, Arup



detail section through hall

single-span concrete structure was constructed to create a virtually column-free office with a shallow flat soffit structure, offering free distribution of M&E services while minimising building height. The brick facade avoids the normal unsightly horizontal expansion joints at each floor level, with the full five-storey height of brick facade constructed off structural supports located at first floor level.

Opening up the site involved several demolitions, including one structural bay depth from the whole of the back of Weddel House. It was sold in this condition to developer London & Henley, which added a new rear brick facade, choosing the brick in cooperation with the architect.

Richard Matthews, Arup



The court room follows historic layout. Opposite page: livery hall, with a sparkle of stainless steel replacing traditional chandeliers

CREDITS

DESIGN COMMISSION

June 1996

START ON SITE

January 2000

COMPLETION

May 2002

AREAS

Hall – Basement

1,600m²

Ground floor 1,300m²

First floor 1,200m²

Hosier Lane offices –

1,728m²

Weddel House (now

Market View) – 65

serviced apartments

over retail units

CONTRACT

JCT 98, private with

quantities

ACQUISITION AND

DEVELOPMENT COST

£25 million

CLIENT

The Worshipful

Company of

Haberdashers

ARCHITECT

Michael Hopkins and

Partners: Michael

Hopkins, Patty Hopkins,

Jim Greaves, Amir Sanei,

Tony White, Andrew

Morrison, Sarah

Thomson, Leith Kerr

STRUCTURAL SERVICES

ENGINEER

Arup

PROJECT MANAGER

GTMS

QUANTITY SURVEYOR

Robinson Low Francis

LIGHTING CONSULTANT

Light and Design

Associates

MAIN CONTRACTOR

Holloway White Allom

SUBCONTRACTORS AND

SUPPLIERS

Brick supply James and

Taylor; bricklayer Swift

Brickwork; precast

concrete Histon

Concrete Products;

timber feature roofs

Cowley Structural

Timberwork; joinery

Ruddy Joinery; leadwork

T&P Lead Roofing;

architectural metalwork

Clifford Chapman

Metalworks; specialist

glazing Pollards

Fyrespan; M&E services

Lorne Stewart; conical

rooflight Stainless Brass

and Glass; plasterwork

Dulley Ceilings and

Partitions; ironmongery

Allgood; purpose-made

carpet Tyndale Carpets

working details

The dining hall is a single-storey 20 x 10m space with a pitched roof, hipped at each end and covered with diamond-shaped lead panels. The shape of the panels mirrors the timber diagrid roof structure which is visible inside the hall, set between diamond-shaped oak panels.

The walls are of solid brickwork in Flemish bond with pure hydraulic lime mortar joints. A series of precast concrete padstones set at 2.5m centres at the eaves are tied by wallplates of laminated veneer lumber.

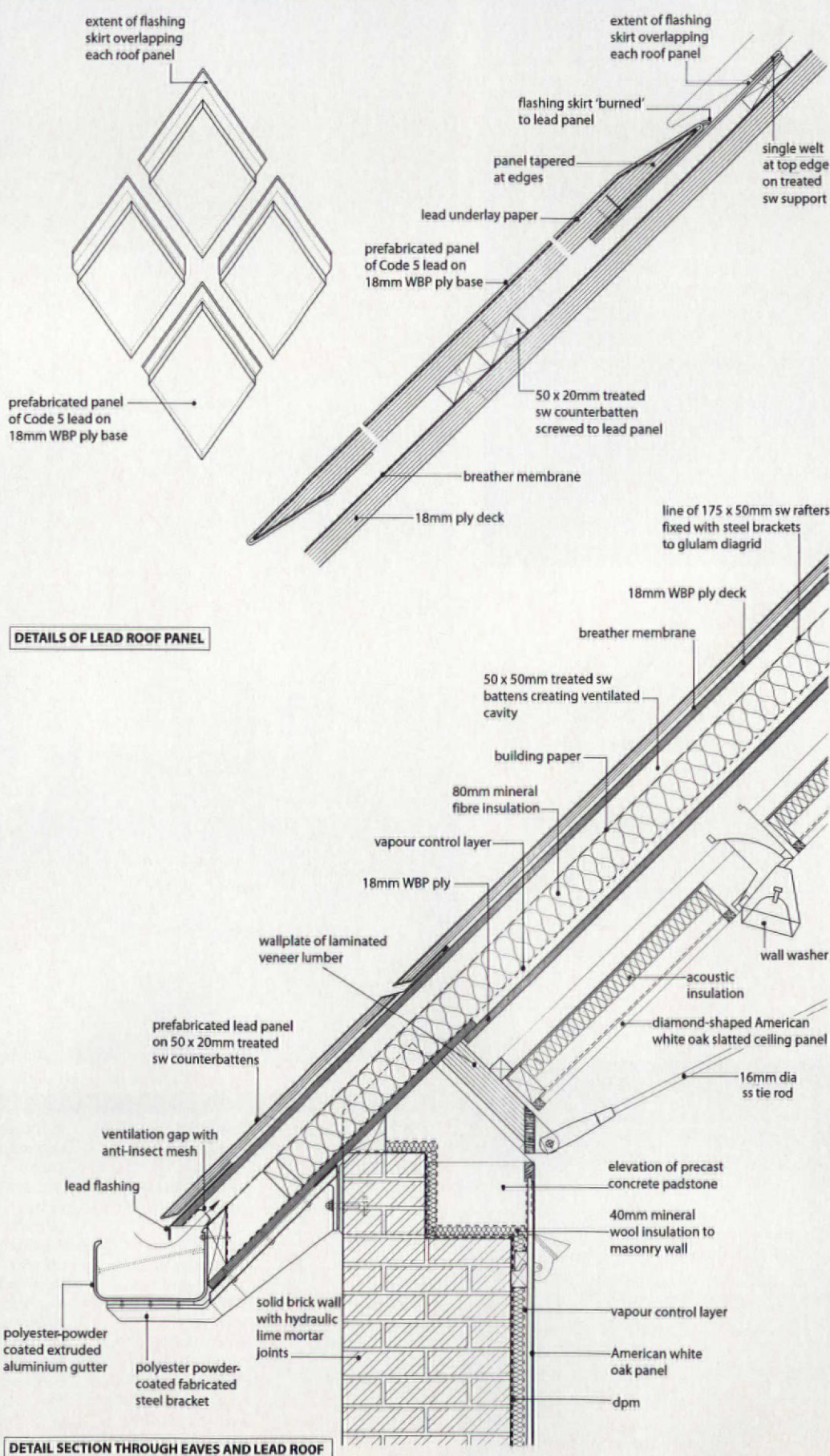
The padstones support the diagrid roof of 400 x 100mm glulam beams with the lowest lamination of American white oak. The beams have 400mm-deep stainless-steel shoes fitted over their ends. Each diagrid connection is made by bolting four shoed beam ends to a four-sided, stainless steel node connector. To prevent lateral spread, a network of 16mm-diameter stainless-steel tie rods run between the nodes, supporting 60mm-diameter stainless-steel props.

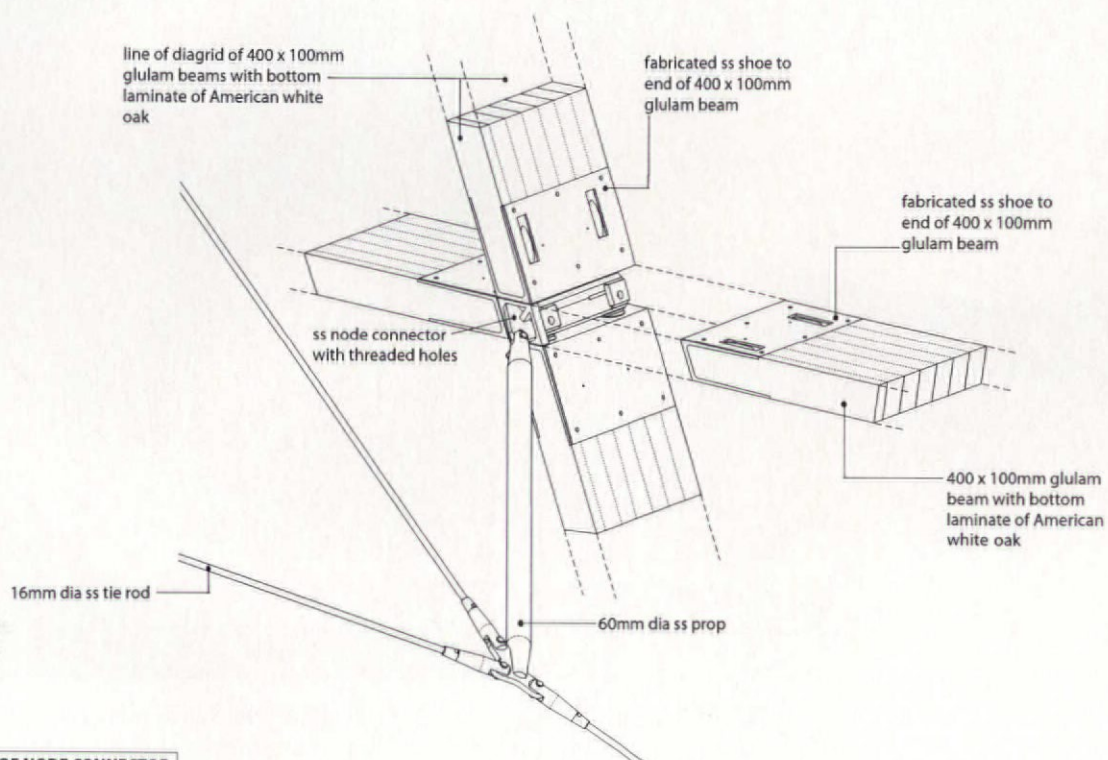
The diamond-shaped ceiling panels are set between the glulam beams with 15mm-wide shadow gaps. They are faced with American white oak slats and lined with acoustic insulation.

A series of 175 x 50mm rafters is fixed with steel brackets to the beams, lined with insulation and braced with ply. Above the ply is a vented cavity formed by 50 x 50mm battens and an 18mm ply deck on which the lead panels rest.

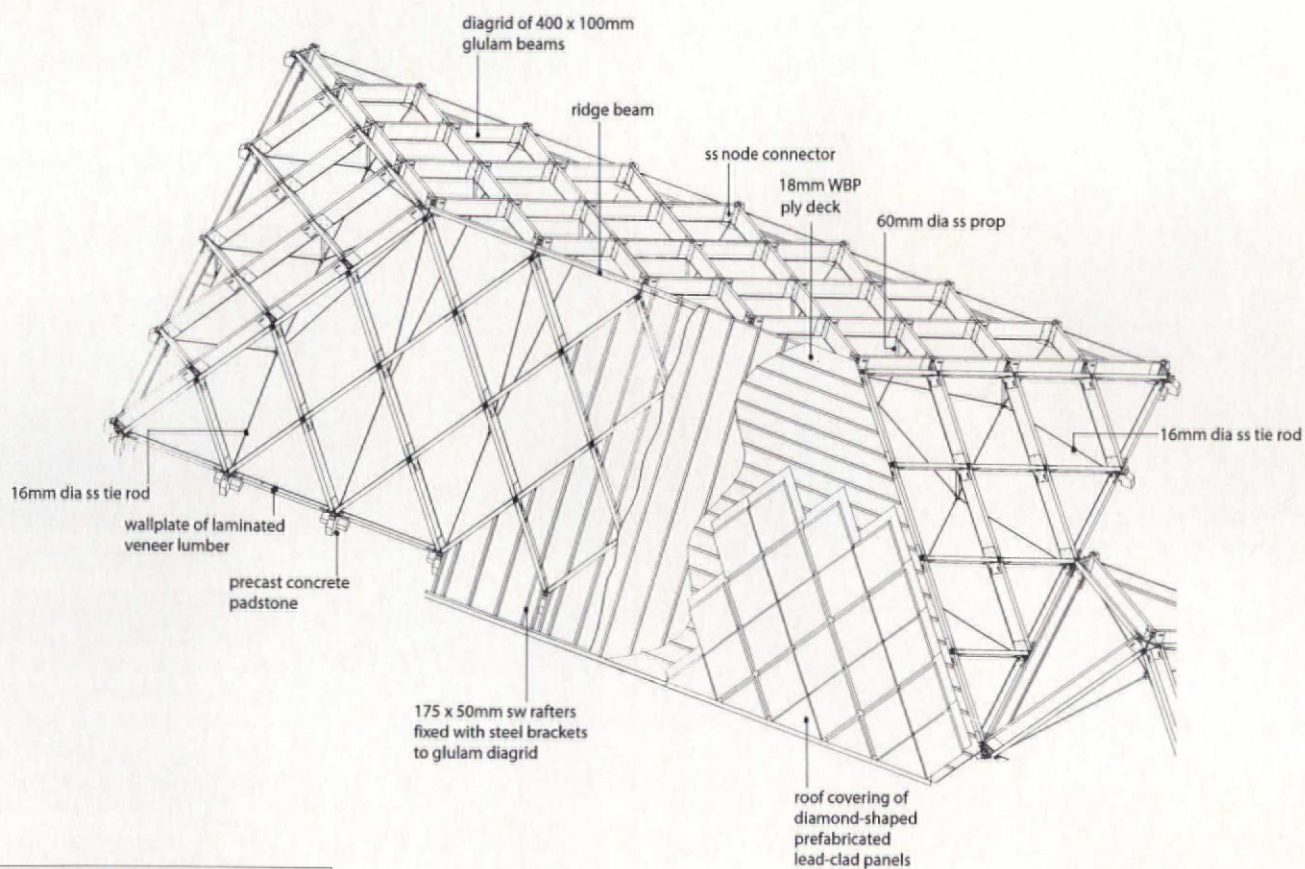
Each panel was prefabricated from Code 5 lead worked round a diamond-shaped tapered ply panel, with a flashing skirt burned on along the two upper edges and supported by a thin stainless-steel plate. The panels interlock; each panel rests on the flashing of the panel below.

Susan Dawson





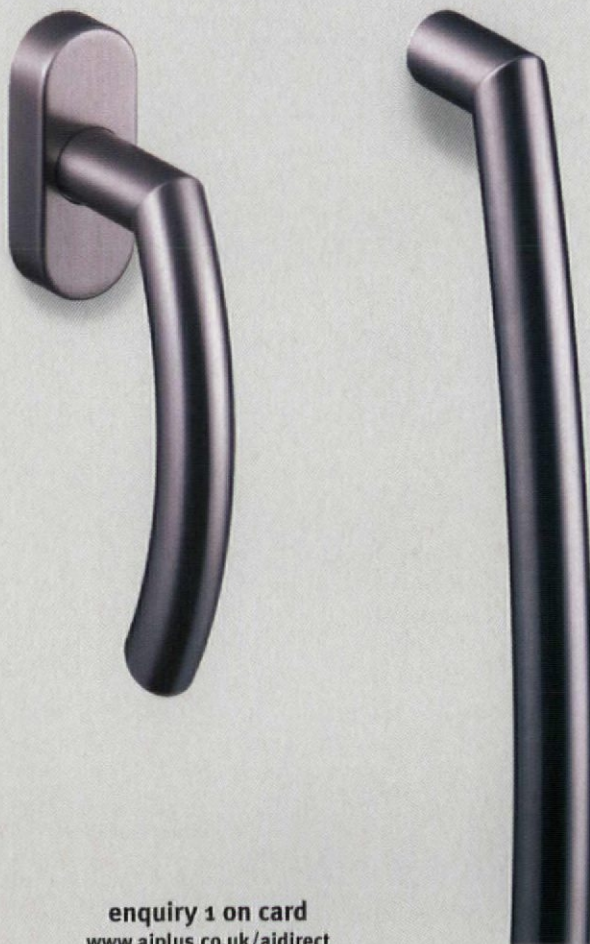
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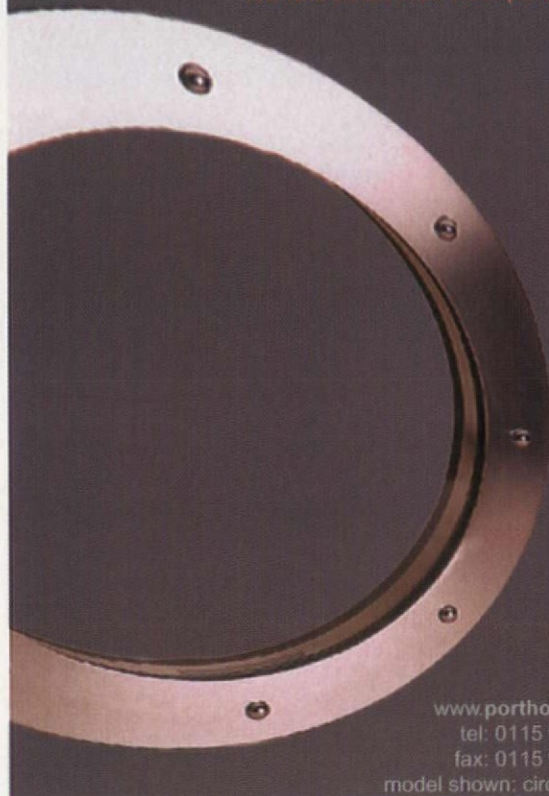
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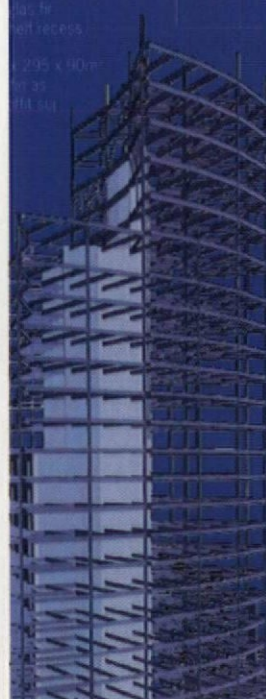
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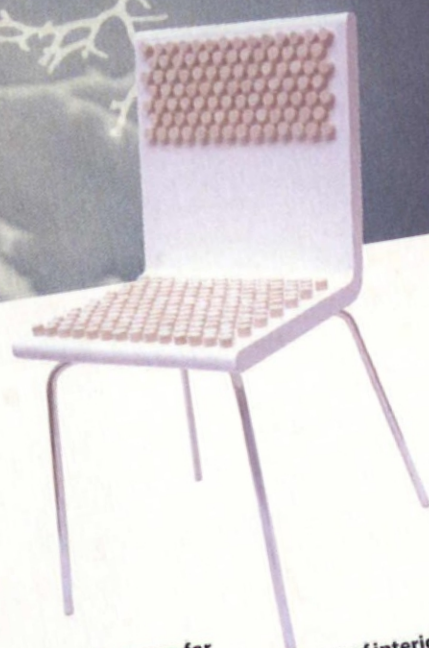
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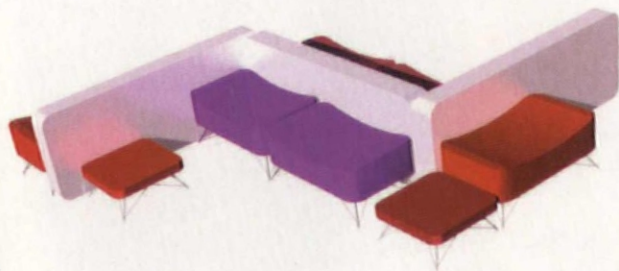


Wendy Ellis of Red Brick Glass Studio creates contemporary glass for architectural and interior commissions using techniques such as enamelling, sandblasting and acid etching. She will be showing sculptures, lighting, door panels and partition screens. www.redbrickglass.co.uk



This year's 100% Design show promises to be bigger and better than ever, with more than 450 design-led companies showing the very best in furniture and interior products. Here are some of the AJ's favourites from this year's crop of design talent exhibiting at the show, which runs from Thursday 26 September to Sunday 29 September at Earls Court Two in London. Entry to the show is free if you pre-register at www.100percentdesign.co.uk. Don't miss the AJ's architects' evening on 26 September, which includes our seminar on retail design, 'Fashioning Space' with Eva Jiricna, and Chris Bagot of Softroom. Look out for your invitation to the evening in a forthcoming issue of the AJ.

► Hive is best known for its imaginative use of felt in the design of interior products and the Orbit chair is no exception. Its seat and back rest are covered with a cushion of felt 'pellets' giving a tactile three-dimensional texture. Tel 020 7261 9791



▼ German-based bathroom designer and manufacturer Dornbracht is showing this lounge, called Wave, designed for the bathroom by Jean Marie Massaud. Tel 0049 2371433119



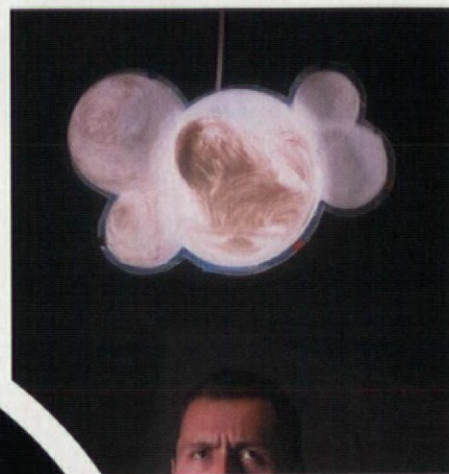
▲ This multifunctional seating system by Studio Orange will be shown alongside a new range of outdoor furniture and a new chair, Baby Plasma, which moulds to the shape of the user by forcing air out through perforations. Tel 020 7684 9422

▼ Norwegian-based design group Liminal is showing vibrant new textiles and coordinating tableware. Tel 0047 93094515

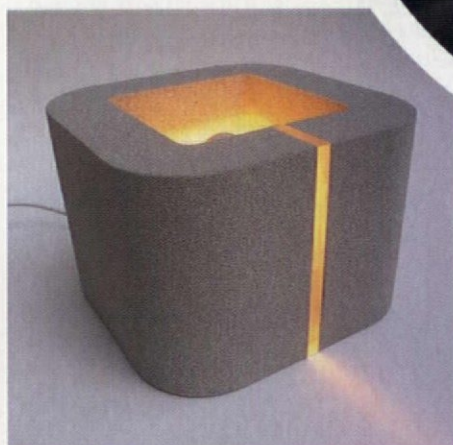
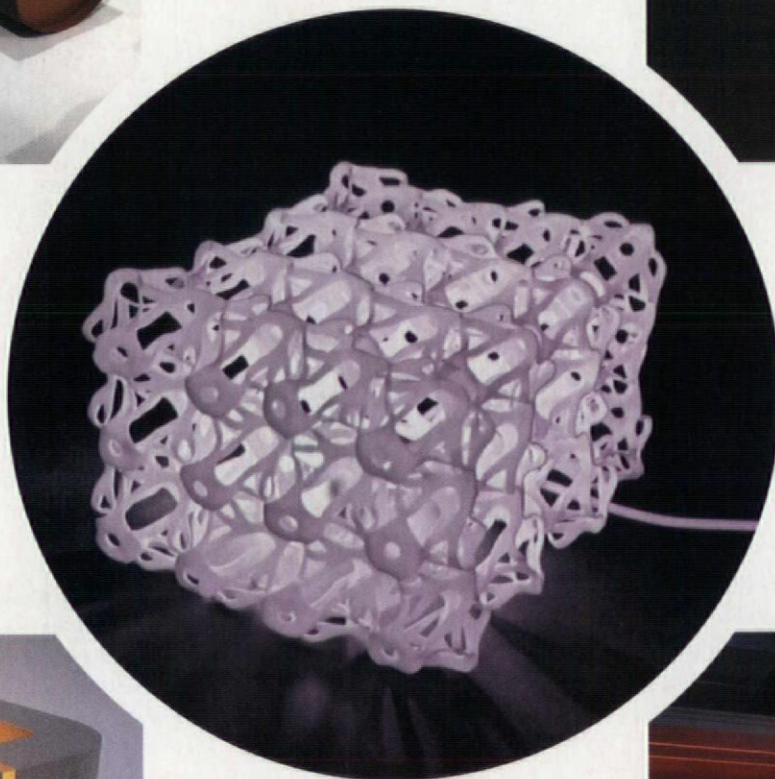


▲ Dominic Crinson has created a process for digitally printing onto ceramic tiles, and this year launches Jafleur, a range of designs inspired by plant life. Tel 020 7613 2783

▼ Pascal Anson, Crafts Council Bursary winner, creates products with a sense of humour. His Bad Mood Light is inspired by cartoon representations of having a black cloud overhead. Tel 020 7620 0261
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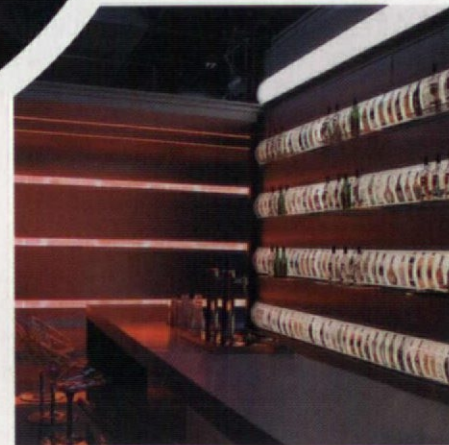


► Lauren Moriarty is a first-time exhibitor and winner of a Crafts Council Bursary specialising in three-dimensional design. This Noodle Block Light is made from rubber foam, cut, moulded and assembled into a three-dimensional structure. Tel 07787 562533



▲ Alva uses glass, bone china and stainless steel among other materials to produce minimal lighting including ceiling, reading, wall and desk lights. Tel 020 7267 5705

▼ Capsule is a first-time exhibitor at the show. Its Coda illuminated coffee table shown is made from cast onyx resin. Tel 01242 662828



▲ Belgium-based Fractal Building Systems is launching 'Bobb', a system for creating multi-functional walls shown here, and Question, a signage range incorporating sheet metal with wood, acrylic and glass. Tel 0032 51252725



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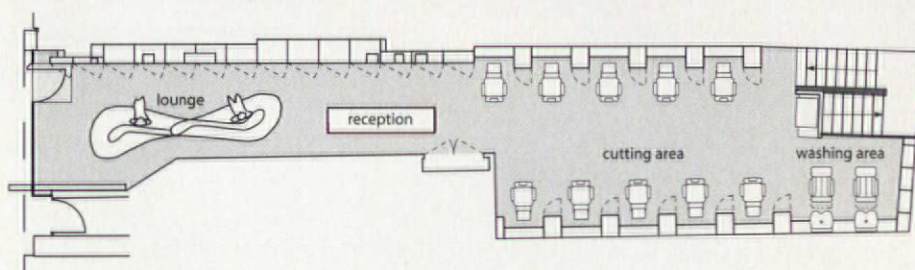
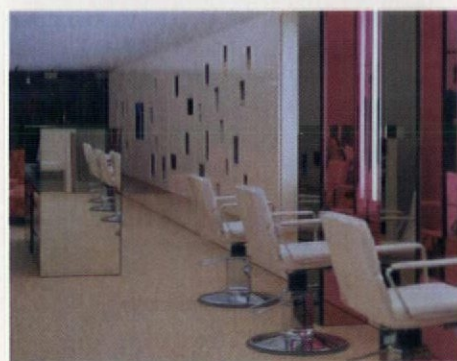
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Soho set

By David Taylor
Photographs by Tim Brotherton



floor plan

Hudson Featherstone is injecting a little sex into the world of hairdressing.

The practice has just completed a new, £168,000 flagship hair salon for Fordham White, a young stylist in London's Soho. And it borrows 'unashamedly' from the world of the local sex shops, with which the area has long been associated.

First, a rose-tinted glass shop front entices clients inside through to a smoked mirrored interior, where the architect has created a translucent 'hairy' ceiling made from the ubiquitous plastic tassels found across 'dodgy' shop doorways.

These allusions, says Hudson Featherstone, are engulfed within a 'sumptuous, sensual environment', featuring a 5m long 'Rococo-esque' couch adorned in a Marie Antoinette fabric, which the practice specially designed itself.

'We wanted a piece which didn't turn its back on anything and draws you in,' said the practice's Sarah Featherstone.

The site for this first shop in Greek Street (Hudson Featherstone hopes it will be retained for another planned for Brighton, and maybe a further one in London) was dif-

ficult, measuring only 3m wide across the front half, with a low, unassuming frontage to the street. So the architect figured that the simple, pink, all-glass shop front, punctuated by a 'floating' mirrored wall projecting out across the pavement would be the way to give it an on street presence without resorting to hanging signs. The wall is, it says, a calling card and device in which to glimpse the hairdo before and after the scissors.

Front of house has been deliberately designed as an 'ambiguous' space, dedicated to show and relaxation, and framing the activity beyond, where the salon widens out and hair is washed, cut and styled. Walls are punctured by small openings, backlit with mirrors, showing hairstyling paraphernalia, views of coats and bags, and a flatscreen TV showing movies. Ten white stylist chairs are lined up before walls of rose- and bronze-tinted mirrors.

The next phase will be when the health and beauty spa opens later this year, where Fordham White promises treatments such as pedicures and manicures will be carried out in 'forest clearings' among floor-to-ceiling tassels. Sexy!

In the pink: a 'sumptuous, sensual environment' has been created, featuring a 5m long 'Rococo-esque' couch designed by the architect and walls of rose- and bronze-tinted mirrors

CREDITS

PROJECT

Fordham White Hair & Beauty Salon, 47 Greek Street, Soho, London

START DATE

Phase 1: January 2002 (nine week contract period)

COMPLETION DATE

Phase 1: March 2002

AREA

Floor area: 190m²

CONTRACT

JCT1998 Intermediate Form of Contract

PROJECT VALUE

Phase 1 (hair salon):

£170,000

Phase 2 (beauty spa):

£100,000 (not yet commenced)

CLIENT

Fordham White

ARCHITECT

Hudson Featherstone:

Sarah Featherstone, Nicole Weiner, Jeremy King

STRUCTURAL ENGINEER

Alan Conisbee + Associates

CONTRACTOR

Rudgard City

MATERIALS AND SUPPLIERS

Resin pebble floor Perstorp (manufacturer); Lasar Contracts (supply and installation); couch Intermura (manufacture and upholstery); vinyl upholstery Spectrum Contract Vinyls (supplier); tinted glass shopfront Vanceva (manufacturer); Watson's Glass & Mirrors (supplier and installer); ceiling tassels Condale Plastics (manufacturer and supplier)



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Doing the funky kitchen

By Victoria Huttler

This kitchen, by young multi-disciplinary MG Marga Design, has the hallmarks of an extravagant budget yet cost about the same as a standard top-end fitted kitchen. 'Many hours of our own time was spent on the project, researching and sourcing manufacturers and materials until we found the very best deals we possibly could,' explains the practice's Matteo Margaroli. 'The budget simply wasn't there, so we ended up putting the hours in rather than compromise our ideas.'

The practice was commissioned to renovate the private client's entire two-storey flat, in west London, with the kitchen being the

showpiece. Open plan to the living area, the scheme combines stainless steel with walnut, grey slate and a luminous orange lacquer to give a funky, bright, futuristic look.

Opaque glass cupboard doors allow the contents to be identified while giving a more uniform look to the space. The sliding doors are suspended from a mechanism hidden within the thickness of the stainless steel. This ensures smooth running and eliminates the need for any track at the bottom, keeping the look simple and easy to clean. The worktops are made from a single sheet of 1.5mm thick stainless steel, joined flush to

the walnut around the hob and sink areas, all built over a timber frame.

Above the sink, a cupboard hides an integrated drainer, so crockery can be washed and put away wet – great if you can't wait for it to dry. The bright orange splashback is MDF painted with car enamel, giving it a polished, practical finish. 'It brings out the warmth of the wood and the reflections add some movement to the space,' explains Margaroli.

More storage space and other appliances are hidden in the rear 'service wall', and the washing machine and tumble dryer are out of sight in a small utility room.



Tangerine dream: opaque glass cupboard doors are combined with stainless steel, walnut, grey slate and a luminous orange lacquer for a bright, futuristic look

CREDITS

CLIENT
Private
ARCHITECT
MG Marga Design
MAIN CONTRACTOR
Nove

SUBCONTRACTORS AND SUPPLIERS
Carpentry Proline; steel worktops Contracts Engineering



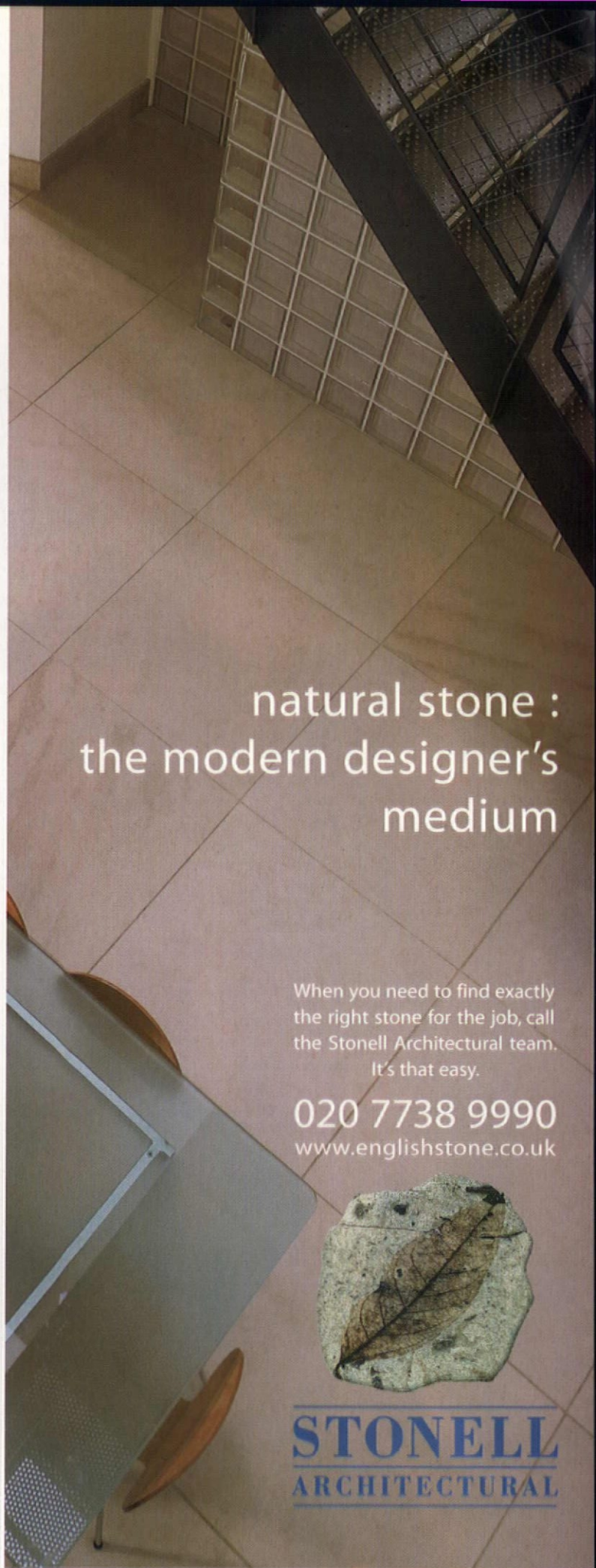
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I saw a m-house

The new version of the mobile home is destined to be a low-tech, prefabricated, timber shell on wheels. What's new about that?

BY AUSTIN WILLIAMS

*'You can have your bricks
and mortar,
Palaces or flats.
But I live in a mobile home
And I'm very proud of that!!'*

So writes Mrs Pam Davies of Abbots Langley in the May edition of *Park Home & Holiday Caravan* magazine. Although failing to win the box of chocolates for best letter, Mrs Davies' poem goes to the heart of the mobile homeowners' world. Simple, staid and static: the essence of the parked mobile home – as well, it must be said, of some of its clientele.

Try as I might to forget, I still remember spending a week in Haven Holiday's Berwick-upon-Tweed caravan site in a less-than-delightful, paper-thin, deluxe family suite back in 1995. It was hell on earth.

But the other thing of note about mobile homes, exemplified in most of the various site photographs in *Park Home & Holiday Caravan* magazine, is that they are pretending to be permanent; to the extent that most have built brick walls to mask the wheel base, have been landscaped in, and have artexed walls. The objective, it seems, is to look like real houses.



The interior owes nothing to conventional mobile homes

'The main difference in m-house, and something which cannot be over-estimated says Howe, is the "tactility of the interiors"

Now though, at 100% Design on 26 September, a radical rethink of mobile home branding will be launched. From that day forth, says architect and exhibition designer Tim Pyne, 'there is no such thing as a mobile home; only m-house'. Pronounced 'Em-house' or 'mouse' depending on your preference; presumably the follow-on version might well be called the 'n-ous' given that this looks like an attempt at a shrewd piece of marketing.

Living in a box

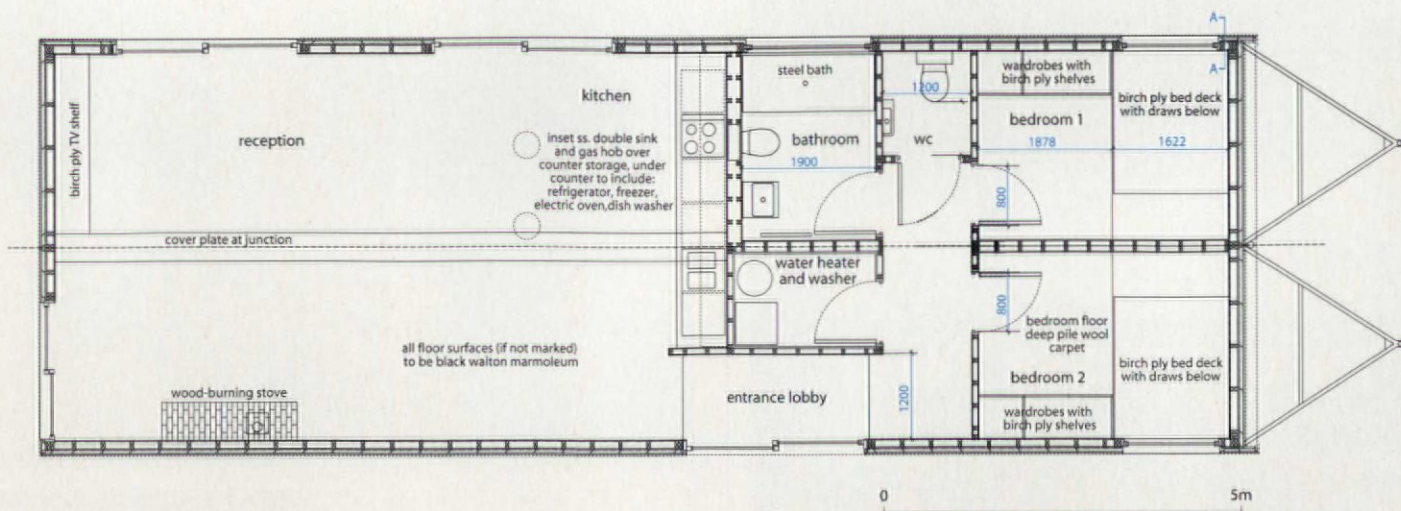
In essence, the m-house is a box for living in. Constructed in plywood on insulated timber studs, it is a relatively straightforward technology for low-skill, factory production. It follows the North American model of

split timber frame house assembly using two parts of a basic rectangular plan, built to the maximum allowable size (17 x 3m) so that it can be transported without notifying the highways authority. Once delivered to site, both halves are brought together to create the 17 x 6m whole. It is therefore slightly disingenuous to call it a mobile home since, in its mobile state, it comprises just three walls, with the open side temporarily propped and wrapped.

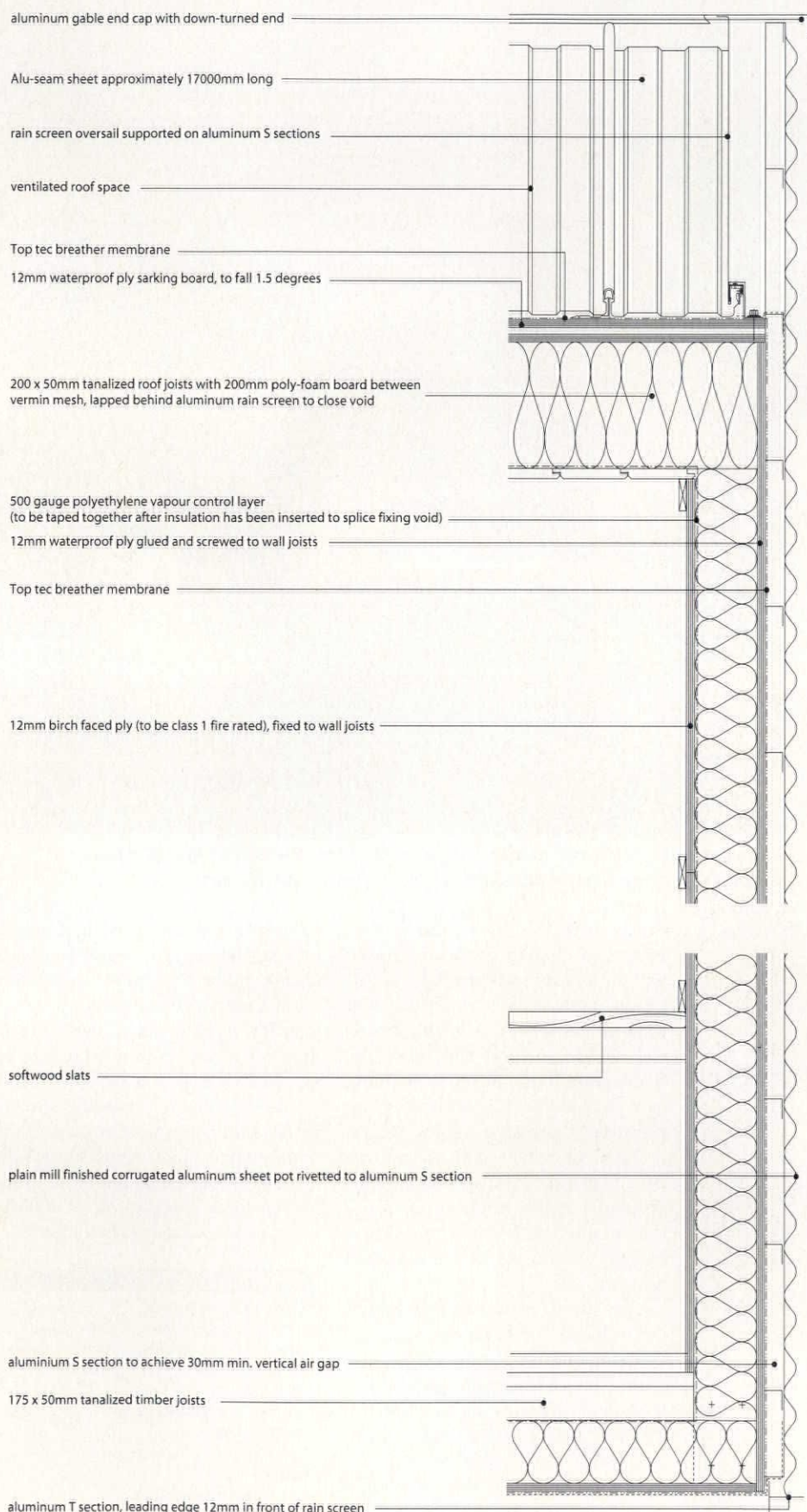
The external framework comprises an internal face of 9mm birch-faced ply (to class 1 fire resistance) on a vapour control layer on 100 x 50 studs at 400mm centres with 100mm polyfoam inserts and breather membrane and 12mm WBP plywood outer sheathing. This basic frame is then clad in a range of materials to suit individual specifications – from profiled metal cladding on steel battens (as shown in the detail) to cedar cladding. The roof is standing seam milled aluminium on vapour control layer on 12mm waterproof ply on aluminium firings.

The design team have been rigorous in making the structure compliant with all relevant building codes, and m-house, while still being referred to as a prototype, complies with Part L Regulations and DDA mobility and access requirements.

Unlike many North American prefabricated site-assembly houses, which are joined along a pitched roof ridge, m-house is to be joined along



floor plan



section AA
25 July 2002

the fall of the standing seam mono-pitch roof. Even though this relies on a perfect seam joint, and a difficult procedure of dropping one half of the building exactly into place over the other, this roof design means that rainwater drainage occurs along one elevation only. By building up the parapets on the three high sides, the flat appearance is intended to mark it out from traditional mobile homes.'

Mike Howe, of mæ, who has worked up the design details, says that even though there is nothing particularly new – in terms of technology – in this building, 'people are often suspicious of the new and we always look to inspiration from the past. We have detailed a cheap, simple and effective box – an enclosure of space, but we have attempted to challenge the language of mobile home parks.'

Even though Howe asks 'why cover up an expensive hot-dip galvanised chassis?' the application of a horizontal porch-deck will effectively hide the underside of m-house more attractively, and subtly, than a plywood skirt.

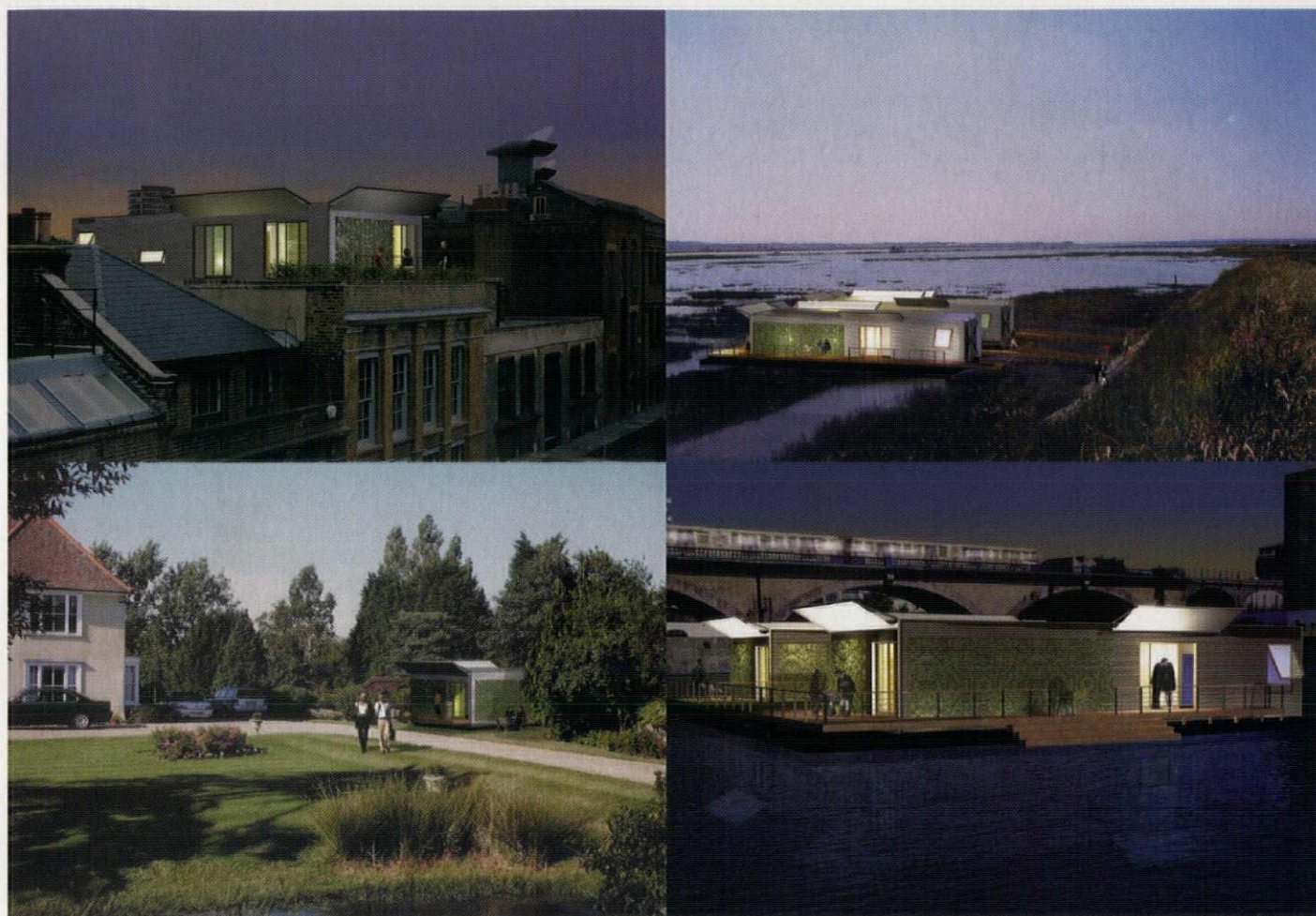
Loft living

The main difference in m-house, and something which cannot be over-estimated, says Howe, is the 'tactility of the interiors'. By that he means that this building has a substantial structural framework in lieu of the flimsy partitioning of many standard mobile homes. It feels different. Gone are the creaky floors; the embarrassing, badly acoustically separated WC partitions; the 'caravan-style' door furniture; the acres of formica. 'Instead, we want the interior to feel like loft living – although I use the term advisably,' he says.

'For instance, we have gone for domestic timber windows purposefully because we wanted to avoid the language of the caravan. Even though the building might have aluminium cladding, we don't want it to be thought of as hi-tech. We feel that it should be homely, but ordered.'

The interior will include tongue-and-grooved ceilings, linoleum floor coverings, a woodburning stove, carpets, storage, wardrobes, a white bathroom suite, a utility room with drying facility and underfloor heating.

It might seem that the designers



M-house can be located on a flat roof as extended living quarters (top left), in the garden as a granny flat (bottom left), or on a patch of land as a temporary office. The designer envisages locating it on pontoons on the river (bottom right), or even on marshland (top right)

are making something of a rod for their own back by bothering to market this as a rebranding of mobile homes. Why not just sell it as a cheap and cheerful prefab?

Apart from the 'personal challenge' for Pyne and the marketing benefits of the modern fad for rebranding, there are other opportunities and benefits accruing from the 'mobile' label. Mobile homes are not subject to stamp duty or VAT. 'Buildings that fit the legal definition of a mobile home are easier to site than your average house,' says Pyne. 'Imagine, for instance, if you take the cost of land ownership out of housing. Pay just a ground rent and still own your own home.' It all sounds quite appealing.

Pyne is happy to pay tribute to Cedric Price, with whom he met early in the design development to talk about the concepts of architectural mobility that Price

'It might seem that the designer is making something of a rod for their own back by bothering to market this as a rebranding of mobile homes'

experimented with in the 1960s. Pyne has also surrounded himself with other experts in the field – exhibition contractors ('to ensure that the product is built on time'), financial advisors and even with one of the few experts in mobile home planning law. Through the brainstorming process of rethinking an old concept, it seems that Pyne and his cohorts have managed to expand the boundaries of possible applications more than might have been the case if they had simply considered prefabricated housing.

As with many domestic prefabs, it can be located on flat roofs as extended living quarters; in the garden as a granny flat or on a patch of land as a temporary office. So far so good, but this type of application could equally describe a Portakabin as much as m-house. However, Pyne envisages locating m-house on pontoons on the river, or building them on flood

plains. He himself has bought a patch of marshland in Essex and is soon to locate (rather than build) one there.

Taking prefabrication to its logical conclusion, Pyne will be marketing m-house as a turnkey product to such an extent that his team will provide all inclusive advice on financing, specialist planning, insurance, legal, and will even prepare landscape designs. Total fixed costs are estimated to be in the region of £100,000 (or £1,000/m²) irrespective of location in the UK.

CREDITS

CLIENT/LEAD DESIGNER
m-house.org, Tim Pyne

ARCHITECT
mæ: Mike Howe

ENGINEER
Techniker: Megan Maclaurin

CONTRACTOR
Discovery Contracts: Mark Shave

VISUALS
Keep Thing It: Wyn Davies

LANDSCAPE DESIGN
Nicola Lesbirel

We have lift off

Kone and Otis are two of the most famous names in lift technology. Here we compare their latest developments

BY AUSTIN WILLIAMS

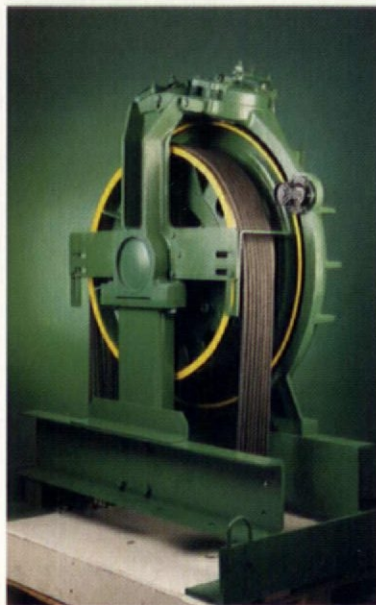
New service/call centre

KONE is building a facility in Keighley in the north of England to house a new service/call centre, offices and an elevator and escalator training centre. The building is scheduled to become operational at the end of 2003.

Currently, much of Kone's research and development work is carried out at its base outside Helsinki, where it has the longest lift testing facility in the world. Here, rather than waste money on a purpose-built lift tower, its test rig drops 200m into an existing limestone mine.

KONE's eco-disc lift hoisting unit has been around for a few years but is in a constant state of improvement. It is a very efficient mechanism that has only one moving part, a very low revving motor, and a gearless con-

KONE's eco-disc is compact and energy efficient



struction. This means that besides having efficient power consumption – using just half the power required by equivalent conventional systems – it uses no oil and thus removes greatly the risk of contamination and fire.

Essentially, KONE has taken the synchronous motor concept and made it more compact. The outer layer is a permanent magnet (stator) which provides a constantly exited magnetic field for the rotor. By making the sheave (lift wheel) part of the rotor rather than a separate wheel which is turned by the rotor, the overall control machinery has been able to be compacted and now weighs around half that of conventional geared traction devices; hence the work efficiencies can be improved.

Because the rotor action is integral to the functioning of the hoist, KONE has also improved the operating efficiencies – with energy consumption 3,000kWh at a running speed of 1m/sec with a load of 630kg. Cars have a stopping accuracy of less than 10mm.

For further details call 0870 7701122

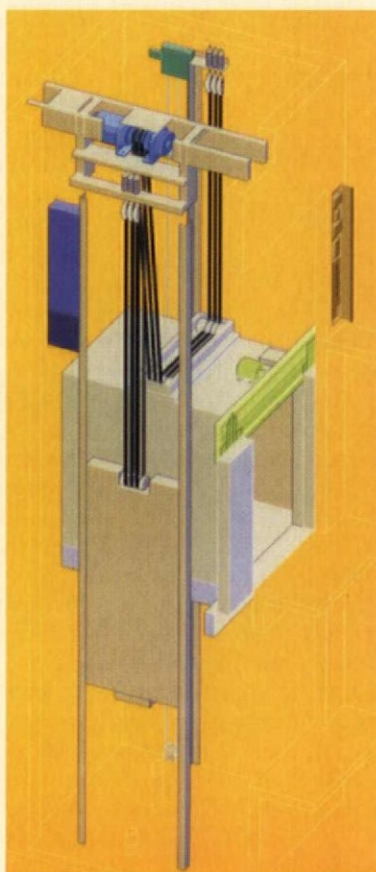
Plan your project

Otis' proudest development seems to be its new website, which is translated into 29 languages – from Vietnamese to Ukrainian, Chinese and Hungarian. It shows off the company's global reach but also exemplifies its recognition that the Internet plays a valuable role in faster service provision.

By entering the 'Plan your Project' page (getting past the registration page), architects are able to design and price a selection of lifts, with prices given in national currencies. Production drawings can be downloaded and there is even a button to press if you want to place an order.

Otis' newer innovations include the Gen 2 (second generation) lift which incorporates the first ever use of flat belt technology to draw the lift cars up the shaft. The belts are about 30mm wide and only 3mm thick – comprising 12 woven high-tensile steel strands encased in a black polyurethane sleeve. This coated belt is therefore far more flexible than the traditional woven cables that have been the industry standard since the 1800s, meaning that it can bend

Gen 2 belt: more flexible than the traditional woven cables



around a sheave of only 100mm diameter, which is approximately 20 per cent smaller than conventional cable sheaves. The permanent magnet gearless machine is about 70 per cent smaller than normal, negating in many applications the need for a dedicated machine room.

Three belts per lift, working in unison, can lift almost 11 tonnes (which builds in a 12-fold safety factor). Gen 2 lifts have been used at the new Baltic Centre for Contemporary Arts in Gateshead, where the workings are exposed to public view. The belt grips the sheave at the top of the shaft by friction alone, so there is no appreciable wear and tear on the components.

In conventional cable lift applications, once the shaft gets to about 500m high, the self-weight of the cable becomes a limiting factor and becomes self-defeating to provide weight compensation. Although Gen 2 cannot yet extend to this height range, its lighter cable means that operational efficiencies can be greatly improved.

For information call 020 7919 9500



It's a worry when Mr Toad, the arbitrator, is in the driving seat

Those who embark upon any formal dispute resolution process usually have complete confidence in the tribunal. If they did not, they would probably think twice about starting the ball rolling, since litigation, and its alternatives, are all games that need only one player to start proceedings but require the cooperation of all players to stop them.

And who, in their right mind, would agree to play by such rules if they thought they would draw a madman as a referee?

Instead, most would-be litigants are convinced that the judge will find wholly in their favour and vilify the conduct of the other side. At least half of them are in for a surprise, since it is an inevitability of litigation that 50 per cent of litigants will be losers. There are occasions, however, when both parties, playing nicely by the rules, realise that they are at the mercy of a tribunal that does not appear to know what it is doing.

Consider the analogy of litigation as a taxi journey with the meter running for an undefined duration, to an unknown destination, in a cab with locked doors and no means of communicating with the driver.

Then add Mr Toad as chauffeur, and you will appreciate the point.

The seriousness of this situation was illustrated by the recent case of *Wicketts and Sterndale v Brine Builders and HC Siederer* (2001). The claimants commissioned the respondents to build a house for them. Their contract contained an arbitration clause and when a dispute arose Mr Siederer was appointed as arbitrator.

The claimants' claim totalled some £60,000 and the defendant builder raised an unquantified counterclaim. The arbitrator gave 19 sets of directions for the conduct of the arbitration, but after seven days of hearing, the arbitrator had reached no conclusion on any of the issues. The claimants' frustration at the rising costs and apparent lack of progress finally erupted during the hearing, and in what was described as a 'heated exchange', they remonstrated with the arbitrator about his total lack of ability to manage the arbitration.

The claimants applied to the court under sec-

tion 24 of the Arbitration Act to remove the arbitrator for failing to conduct the proceedings properly. Two of the arbitrator's orders called for special scrutiny. The first was an elaborate order for security for the arbitrator's own fees. The order was designed to ensure that both parties provided the arbitrator with a sum equivalent to his total likely fees in advance of the arbitration. If complied with, the arbitrator would have had security for twice the amount of his fees, up front.

The second order followed attempts between the parties to reach a compromise. It included a list of items to be addressed by the parties in any settlement agreement but prevented the implementation of the agreement before the arbit-

trator's fees had been paid.

The judge listed the many things wrong with the first order. The arbitrator had made directions that had not been asked for by either party. He had called for his fees to be doubly secured, without any evidence that either party would be unable to pay the costs of the arbitration if ordered to do so. The order, the judge found, demonstrated a total lack of understanding on the part of the

arbitrator of his proper function.

The second order fared even worse. The judge considered it to be 'the most outrageous ever seen' and amounted to the clearest evidence that the arbitrator had failed properly to conduct the proceedings.

The judge concluded that the arbitrator had a pitifully inadequate comprehension of the nature of his function, what powers he had and the appropriate way to exercise them, with the result that if the arbitration continued, there would be substantial injustice. The judge removed the arbitrator and slashed his fees by half, on the basis that much of the work done was unnecessary.

This episode reflects badly on the arbitration process. But at least the Arbitration Act provides the mechanism by which Mr Toad can be removed from the driving seat. There is no equivalent to the ejector-seat button for comparable processes such as litigation in the courts.

Kim Franklin

Blowing bubbles and scratching the veneer

If you are an AutoCAD jockey you may already know about Bubble 2. It is free and it displays the property of any object in a drawing. You move your cursor over, say, the kitchen sink on the 90th floor, hold it there a moment and up pops a bubble with the information: type, name, layer, colour, and whatever. You can download it from

www.bubblecad.com. You have to renew Bubble 2 every six months, which means you have to log on to the site and, out of curiosity of course, take a look at Asuni CAD's other applications. Nothing is free.

We get quite a lot of firms telling us about their web sites and, although this isn't a product site-finder column, some of them are useful. One such is

www.veneerselector.com by Spa and Fritz Kohl. You are asked to register but, happily, you can instead click straight into the veneer selector page where you enter colour, cost range, and pattern. Trying a safe 'medium' for the three categories, up come 15 possibilities with a brief description next to a square showing the veneer. Click for more details and that is what you get - with a bigger view of the veneer pattern. The basic site colours seem to be a brown, a pale mauve and a 1950s lingerie-pink - all on a dirty cream. The wishy-washy site colours are presumably intended to allow the colour and pattern of the veneers to shine. But I am not sure what you can expect to do, even with high quality photography, to illustrate stuff which is basically shades of brown plus graining.

I guess the idea of searching on the basis of colour, cost and pattern reflects real life - although, virtuously, you can enter a timber name or reference number and search on that as well. Once found, you can compare up to four veneers on screen and add the ones you like to an electronic swatch - and have samples posted to you. There is also a glossary, veneer of the month and a page on veneer trends. Good stuff. But that pink.

sutherland.lyall@btinternet.com

London

Wendy Shillam *Friday 2 August, 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.

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

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).

How to Manage Building Design Online *Thursday 19 September.* An Emap Construct conference in London. (natalie.rubinstein@emap.com)

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

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 Cressing Temple, nr Witham. Details 01245 437672.

Construction Law Summer School 2-4



SENSE OF IDENTITY

'Location: UK' – a group show that includes the photographers Martin Parr and Rut Blees Luxemburg – looks at relationships between people and place in the age of the Internet and increasingly global economies. At Gimpel Fils, 30 Davies St, London W1 until 7 September (020 7493 2488).

September. A three-day event (worth 16 CPD hours) at New Hall College, Cambridge (01932 893852).

Glass: A Material for the 21st Century *Wednesday 25 September.* A seminar at the BRE, Garston, Watford. Details Angela Mondiar 01923 664775.

Northern

Are You Sitting Comfortably?

Until 28 August. An 'interactive seating exhibition' at Belsay Hall, Northumberland. Details 01661 881636.

North West

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 *Until 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 (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.

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

Hiroshi Sugimoto: The Architecture of Time *3 August-21 September.* An exhibition at the Fruitmarket Gallery, 45 Market St, Edinburgh. Details 0131 225 2383.

Eric Parry Architects: An Eye for the Whole *4 August-18 October.* An exhibition at the Matthew Gallery, 20 Chambers St, Edinburgh. Details 0131 650 8017.

Visions in Light: The Architecture of Basil Spence *6 August-13 September.* An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

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.

Anatomy of the House *Until 30 August.* An exhibition at the RFACFS, 148 Canongate, Edinburgh. Details 0131 556 6699.

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)

Body beautiful

KATE FUSIN

Body and Building: Essays on the Changing Relation of Body and Architecture

Edited by George Dodds and Robert Tavernor. MIT Press, 2002. 427pp. £37.95

This weighty volume, based on a conference six years ago celebrating Joseph Rykwert's 70th birthday, is far more than a congratulatory *festschrift*. Between its front and back biographical wrappings are fascinating essays of lasting interest, to which a short review cannot do justice.

'The issues with which we [architects] struggle oscillate between productive pragmatism and – due to the impoverished teachings of functionalism – the acceptance of a purely decorative role for our art. The historical writings of Rykwert oppose both of these interpretations with considerable vigour.'

That quotation, from Vittorio Gregotti's epilogue, brings the book to a close. (One trick I learned when Rykwert's student long ago was to look first at the final word of a book; surprisingly often, it is telling – as here.) The book's first words read: 'It is not easy to identify precisely the place of Joseph Rykwert in the international architectural academy.' Thank goodness for that.

While his subject does resist a simple taxonomic location, George Baird's intellectual biography is a fine essay, and it certainly took me back across half a century of architectural ideas. I quibble about his calling Rykwert's friend Aldo van Eyck 'far and away the most intellectual' of Team 10 (surely that is De Carlo) but agree he was 'the most poetic' (despite vocal, recent, Smithson lobbying). Baird's poor referencing irks – he tells us, for example, that Gombrich described *On Adam's House in Paradise* as adopting 'the methods of psychoanalysis' (a suggestion I too made in my review in *RIBA Journal*, Jan 1975), but not where he said it.

Baird's contextualising is good, his focus on Rykwert's stand against Tafuri/Rossi in 1974 a well-chosen fulcrum, but his tale lacks any sense of London in the 1950s. It is right not to need to see Rykwert as the student distinguished by being ejected from both the AA and the Courtauld, or as the designer of London's first nightclub, and so

on. But more importantly, neither do we see him in the French pub in Soho on Saturdays in the '50s, the intellectual focus amid Alan Colquhoun, Jim Stirling, Sandy Wilson, and so on, as he railed against 'the attitude of the technocrats and administrators of architecture, of zones and curtain-wallers – very much the majority attitude'.

There is no mention of the consciously-taken opposite pole to Reyner Banham (with his own, overlapping, coterie in Primrose Hill on Sunday mornings). Banham bemoaning that 'the house itself [is] still the same kind of shelter as a primitive wattle hut... our new household gods cased in gleaming white and chromium are crammed into the traditional alcove of the Roman domestic altar.' Rykwert, in the opposite corner, bemoaning our unawareness of that deeper human need.

Both knew that functionalism was not enough; that architecture has an emotional power. To this, Banham's response was a technological evanescence ('a home is not a house', as he would say in the 1960s). Rykwert's response was a reassessment of archetypal symbolic order, *The Idea of a Town*. As he said in 1957, 40 years before his magnificent *Dancing Column*: 'We have come to the end of a non-figurative architecture.'



England's Lost Houses: From the Archives of Country Life

By Giles Worsley. Aurum Press, 2002. £35

Since its launch in 1897, *Country Life* has recorded some 2,500 country houses, of which 117 have been demolished or severely damaged, writes Deborah Singmaster; a gazetteer at the back of *England's Lost Houses* lists 1,200 casualties (such as Eaton Hall, left). Giles Worsley, once editor of *Country Life*, sketches the 'complex cocktail of events' that was responsible: 'landowners' indebtedness, death duties, the impact of wartime requisitioning and the consequences of social change such as divorce.'

But the chief culprit was fire. Often, burnt-out houses such as Uffington House, Lincolnshire, and Hagley Hall, Worcestershire, were reconstructed with the help of *Country Life*'s photographic records.

Entertaining obituaries accompany Worsley's selection of photographs. The 11th Duke of Leeds abandoned Hornby Castle, Yorkshire, for the Italian Riviera 'where he got through three wives and died age 62'. Many salvaged interiors migrated to museums, mostly in America, while the Bowood dining room is now in Richard Rogers' Lloyd's Building. Particularly poignant are accounts of short-lived houses – Norman Shaw's Dawpool, Cheshire, completed in 1884, demolished in 1927 and Detmar Blow's Arts and Crafts masterpiece, Little Ridge, Wiltshire, demolished in 1972.

Worsley's message is upbeat. Since the landmark 'Destruction of the Country House' exhibition, held at the Victoria and Albert Museum in 1974, the rot has stopped, thanks largely to changes in the law and raised public awareness. 'One of *Country Life*'s most self-consciously painterly images of a country house,' censures the caption to an atmospheric, misty image of Tabley Old Hall, Cheshire; but the flat, unchanging style of the *Country Life* photographs raises a question. Might a more engaged and varied approach have achieved the same stardom for country houses that glamorous black and white photography gave to Modern Movement buildings? The book accompanies an exhibition at Sir John Soane's Museum, Lincoln's Inn Fields, London WC2, until 21 September

So the rest of this volume offers glimpses of a half-century of that refiguring, that architectural embodiment. Appropriately, Dalibor Vesely opens with the reciprocity between the human body and the world; the reality of the world 'is structured through degrees of embodiment'. A world articulated through proportion and analogy determined architectural thought and practice past and, he argues, should so inform the present.

Escape from the functionalist impasse – the search by designers today for a set of tools beyond either organisation or artistic whim – are imaged in historical tales. John Onians' attempts to see what Classical Greeks saw in their architecture are fascinating as ever, but his reframing here (the Doric temple seen as phalanx, for instance) lays unfortunate stress on neural networks, chemical receptors and oxygen absorption in the brain; while Mark Wilson Jones, on the origin of triglyphs, makes a good case for symbolic tripods as opposed to Vitruvius' reductive tie-beam ends.

On the body as measure, Robert Tavernor looks at Piero's wonderfully enigmatic *Flagellation*, arguing that 'Christ's perfect measures determine the spatial and physical structure' of the elements of the painting.

Rather differently, Vaughan Hart, on the Stuart 'legislative body' and Inigo Jones' Banqueting House, has some interesting observations, though it feels that a thin thesis is stretched beyond viability.

In straight art history papers, Harry Francis Mallgrave looks at the blurring of body and building in the northern European treatises, not least at the 'visually inebriated' Dietterlin; Alberto Pérez-Gómez explores limits to instrumentality in the 18th century while, as ever, pointing the contemporary moral; Marcia Feuerstein looks at Schlemmer and the body in the 'dark hausbau' of the Bauhaus; Kenneth Frampton at bodily experience in the buildings of Tadao Ando.

So some contributors deal with typical Rykwertian themes – even if, as Karsten Harries charmingly notes, to honour him in this way is a bit like carrying owls to Athens; others, perhaps more fruitfully, invite us to join their own paths.

Harries offers a fascinating, earthed mediation, figured round Vitruvius, as a critique of idealised spaces. Richard Sennett, author of the almost identically entitled *Flesh and Stone*, muses on nativity – that is, being a native – and the foreigner. Neil Leach on mimesis offers the most condensed of all chapters: standing at an angle to most of the

rest, its valuable distillate will continue to appear, drop by drop, looking like water but packing a real punch.

As difficult, if rather less rewarding, is George Dodds' essay on Scarpa's Brion tomb; typifying contemporary American scholarship it adds a sprinkling of words (instauration, scopic programs, etc) which I've never met before. Much more accessible and rewarding is David Leatherbarrow's 'Sitting in the city'. Here at last we are offered the privilege of overhearing an unusual and subtle mind thinking aloud – and as such it is as near to Rykwert as this large book gets.

Finally, and fittingly, William Braham and Paul Emmons even tell us the origin of the phrase 'bodybuilding'. It was popularised by Yale's director of physical education in the 1930s, when every student had to undergo a 'posture examination', being photographed nude; more than 80 per cent failed and had to take 'corrective' posture training. This essay not only offers fascinating material on buildings for physical fitness, but memorable thoughts on architecture, its theories and praxis.

As Rykwert has concluded elsewhere: 'History can never teach us. But we may learn from it.' This book is an education.

Kate Fusin is an art historian

Contemporary Rugs: Art & Design

By Christopher Farr et al. Merrell, 2002. 208pp. £30.

By placing a rug on the floor, the dweller is establishing a kind of ritual space, writes Edwin Heathcote. A rug in the middle of a room creates a centre, a focus; a rug by the fireside or by the bed creates a warmer, cosier area; a rug beneath a dining-room table establishes the significance of communal dining.

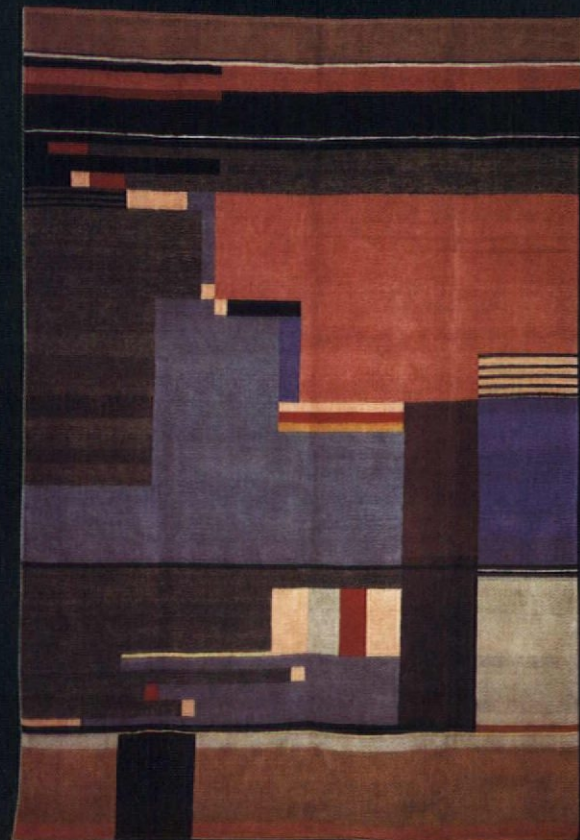
Middle Eastern nomads used rugs to create a home. Both on the floors and the walls of their tents, the rug established a familiar pattern of dwelling within a temporary shelter. What people now do in lofts or corporate lobbies is a very similar thing. The cool, alienating space of Modernity is like the desert, constantly threatening to overwhelm everyday existence.

Just like abstract art, cheerful rugs are a bit of colour, exuberance and decoration not frowned upon by corporate Modernism. As such, they represent modern mankind's meek attempt to personalise space, using the single tool officially sanctioned from the Bauhaus onwards. This book is the story of these desperate efforts to soften the hard edges of Modernism with an abstract splash of colour.

The authors ('influential pioneers in the recent renaissance in contemporary rugs', according to the sleeve notes) have brought together a superb collection of designs including examples by Fernand Leger, Gunta Stölzl (pictured left), Francis Bacon, Joan Miro, Verner Panton and others.

But these are all in the introduction, a concise, well-written overview of 20th-century rug design. The survey of contemporary rugs, which makes up the bulk of the book, is less convincing. These are pretty designs but they come without the grounding in a folk tradition of their Middle-Eastern predecessors, or the pioneering Modernist rigour and Klee-like colourings of Stölzl's rugs which adorned Gropius's study. They are, frankly, a little bland, although the book looks as pleasing on a coffee table as its contents would beneath it. And not a stain to be seen on all those rugs!

Edwin Heathcote is architecture correspondent for the Financial Times



Missionary zeal

ALAN POWERS

Reassessing Nikolaus Pevsner: A Centenary Conference

At Birkbeck College, London, on 12-13 July

The study of the history of art history is currently an engrossing subject. Its appeal beyond the limits of those professionally involved was evident at the well-attended 'Reassessing Nikolaus Pevsner' conference at Birkbeck College, where Pevsner himself taught from 1942 to 1969.

Pevsner's life story, from his birth in Leipzig in 1902 to his death in London in 1983, was a connecting thread along which individual topics were strung by a variety of specialists to provide a broad coverage. Joining up the pieces had to be done by the audience in discussion and in retrospect.

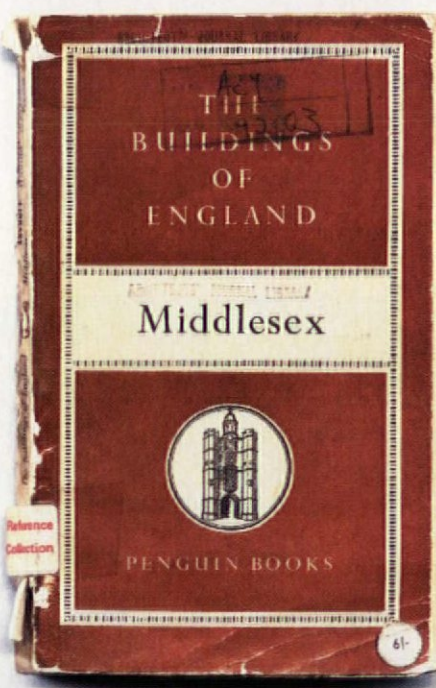
Pevsner was one of many German art historians who reached England as refugees from Hitler, and his work was always characterised by his focus on formal characteristics in art or design, linked to broad concepts of spirit of the age and the geographical formation of culture. There was virtually no overt discussion of methodology in Pevsner's writing, which may have endeared him to anti-theoretical English audiences. He wrote passages of self-explanation, but seldom revised earlier texts. Even his embarrassing plea for totalitarianism in *Academies of Art*, written in Germany in 1933, remained in a reprint of 1973.

Adrian Forty contended that, in his *Outline of European Architecture*, Pevsner had stripped the subject of an earlier aura of professional mystery, and speculated on how Pevsner might have reviewed himself in a book such as his *Architectural Writers of the 19th Century*. As Alexandrina Buchanan suggested later, however, Pevsner's method of reading, although typically industrious, was restricted by his focus on predetermined issues, such as the search for a new style. This effectively excluded any non-conforming material that might be deemed necessary today, such as knowledge of how these writers' works were received and by whom they were read, let alone those writers with whose views he had no sympathy.

While Pevsner never seemed able to uncouple his task as a historian from his missionary role, the zealous fact-finder convinced most of his readers that he possessed objective authority whereas, as Nicola Coldstream revealed in a discussion of his writing on mediaeval architecture, his approach was strangely partial. In relation to this topic, he

omitted almost all questions of authorship and patronage in order to sustain a belief in the anonymity of the work. 'His head went one way, his heart went another,' she concluded.

The second day of the conference revolved largely around Pevsner's themes of Modernism and Englishness. He underwent a substantial change of views during the 1940s, when he learnt how to project a believable synthesis of the two themes in the form of the revival of picturesque theory. Contributions from the floor asserted that



The original 1951 edition of one of the first volumes in the Buildings of England series

this was less on his own initiative than on that of the dedicatee of *The Englishness of English Art*, who did most to broadcast the idea, noted simply as 'H de C'.

This was Hubert de Cronin Hastings, Pevsner's employer at *The Architectural Review*, whose influence, said Pevsner, 'went deep, just as deep as in the German years and in the efforts to analyse Mannerism and the Baroque the influence of Wilhelm Pinder had gone.' The result was important both for Pevsner and for England, notwithstanding Reyner Banham's raspberry in the form of

his Pevsner *festschrift* article of 1968, 'The Revenge of the Picturesque', mentioned in the closing paper by Nigel Whiteley.

Lynne Walker discussed Pevsner's equally unpredictable, but popular turn, towards Victorian architecture. The proposition that its selective preservation might enliven a modern townscape originated in the painterly outlook of the AR in the war years, but Pevsner's authority, and his engagement as chairman of the Victorian Society, helped to make it happen, however inconsistent it might seem with his previous positions.

Pevsner's friend of many years, Geoffrey Grigson, felt that in this, he 'helped to betray a lyrical extension of those deeper "modern" values we had accented in England only piecemeal'. I am guessing that for Grigson, such 'modern' values were in no sense limited to the work of the 20th century, but were transhistorical, in a way that Pevsner's depersonalised and highly structured sense of the past found difficult to appreciate.

Was Pevsner 'a theoretician who was not a deep thinker', as Coldstream suggested? Compared to a later generation, his range of theory seems limited, but lack of depth may be a justified criticism. A clip from a 1970 TV interview confirmed his charm of manner, and accounts were given of his lively and rapid style of lecture delivery, but Pevsner's early acquisition of 'great man' status created a certain petrification.

Pevsner developed breadth in place of depth. The industry and persistence that produced the Buildings of England series has kept his memory green while shielding shortcomings in other respects. Was work a way of avoiding too much introspection? 'Immer fleissig [always busy], Herr Doktor, immer fleissig', Kenneth Clark once quipped to the figure hunched over his notebook awaiting a meeting. Pevsner told the story against himself, but two forthcoming biographies of Pevsner (by Susie Harries and Stephen Games) ought to ask what disorder (if any) lay below the obsessively orderly surface.

To criticise Pevsner still causes sharp intakes of breath, which I heard during Coldstream's lecture. Such protectiveness does him and his subject matter no favours. Despite the excellence of the papers, including others by Stefan Muthesius, Seymour Slive, Andrew Causey, Ian Christie, Gillian Naylor and Michela Rosso, our general understanding of the context in which Pevsner worked needs further development before we can fully evaluate his significance. *Some Architectural Writers of the 20th Century* may be the book required.

Alan Powers is an architectural historian

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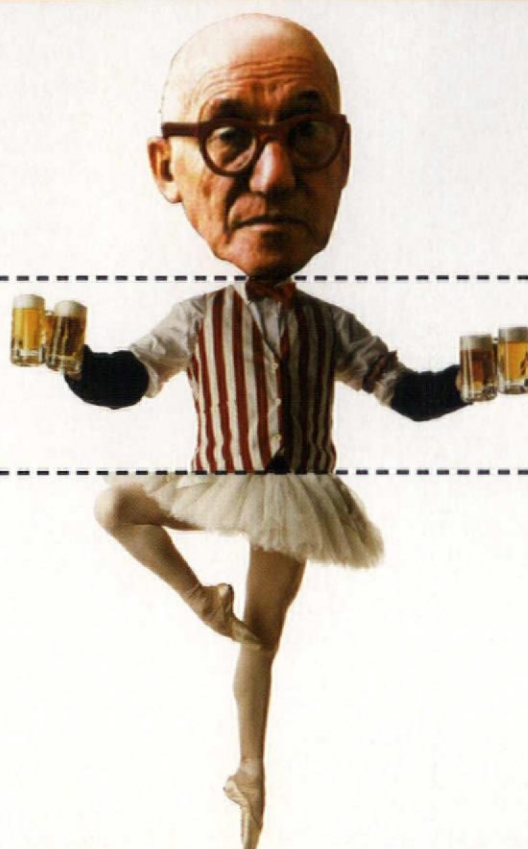
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people & practices

At **BDP**, **Irwin McNeil** has become architect director in Ireland. **Rachel Brown** becomes interior design director, and **Sean Dooley** and **Tim Leach** become architect directors in the London office.

David Akera has been made a partner at consulting engineer **Price & Myers**. At the same time, **Fiona Cobb**, **Philip Gee**, **Ian Flewitt**, **Andrew Heyne**, **Richard Thomas** and **Michael Wilford** have been made associates in the London office, and **Lois Plaistow** has been made an associate in the Nottingham office.

Drivers Jonas has made the following appointments: In London, **Matthew Bodley**, **David Mayes**, **Ben Thompson** and **Adam Harman** have been made partners. In Birmingham, **Andy Bamford** has become a partner.

Scottish-based multidisciplinary practice **Seven: Design Group** has moved to The Square, 95 Morrison Street, Glasgow G5 8LD, tel 0141 429 7878.

Ibex Interiors has appointed **Stewart Owen** to the post of sales and marketing manager.

Foundations, the national coordinating body for home improvement agencies, has appointed **Jane Rosser** as its new director.

Stuart Henderson has been invested as president of the **Chartered Institute of Building**.

● 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



ABERDEEN CITY COUNCIL

Beach Ballroom Feasibility Study Expressions of Interest

Aberdeen City Council, Environment and Infrastructure Services wishes to invite expressions of interest from organisations, suitably qualified and experienced to act as lead discipline in the undertaking of a conditions survey, part measured survey and a feasibility study into the possible future use of The Beach Ballroom in Aberdeen. It is anticipated that the study will lead towards a possible Heritage Lottery Fund Application.

The Beach Ballroom, Esplanade, Aberdeen is a Grade B listed building of approx. 3600m² floor area.

The main objectives of the study are:

1. To identify the existing condition of the structure and building fabric, the mechanical and electrical and specialist installations.
2. The identification of any asbestos present.
3. To prepare a prioritised costed schedule of necessary repair works to restore the building to its original condition.
4. To make suggestions on possible future uses and to carry out an 'options appraisal' on each.

The successful lead consultant, who will be an architectural practice, will be responsible for engaging and managing all other consultants, including specialist consultants, necessary to complete the commission. The final report shall be submitted by the end of February 2003. It is anticipated that in order to complete the condition survey some intrusive works may be necessary and the successful party will be responsible for arranging and inspecting such work. The appointment will be by fee competition based on the current RIBA Conditions of Engagement.

The consultant shall have and keep in effect professional indemnity insurance in the sum of £1 million and public liability insurance (for any one claim) of £3 million.

The following information must be provided at the time of application:

Details of comparable studies on buildings of a similar type; including work leading towards a Heritage Lottery Fund Application; undertaken within the past two years, together with contact names, addresses and phone numbers of at least two of these clients.

Applications expressing interest in this invitation to tender must be submitted, in writing, to:

Mr W Moir, Design Manager

Environment and Infrastructure Services

Aberdeen City Council, St Nicholas House, Broad Street, Aberdeen, AB10 1 GY

The closing date for expressions of interest to be made is Friday by 19th August 2002.

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We are urgently recruiting temporary and permanent Architectural Technicians at all levels. If you would like to embark upon a career path with a FTSE 100 organisation that will offer you diversity, challenge and a constant opportunity to develop your skills - then we want to hear from you. We place emphasis upon technical and creative ability and would expect you to be both AutoCAD and drawing board literate. In return you will be rewarded with a competitive salary, pension and share options scheme. For further details contact Matt Pontin, Tel: 02920 64765. Email: matt.pontin@capitatsr-cardiff.co.uk

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Location: Central London **Salary:** to £40K

Senior Architectural Technologist This multi-disciplined practice is looking for a candidate with ten years professional experience. Ideally you will have worked on schemes for large residential projects, have an above average understanding of building construction and a high level of technical experience. Proficient in AutoCAD 2000, experience on airport projects would be an advantage. (Ref: BH4571). **Permanent**
Location: East Anglia **Salary:** £23-£28K (plus benefits)

Architectural Technician required for a medium sized practice based in Suffolk. The ideal candidate will be fully AutoCAD proficient with a 'nuts & bolts' understanding of how buildings go together including current building regulations and be committed to quality and able to react quickly to a rapidly changing and fast moving office environment. Experience within the practice's core sectors of sheltered housing, conservation, restoration, listed buildings, technology, commercial, industrial and housing of all types are highly desirable. (Ref: CE4551).
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Location: East Anglia **Salary:** £25K

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The postholder should:

- have experience of organising and managing public consultation processes
- be qualified in either urban design, planning, architecture, landscape or PR.
- have a minimum of two years experience in the public or private sectors
- be able to work evenings/weekends as the role requires
- be able to communicate effectively at all levels and liaise with the local press

To obtain a job description and application form contact:
Sandra Ford, Development Services. Telephone 01242 264334
E-mail: SandraF@cheltenham.gov.uk

Closing date for applications: 12 August 2002
Interview date: 23 August 2002

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DESIGNED FOR LIVING

Design competition launched by Swaythling Housing Society, in conjunction with Eastleigh Borough Council and CABE, 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. It aims to stimulate discussions as to how design may address the requirements of a child's personal environment. Deadline 6.8.02.

OTHERS

PLANNING FOR OFFICE BUILDING

Consultancy work for the design of an admin HQ and for a planning application at a former school site. Mid Bedfordshire District Council, The Limes, Dunstable Street, Amptill MK45 2JU, tel 01525 842113, e-mail jenny.slade@midbeds.gov.uk, www.midbeds.gov.uk. Deadline 16.8.02.

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Four contracts: architectural and engineering; plant and facilities; surveying; and asbestos consultancy. Jennie Rosenthal/Linda Saunders, Mahatma Gandhi House, 34 Wembley Hill Road, Wembley HA9 8AD, tel 020 8937 2297/2299, e-mail housing.procurement@brent.gov.uk. Deadline 16.8.02.

● 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/RichardHautcompetitions

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HEALTHCARE ARCHITECTS/PART 2'S - LONDON - £55K+BENS/TO £26PH

Experience of Healthcare projects urgently sought by a major practices in central London. Knowledge of hospital and clinical planning or draughting of healthcare facilities essential. Contract or Permanent. Ref 299

PART 1 & PART 2 ARCHITECTS - HAMPSHIRE - £13-22K

AutoCAD - To perform a Design Assistant role, which will involve Design, Project co-ordination, research, brief compliance, specification development etc. Ref 31

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ARCHITECTURAL ASSISTANT - NORTH LONDON TO £18P/H

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ARCHITECTS/TECHNICIANS - BEDFORD TO £20P/H

Working on mainly Education and Leisure projects you will need good technical skills and be proficient on AutoCAD. Both Contract and Permanent positions are available for the right candidate. Ref 37

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ABERDEEN
CITY COUNCIL

Public Building Condition Survey Expressions of Interest

Aberdeen City Council, Environment and Infrastructure Services wishes to invite expressions of interest from organisations, suitably qualified and experienced to act as lead discipline in the undertaking of an internal and external conditions survey and part measured survey of two public buildings in Aberdeen.

- The Music Hall, Union Street, Aberdeen is a granite built, grade A listed building of approx. 3500 m2 floor area.
- His Majesty's Theatre, Rosemount Viaduct, Aberdeen is also built of granite, a grade A listed building of approx. 6400 m2 floor area. A major project to refurbish and extend the existing building is programmed to commence in April 2003; the survey will focus on those parts of the building not effected by the proposed scheme.

The main objectives of the surveys are:

- To identify the existing condition of the structure and building fabric, the mechanical, electrical and specialist installations.
- The identification of any asbestos present.
- To prepare a prioritised costed schedule of necessary repair works for the next 5 & 10 year periods to maintain the buildings in their current condition.

The successful lead consultant, who can be from any construction discipline, will be responsible for engaging and managing all other consultants, including specialist consultants, necessary to complete the commission. The final report shall be submitted by the end of January 2003.

It is anticipated that in order to complete the condition survey some intrusive works may be necessary and the successful party will be responsible for arranging and inspecting such work. Separate appointments will be made for each building. The appointments will be by fee competition based on the RICS Conditions of Engagement for Building Surveying Services.

The consultant shall have and keep in effect professional indemnity insurance in the sum of £2 million and public liability insurance (for any one claim) of £3 million.

The following information must be provided at the time of application:

Details of comparable surveys undertaken on buildings of a similar type within the past two years, together with contact names, addresses and phone numbers of at least two of these clients.

Applications expressing interest in this invitation to tender must be submitted in writing to:

Mr W Moir, Design Manager

Environment and Infrastructure Services, Aberdeen City Council, St Nicholas House, Broad Street, Aberdeen. AB10 1 GY

The closing date for expressions of interest to be made is Friday 19th August 2002.

www.aberdeencity.gov.uk

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Architects - Bath

We have an opportunity in our Bath office for an architect with 3-5 years post qualification experience. Candidates should have excellent design skills, and CAD experience, preferably with Microstation.

Please apply in writing, with CV and examples of recent work, to: Chris Askew, Feilden Clegg Bradley Architects LLP, Bath Brewery, Toll Bridge Road, Bath, BA1 7DE



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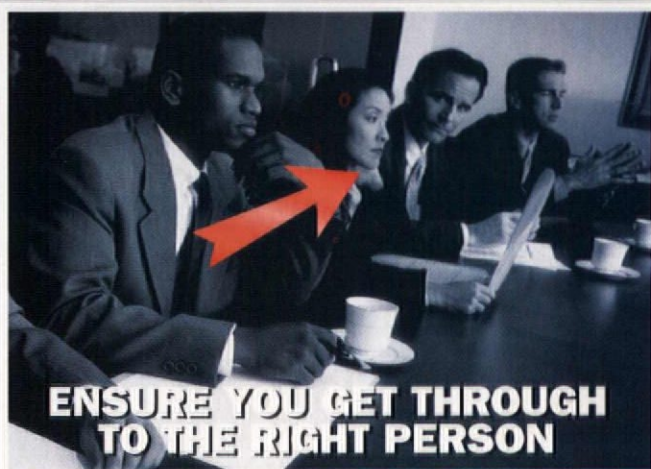
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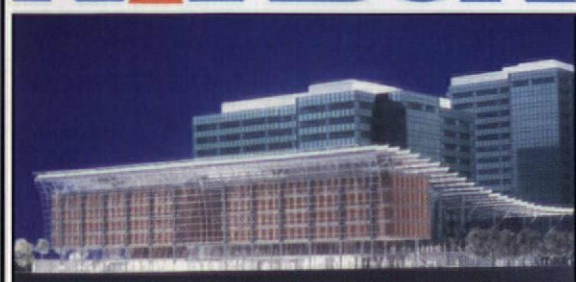
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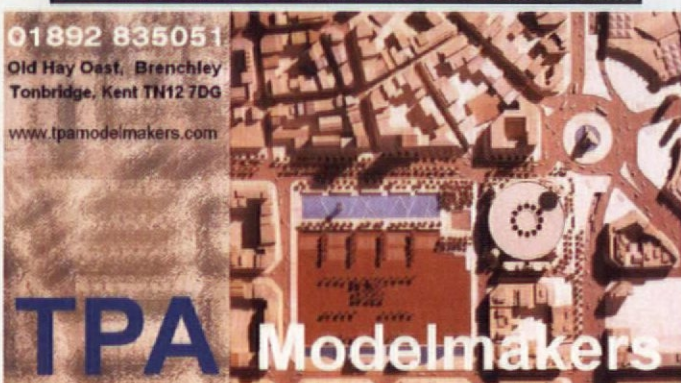
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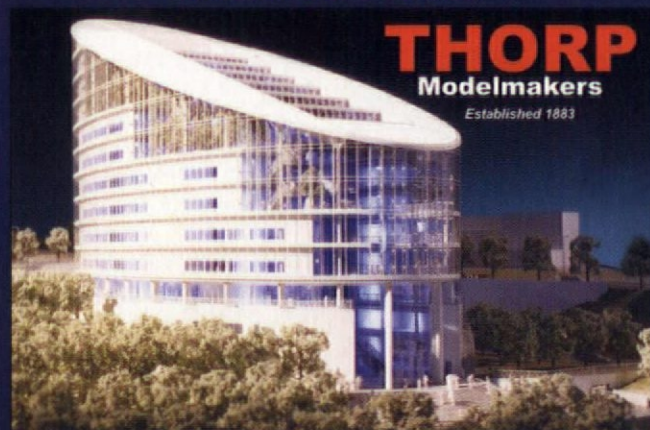


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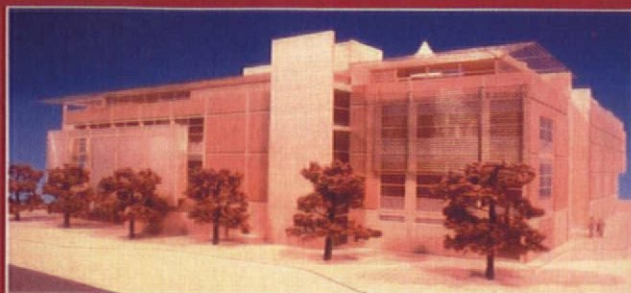
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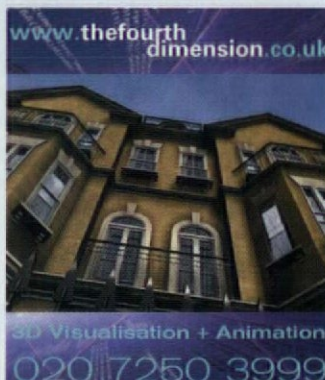
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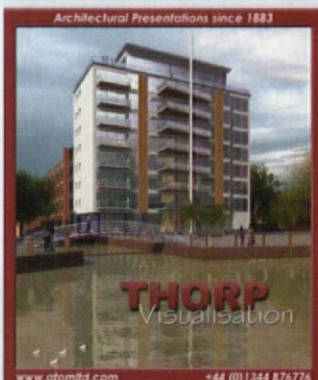
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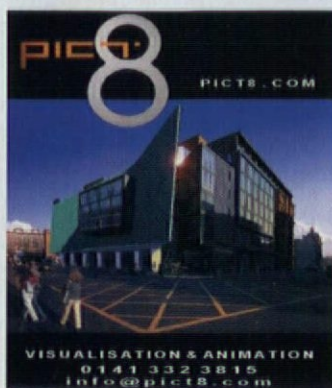
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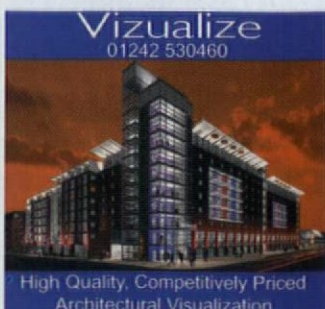
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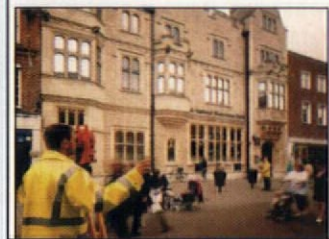
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archicharades



Champagne goes to Frances Sweetland of Benoy Architects in Newark, Nottinghamshire, who correctly identified Jean Nouvel 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.

South Bank latest

Last night's public meeting on the future of London's South Bank, and more particularly the Jubilee Gardens site in front of the Shell Centre, promised to be a lively affair. Recent changes to Lambeth council have resulted in a council leader who is also a ward councillor for the area in question. He is bitterly opposed to any building on the so-called Hungerford Car Park site, designated as metropolitan open land; the main local action group wants Jubilee Gardens extended over this site up as far as the bridge itself. This is a problem for the South Bank Centre, which controls both sites, since it wishes to see a cultural building located on the car park site, though not occupying all of it. Can a compromise be found? The ambition to put any sort of commercial building on the site seems to have evaporated, as has the likelihood of buildings being inserted into a raised mound as originally envisaged. On the plus side, the SBS has a shortlist of five landscape architects selected using OJEC procedures, from which it could choose a designer for the gardens, and indeed other discrete landscape projects around the wider site. **West 8**, which won the original competition for the site, is still on the list. As far as the cultural building is concerned, **Foreign Office Architects** and **Rafael Viñoly** are still in there, though since the brief has changed, it might be appropriate to reconsider the shortlist from which they emerged, which included **Zaha Hadid** among others. Meanwhile, what of Shell's

scheme by **Arup Associates** to place an office and retail complex to the west of its existing premises on the 'podium' site? Lambeth is apparently rushing round trying to find reasons to oppose it, even though the site is certainly not open space in a technical planning sense. Since the scheme incorporates the possibility of a high-level link between Waterloo Station and **Lifschutz Davidson's** new Hungerford Bridge pedestrian walkway, there is a lot to be said for it. More on the event next week.

Life in Venice

Venice is still agog with talk about one of the season's most glamorous media events – the marriage of **Deyan Sudjic** (editor of *Domus* and director of this year's Biennale) and Sarah Miller (editor of *Condé Nast Traveller*) in the salubrious surroundings of the Palazzo Pisani Moretta overlooking the Grand Canal. Father of the bride **John Miller** and stepmother **Su Rogers** and friends arrived in style, skimming down the canal in gondolas five abreast. The Rogers clan was there in force, **Richard** and **Ruthie** and a bevy of grandchildren. Best man was **John Pawson**, whose speech attempted rather shaky analogies between foundations made of wooden piles (ie Venice) and a sound marriage. Other guests included **David Chipperfield**; fashion designer **Paul Smith**; critic **Ken Frampton**; **Amanda Levete**, **Eva Jiricna** and **Peter Murray**, formerly publisher of *Blueprint*, the magazine where the bride and groom first met 15 years ago, when he was the editor and she the diary columnist. The

design community was well represented. **Ralph Fehlbaum**, chairman of furniture giant Vitra and architectural patron extraordinaire, chatted with **Rodney Kinsman** of OMK, and to **Zeev Aram**, who has just opened his new Covent Garden emporium. **Sir Terence Conran** was there, as was **Sebastian**, who now runs his dad's design company and once shared a flat with the young Sudjic. The catering was, of course, by **Cipriani** – serving Bellini cocktails infinitely better than you get in Harry's Bar (the home of the Bellini since Hemingway drank there). The following day, hungover guests were treated to a tour of the Arsenale and the huge naval sheds which, come September, Sudjic and his designer Pawson will be filling with a gallimaufry of architectural stars from around the world.

Tower success

Gerald Ronson's Heron Tower appeal victory proved useful to the AJ's editorial director, Paul Finch, who spoke this week at the annual dinner of the City Corporation planning and transportation committee. Committee chairman Graham Forbes modified his own speech to take account of the decision (strongly supported by the City), while it gave Finch a subject. He himself gave evidence on behalf of CABA at the public inquiry, arguing strongly that the scheme should be approved. Contrary to what some may think, CABA's relationship with English Heritage has remained cordial, despite the bodies taking opposite views over Heron. It will be interesting to see whether EH is now minded to take

a broader view about towers in the City, especially since it gave support to Foster's Swiss Re tower many moons ago. The test case could be the tower for Minerva by **Sir Nicholas Grimshaw** and **Neven Sidor**. This is a terrific design, and should EH oppose it, we could get a re-run of the Heron Tower inquiry.

View on views

Deputy chair of the London Assembly **Baroness Hamwee** had some interesting things to say about City Hall last week. At a 'meet the press' event in London's Living Room on the building's top floor, she praised the 'terrific' views from the 'exciting' building and, particularly, a glitch that meant that her voicemail wasn't yet working, providing her with a modicum of peace. She also commended the Pipers model on the basement of the building, though rued the fact that it was too small. Finally, she pointed to an ecology diagram in the press bumph handed out to assembled hacks. 'Now you can see where all the hot air is going in the building.' Overheard: 'I'm sick and tired of them gawping' – one GLA member commenting on public visitors to City Hall, as they made their way up **Foster and Partners'** spiralling ramp.

Mies kommt

Good news for anyone who likes to see a serious architecture show in London. 'Mies in Berlin', which opened at New York's MoMA last summer and has since been in Germany, will come to the Whitechapel Gallery in December. Definitely one for the diary.

astragal ●

SIGNBOX

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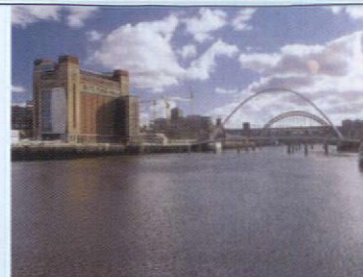
Signbox has supplied fused glass signs for use on the Lancashire Court heritage development in the heart of Mayfair, London. The glass panels are sandblasted to accept the etched-brass tenant plaques and supported on brass Project fixings. The signs are illuminated at night by LED tiles that have been set into the wall fabric.



FENDORHANSEN PRESTIGE CONTRACT 29 AJ ENQUIRY NO: 202

FendorHansen partnered Ellis Williams Architects to create a safer environment at Tyneside's international centre for contemporary arts, formerly Baltic Flour Mills, at Gateshead quay.

FendorHansen, part of HansenGroup, designed an internal glazed screen and firescreen package using Fineline and Pyrostop glass, giving 30 minutes' protection over the full 80m staircase height of the building. Clearline, non-fire-rated toughened glass, also allows centre visitors to view the working area.



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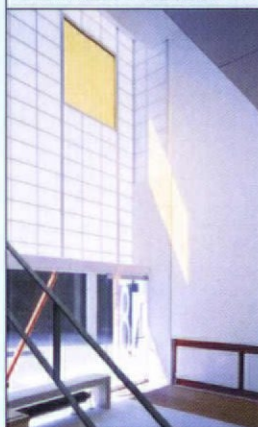


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STOAKES: PROJECT OF THE WEEK

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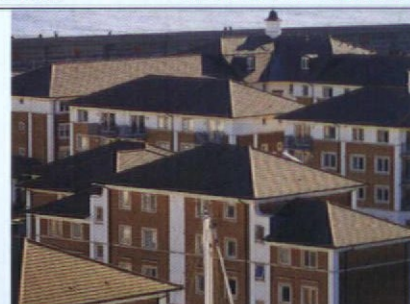
Linford Group – one of the Midlands' leading building, construction and restoration contractors – is currently building a new education centre and restoring the Grade I-listed Adam House in a £9.3 million contract for Compton Verney House Trust. The project is funded by the Peter Moore Foundation. When complete, the education centre will be used by schools and community groups following the opening of the art gallery next year.



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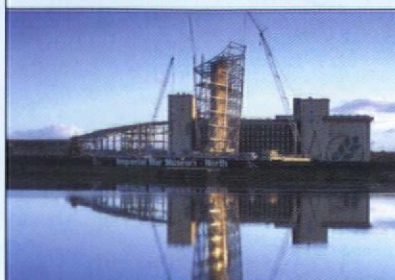


The recent internationally acclaimed Interbuild 2002 exhibition at Birmingham's NEC proved to be a great success for Paterson Heating, the leading provider of total heating solutions for domestic and commercial

properties. The event saw Paterson Heating demonstrate its leading range of electric panel heaters and leading Intelligent Heating System on an exciting display stand fitted out as a series of room sets, recreating a range of living environments.

GALVANIZERS ASSOCIATION

AJ ENQUIRY NO: 208



The Imperial War Museum – North (IWM-N) in Manchester and the refurbishment of Silversmiths Workshop in London were the joint winners at the 10th annual Hot Dip Galvanizing Awards

ceremony held in London recently. A self-build, innovative, low-cost family home, the Brooke Coombes House (Burd Haward Marston Architects), and the 'Stepping Stones' footbridges (Simon Beeson of Linlithgow), received Highly Commended awards.

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