

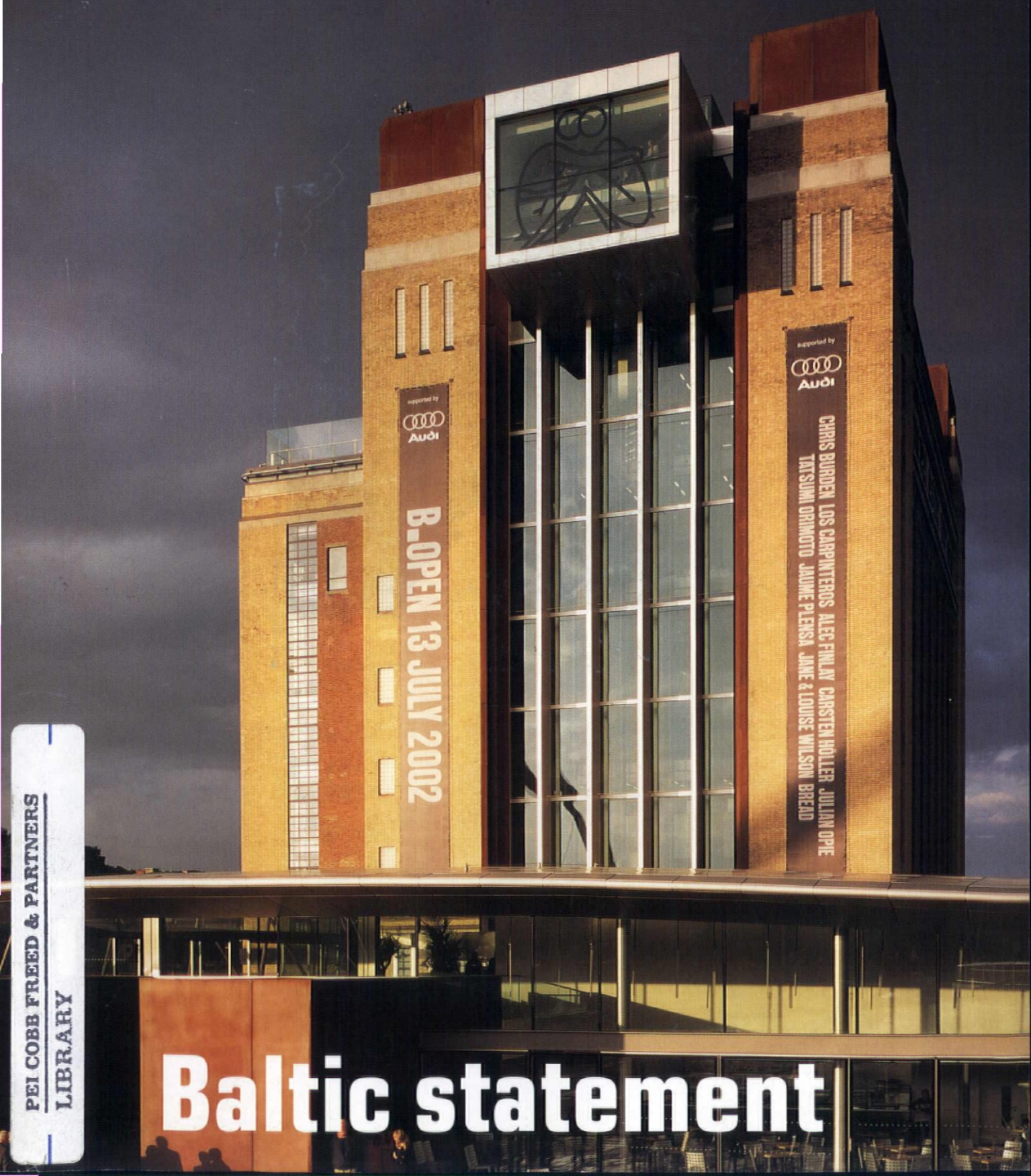
Ellis Williams' Gateshead gallery  
Sune Nordgren talks architecture  
Steel and concrete special

**aj** the architects' journal



08 | 08 | 02

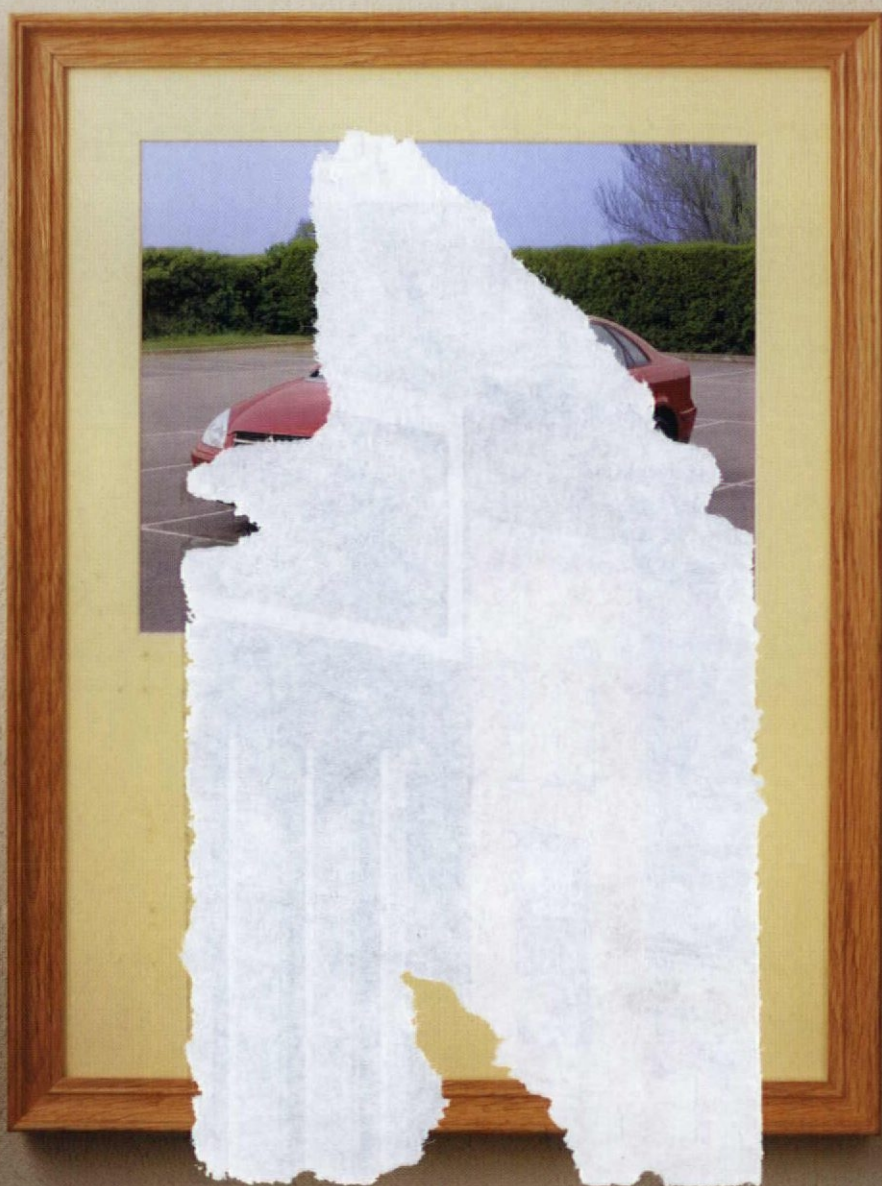
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Foster and Partners could upstage Richard Rogers' Lloyd's Building with a curved-fronted office block in the shadow of the iconic structure in the City of London. The plans, unveiled last week, have won a 'resolution' from the City Corporation to grant planning consent. The £130 million, 140m tall building, at 51 Lime Street, will feature 53,000m<sup>2</sup> of offices and ancillary space and 660m<sup>2</sup> of shops. The project, for British Land Company and Stanhope, will replace a 20,000m<sup>2</sup> administration building owned by Lloyd's.

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Ellis Williams' Baltic Centre for Contemporary Arts  
Photograph by Etienne Clément

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'Apparently there's a "very real danger" that if we don't do this, rival European airports such as Charles de Gaulle will overtake us. Overtake us in what? Overcrowding? Noise? Sheer, hair-pulling frustration?'

Sarah Vine on the government's airport expansion plans. *Times*, 24.7.02

'Lord Foster's attachment to glass cladding recalls the poured concrete beloved of the commercial architect his work increasingly resembles – the late Richard Seifert.'

Simon Jenkins. *Evening Standard*, 25.7.02



#### CABE: NO INQUIRY STAND

CABE says it is 'extremely unlikely' it will give evidence at the public inquiry into Renzo Piano's £350 million London Bridge Tower, citing the architect's failure to respond to recommendations in its design review of the 306m skyscraper. A spokesman said: 'We are still concerned about aspects of the project's design.' CABE also said the cost of appearing at public hearings made giving evidence almost prohibitively expensive. However, English Heritage London region director Philip Davies was 'delighted' the tower had been called in. He said: 'We will be giving evidence, and we will be surprised if CABE did not turn up, considering how strongly it backed Heron Tower.' ➔

#### FOSTER IN HOUSING COUP

Foster and Partners has teamed up with Urban Splash to design a 255-home scheme, called Budenberg, in Altrincham, Cheshire. The project – submitted to Trafford Metropolitan Council for planning permission – will spread over three adjacent brownfield and vacant sites. If permission is granted work will start next January.

#### EISENMAN STADIUM BID

HOK Sport has joined forces with Peter Eisenman, architect of the national holocaust memorial in Germany, to design a £250 million stadium for Deportivo La Coruña in Spain. Plans for the 36,000-capacity venue will be presented to the club and local metropolitan council in September and construction could start next August.

For the best jobs in architecture turn to page 49 or visit [www.careersinconstruction.com](http://www.careersinconstruction.com)



Arup Associates is to transform London's Vauxhall with its design for a £4 million transport interchange, having beaten practices including John McAslan & Partners in an invited competition. The 200m-long stainless steel canopy won planning consent from Lambeth council last week. Vauxhall Cross will include a bus station, new entrance to the Underground and improved links with the mainline station. Transport for London took over the site after plans for a £16 million station by Rolfe Judd (AJ 6.4.00) foundered on cost.

## Treasury 'sits on' CABE PFI report

The Treasury is withholding a CABE report criticising PFI policy because the government does not want bad publicity about private finance schemes. The report, *Design and the Economic Appraisal of New Developments*, was written together with Office of Government Commerce civil servants. It highlights that work carried out using this procurement method often suffers from poor design – as many architects have warned.

But the government does not want a critical official document published – especially from one of its own quangos – while it rolls out PFI. Industry insiders claim it has now been blocking the report for more than six months.

The report's researchers used practical examples of different procurement methods and compared the successes and failures of the design processes on PFI schemes with other projects. RIBA councillor John Cole, head architect at Northern Ireland's Department of Health and a leading procurement expert, said the CABE report 'is far from complimentary about the PFI projects it assessed'. He said: 'It is more critical than the government was prepared to accept. It suggests there are several high-profile schemes that have even failed to live up to the standards of its own Better Public Buildings initiative.'

The Treasury has only recently attempted to prove the worth of PFI schemes. Three weeks ago the permanent secretary to the treasury, Sir Andrew Turnbull, held up Foster and Partners' £490 million PFI redevelopment of his department's offices as an example of good design (AJ 11.7.02).

However, chair of the RIBA London region and national board member Simon Foxell confirmed the report has been sat on by the Office of Government Commerce, a Treasury directorate that handles property. 'The document was sent to the government six months ago. It has not been prepared to publish it since. The document is highly critical of the effects of PFI on good design,' he said.

It is understood that Andrew Smith, chief secretary to the Treasury prior to the recent Cabinet reshuffle, had endorsed the report, but he has since been replaced by Paul Boateng.

CABE insiders agreed that it is a 'very sensitive document'. One senior source and architect said: 'This report covers the two issues of PFI schemes and good design in public buildings. You do not have to be a mathematician to put two and two together to understand why there are delays.'

The Treasury said it had received the report, but was not prepared to name a publication date.

Ed Dorrell



**'It has to be a defining moment. Either we're motoring or we're stuck in a siding.'**

Lord Rogers on the Urban Summit in London which Tony Blair will host on 31 October. *Independent*, 26.7.02

**'We want to move from "the town that has problems" to being the town that can show the way through architectural skills. We've taken second best for too long.'**

Hastings council leader Jeremy Birch on Ushida Findlay's proposed visitor centre. *Independent*, 27.7.02

**'All architects long for the defining project, the high-profile plum job that people will remember them by, for good or bad. That death-or-glory moment has arrived for Sir Richard MacCormac.'**

Hugh Pearman on MJP's £400 million rebuild of Broadcasting House. *Sunday Times*, 28.7.02

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

## Strike action could kill off Rogers/Grimshaw towers

Plans for major towers by Lord Rogers and Sir Nicholas Grimshaw, worth £630 million, could be 'doomed' by strikes by Westminster council staff.

Planners and other Unison members started a week's strike action involving hundreds of staff on Monday. The union said Westminster was privatising all its services but refusing to protect staff conditions such as pensions. Its walk-out would 'paralyse' the planning process and could be the first of many stoppages, warned shop steward Jim Thomson. 'If the dispute is drawn out it could put a check on any major scheme in the planning process, like the revised proposals for Paddington,' he said. 'Towers by Rogers and Grimshaw have already been negotiated down in height and they could be affected by a long-running dispute. And because the market is volatile, the worst that could happen is they don't go ahead at all.'

Thomson said 20 administrative staff from the 100-strong planning and development control section were striking and if 'push came to shove' the entire team would follow. 'Everything will come grinding to a standstill,' said Thomson, an assistant area planning officer. 'No applications will be booked, documents won't be issued and agendas and decision-making will stop.'

The Richard Rogers Partnership's 30-storey tower is waiting for approval after the council sup-

ported the plan in principle this March. The building, for offices and flats, was due to be finished in 2004, but the original £300 million mixed-use plan was scaled down from 42 floors.

Nicholas Grimshaw & Partners' £360 million reworking of Paddington station has also had a rocky ride. Plans for a 200m block of 42 storeys were halved last year, but CABE said the new scheme lacked clarity and refinement.

Thomson urged the two architects to back their demands to protect working conditions. Earlier this year, Westminster awarded a £1 billion contract – the largest-ever local government contract – to Vertex SW1. The consortium, which includes Ernst & Young, will run all Westminster's services.

Thousands of council staff will be transferred to the contractor, and Unison says their employment terms have not been protected. Branch secretary George Foggo said the council was being 'rigid, unblinking and dogmatic' and acting against government advice.

'If the government says we should be protected, it is reasonable to expect protection. Taxpayers' money is being used to make profits for firms like Vertex. We are being mugged.'

Lord Rogers was unavailable for comment and Nicholas Grimshaw & Partners did not return our telephone calls.

Jez Abbott

## Piano hits right note to win UIA Gold Medal in Berlin

Renzo Piano won the International Union of Architects (UIA) Gold Medal at last week's triennial World Congress in Berlin. The jury said Piano 'has made an exceptional contribution to architecture's influence around the world, and through the quality of his work has rendered services that greatly surpass the framework of the profession and participate in the harmonious development of society by satisfying both the material and spiritual needs of mankind'.

Previous winners of the award include Hassan Fathy, Charles Correa and Rafael Moneo.

The UIA gave the Auguste Perret Prize for technology applied to architecture to Lord Foster. The Sir Patrick Abercrombie Prize for town planning went to Group 91 Architects for Temple Bar in Dublin. Manuel Tainha of Portugal and Elias Zenghelis of Greece shared the Jean Tschumi Prize for architectural education. The Sir Robert Matthew Prize for improvement in the quality of human settlement was also shared, by Justin Kilkullen from Ireland and Jaime Lerner from Brazil.

● For a full UIA report, see page 12

## NEW TOWNS OVERHAUL CALL

The House of Commons Committee for Local Government, Transport and the Regions has called for the 'replanning' of Britain's new towns. A report, *New Towns: Their Problems and Futures*, hits out at successive governments for allowing their town centres to fall into disrepair. Committee chairman Andrew Bennett said: 'These towns are up to 50 years old and large amounts of the housing and infrastructure are desperately in need of a thorough overhaul. They also have major social and economic problems.'

## GOLDFINGER WINNER NAMED

The UK and Hungarian judging committees have awarded the first £15,000 Goldfinger Chevening Scholarship 2002 to Akos Juhasz of the Budapest University of technology, who will spend a year at Bath's School of Architecture and Civil Engineering. The scholarship – launched in memory of the late Ernő Goldfinger – is organised by the Foreign Office and the British Council in Hungary.

The AJ is taking a summer break next week. The next issue will be published on 15 August.



A project for Swansea's National Waterfront Museum by Wilkinson Eyre Architects has won £10.7 million from the Heritage Lottery Fund, its biggest grant for a scheme in Wales to date. Work on the £31 million, 6,400m<sup>2</sup> design is due to start next year, for an opening in 2005. The round of HLF grants unveiled last week totalled £87 million for 22 projects and included £3.3 million for RIBA and V&A plans for a joint archive in the museum. Gareth Hoskins Architects and Wright & Wright are designing exhibition and manuscript spaces. A £12 million museum in Lincoln by Panter Hudspith also won £5 million in funding. +

## Q&A

# 83%

... of voters in a poll on the AJ's website think John Prescott made the right decision to approve Heron Tower.  
Respondents: 59

This week's question:  
Can the PFI procurement method ever lead to good design?

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



## HERITAGE PLEA FROM NT

The National Trust has questioned the government's commitment to heritage following what it describes as 'its virtual absence from the government's Comprehensive Spending Review'. Further commitment to heritage in rural areas is required following the 'massive damage' caused by last year's foot-and-mouth epidemic, it argues.

## IN A LEAGUE OF ITS OWN

Carpenter Farrer has won planning permission for a £1.5 million extension to the Grade I-listed Royal Over-Seas League in London's Westminster. Consent was granted for a further eight new bedrooms and bathrooms and the installation of air conditioning on the site.

## FALL IN DEATHS ON SITE

The Health and Safety Executive has unveiled provisional statistics for work-based fatal injuries in the 12 months to the end of March 2002. The construction industry saw a drop in fatalities, down by 25 per cent from 105 deaths in 2000/01 to 79 in 2001/02.

## ATKINS SEES PROFITS FALL

WS Atkins' results for the year to March 2002 show profits before tax were down by six per cent from £36.5 million to £34.3 million after fully written off PFI bid costs. The engineering giant's bid costs are on the up, rising from £6.1 million in 2001 to £8.9 million in 2002.

## ARNE JACOBSEN ON SHOW

An exhibition of the architectural work of Arne Jacobsen – 'Evergreens and Nevergreens' – will be shown at the Lighthouse, Scotland's centre for architecture in Glasgow, from 7 September to 3 November. For information contact 0141 649 9621.

## DIANA DECISION IMMINENT

The Department for Culture, Media and Sport was set to announce the winner of a design competition for the £3 million Diana, Princess of Wales Memorial Fountain in Hyde Park (AJ 30.7.02) as the AJ went to press. Arts minister Tessa Jowell will decide between the two shortlisted designs – by Future Systems with Anish Kapoor and by Kathryn Gustafson – because the judging committee is deadlocked on the issue. ☺



## Leicester eclipses rivals with Viñoly and Alsop projects

Rafael Viñoly Architects has won a competition to build its first building in the UK, a £26 million theatre and performing arts venue in Leicester. And in another boost for the city, intended to push it ahead of its Midlands rivals, Alsop Architects has unveiled a strategic framework for 400ha development to include offices, housing and a science and technology campus. It also includes proposals to reunite the city core with its waterfront.

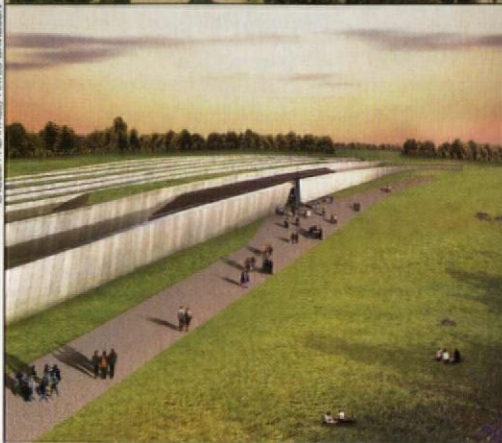
The Viñoly scheme will form the heart of the city's new cultural quarter in the St George's area and will feature two theatres, along with rehearsal, production and training areas. Building work on the new Haymarket Theatre will start in 2004 with several sites being considered. Rafael Viñoly said: 'This is a unique opportunity to reaffirm the role of art as a force for creating civic pride.'

Leicester City Council, Leicester Theatre Trust

and Leicester Arts Centre Trust ran the competition for the project, described by the Arts Council of England as 'one of the most significant theatre developments in Britain'. Viñoly's presentation had 'flair and imagination', said the council, which chose him from a shortlist of five that also comprised Bain + Bevington Architects, Levitt Bernstein, RHWL and Michael Wilford with Numa. Foster and Partners entered the competition but dropped out before the final selection.

Council leader Ross Willmott said: 'This milestone will put us on the map for urban design and a vision for theatre in the third millennium.'

One of the competition judges, former Arts Council architecture chief Rory Coonan, said Leicester's initiative was in stark contrast to Stratford's saga over the Royal Shakespeare Company theatre village – although new RSC boss Michael Boyd is to press ahead with the £100 million redevelopment of the Grade II\*-listed theatre by BDP and Erick van Egeraat. 'It is the best news for Leices-



English Heritage will unveil this £35 million 'exhibition centre' for Stonehenge, by Denton Corker Marshall, this week after the scheme received about £50 million in funding. The 5000m<sup>2</sup> 'Gateway to Stonehenge' is a series of 'steel blades stabbed into the ground and will be the handmaid and not the master' of the site, EH chief executive Dr Simon Thurley told the AJ. The Heritage Lottery Fund gave £26 million, the government £10 million and English Heritage £12 million. The National Trust has also promised funds. A planning application for the single-storey building, 2.5 miles from Stonehenge, is due in three months. The scheme went to CABE this week. Work will include grassing over two main roads and building a tunnel. ☼





Exeter's medieval heart is to have a £50 million mixed-used scheme overlooked by the cathedral, after the city council approved designs by three architects. A four-storey glass drum of shops by Wilkinson Eyre Architects will form part of the 53,000m<sup>2</sup> scheme. Chapman Taylor is coordinating work on the Princesshay post-war shopping precinct and is designing 40 flats and 70 shops. And Panter Hudspeth Architects is working on civic spaces, refurbishments and new shops. The scheme will total 102 flats. Livingston Eyre Associates will work on landscaping for the client, Land Securities Developments.

ter since its engineering building,' Coonan said.

The Arts Council has set aside £10 million for the development of the cultural quarter, which will cost £58 million and include a film and media centre, contemporary visual arts block and music venue, plus creative production and enterprise facilities.

East Midlands Arts executive director Laura Dyer said Viñoly was a tremendous coup, and the building would be good for the country as well as the East Midlands.

Alsop's vision for Leicester, meanwhile, was unveiled during a three-day public exhibition. Alsop Architects is part of a consortium led by Roger Tym & Partners, working to a brief from the Leicester Regeneration Company to develop a regeneration masterplan for the city. The final masterplan will be launched on 8 November.

Jez Abbott

## Hoey hits out at South Bank Centre's 'sluggish' approach

Yet another war of words has broken out over the proposed regeneration and redesign of the Jubilee Gardens site at London's South Bank Centre (SBC), writes Ed Dorrell.

A coalition of the local MP Kate Hoey, the London Borough of Lambeth and local residents has hit out at the SBC's proposals for the park.

Redevelopment of the land – which falls under the jurisdiction of the SBC – has been put on hold while plans for the rest of the South Bank come to fruition.

There is also an ongoing argument over the Hungerford Car Park site. Like Jubilee Gardens, this is Metropolitan Open Land and is subject to plans commissioned by the SBC for the construction of a cultural centre.

Hoey is furious about SBC's sluggishness over the whole South Bank site and called on the centre to hand over the park to an independent trust. She also called on the centre's managers to abandon their plans for the Hungerford Car Park site and give it to the trust as well.

She told a public meeting last Thursday: 'The SBC needs to get on with this. I am sick of hearing that there is another masterplan or that they are waiting on a new development. Why can't they simply hand over the land and let us get started on our own?'

Local campaigners also feel they are in a stronger position following Lambeth council's decision to grant a 25-year extension to the BA London Eye. The owners and managers of the Eye

have committed themselves to funding the garden to the tune of £1 million.

And new Lambeth council leader Peter Trusdale further strengthened their hand: 'There is no chance that any council with me as leader will ever grant permission to construction on these sites.'

However, a spokesman for the SBC said they would stick to their guns. 'We are not going to withdraw our plans for the Hungerford Car Park site and we still hope to build an excellent addition to the SBC. We ought to work together and when we have completed our masterplan for the whole of the South Bank, then there will be immediate progress on the gardens,' he added.

## McLaughlin scoops £10m showpiece drama school

Niall McLaughlin Architects is to design a showpiece music and drama school on one of London's most challenging urban sites, surrounded by flyovers, railways and tower blocks in Hammer-smith.

The London Academy of Music & Dramatic Art, to be built in the shadow of the Ralph Erskine-designed Ark, could cost more than £10 million. Three phases of work are due to start soon and project will take over five years to complete.

McLaughlin won a competitive interview by LAMDA and project manager Pell Frischmann to land the job, which includes a public theatre. Runners-up were De Rijke Marsh Morgan, Ash Sakula Architects, Imagination and Pentagram Design. The shortlist also included dsdha, Noble Associates, Marsh & Grochowski and the Westwood Partnership.

'We were grilled on the relationship between the building and the city,' said McLaughlin. 'The site is unusual in that it is where the 19th-century streetscape breaks down into tower blocks, railway lines, a petrol station and six lanes of traffic. We need an urban strategy on how the area works and how it becomes a public space.'

Stage one is to refurbish a Victorian building with a 1960s extension that was once owned by the Royal Ballet School. This will involve a small public theatre and cost around £1 million. The second phase will be a new building worth around £4 million for music studios, drama and teaching spaces. Phase three will see a bigger theatre, though its size has not been finalised.

McLaughlin said the first phase of work did not need planning consent and an application for stage two was due about 2002. LAMDA is financing the scheme.

## CULLINAN TAKES MASSHOUSE

Edward Cullinan Architects has been picked as masterplanner to work alongside Aedas AHR Architects on the £220 million redevelopment of the Masshouse site in Eastside, Birmingham, for David McLean Developments.

## DARESBURY PARK OK

Halton Borough Council has granted planning permission for Phase 2 of Aukett Europe's Daresbury Park project in Cheshire. The 40ha scheme – located north of Red Brow Lane – will be largely commercial office space, with limited small-scale retail units.



Haskoll has unveiled its newly redesigned visitor centre (above) for the Eden Project. Commissioned last year to make recommendations on customer flow, access and retail amenities, the practice was asked earlier this year to implement its designs. The shop has been successfully extended and a new cafeteria opened.

## RIBA'S SCHOOL OF THOUGHT

The RIBA has launched a competition for a £500,000 art and design centre for a school near York. The winning design for Pocklington School must have a sense of 'progressiveness,' said the RIBA. The deadline for applications is 28 August and the winner will be chosen in November. For more information contact 0113 234 1335. ☎

## ARUP REVVING UP

Engineer Arup – the firm behind London's Millennium Bridge – has been appointed to develop the chassis of the new Ford GT40 supercar. The firm – which will work with Mayflower Vehicle Systems on the project – will also be responsible for turning the current concept designs for the car's exterior into reality.



#### NEW ROLE FOREP

The government has announced the results of the three-year review of English Partnerships, its national regeneration agency. EP has been given a key role – coinciding with new planning policy (AJ 25.7.02) – to collaborate with the Housing Corporation and Regional Development Agencies on the provision of affordable homes for key workers.



Austin-Smith: Lord has designed the Pugin Centre (above) for the Monastery of St Francis & Gorton in east Manchester. The visitor and conference space has won planning consent and is part of a restoration of Edward Welby Pugin's Victorian church. The Heritage Lottery Fund has given it £3.7 million.

#### Luder unveils new vision for ARB and the architect's role

New chairman of the ARB Owen Luder has set out his vision for how the regulatory body will develop, including a fundamental review of the profession and of the role of the architect.

Luder, who took over from Barbara Kelly in May, pledged last week to move the four-year-old organisation onto a new level by speeding up disciplinary procedures, raising its public profile and building bridges with the RIBA.

'Now that the ARB is up and running, we can widen our horizons,' he said.

Key to Luder's time in office will be an examination of how the regulator should respond to the fundamental changes taking place within the profession. He has set up a working party to consider whether the overarching qualification 'architect' should be replaced by a range of titles which reflect increasing specialisation within the profession.

'The whole pattern is changing,' he said. 'The architecture profession is quite different to what it was 20-30 years ago. In all probability, the next 10 years will be fundamentally different again.'

Luder said that although the sole practitioner continues to act as master architect, overseeing all aspects of a project, architects in the larger practices tend to specialise in different areas. Many work exclusively in concept design, the production of construction information and project management. And new roles have developed recently in accessibility, health and safety, interior

design, urban design and sustainability.

'While registration is currently based on the concept of the "master architect" it must react to the profession as it is now and architects must reflect the needs of clients,' he said.

One possible response could be through an overhaul of the education system, with students given the option to specialise after completion of Part 1 or offered additional specialist training after completion of Part 3. The division of the profession into a number of specialist roles would bring architects more in line with other professionals such as lawyers or doctors. 'These are all the sorts of things we need to explore,' he said. 'I want the group to look at all the issues.'

But he denied that this was a signal that he would be leading the regulator back into the fray with the RIBA over education, citing one of his key ambitions as improving dialogue with the institute.

Luder also promised to promote the regulator's work to the wider public, and to ram home the message to consumers that they must ensure they are hiring a registered architect.

The working group will include former RIBA presidents Marco Goldschmied and Frank Duffy, Ian Davidson, John Wright and lay members Alan Crane and Jane Rees. It will produce its findings in the autumn. If the ARB decides to pursue changes these could come about 'sooner rather than later'.

Luder will only be able to act as chairman for one year before his six-year term on the board comes to an end.

Zoë Blackler

The Swedes have an affinity  
with nature.

Any excuse to take  
their tops off.

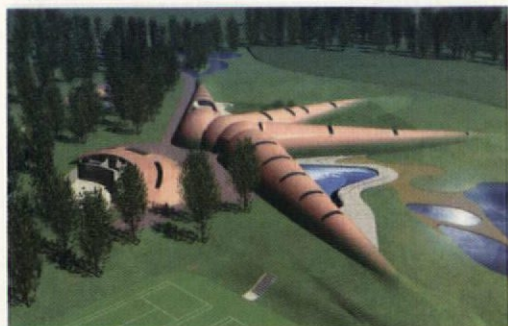


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## Ushida Findlay wins green light for £10m country house



Ushida Findlay Architects has won detailed planning permission for its '21st-century vision for modern country living' in the form of a land-hugging house. Grafton New Hall in Cheshire will cost about £10 million and feature four sandstone-clad fingers (pictured) which form the building's wings, said project architect Peter Maxwell. The two-storey house will include family and visitor wings; a culture wing with art gallery and 20-seat cinema; and a leisure wing with sauna, gym and a large internal and external pool.

'It will be stealthy in terms of architecture and look like a geological remnant from the past or something eroded over time,' said Maxwell of the 3,800m<sup>2</sup> design. The new building will stand 200 yards from the site of a 17th-century manor house that was gutted by fire and demolished in 1963.

The project client is the developer, Ferrario Burns Hood, while Ushida Findlay won a RIBA

competition last July to design the building. It beat a shortlist of six comprising Calder Peel Partnership, Ian Simpson Architects, Hudson Featherstone, Edward Nash Architects and Humane Architecture Workshop, based in Bath.

Maxwell said the planning requirements insisted on the building 'being defined by truly exceptional architecture' and that the house went through extensive consultations with the public and Civic Trust. Builders are due on site in two months and it should take about two years to finish.

## RIBA to call on secret service in counter-terrorism classes

The RIBA is set to go undercover to educate architects in how to use their skills to counter terrorism at a new one-day course - 'Designing Out Terrorism'. The organisers claim there will be representatives from MI6 available to give advice on the latest threats both at home and abroad.

The RIBA's head of continuing professional development, Joni Tyler, said: 'Architects and other professionals can play a crucial role in constructing and developing buildings and urban areas that protect people from the impacts of terrorism.'

The workshop will be led by two security experts - Bob Knights heads up the Designing Out Crime Association while Heather Alston is a serving member of the Essex Constabulary and is a counter-terrorism officer.

For details of the £175 workshop - at Portland Place on 10 September - call Joni Tyler on 020 7307 3697. +

## BBC TUNES INTO DESIGN

The BBC has announced a new line-up of architecture programmes. The highlight will be a four-part series - for which timings are yet to be decided - called *Britain's Best Buildings*, which will explore Windsor Castle, Tower Bridge, Durham Cathedral and Blenheim Palace. The BBC will also run its own 'Architecture Week' show the week after the Venice Biennale (which starts on 8 September), with reports from the event and three one-off programmes - also yet to be scheduled - called *Return of the Architect*. They will feature Michael and Patty Hopkins returning to Glyndebourne; 'Pop Goes the Museum', about Branson Coates' Sheffield National Centre for Popular Music; and 'Happy Architecture', featuring Will Alsop, Kathryn Findlay, Sean Griffiths of FAT and Piers Gough. +

## BY ROYAL APPOINTMENT

Crown Estates has appointed Purcell Miller Tritton as architectural conservation advisor for a swathe of its London portfolio. It will advise the royal landowners on Regent's Park, Kensington Palace Gardens and Bedford Square.



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## vital statistics

- MacCormac Jamieson Prichard's flagship project for the BBC's Broadcasting House in central London (AJ 25.7.02) will have a record 30,000km of cabling installed.
- A Section 106 planning gain package of £1,602,750 was negotiated before permission was granted last week to Kohn Pedersen Fox's Heron Tower in London's Bishopsgate (AJ 27.7.02).
- When complete, Heron Tower will have spaces for only 10 cars to park.
- Since the FTSE's last record high on 3 January 2000, real estate values have jumped by 10 per cent while the value of shares listed on the London Stock Exchange has plummeted by 44 per cent.
- In the building and construction sector, 83 per cent of companies and practices offer private medical insurance as part of staff benefits, according to a new survey carried out for Simplyhealth.

## Clare Melhuish reviews...

### Richard Rogers forsaking buildings for the political

Jonathan Glancey did his best, as interlocutor, to engage Lord Rogers in a conversation at the Serpentine Gallery pavilion about the Rogers House in Wimbledon, but it seemed almost impossible for the pink-shirted peer (colour-coordinated with his publications, displayed at his feet on the podium) to engage with the minutiae of such a small project, built so long ago.

Concluding, Glancey manfully proposed that any conversation with Rogers was bound to expand quickly from 'the microscopic' to grand, universal themes. But, in contrast to last week's conversation on the Barbican between David Adjaye and Rowan Moore, this occasion seemed to offer far less in the way of genuine, thought-provoking insights into the material reality of a building. Instead we had a promotion of the themes Rogers has been pursuing at a political level with the Urban Task Force report and in his capacity as architectural adviser to the GLA.

Indeed, Rogers is the only speaker of the three architects in this series who has chosen one of his own projects as a favourite building for discussion (ironically this week's speaker, Wendy Shillam, will also be conversing on the subject of Rogers' Pompidou Centre), but no doubt age and renown teach that self-promotion is generally the best policy. However, in this delightfully informal context, one could not help feeling the practice had pulled

a fast one on its audience in its subtle divergence from what had seemed to be the brief.

The evening opened with a recap of Rogers' early years in the US, where the discovery of the Californian Case Study houses, and the work of Rudolf Schindler, provided the inspiration for his subsequent work with Team 4 on a series of domestic projects in the UK.

At the time, the invention of these small-scale works seemed to embody the spirit of optimism in the US, compared to this side of the Atlantic where 'everything was tight'. Rogers believes that 'architecture is the optimistic profession', but at that time 'the only two schools teaching anything Modern were the AA and Liverpool'. Indeed, our culture is still hamstrung by the fear of tomorrow, said Rogers, as exemplified in the negative press generated by the new GLA building. In direct contrast to Rowan Moore's criticism of the project the previous week, Rogers described it as 'one of the greatest buildings this country has ever seen'.

The Rogers House formed one of a group of three projects, including Reliance Controls and the Zip-Up House, which were, Rogers says, 'about forging a future'. The steel-frame structure and catalogue components, including bus windows, were not about 'architecture as frozen music', but architecture as 'jazz which had a beat – you could change between the beats'. But, pressed for his thoughts on solutions to today's social housing problem, Rogers seemed unwilling to offer any more tangible propositions.

*Lord Rogers was in conversation with Jonathan Glancey at the Serpentine Gallery pavilion, designed by Toyo Ito*



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# Resourceful Germans target export market

The UIA held its 21st congress in Berlin last week, where visitors heard about sustainability, football stadiums that change colour, glazing at Foster's TAG McLaren project, and how the Germans could export their design skills. Ruth Slavid reports

A young man handing out flyers at the entrance to the International Union of Architects (UIA) World Congress in Berlin was looking for a job. 'I am an MA in architecture,' his pitch began, going on to detail, in English and in German, his qualifications and how he could be contacted. He perhaps had interpreted the title of the congress – 'Resource Architecture' – to mean 'human resources' but, since everybody else had their own interpretation of the subject, why shouldn't he?

And if his concern was with selling himself, he was not alone. Kaspar Kraemer, president of the Bund Deutscher Architekten, the elite German architects' organisation which ran the congress, said at the closing press conference: 'This can help export German architecture and German planning skills. The federal government believes planning is something that we can export. We have seen how well we can do planning in Germany.' Albert Speer, one of Germany's foremost planners, gave two well-received presentations, one on a massive project in China and the other on the new football stadium for Munich, won in competition by Herzog & de Meuron. One of the reasons the practice beat a strong field that included Foster and Partners and Peter Eisenman, was that the stadium is to be shared by Munich's two club sides, and the Swiss architect came up with a new cladding material that can change colour depending on who is playing.

The story of how the location was selected was gripping, involving not only the usual urban analysis but the rejection of two sites near Frei Otto's iconic Olympic stadium, despite the fact that noise and other requirements could be met. There was a fear that strong local opposition could slow the process unnecessarily. 'It is a residential district where MPs and other politicians live,' Speer deadpanned.

Frei Otto himself spoke at the conference, warning that: 'Architects should serve mankind. But we must also know how to say no. As an architect one can cause great harm.' The big question, he said, is: 'How can we cope with the environment and with nature in harmony and in consensus?' This was a question Christoph Ingenhoven of Ingenhoven Overdiek und Partner addressed, producing a manifesto for architecture in 2030 by attempting to define its heart. With phrases such as 'architecture is a means of survival' and 'zero energy is a pre-condition

for future architecture', he built up what could have been a series of platitudes into a statement of faith that received tumultuous applause.

If Ingenhoven was the optimist, Meinhard von Gerkan of von Gerkan Marg und Partner, which is building a superb new central railway station in Berlin, was the pessimist. 'We are building more than ever before, and a smaller proportion of what we are building today will achieve longevity,' he said. Even the best of today's buildings will not be as well-loved as such icons as Chartres Cathedral or the Parthenon. The cause, said von Gerkan, was the introduction of the lowest common denominator of taste, and the rule of marketing people and accountants. 'Monuments did not produce the right bottom line for builders,'

he said, arguing that museums were the only building form likely to escape commercial constraints and produce transcendence.

Germany's commitment to the congress was underlined by the presence of chancellor Gerhard Schröder: 'Architecture and policy are good bedfellows,' he said, and he went on to show an informed enthusiasm for the subject that would have been unlikely to emanate from Tony Blair, had he deigned to attend such an event.

With 5,000 delegates, the congress was only half the size of the last European event in Barcelona six years ago. Part of this was down to a deliberate decision not to invite a panoply of international superstars. Those that did appear were mobbed by autograph hunters. One of them, Lord Foster, received some criticism for sweeping in and out rather grandly with his client and the head of glazing company Schüco, although he did give a fascinating insight into the way glazing was

developed at his practice's TAG McLaren building in Woking.

Peter Eisenman, who arrived a day late, talked about the struggle to build his monument to the murdered Jews in Berlin. And Ken Yeang, also late, ended up giving the final talk of the congress. After explaining the ideas he is constantly developing for ecological architecture, he invited the young delegates to pick up those ideas and take them forward 'as there are far more than I can develop in my lifetime'. Here was an architect talking about resource architecture, and using other architects as a resource to create it.

➔ For in-depth coverage from the congress see [ajplus.co.uk](http://ajplus.co.uk)



German chancellor Gerhard Schröder, giving the opening address at the congress, told UIA delegates that 'cities with development possibilities will have a clear-cut image and respect local culture'.



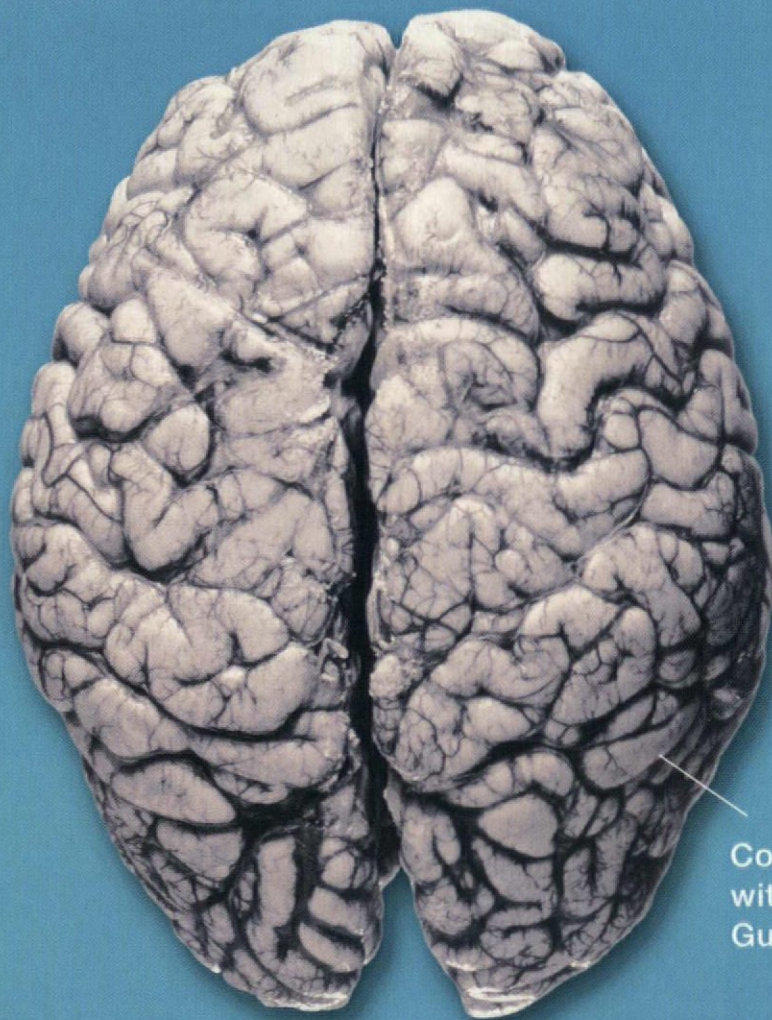
Lord Foster spoke at the congress about the innovative glazing at the TAG McLaren building in Woking, nearing completion

## UIA BUZZWORDS – A NEW LANGUAGE FOR ARCHITECTURE

- Resource architecture: much-ignored title of the congress; 'it should be 'Resource:architecture', said American critic Cynthia Davidson.
- Citytainment: German sociologist Dieter Hassenpflug on the Disneyfication of cities.
- VegasSpree: Nevada-based historian Janet Ward on Berlin's new identity.
- Thermal onion: Thomas Herzog on an environmental principle of building.
- Updraught technology: engineer Jörg Schlaich on the principle behind the giant solar power stations he hopes will produce energy from the deserts.
- Enthusiastic pragmatism: Christoph Ingenhoven on the approach to architecture needed in 2030.
- Iterative design process: the benefit of three-dimensional computer modelling, which Australian architect David Sutherland believes will allow architects to reclaim their place at the heart of the building process.
- Post-Modern Deconstructivism and Destructive Post-Modernism: Meinhard von Gerkan on the ills of today's architecture.
- Biotic and abiotic: Ken Yeang on the organic and inorganic elements in buildings.



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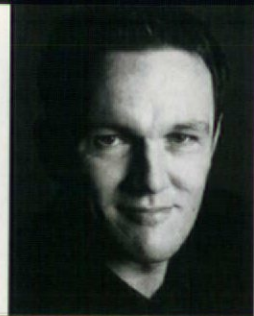
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## Regeneration: from balls in a hat to regional renewal

### editorial

The ability of high-profile buildings to lead large-scale, city-wide regeneration has never been more in focus. Bilbao led the way, with its Gehry gallery having as much of an impact on the Basque city's airport as on its art lovers. Here, Manchester has emerged from the IRA bombing with aplomb, forging ahead with a new-look centre, and a sports renewal zone with its centrepiece the City of Manchester Stadium by Arup Associates (AJ 16.5.02).

The Commonwealth Games venue is being seen around the world, a new civic symbol. And, unlike Japan's World Cup grounds, it has a legacy (Manchester City FC will be moving in). Concerted local-authority strategic thinking has also brought about Ian Simpson's Urbis, Daniel Libeskind's Imperial War Museum North and Michael Wilford's Lowry. As a client and as a new place, Greater Manchester will take some beating.

Yorkshire Forward, too, has been toiling to bring new thinking from architects such as Will Alsop to towns like Barnsley. And now Leicester is rethinking its future, bringing in Rafael Viñoly to provide a key building from which other initiatives and schemes can spring, much as Birmingham did under the direction of Les Sparks. Future Systems' Selfridges store will be the main draw there.

The North East is also vying for attention. The regeneration framework being forged in Gateshead and Newcastle is around key arts buildings, most recently the Baltic, but with Foster's forthcoming Music Centre and the Wilkinson Eyre 'winking' bridge acting as further rebranding icons for a transformed region.

And Baltic will get further recognition on 12 October, when – we can now announce – it will stage the Stirling Prize dinner on behalf of the RIBA, backed by the AJ. Wayne Hemingway, who is designing homes on the banks of the Tyne for Wimpey, will be one of the 'lay' judges of the prize, Foreign Office Architects' Farshid Moussavi an architect judge. The mayor of Gateshead, John Hamilton, and Lord Mayor of Newcastle, John Marshall, will be there, and can be justly proud of their achievements. But so, too, can John Major. Without the ex-PM's Lottery initiative, little of this regional, buildings-led regeneration would have been possible.

David Taylor

#### WHAT'S NEW ON THE WEB?



The AJ's award-winning website is bristling with new features. Visit [ajplus.co.uk](http://ajplus.co.uk) now and you can:

Use the archive. Check out past articles from the AJ or from sister titles *Construction News* and *New Civil Engineer* by punching the archive button on the left of the homepage. Then simply hit 'print'.

### letters



#### Hastings vision is out of kilter with the town

I cannot believe that the proposed Hastings visitor centre is as bad as the illustrations indicate (AJ 18.7.02 and pictured). The turd shape of the seagull's eye view of the model clearly shows its lack of relationship with the surroundings and the perspectives are quite horrific.

By being clad in timber boarding and being a vaguely boat or net shape, it is supposed to relate to its context, but according to the images it looks more like a giant squashed paper lantern. Timber cladding would have a quite different effect and make the building into a huge solid lump.

What has 'traffic' flow got to do with it? The site plans indicate the roads have a quite different configuration, and what are those toilet/egg cup shapes (on the model only) for?

It is the fashion to justify designs with spurious Post-Modern similes which tend to be just as meaningless as the old Modernist dictums. Who was on the competition jury, six Libeskind clones?

Don't get me wrong, I'm a fan of Ushida Findlay's Japanese soft and hairy houses. Maybe it is the old problem of domestic scale forms inflated and applied inappropriately to larger build-

ings (see Mario Botta). Or am I wrong?

Peter Donner, Hastings

#### 'Unfair' Will Alsop does me an injustice

In a recent interview (AJ 13.6.02) Royal Academy Hanging Committee member Will Alsop disgracefully soiled the reputation of this well-respected British Institution.

Asked why he selected my Docklands Town Hall painting – which I claimed was plagiarised by Rem Koolhaas as the Rotterdam Kunsthal design in a recent high-profile trial – Alsop made the astonishing comment that, despite its obvious merit, he would have rejected my work if he had known its history.

So much for fairness and impartiality – but for Alsop this was not enough. Clearly annoyed by an accidentally unbiased selection based only on merit, he tried to backtrack by belittling the work and slandering me. Alsop called me a rip-off and said the resemblance between the two architectural works was due to me owing a debt to OMA and copying OMA's style. Alsop should check his facts before uttering such nonsense. I designed Docklands Town Hall in 1985-86, whereas the Kunsthal was not designed until December 1988. The only



**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 the latest news stories over the AJ's summer break (see page 5), including Mediawatch – Astragal's wry look at the architecture stories covered by the weekend newspapers. Mediawatch goes up every Monday. Or look up big – and quirky – stories, such as Casson Mann's appointment to design an exhibition on the sex industry. 'NYC SEX – How New York City Transformed Sex in America' will feature 'borrowed, secondary light' and will open to the public in September at the new Museum of Sex, New York.



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

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project in my portfolio bearing any resemblance to the Kunsthall design or any style resemblance to Koolhaas's work is my design for a Docklands Town Hall. With an important detail: the distinctive tectonic signature of my Docklands design is entirely absent from all of Koolhaas's work before 1986.

After the Kunsthall design was published, leading Dutch architectural critic Hans van Dyke spotted a style change in Koolhaas' work and pointed this out in a critical article entitled 'Principles of Metropolitan Architecture – OMA's Kunsthall in Rotterdam'. He referred to it as a 'shift' in OMA's work. He did not know about my previous work nor seen the plans, as Koolhaas had.

In his unseemly rush to avoid displeasing Koolhaas himself, Alsop is more papist than the pope: during the trial Koolhaas himself acknowledged my work as entirely my own, and did so in a sworn affidavit!

I lost my case when an architecturally naive judge dismissed the opinions of two of the UK's leading architect expert witnesses – architect experts Frederick Hill and Michael Wilkey. Both had concluded independently that the Docklands plans had been plagiarised by Rem Koolhaas as the Rotterdam Kunsthall.

To date, unbiased architects now scrutinising plans agree on the similarities and the conclusion of the experts that my design was stolen. This dispute is not settled yet, and the way in which the ARB Disciplinary committee will act on the judge's order that Michael Wilkey be 'disciplined' for his alleged failure in his duty to the court will have wide-reaching implications on the protection of intellectual property in architecture and the ability of the architectural profession to govern itself.

In the meantime, I demand formally that Will Alsop retract his malicious and libellous lies. A public apology would do nicely!

**Gareth Pearce, London W2**

### And the band played on: McLaughlin in Bexhill



I have read with interest your article on the Bexhill Bandstand (AJ 11.7.02) and Niall McLaughlin is to be congratulated on coming up with such a striking design. Price and Myers also deserve equal plaudits for making it stand up.

As your illustration shows, the brief was defective, as it did not call for the bandstand to accommodate a standard British brass band of 25 players plus percussion. Acoustically, I suspect the audience will hear the percussion OK, but the total ensemble must have an unbalanced sound if my experience of playing in venues, ranging from traditional Victorian bandstands to the Albert Hall, is anything to go by.

If the illustration had been of a small jazz or pop group, or singers, I would not have commented.

**Robert Fraser, Stirling**

### Dome truths: RRP spells out the facts



Whereas it seemed inappropriate to respond to the wholly

subjective criticism of the Forbes survey (AJ 18.7.02), I feel it is essential to set out the facts regarding the cost of the building, particularly in the light of Michael Quinn's letter (AJ 25.7.02).

In fact, the envelope of the Dome, including roof, walls, steel structure and main foundations, came to a mere £43 million. This figure formed part of an overall contract value of £240 million, which included core services for all the exhibitions, roads, infrastructure, river walks, parkland areas, lighting, extensive secondary buildings including security, entrance kiosks, first-aid buildings, retail and storage buildings, landscaping, signature, fences, outdoor seating and all the other necessary requirements of a 28ha public site.

I should also point out that RRP brought this immensely complex project in ahead of time and returned £20 million to the client.

The figure of £800 million that has been quoted in the press includes £560 million allocated to the contents, NMEC's operational costs, etc, over which, naturally, we had no control.

**Robert Torday, Richard Rogers Partnership, London**

### Self's prejudices blind him to truth about MI6

Why does Will Self continuously promote the falsehood, most recently in the *London Evening Standard* (AJ 25.7.02), that MI6 was a 'speculative office building (currently being tenanted by MI6)'?

This is just not true – it was a purpose-designed headquarters with full briefing from the government from building inception to fully finished completion. (It is therefore self-evident that MI6 is in no way a tenant – it is a 100 per cent government-owned building.)

So why does Self insist on re-emphasising this oddly off-beam distortion?

Could it be that his prejudices have got the better of him and his judgement on the matter of the architecture and its occupants are just blinkered? How else could he have got the facts so wrong?

**Terry Farrell, London NW8**

### Haberdashers' bricks: a lintel misunderstanding



I was very much taken with Michael Hopkins and Partners' new building for the Worshipful Company of Haberdashers (AJ 25.7.02).

However, in his review, Professor Fawcett's starts a paragraph: 'Flemish bond load-bearing brick piers form the cloister and are connected by flattened arches of brick voussoirs' (in reality brick slip facings to pre-cast concrete lintels), and ends it by stating, 'The outcome is elevations utterly devoid of gratuitous stylistic whim...'

I have no problem with brick slip facings or even stylistic whim, but could this be a case of the prof calling the lintel brick?

**Duncan Dalgleish, via e-mail**

### Human Resources: an Ushida Findlay guide

So Kathryn Findlay needs 'a quick glance around the office' to see that she has maybe '12 or 13', not '10 or 11 people' (AJ 18.7.02). When is she running her course on 'How to make your staff feel valued'?

**Margaret Fisher, Somerset**





will also

## Danger! Workshops must put ideas before mere function

A workshop, particularly when it is held in the summer, should be dangerous. Not dangerous in the form of risk to life and limb, but in the sense that there should be no guarantee of success.

The work should deal with the unfamiliar as well as the possibility of engaging in practices that are unfamiliar.

I am about to embark on a workshop in Wakefield at Public Arts. The participants are, in the main, professional people who have given up their work and leisure time (Friday, Saturday and Sunday) to join in an open exploration. There is no point confirming their existing modes of preparation or even their beliefs. They might return to those later, but the main point of such an event is to open new ways of seeing and, perhaps, doing.

For some this will form part of a continuing professional education programme, a term I despise, because if people are any good at what they do, they would be doing this anyway through their own personal interest. My idea is that the two days should be unconditional fun, from which more questions are posed than answered.

The choice of subject is important. It should not be pregnant with political and social issues such as affordable housing, as these subjects tend to promote too much discussion. Although this might be very good debate, talking tends to obscure the possibilities for action, and action is what we want. For this reason I have selected a hybrid of function to explore, which is church/theatre. Both are, of course, highly political, but so far as I am aware there is no official government policy covering either of these building types, and there is certainly no policy for an edifice that contains both.

We will not concern ourselves with a specific place, as this will also lead to another

type of conversation regarding context, colour, scale and need. I would like to get down to the essence of architecture itself. To test out the function of pure imagination in a manner which is unfettered, unfiltered and free from interference.

The style police are rife and often prevent the public getting what they rightly deserve. We are also confronted by other so-called advisors that act like quasi-developers (without the imagination), who also influence decisions that often do not need to be influenced.

Our workshop does not rule out the possibility of finding a Wakefield relevance, or indeed a specific location, but the point is that whatever we do will not be prescribed by such mundanity. We will search for our church/theatre by drawing, painting, making daft models and performances, if really necessary. The images produced will create the agenda for the discussion, and from the discussion will emerge a work of beauty. It is only at this point that we can begin to access who pays for it, where it might be and how it operates.

Both functions are full of convention but neither are beyond reinvention. In fact, both are in desperate need of being revisited, as they are controlled by the corset hold of the Arts Council, the church and artists (who are extremely conservative).

Both functions lift the spirit, and since architecture's main purpose is to do the same, the subject is ideal material for exploration. Both functions involve a significant number of people, more than a house and less than a football stadium. They are true public buildings that affect our lives.

I am looking forward to extraordinary results.

*WA, from the garden table, London*

people

Baltic director Sune Nordgren is an ambitious man. His was the vision to create a vibrant arts centre in Gateshead that would attract people to the North and away from dominant London.

His passion and drive was borne out of an experience he had as a child. 'I want to share the experiences I had when I visited the Louisiana Museum of Modern Art in Denmark as a child.' He says: 'The museum combines art, architecture and nature,' creating a feeling of security and confidence with contemporary art. This comfort with works of art within architectural spaces he felt as a 10-year-old boy is what he wants to recreate with the Baltic. And to combine it with something else: 'good food'.

The Swede seems the perfect man for the job. His career is multi-faceted, he builds on an international network in the arts world and he is charming. As a seven year old he wanted to be an artist, but he came to realise his vocation lay more in the mediation of art. Nordgren has worked as an art critic for Swedish newspapers and magazines, and has published, produced and illustrated books on art, poetry and politics. The editor and producer of arts programmes for Swedish television, he was also the director of Malmö Konstall. And, surprisingly, Nordgren claims that 'my life in Gateshead and Newcastle is not too different to Malmö, since both are on 55° latitude and the weather is the same'.

He has a passion for converted industrial buildings. 'My favourite building is the Museum of Modern Art in Prague, which was originally designed for trade exhibitions in 1928,' he says. 'One of the reasons I like it is because it's one of the rare examples of Bauhaus architecture that was designed by students rather than by the teachers.' This is very much in line with his support for and attitude towards young and less-well-known artists, whose work he wants to exhibit in the Baltic.

The Baltic acts as 'a container' for the art, and Nordgren emphasises that its defining principle was about 'bringing it down to something simple and flexible. The major idea about the Baltic was always there, but only with Lottery funding and the Arts Council was the project brought up to something more substantial and lots of things were added to the original idea.'

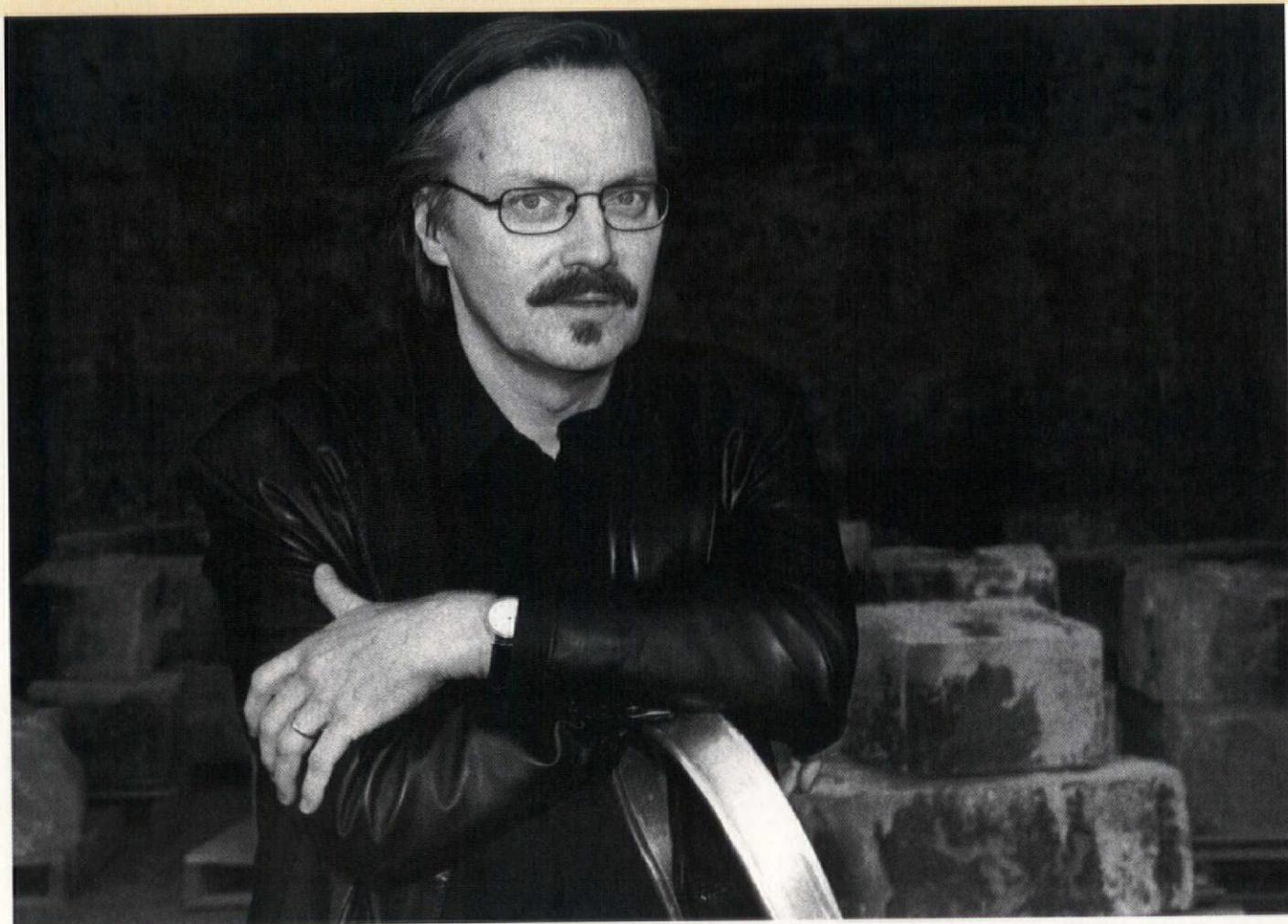
He sees artists interacting with the architecture and says that, in his experience, artists like to 'have some kind of challenge

'The choice of subject is important. It should not be pregnant with political and social issues such as affordable housing'



**Sune Nordgren turned the clock back to the 1960s with his vision for the Baltic in Gateshead – he wanted to create a space in which artists could work both with other artists and with the architecture of the building itself**  
by andrea wulf

## man about the art house



with the architecture when they create their art'. And Nordgren wants to commission artists to engage with the building and the region. 'When I arrived there was a basic idea and design, which was Dominic's [Williams] and then I added the idea of an art factory'. The seminal moment in the making of the Baltic was 'in May 1998 when the Arts Council signed off these redesigns'.

Nordgren uses the concept of the Baltic as a place of 'making art' as bait to attract international artists to the North East. 'We had to come up with something different because we are in Gateshead, not in London. The idea of the art factory was also based on my experience of running an international artist studio exchange programme in Stockholm, called IASPIS. It vitalised and changed the art scene in Stockholm radically and I want to do something similar here.'

Nordgren happily admits that people will come for the house and architecture 'but I don't mind because as long as they come, it

will be a success'. The architecture is key to his vision of the art centre, because it will allow artists to use the Baltic in different ways.

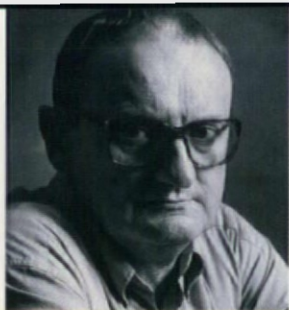
Some critics say the idea of collaborative working between artists in one art space is dated, originating in the 1960s. 'I am a man of the '60s and lots of things that happened in the '60s are coming back. The idea of creating with artists and working across the disciplines is very much an attitude of the '60s and I would like to accommodate this'. The Baltic is a place where people can work across the disciplines, talk, learn and be open-minded. Nordgren sees the building as a meeting place and wants to keep the 'brick walls as transparent and open as possible'.

When he speaks about buildings like Asplind's Stockholm Library – 'a temple of knowledge' – he does so with awe, and he has a brain like a filing cabinet for building dates, architects and architecture. When I ask him to name his favourite spot in the

Baltic he says: 'I still have to find it, but it will probably be in one of the cafes or restaurants'. But then he checks himself, and quickly returns to being 'on message', describing how brilliant the galleries are. He loves the idea of the fluidity of the building, with its integrated offices in the public sphere. 'Every visitor can see into the offices for four seconds when they are in the lifts – they can see that we actually work here'.

For Nordgren, Jaume Plensa's light beam is a symbol of what has been achieved. It was originally commissioned in 1996 to highlight the Baltic project just before its Lottery bid, and it has just been switched on again. 'I saw the Baltic for the first time in 1996 and Gateshead has changed a lot in those six years,' says Nordgren. 'It's progressing so rapidly and it's fantastic.' He muses that it's actually not that long ago that he was sitting in the pub on the other side of the Tyne looking at a derelict building. Derelict no more.





**martin pawley**

## Two for the future: City Hall and Eden Project point the way ahead

It was the French philosopher Gilbert Simondon who best understood the significance of the ephemeral object under conditions of continual change.

In his book *Du mode d'existence des objets techniques* (Paris 1958, reprinted 1989) he wrote: 'Artifacts evolve using themselves as the point of departure: they contain the conditions for their own development. The structure of the object moves to match the future conditions in which it will be employed.' This is, of course, a commentary on the enigma of the transient object, the transitional machine as much as the ephemeral fastener. Its truth is evident at any scale, from the history of the split-pin to the extinction of the battleship.

Indeed, the sight of *HMS Warrior* in Portsmouth Harbour, the first steam-powered ironclad in the Royal Navy, makes the point perfectly. She is a transitional object if ever there was one – mast and sails as well as steam driven screw, armoured decks but no turrets – and yet she is also a ship of extraordinary elegance, frozen at an evolutionary point in time but containing the conditions of her own development, as Simondon says.

It should be possible to evaluate architecture in this way, to see what has the evolutionary potential to grow from *HMS Warrior* to *HMS Vanguard* in 100 years and then, as it were, vacate

the stage in favour of something better. In recent years there have been two evolutionary significant buildings that possess this quality: the spectacular lightweight domes of Nicholas Grimshaw and Partners' Eden Project, and the just-completed City Hall by Foster and Partners. One well received, the other less so.

Supporters of Lord Foster should not be downcast at the muted reception given to City Hall. Faint praise is the public face of those who do not know

what to think until they are told – the reason why everyone has an opinion about the Heron Tower but no one has an opinion about City Hall. It is the surest possible proof that an architect has broken through the conventional art historical value system and built a building that can only be understood according to a different set of values. (In this case as an interaction of envelope and ambient energy, human survival and the laws of physics taken to their logical conclusion and followed through virtually without compromise.)

City Hall may be the only truly ecological working building to have been built in this country – discounting non-commercial and purely experimental structures – and is one of only two to demonstrate how drastically and swiftly the whole business of building design and the way it is understood will have to be revolutionised in the coming years.

For a start, the paper will have to be taken off the cracks and it will finally have to be acknowledged that there is, and always has been, an immense difference between the arbitrary aesthetic expressionism of architects like Frank Gehry, Zaha Hadid and Daniel Libeskind, and the complex scientific structure and envelope design that is embodied in the shape of City Hall. To treat the haphazard forms that emerge from the so-called avant-

garde as though they possessed the same validity as advanced computer modelling techniques – which have made possible the geometrically modified sphere and backward-inclined shading of the Foster building – is to minimise the achievement it represents. This is a structure that will, over time, come to be seen as a redirection of the spirit of Modernism, from the arid meaninglessness into which it has sunk in recent years towards a rich and complex importance not seen since the 1950s.

**'City Hall... demonstrates how drastically and swiftly the whole business of building design and the way it is understood will have to be revolutionised'**

## a life in architecture

**gavin hewitt**



BBC news reporter Gavin Hewitt says his favourite building is Frank Gehry's Guggenheim Museum in Bilbao (pictured). 'It is bold, confident and dramatic, and has transformed a city. It uses a new material – titanium – to stunning effect. It is one of those buildings where you discover new perspectives every time you walk around it.'

Hewitt's second choice is regularly nominated in this column – William van Alen's Chrysler building in New York. 'I am frequently in New York and always look out for this Art Deco landmark. To me it is a building of the "New World". There is nothing borrowed about its concept. In its celebration of technology and the motor industry, it is almost futuristic in its design. I am certain the idea of hub-cap gargoyles had detractors, but the Chrysler has become a monument of its time.'

Hewitt goes on: 'My least favourite building is the South Bank Centre in London – a confused complex in one of the capital's prime locations.'

'My main disappointment is that Britain's architecture is too rooted in the past. There is little vitality in mock-Tudor and Neo-Georgian buildings. I would prefer our buildings to reflect a confidence in our own time and our own technologies. That is why I am excited by Norman Foster's design for the future Swiss Re headquarters. Some have dismissed this as the "erotic gherkin", but it is bold, and I predict it will become a visual landmark like the London Eye.'

Eleanor Allen



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
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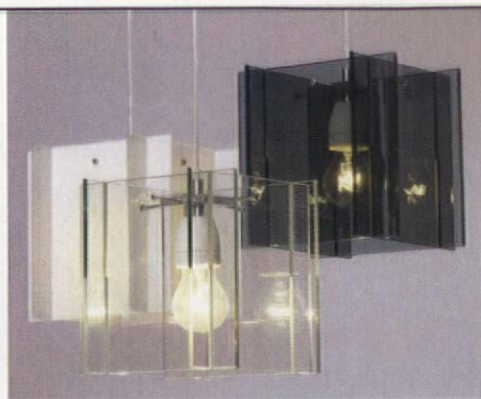
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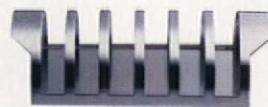
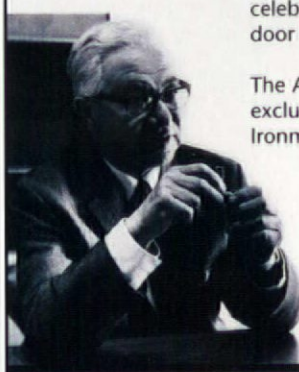
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# Flour power

**Ellis Williams' Baltic Centre for Contemporary Arts in Gateshead maximises the views over the Tyne while continuing the area's regeneration**

By Austin Williams. Main photographs by Etienne Clément

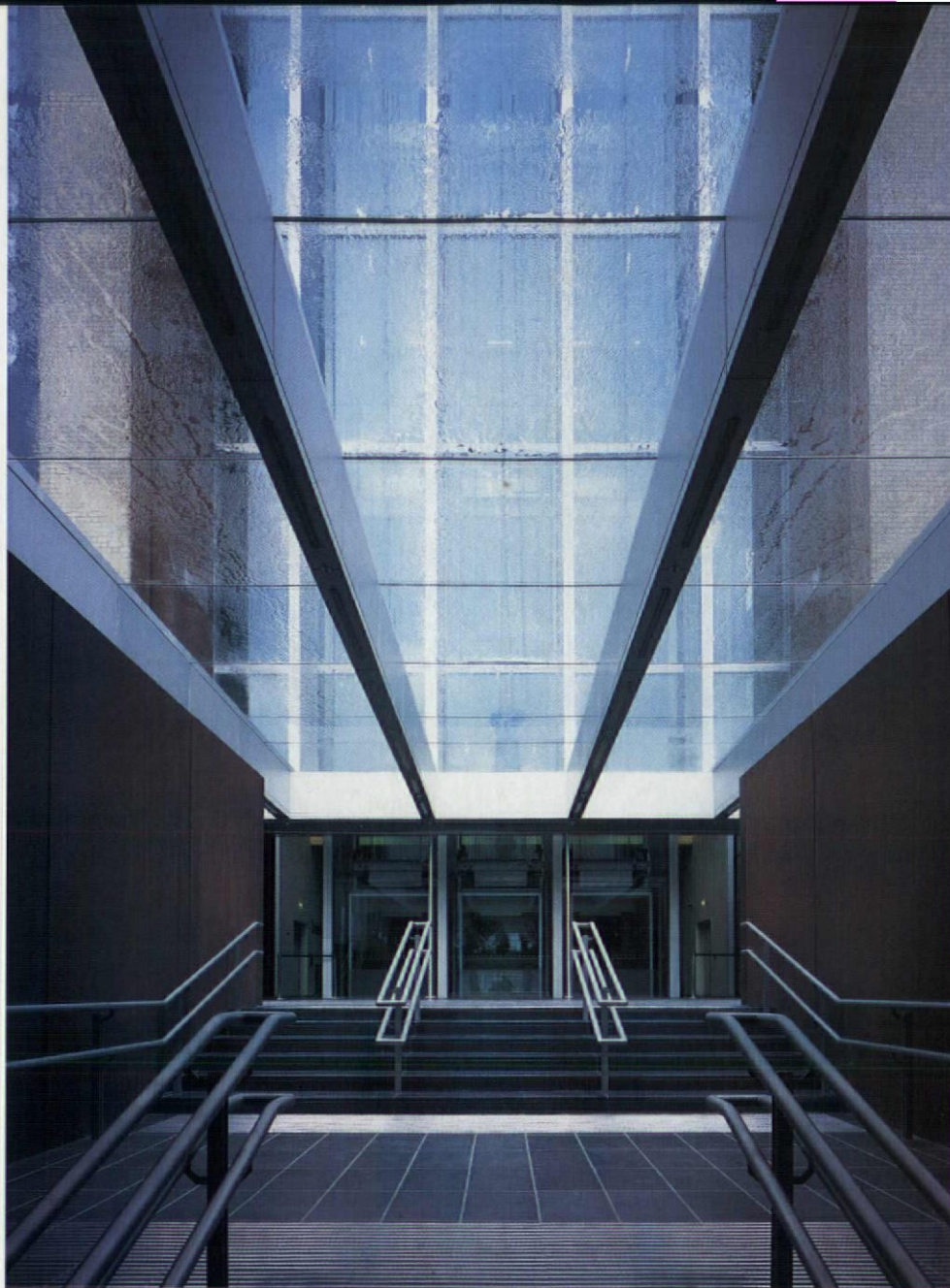


When the competition to transform the old Baltic Flour Mill was held in 1994, the only way to get to the site was by a particularly unpleasant walk along the Gateshead bankside. Now there are two options: to walk across the Wilkinson Eyre Millennium Bridge from the Newcastle side, or to stroll along the same Gateshead bankside route as before, but since prettified for the Queen's visit last year. If you can get parked, I recommend the latter, as it is a the best way to get the full impression of the scale of the building as you round the high-banked corner from the Gateshead Quays information centre and past Foster's Music Centre building site. Getting parked, though, is something that has not been dealt with.

Eight years since the competition, Dominic Williams of architect Ellis Williams has finally realised his dream. The £46 million project is now complete, not exactly on time, but still impressive.

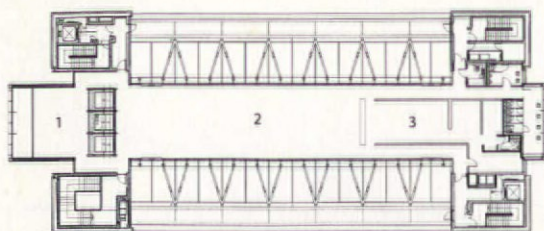
For the past 12 months since the completion of the Millennium Bridge, Sunday promenaders have destroyed the credibility of one of Newcastle's trendiest bars, Panter Hudspeth Architects' Pitcher and Piano, which is situated directly across from the Baltic site. T-shirted, cocktail-shaking, Geordie bartenders have had to serve coffees and teas to thousands of pensioners who, after walking across the bridge, realised that there was nothing there and walked back for a quick drink before going home for a nap. Now, the Baltic's ground floor cafeteria looks set to mop up the trade.

This is the first area that you encounter; its chairs, as well as its random slate walls, spilling out over the grand paved public arena, currently used by skateboarders but easily requisitioned for outdoor performances. The paving textures and the

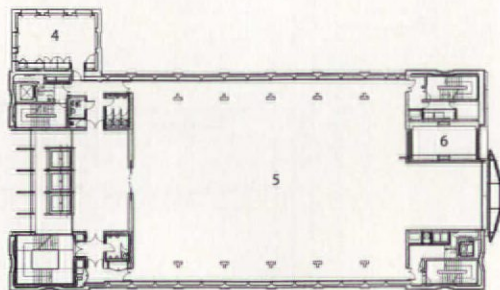


Top: the view through the riverside building's glazed roof. Left: the slate wall extends to the outside. Right: the ground floor cafeteria

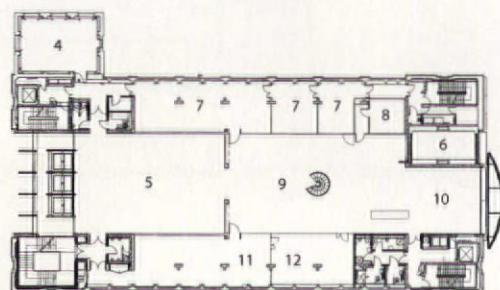




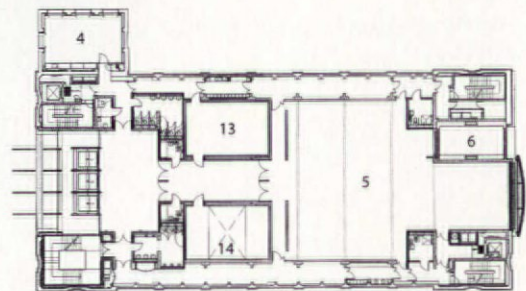
level 6



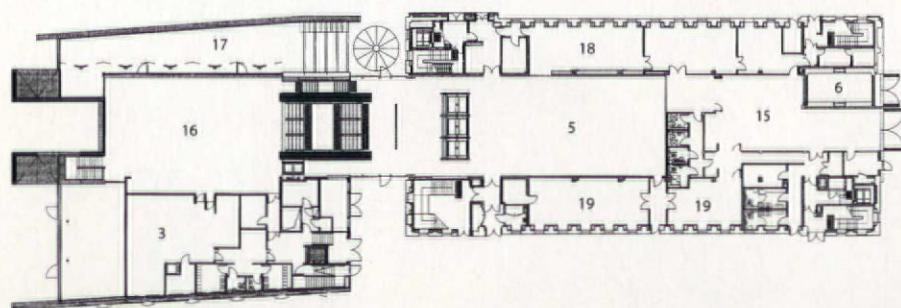
level 3



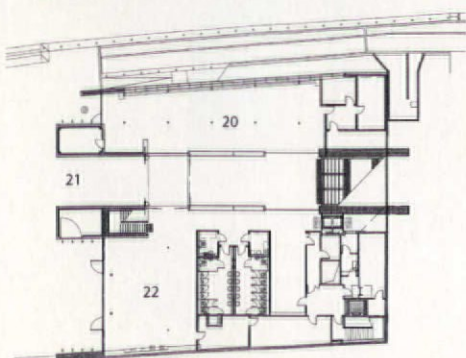
level 2



level 1



ground level



lower ground level

#### KEY

- |                          |                    |
|--------------------------|--------------------|
| 1 viewing box            | 12 library         |
| 2 bar/restaurant         | 13 cinema          |
| 3 kitchen                | 14 Cube gallery    |
| 4 education/artist space | 15 loading         |
| 5 art space              | 16 cafe/restaurant |
| 6 art lift               | 17 terrace         |
| 7 printing               | 18 artist space    |
| 8 dark room              | 19 store           |
| 9 reception              | 20 book shop       |
| 10 staff rest            | 21 entrance        |
| 11 archive               | 22 bar/cafe        |



0 20m

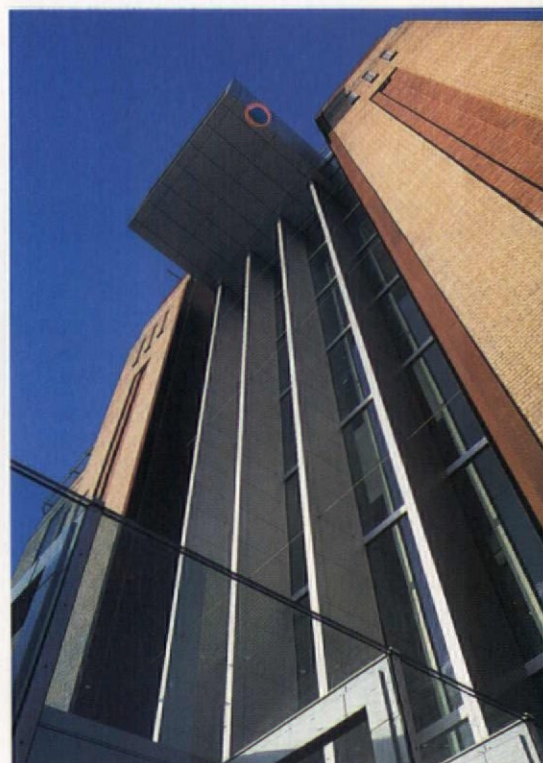
changing colours of the inset lighting, designed by the local authority, are evidence of the care and attention that has gone into this external approach route. And while comparisons are being made between Tate Modern and the Baltic, it is this attention to detail and the quality of finishing that sets the Baltic apart.

The entrance area is a glass and curved aluminium roof extension, known as the Riverside building, which has been kept very low in order not to detract from the main structure. The visitor is drawn in between huge industrial Corten steel wings (which double as chair stores) across a rough slate floor and past the cafe and small reading room. Here the low ceiling suddenly curves upwards to reveal a fully glazed ceiling and dramatic views up the west elevation wall to the underside of the overhanging viewing box, way up on the fifth floor.

After the full-width processional stairs (bypassed by a stylish disabled lift), visitors can carry straight on into the main building or access the ground floor restaurant. This is tucked away above the entrance area with views into it and across the river. Once again, both the glass ceiling and walls enhance the sense of space. Notwithstanding my compliments about the detailing, a patchwork of aluminium panels has been clumsily rivetted around the openings. The ceiling panels, too, seem flimsy.

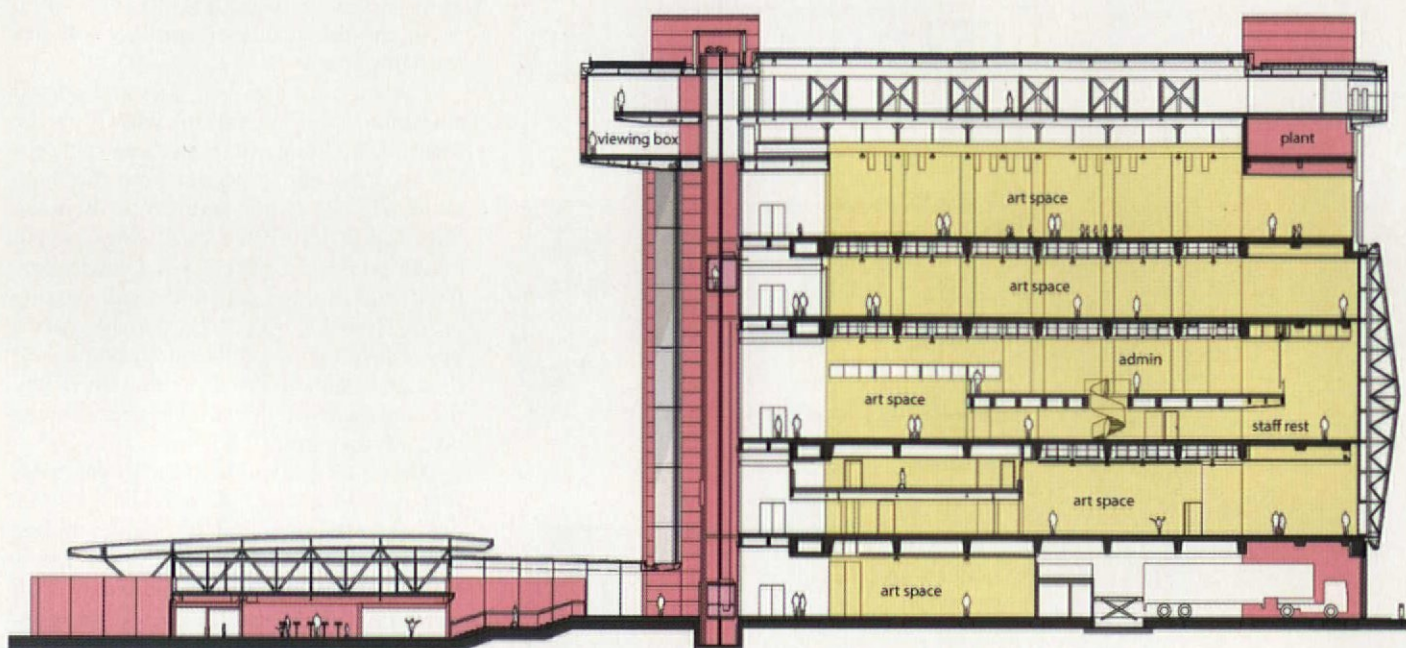
The external red cedar balcony dips down to where the Riverside building meets the main building – something of a dead space – which has been uplifted by Catalan artist Jaume Plensa's work, entitled 'Blake in Gateshead', a permanent light installation with its beam shining 2km into the sky.

From the Riverside entrance, the visitor has to walk around the bank of glass lifts,



The viewing box, seen through the glazed roof





long section

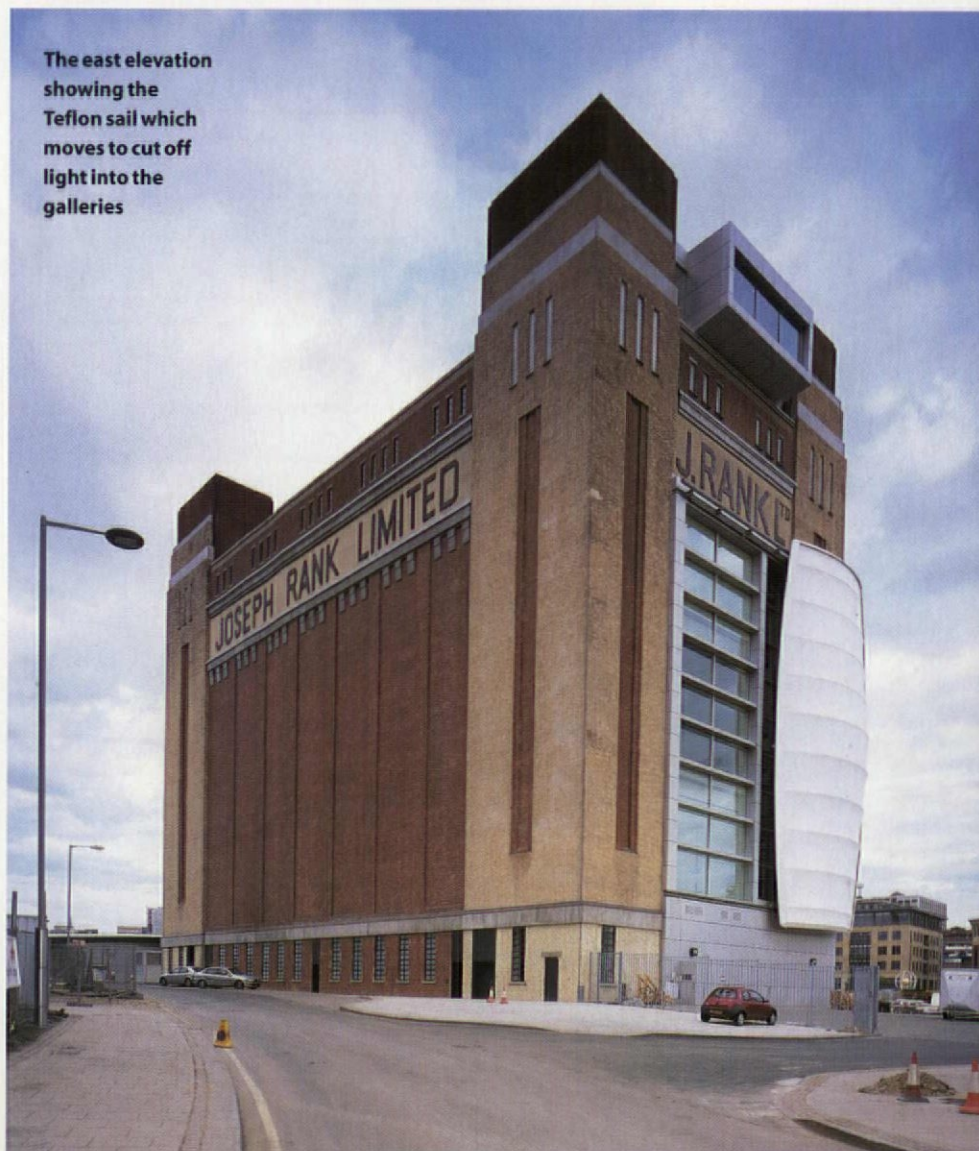
thus encouraging people into the main building. British artist Alec Finlay, choreographer of the comical *Labanotation*, Chad McCail, Los Carpinteros and Eva Grubinge will be artists in residence. They will occupy studios on the ground floor. This is not, therefore, a particularly public area. Most public visits will start on the fourth floor art space, 25m above ground floor level.

The entire floor plan of the original building had comprised a honeycomb of flour silos – concrete boxes rising the full height of the building. Most have been stripped out but some have been retained to maintain authenticity and structural stability as well as to house full height services, stairwells and the biggest delivery lift in Europe.

It is a long way to the top and there are no escalators, which might be a problem if visitor numbers are high, or there is a technical fault. Pressed metal stairs with perforated metal balustrading situated in the corners have a basic industrial aesthetic. The view up the quarter-turn stairwell, disappearing into the distance, is like a still from a Hitchcock movie.

The first floor houses a 60-seat film/video/lecture room and a blackout artspace, known as the Cube, which has facilities for top, side or even floor projection. The main floor area is given over to a 300-seat theatre extending to the gable end, which will provide space for live performances. To shut off unwanted daylight, a 19m x 8m Teflon coated 'sail', fixed on rails to the outside of the east elevation, will move across to cover the full height windows on several floors. Internally, high-level cut-out windows look down on the space from the circulation areas above.

The east elevation showing the Teflon sail which moves to cut off light into the galleries





## Building services strategies

When the Baltic competition was won in 1994 with Dominic Williams and Atelier One, our office – Atelier Ten – was just four years old. We had a client that was intent upon the success of the project and was prepared to fund the work necessary to produce a thorough scheme design in support of the application for Arts Lottery funding.

The team at the council was interested in innovation which would either enhance the visitor experience or contribute to reduced operating costs and CO<sub>2</sub> emissions. They were particularly supportive in the exploration of 'sustainable' energy strategies, quite unusual in our experience at the time. One of the conditions of the Lottery grant was the early appointment of a museum director and, while this delayed the design process, the successful appointee, Sune Nordgren, was Swedish and entirely comfortable with the concepts of energy conservation and such mysteries as displacement conditioning in galleries.

The competition scheme explored the relationship between the structure and services as the early sectional models illustrate. The inserted supporting structure sits 2.5m inside the line of the original walls and both props the facades and provides the support for the long spans across the main gallery spaces. The short propping span is a shallower structure than the main span, so producing a logical route for the horizontal distribution of primary services.

All galleries are air conditioned, the middle gallery having a close-control system to regulate temperature and humidity so that even the most demanding exhibitions can be staged. The main air supply to the galleries is through linear displacement floor diffusers; the ductwork that serves them from below was cast into the post-tensioned concrete support beams. Displacement systems for galleries were a fairly radical notion in 1994 although they are now quite common, with Tate Modern

being a particularly successful example. They offer the potential for excellent gallery conditions – for both art and people – with much lower operating costs than with overhead systems.

Four corner towers clad in Corten steel contain the main ventilation plant rooms and vertical distribution drops through the cores to serve all floors. All the fresh air ventilation plant systems are equipped with air-to-air heat recovery.

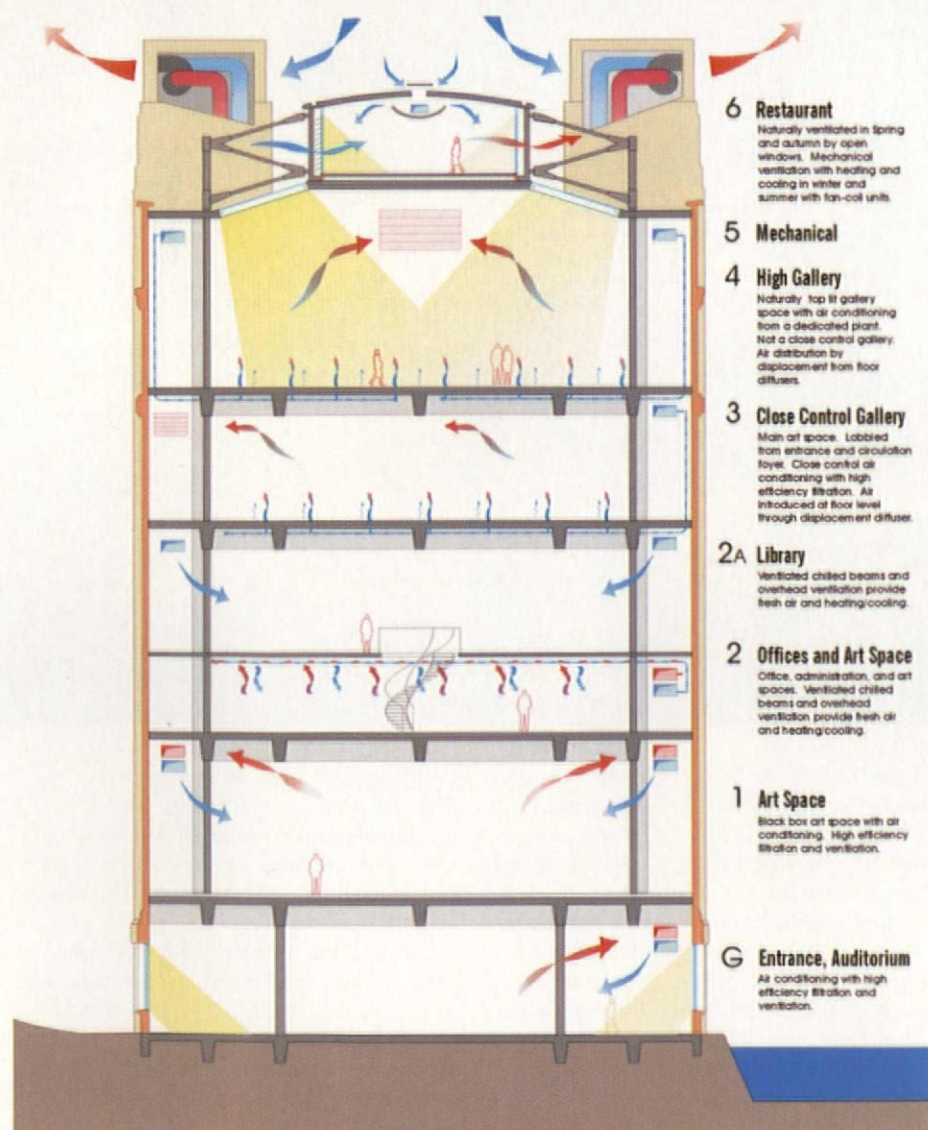
Power and digital/analogue data distribution to the galleries is also routed through the floor, parallel to the air slots, so there is complete flexibility for exhibition installations without having to lift the floors.

The main plant is located in a separate building at the eastern end of the gallery. It houses a large combined heat and power unit, boilers, chillers, tanks and distribution equipment. (These plant were to have been located in an underground tunnel behind the quay wall that originally linked the Baltic to the surrounding grain and flour processing buildings. The area was completely flooded and it was not pumped out until Lottery funding was achieved. Once drained, the space was found to be completely filled with rubble and, as the cost of clearing it would have been prohibitive, it was decided to locate the plant in a separate building.)

Lighting was developed in association with EWA and Arup lighting. The building is controlled by a BMS system that combines control over all HVAC and electrical systems into a single interface.

Renovating the Baltic into a flexible and functional contemporary arts centre has been a very long journey for all involved. I hope that it becomes one of the great success stories of the Lottery and that the ambition and vision of Gateshead council is rewarded by the area finding a new lease of life.

*Patrick Bellew, Atelier Ten*



After seeing the gutted building fabric in 1999, installed with Anish Kapoor's marvellous 'Tarantara', it is strange now to see how small the internal dimensions are. Only 50m x 20m, it is possible to see through the windows from the opposite side of the building. Because of the visible riverside landmarks it is easy to orientate yourself and feel that the building is truly part of the landscape.

The next floor up is an impressive double-height artspace, with an island mezzanine office 'bringing the administration function into the heart of the building'. This is where the library and archives are stored. The office is accessed by a harsh sculptural Corten spiral stair set into the sea of pine flooring. Baltic director Sune Nordgren does not allow anyone to drink coffee at their desk, so they must descend the spiral stair and drink in the more fraternal sitting-out space with views through the east elevation glazing.

The Baltic office wants the gallery known as a working environment where young artists can come to use its extensive facilities. 'It is about creation, rather than display,' says Sarah Hudspeth (no relation) of the Baltic office, and this is where the public will first encounter staff. It is only then that you realise that nobody has asked for a ticket, nor provided any 'information desk' services. The signage, designed by Julian Opie, will have a lot of work to do.

The third and fourth floors are given over to full-sized art gallery spaces of about 750m<sup>2</sup> each. T-shaped remnants of the original silo corners remain to form a cloister-like perimeter, which allows the unity of the space to be subtly broken up. An open roof terrace offers fantastic views over the river,



## Structure

The new gallery is formed inside the original skin of the Baltic Flour Mill. The mill was originally constructed as a series of reinforced concrete cells or shafts, which set a very difficult structural problem.

The concrete cores were flour silos which also provided the structural stability to the building, yet would eventually be removed to make way for new gallery floors. The solution was to stabilise the external skin of the main building by use of a temporary space frame wrapping around it, then create a new structure within. First, with the space frame in place, the concrete was removed section by section until the building was completely hollowed out.

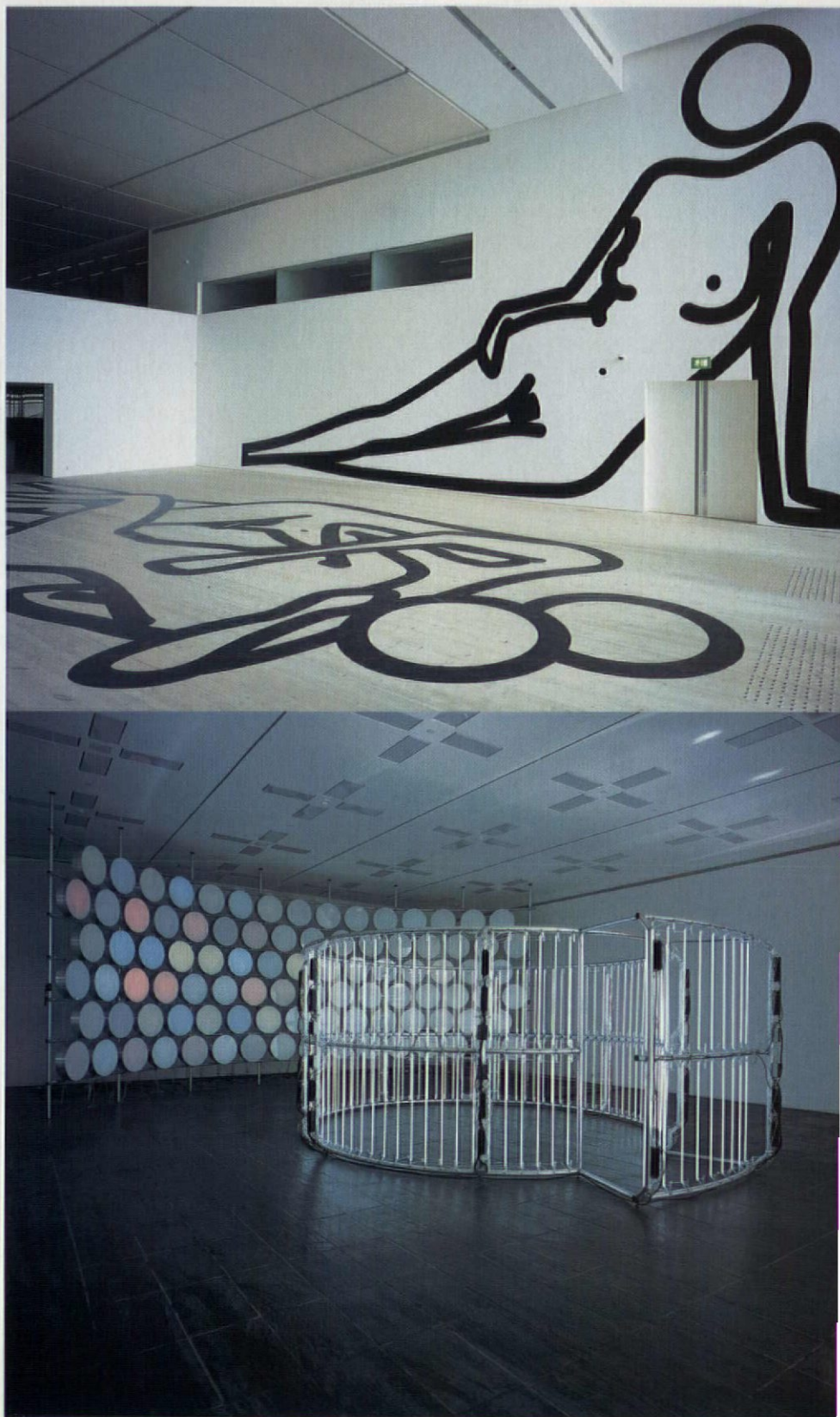
At this point, with three months between completion of demolition and beginning the new construction, the artist, Anish Kapoor, created the installation *Tarantara*, a bright red hourglass of fabric which was tensioned around the large openings of the two end walls. Once again this structure utilised the combined stiffness of the shell of the building and the temporary exoskeleton.

Early in the design, the four corner towers were proposed for vertical circulation so that the internal volume could be entirely given over to exhibitions. Using the foundations existing beneath the perimeter walls, large columns were inset from the perimeter providing a large single internal space with a perimeter arcade. This arcade provides access for all services and the beams spanning side to side were reduced to a minimum depth at the perimeter to facilitate the horizontal passage of services.

With internal shear walls at the columns, the new internal structure connects back and provides stability to the original facade.

The rooftop restaurant is then supported inside a stiff space frame sitting on top of these columns, with the frame extending out to the perimeter walls of the original building.

**Chris Brown, Atelier One**



**The Millennium Bridge from level 3 terrace**

spoiled only by the health and safety requirement that it should be surrounded by 2m-high glazing. From here, visitors can touch the 3m-high ceramic lettering and see the quality of brickwork repairs.

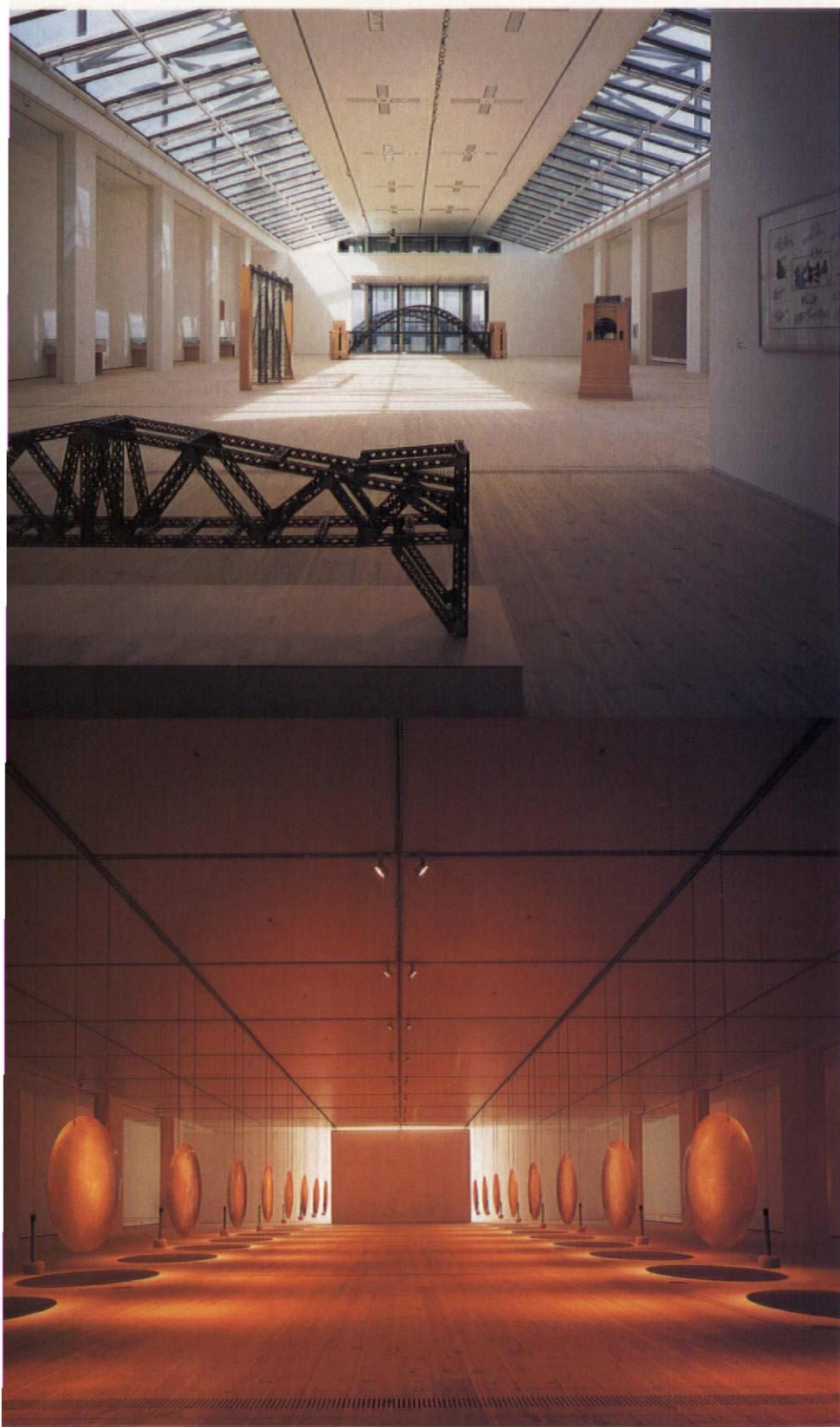
However, the kittihawks, which, as a protected species were an essential part of the original brief and one of the reasons why much of the structure had to be retained, have been coaxed to move to specially built coops further down the river.

The topmost art space has a real loft/warehouse feel to it, with sloping

rooflights and high walls. A separate staircase leads to the viewing box offering unbeatable views over all the bridges up the Tyne and glimpses of the Corten turrets, which had looked like columns of brickwork from the ground.

Above, the rooftop restaurant seats 90 people. Another impressive space; but I was privileged to go to the ladies WC, which was even better. Cubicles are tucked away against the return wall with freestanding aluminium washbasins columns in front of full-height glazing.





Top left: Julian Opie's reclining figures with the admin mezzanine beyond. Top right: level 5 gallery presents Chris Burden's Meccano models. Bottom left: visitors were advised to bypass Carsten Hoeller's work if prone to epilepsy. Bottom right: Jaume Plensa's gong show on level 3

#### CREDITS

##### TENDER DATE

July 1999

##### START ON SITE DATE

September 1999

##### CONTRACT DURATION

92 weeks

##### GROSS INTERNAL AREA

13,200m<sup>2</sup>

##### PROCUREMENT

JCT 98 with Contractors Design Supplement

##### TOTAL COST

£36,639,000

##### CLIENT

Gateshead Metropolitan Borough Council

##### ARCHITECT

Ellis Williams Architects: John Adden, Iain Fairbairn, Jason Geen, Keith Jupp, Dominic Williams

##### STRUCTURAL ENGINEER

Atelier One

##### ENVIRONMENTAL ENGINEER

Atelier Ten

##### QUANTITY SURVEYOR

Boydens & Company

##### ACOUSTICS

AAD

##### LIGHTING

Arup Lighting

##### ACCESS MANAGEMENT

Burdess Access Management

##### FIRE MANAGEMENT

Warrington Fire Research

##### CORTEN SURFACE TREATMENT ADVICE

Mark Quinlan

##### ALUMINIUM AND ANODISING ADVICE

AASC (David Parsons)

##### MAIN CONTRACTOR

HBG Construction North East

##### SUBCONTRACTORS AND SUPPLIERS

cladding Broderick Structures; aluminium fabricator Sotech; stonework Classic Masonry; stone supplier McAlpine Welsh Slate; timber installer Timberworks; glazing Spacedecks; Corten Van Dam; panoramic lifts Otis; arts lift Elephante; wing door Architen; steelwork and castings Westbury; staircases, balustrades and metalwork Sovereign Stainless; internal glazing/screens Greenberg; ironmongery John Plancks; doors Martin Roberts, John Porters

#### WEBLINKS

Baltic

[www.balticmill.com](http://www.balticmill.com)

Ellis Williams Architects

[www.ewa.co.uk](http://www.ewa.co.uk)

Atelier One

[www.atelierone.com](http://www.atelierone.com)

Atelier Ten

[www.a10.co.uk](http://www.a10.co.uk)

Arup

[www.arup.com](http://www.arup.com)

AAD

[www.aad.co.uk](http://www.aad.co.uk)

Warrington Fire Research

[www.wfrc.co.uk](http://www.wfrc.co.uk)

HBG Construction

[www.hbg.co.uk](http://www.hbg.co.uk)

Throughout the building, the aesthetic is pristine and simple. The commissioned furniture is by Professor Ake Axelsson from Sweden, comprising modular units of pine, aluminium, steel and glass; the burnt steel and primary colours introducing a sharpness to the impartial surroundings. Natural materials are used where possible and painted surfaces are generally white so that the building maintains its neutrality and allows the art work to speak for itself. However, the initial phase of art work has been commissioned 'to best show off the

building' – a curious inversion in the objective of a gallery.

Given that the National Lottery has pledged £1.5 million a year for five years, its future looks assured. Nordgren has a breathing space to establish the centre as a national institution, although initial business plans suggest that the majority of the clientele will come from a 45-minute radius. Whether it can make its mark as a gallery rather than as a studio space – or a stopping off point for coffee-starved pensioners – is something we will have to wait and see.



The women's WC pod on level 6



The tubular steel framework supports the restaurant while allowing sunlight into the gallery. See also Working Detail, page 30



## Costs

Costs based on tender sum. Costs rounded up or down to the nearest pound

### SUBSTRUCTURE

**FOUNDATIONS/SLABS** £42/m<sup>2</sup>  
Piled foundations, in situ concrete pads and slab to Riverside and Energy Centre Buildings. In situ concrete raft strengthening beams and slab to Baltic building

### SUPERSTRUCTURE

**FRAME** £72/m<sup>2</sup>  
In situ concrete primary structure with steel structure to intermediate floors and rooftop restaurant

**UPPER FLOORS** £35/m<sup>2</sup>  
Post-tensioned in situ concrete to gallery floors. Composite concrete/steel intermediate floors

**ROOF** £101/m<sup>2</sup>  
Metal-profiled cladding on steel purlins with anodised aluminium overcladding. Glazed laylights to Baltic building

**STAIRCASES** £74/m<sup>2</sup>  
Steel structure with chequerplate treads and risers. Stainless-steel and galvanised balustrades with bead-blasted handrails

**EXTERNAL WALLS** £189/m<sup>2</sup>  
Repairs to existing facade. Structural glazed facades and anodised aluminium cladding

**WINDOWS AND EXTERNAL DOORS** £44/m<sup>2</sup>  
Double-glazed, powder-coated steel windows. Glass entrance doors

**INTERNAL WALLS AND PARTITIONS** £98/m<sup>2</sup>  
Blockwork and metal studs. Glazed screens to admin areas and fire-rated screen to atrium

**INTERNAL DOORS** £40/m<sup>2</sup>  
Lacquered timber, glass and powder-coated metal doors. Bead-blasted, stainless-steel ironmongery

### INTERNAL FINISHES

**WALL FINISHES** £18/m<sup>2</sup>  
Ceramic tiling to WCs. Paint

**FLOOR FINISHES** £52/m<sup>2</sup>  
Timber boarding and slate. Ceramic tiling to WCs

**CEILING FINISHES** £40/m<sup>2</sup>  
Painted plasterboard with cast grg detailing. Anodised aluminium to restaurant. Fabric ceilings to gallery areas

### FITTINGS AND FURNISHINGS

**FURNITURE, FITTINGS** £78/m<sup>2</sup>

Fitted cupboards and shelving to admin/storage areas. Furniture to admin, library and archive areas. Electrically operated blinds

### SERVICES

**SANITARY APPLIANCES** £24/m<sup>2</sup>  
Proprietary fittings including extensive facilities for disabled

**SERVICES EQUIPMENT** £38/m<sup>2</sup>  
Catering equipment to restaurants

**DISPOSAL INSTALLATIONS** £9/m<sup>2</sup>  
UPVC rainwater and waste pipework

**WATER INSTALLATIONS** £15/m<sup>2</sup>  
Hot and cold water pipework

**HEAT SOURCE** £41/m<sup>2</sup>  
CHP installation, boilers and calorifiers

**SPACE HEATING/AIR TREATMENT** £159/m<sup>2</sup>  
Heating and air-conditioning systems. Automatic controls

**VENTILATION SYSTEMS** £21/m<sup>2</sup>  
Supply and extract to WCs, smoke extract and exhaust extract to loading bay

**ELECTRICAL SERVICES** £131/m<sup>2</sup>  
Mains and submains distribution, lighting and lighting controls, power

**LIFT AND CONVEYOR INSTALLATIONS** £90/m<sup>2</sup>  
Four panoramic glass lifts, two firefighting lifts, arts goods lift, three general goods lifts

**PROTECTIVE INSTALLATIONS** £19/m<sup>2</sup>  
Sprinkler installation and lightning protection

**COMMUNICATION INSTALLATIONS** £50/m<sup>2</sup>  
CCTV, security system, fire alarm, Cat 6 structured cabling

**SPECIAL INSTALLATIONS** £11/m<sup>2</sup>  
Cleaning equipment

**BUILDERS' WORK IN CONNECTION** £19/m<sup>2</sup>  
Various

### EXTERNAL WORKS

**LANDSCAPING** £82/m<sup>2</sup>  
Slate and block paving, small area of soft landscaping

**DRAINAGE** £10/m<sup>2</sup>  
Landscape drainage

**EXTERNAL SERVICES** £31/m<sup>2</sup>  
Electricity, gas, water and telephone

### PRELIMINARIES

**PRELIMINARIES** £157/m<sup>2</sup>

## Cost summary

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>42</b>	<b>2.35</b>
<b>SUPERSTRUCTURE</b>		
Frame	72	4.02
Upper floors	35	1.96
Roof	101	5.64
Staircases	74	4.13
External walls	189	10.56
Windows and external doors	44	2.46
Internal walls and partitions	98	5.47
Internal doors	40	2.23
<b>Group element total</b>	<b>653</b>	<b>36.40</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	18	1.01
Floor finishes	52	2.91
Ceiling finishes	40	2.23
<b>Group element total</b>	<b>110</b>	<b>6.15</b>
<b>FITTINGS AND FURNISHINGS</b>	<b>78</b>	<b>4.36</b>
<b>SERVICES</b>		
Sanitary appliances	24	1.34
Services equipment	38	2.12
Disposal installations	9	0.50
Water installations	15	0.84
Heat source	41	2.29
Space heating and air treatment	159	8.88
Ventilating systems	21	1.17
Electrical services	131	7.32
Lift and conveyor installations	90	5.03
Protective installations	19	1.06
Communication installation	50	2.79
Special installations	11	0.61
Builders' work in connection	19	1.06
<b>Group element total</b>	<b>627</b>	<b>35.02</b>
<b>EXTERNAL WORKS</b>		
Landscaping	82	4.58
Drainage	10	0.56
External services	31	1.73
<b>Group element total</b>	<b>123</b>	<b>6.87</b>
<b>PRELIMINARIES</b>	<b>157</b>	<b>8.77</b>
<b>TOTAL</b>	<b>1,790</b>	<b>100</b>

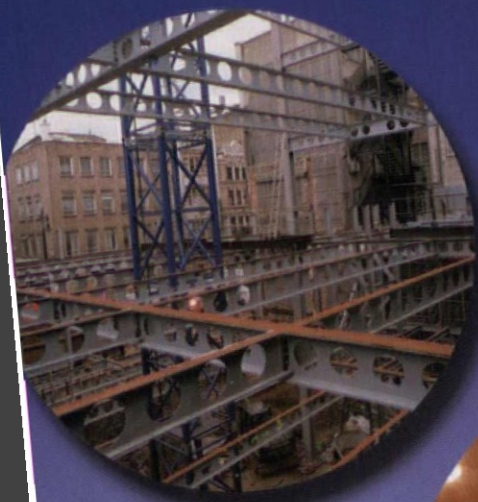
Data supplied by John Forester, Boyden & Company



# One Beam,



# Many Uses.



enquiry 6 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)



Photography by: Kludo Studios, Leeds

To receive a Cellular Beam Design Guide  
or specific technical advice, contact  
T: 01924 264121 F: 01924 280030  
E: [design@westok.co.uk](mailto:design@westok.co.uk) W: [www.westok.co.uk](http://www.westok.co.uk)



# working details

The original roof of the silo building has been replaced with a new structure which houses a restaurant and cafe. Its position above the original parapet allows views of the river and city. The enclosure is set back from the north and south walls to allow glazed laylights to run along the sides and give natural light to the gallery on the floor below.

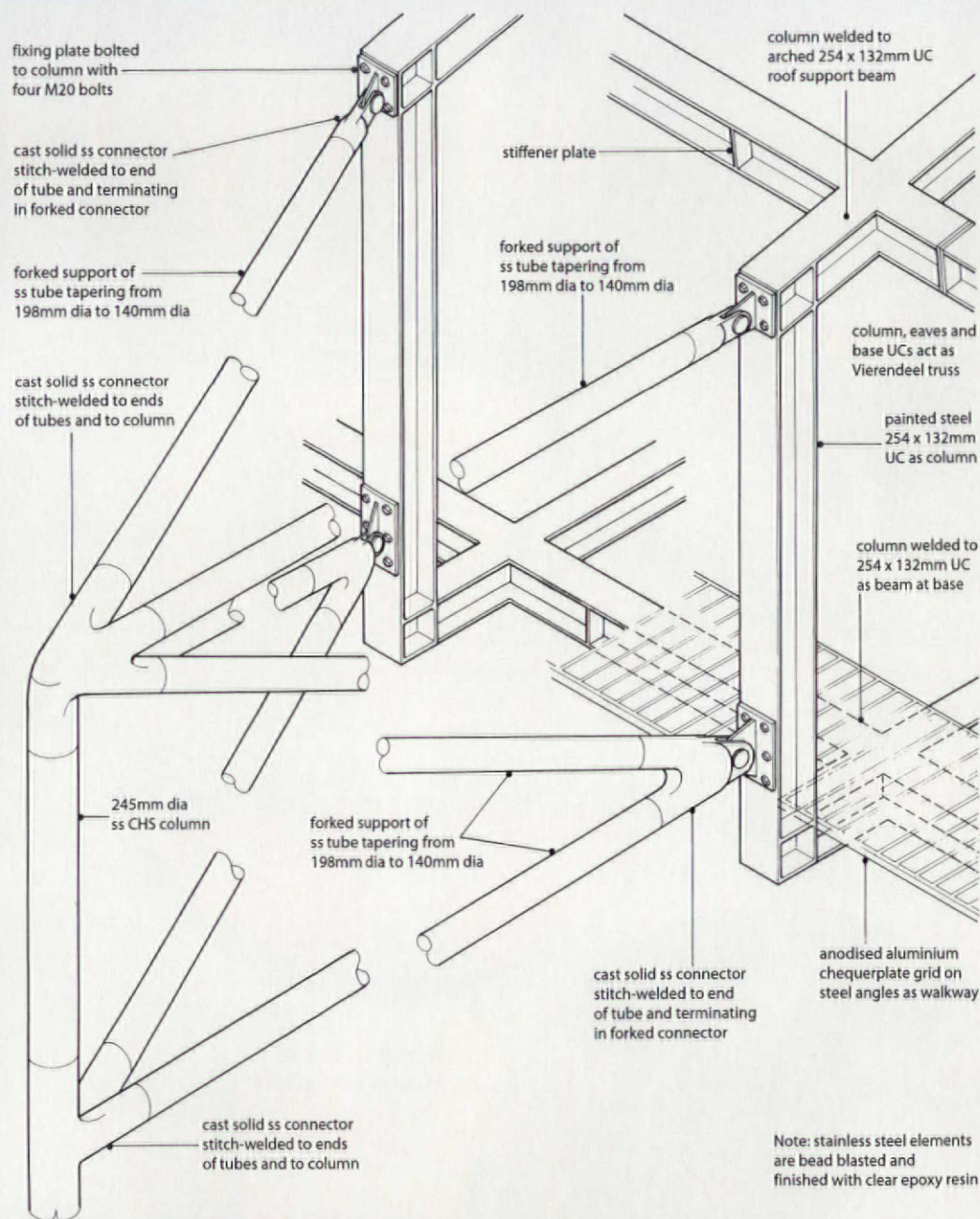
The structure consists of an arched steel roof of 254 x 132mm UC beams welded at their ends to 254 x 132mm UC columns at 2.5m centres. The columns are positioned beyond the glazed walls of the restaurant on the north and south sides. Together with 254 x 132mm UC beams at eaves and base, they form Vierendeel trusses, one on each side. The trusses are supported by a series of stainless steel forked supports, six on each side, which run above the laylights. The forked supports are welded to new column structures which act compositely with the original north and south walls.

Each forked support consists of six tapered stainless steel tubes stitch-welded in pairs to stainless steel castings with forked connectors. These in turn are pin-connected to the tops and bases of adjacent UC columns. The other ends of the tubes are stitch-welded with two stainless steel castings to the 245mm diameter stainless steel column.

The tubes are made of high grade stainless steel for fire engineering reasons – to support the structure in the case of differential collapse. The surface is bead blasted and sealed with epoxy resin to create a smooth surface and prevent pitting.

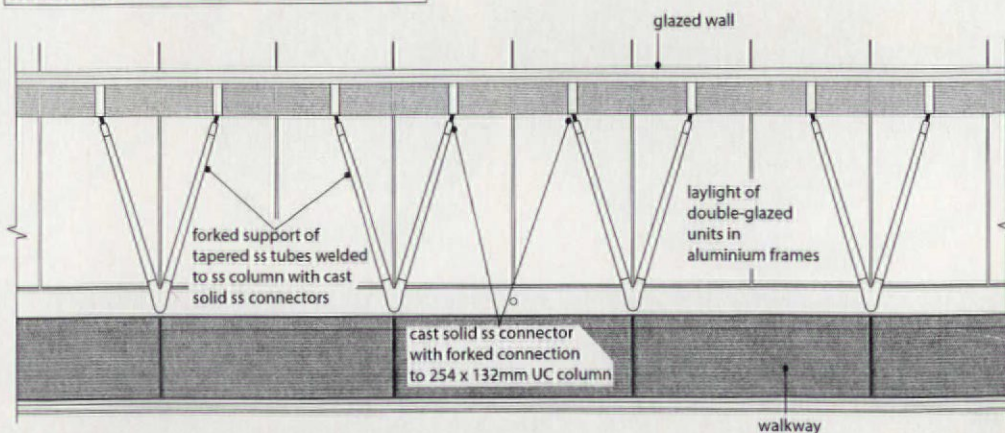
The arched roof is covered with an anodised aluminium rainscreen clipped to a standing seam aluminium roof covering.

Susan Dawson



**ISOMETRIC DETAIL OF FORKED SUPPORT STRUCTURE**

Note: stainless steel elements are bead blasted and finished with clear epoxy resin



**KEY PLAN OF FORKED SUPPORTS ALONG SOUTH WALL OF RESTAURANT**







## Walking tall

By Barrie Evans. Photographs by Martine Hamilton Knight

In a flush of self-assertion between 1841 and 1884, Liverpool built most of the civic and cultural buildings that have come to be seen as its cultural quarter. Though now ringed by major roads, the quarter is not a main pedestrian through-route and the pedestrianising ground treatment has helped make William Brown Street, just off the city centre, into an island of quiet.

On one side of the street is St George's Hall and St John's Gardens. On the other, running down the hill, are the Neo-Classical stone facades of the Sessions House, the Walker Art Gallery, Picton Reading Rooms, the library (formerly part of the Liverpool Museum) and the museum itself. The museum is currently extending into the 1902 Mountford Building at the bottom of the hill as part of a refurbishment being carried out by LDN Architects, which also carried out the refurbishment of the Walker, which we look at here.

The Walker has a chequered history, which has shaped this refurbishment. Wide but a little squat, the facade of this two-storey building, designed by local architect Sherlock and Vale, filled its slot on the hill when first opened in 1877. Behind the

facade, the building was unusually shallow. How much of this was part of a grander plan is not clear. But the mayor, Andrew Barclay Walker, financed both the 1877 building and a larger extension (again by Sherlock) to the rear as soon as 1884. Certainly the 1877 building was instantly popular, with 610,799 visitors in 1881. There were many donations of artworks.

A further extension, off axis to fit along the street to the rear, was built in 1933 to designs by Sir Arnold Thornley. It is a well-mannered Classical addition to the existing architecture, comprising gallery spaces above library use. At the same time, Thornley remodelled the main entrance hall, including matched grand staircases on either side. But he was not able to carry through this entry sequence to connect with his extension, and the extension is a surprise when you find it for the first time.

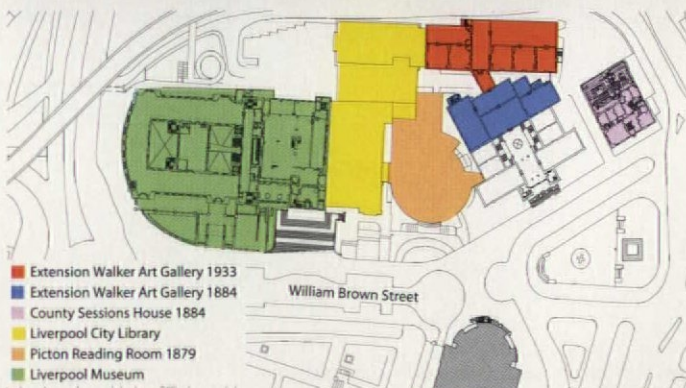
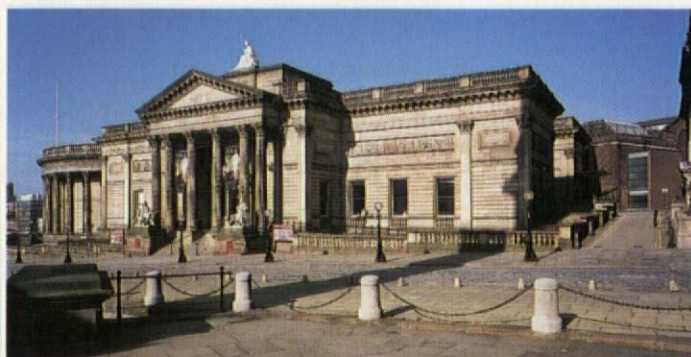
The heyday of the museum ran through to the Second World War. Closed during that war, bomb damage to the nearby museum led to much of the Walker's ground floor space being taken over as offices and storage, a usage that largely continues today. The post-war reopening in 1951 saw some

of the 1933 extension in use, but over the years the three main galleries – Bartlett, Audley and Prince George – were largely turned to other uses – conservation studio, dark room, plant, escape stair and picture store. It is these three galleries that are the main focus of LDN's refurbishment.

With this history, entering the Walker today is a strange progression. There is one ground floor gallery on the right as you enter, then a cafe and shop in the main lobby area beyond it, plus another newly re-opened craft and design gallery space to the right of the lobby, which is to house some of Liverpool's large collection of decorative arts objects. Apart from these ground floor spaces, all the galleries are upstairs.

On reaching the first floor, you pass through two galleries to arrive at the 1933 extension entrance. Once there, LDN has made the best use of the saw-tooth-plan area between the 1884 and 1933 galleries, providing a foyer containing a reception/ticketing area, second shop and small audio-visual area. This foyer acts as an environmental transition and a modern interlude between sets of galleries of somewhat differing styles.

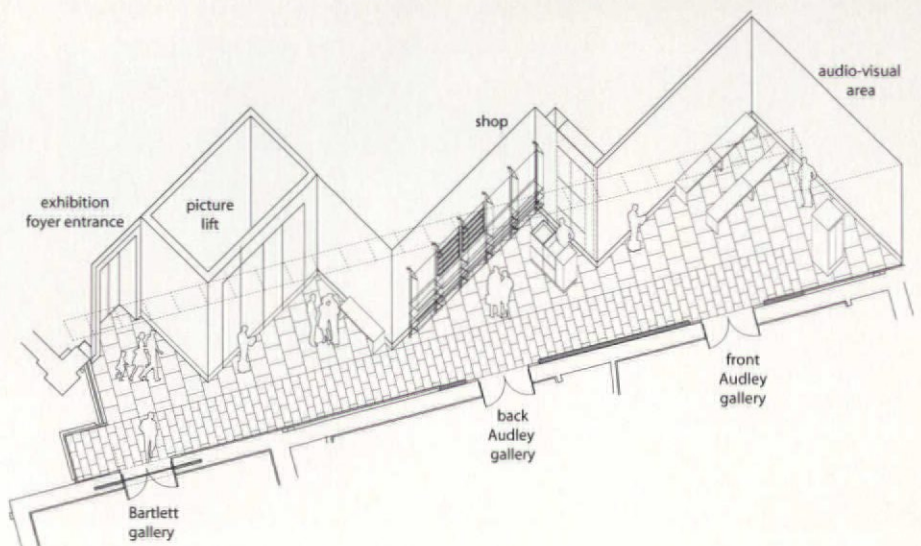
The refurbished galleries provide space for travelling exhibitions, delivering the quality of environmental control necessary for a gallery on the international circuit, air conditioned and with controlled lighting throughout. From the foyer area, you enter the small Bartlett gallery, which feeds into







Opposite: the Walker front elevation and in its context near the top of William Brown Street.  
Above: foyer with reception/ticketing area.  
Main picture: view from audio-visual area





the two principal refurbished spaces, the Audley and Prince George galleries.

During the refurbishment, more recent work has been undone, notably removing a plethora of partitions and suspended ceiling, with plaster and timber floors repaired. Where necessary, doorcases, entablatures and cornices have been recreated.

The Prince George is an imposing space with its coffered vault ceiling with applied plaster. Acoustic absorbent panels have been fitted in the coffers and the vault ends. Here and in the Bartlett gallery, the daylight louvres are computer-controlled. UV film has been applied to the windows and rooflights.

In the Audley gallery, the ceiling is a raised central strip, flanked by horizontal laylights. These are now artificially lit, with the space above a welcome service void. Much effort has gone into finding space for services. There are occasional bulkheads but generally the effect is admirably discreet. Air, electrics and security are supplied through the floor. Air extract is at high level.

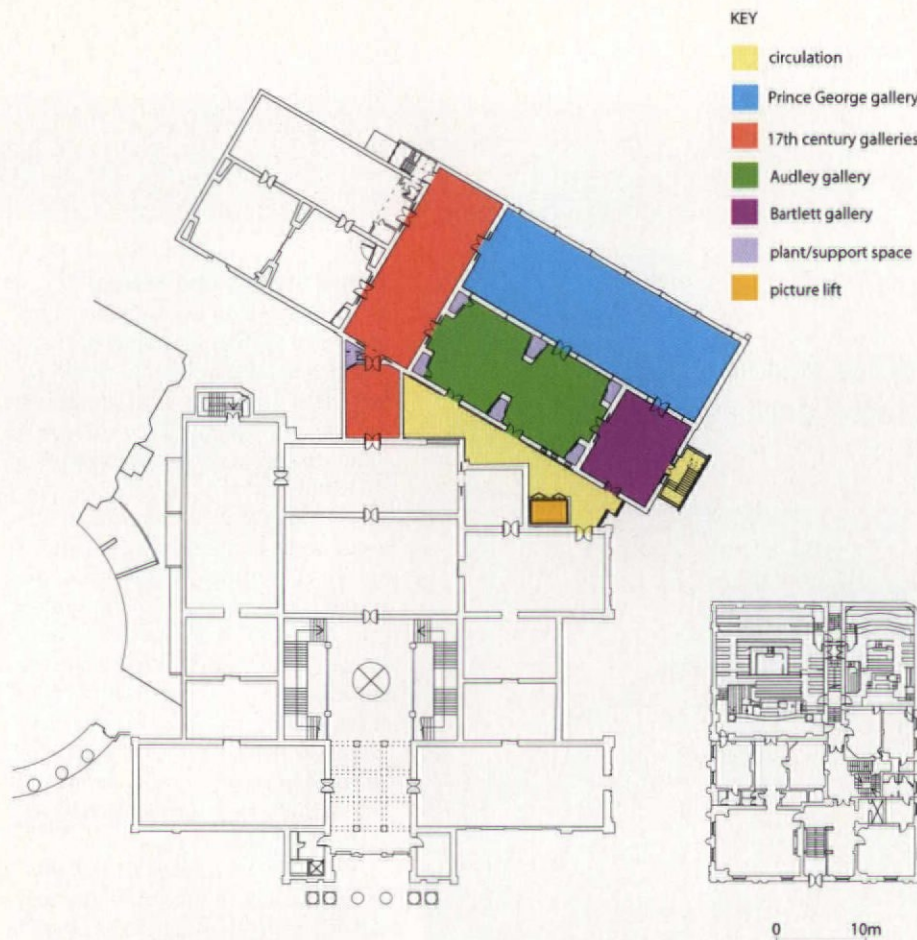
For the walls, gypsum fibreboard has been used over the panelling rather than the damask elsewhere in the gallery. Thus the walls can be readily redecorated for different exhibitions. Paints have to be tested prior to use to avoid any fumes affecting the art exhibits. To maintain flexibility, free-standing display units and loose benches were made.

The floor was also strengthened from below

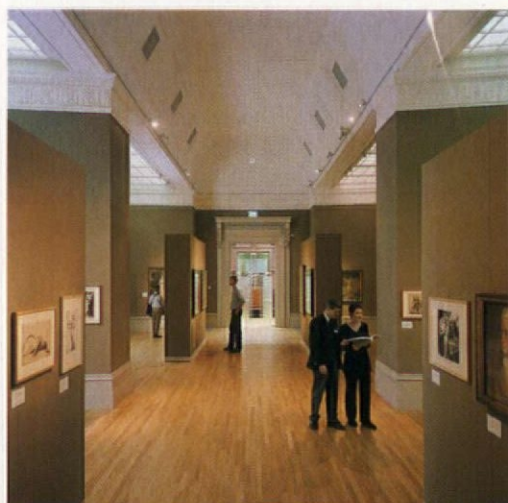


The imposing Prince George gallery, with freestanding display units and new, loose benches, is one of two principal refurbished spaces





first floor plan



Top left: craft and design gallery. Top right: Audley gallery. Above: 17th century galleries

1/8 August 2002

to support today's larger sculptures; the back-of-house below is of 'relatively low heritage value', according to the Conservation Plan.

If the overall visitor impression now is the successful return of the galleries to a former condition, the underlying modernisation is a significant step forward for Liverpool in the national and international arts scene. Indeed, the project is just one part of the £40 million scheme for rejuvenating the quarter, heavily supported by the Lottery and the European Regional Development Fund. There were also donors, including the Woolfson Foundation, which has financed refurbishment of two 17th century galleries in the Walker's 1933 extension.

For the Walker, gallery keeper Julian Treuherz is hoping this is not the end. With the museum refurbishment and extension nearing completion, there is the possibility of freeing up gallery space on the ground floor. And then there are the decorative arts, a large Liverpool collection. The new ground floor gallery, converted to office use by Thornley in 1933 and closed to the public since, needs to be bigger. It will also be competing for space with the lobby cafe, which needs to expand. One hope is that the Sessions House next-door might become a gallery for this in its own right.

There may be no funding at the moment for future phases, but at least the dreams exist. For information visit [www.thewalker.org.uk](http://www.thewalker.org.uk)

#### CREDITS

##### TENDER DATE

November 1999

##### CONTRACT DURATION

Enabling works: May 2000 – August 2000  
Main works: August 2000 – October 2001

##### COMPLETION DATE

October 2001

##### GROSS FLOOR AREA

3,000m<sup>2</sup>

##### CONTRACT TYPE

JCT 98

##### TOTAL COST

£4.3 million

##### COST PER M<sup>2</sup>

£1,433.33

##### CLIENT

National Museums & Galleries on Merseyside

##### ARCHITECT

LDN Architects: Mark Sidgwick (partner), Julie Wilson (project architect), Paul Fear, Dermot Patterson, Gordon Pyper, Richard Webb, Andrew PK Wright

##### QUANTITY SURVEYOR

Rex Procter and Partners

##### STRUCTURAL ENGINEER

Curtins Consulting Engineers

##### SERVICES ENGINEER

DMP Consulting Engineers

##### EXHIBITION LIGHTING

##### DESIGNER

Lighting Design and Technology

##### SIGNAGE / GRAPHICS

##### DESIGN

Reich and Petch Design International

##### MAIN CONTRACTOR

HBG Construction Northwest

##### SUBCONTRACTORS AND SUPPLIERS

mechanical and electrical Rotary Northwest;

gallery furniture Darren

Barclay Furniture;

metalwork Taylor &

Russell; curtain walling

JMW Aluminium; gallery

rooflights Vitral UK;

steelwork Cringate

Engineering; picture lift

Breakell Lifts; glass

gallery doors

Solaglas/Saint-Gobain;

limestone flooring DAR;

timber doors Leaderflush

+ Shapland; daylight

control blinds

Levolux AT; asphalt

roofing Briggs Roofing

and Cladding; gallery

wall lining Fermacell

#### WEBLINKS

Walker Art Gallery

LDN Architects

Curtins Consulting Engineers

Reich + Petch Design

HBG Construction Northeast

[www.thewalker.org.uk](http://www.thewalker.org.uk)

[www.ldn.co.uk](http://www.ldn.co.uk)

[www.curtins.com](http://www.curtins.com)

[www.reich-petch.com](http://www.reich-petch.com)

[www.hbgc.co.uk](http://www.hbgc.co.uk)



## Do the Strand

For the first time in the UK, an office building has been completed using structural insulated concrete panels

BY AUSTIN WILLIAMS

Just off Waterloo Bridge, on the corner of Savoy Street and the Strand, is a busy location to construct a seven-storey office block. In order to reduce the construction time and possible disruption to traffic, the architect, Squire and Partners, opted for a structural insulated concrete panel system, which would negate the need for any support steel. External walls in this scheme are prefabricated, loadbearing facing units, which have been designed to carry the floor structure.

Construction on site took six months. Because the 3.6m-high x 1.5m-wide precast perimeter panels act as the floor to ceiling structure, the walls to each storey were erected and the concrete floor cast before moving on to the next floor. Each storey took only two weeks, and as the rest of the structure was being installed higher up, the fit-out work could be rolled out below.

The building was built without having to erect scaffolding on the outer face of the site area – effectively constructing the building from the inside. Usually, structural concrete schemes require decorative finishes or rain-screen cladding to be added to the structural frame when the overall framework has been completed, but in this scheme, by incorporating the finished face within the precast unit as delivered, external scaffolding and separate on-site trades were further made unnecessary, resulting in significant savings.

The principal facades are made up from structural panels at 6m centres combined with infill panels of either window or non-loadbearing insulated panels. The main structural panels comprise 50mm Portland stone, cast onto a 70mm concrete 'backing' panel, on 40mm rigid extruded polyurethane foam with alu-polythene foil, on 225 structural concrete. Precast infill panels are the same specification except the internal concrete is 120mm thick instead of 225mm.



Panel beater: the completed office block, 111 Strand



A precast perimeter panel – with artwork – is hoisted into place

### 'Have stone, will travel'

As a prototype in the UK, the architect learned that the drawback to bringing applied finishes to site is that there is a danger of damage during transit, although given the circuitous route of the materials, damage was relatively minor.

The Portland stone, which was necessary to maintain the aesthetic of the neighbouring buildings on the Strand, was sourced from Coombe-field Whitbed quarry in Portland, Dorset, and blocks of it were taken to Stirling Stone in County Durham to be cut into 50mm-thick slabs. The cut stone was then taken to Mouscron in Belgium to be set into the panellised units, which were then shipped back to site in London.

The Belgium company DeComo had experience of this technique, and had worked with the client on sites in mainland Europe. Project architect Barnaby Johnston acknowledges that DeComo's assistance was invaluable.

In factory conditions, the 225mm concrete was poured over the reinforcement in the mould with 200mm steel reinforcement connectors protruding 125mm through the face of the concrete. After the insulation layer was applied, the 70mm concrete backing layer was cast onto these ties in order to hold it to the main concrete structure as a unitised whole. The tolerances were just 3mm deviation over 3m.

Each panel has the insulation and facing stone layers projecting beyond the top of the structural concrete, and inset by about 40mm at the base, to take account of the floor dimensions. The 350mm-thick floorslab is cast in situ to rest on top of the structural concrete, bedding into the protruding reinforcement lifting brackets. When the slab is cured, the next panel is laid on top of the slab edge, such that the finished face of the panel runs through. Because of inevitable discrepancies, and in lieu of a mastic joint, a polyester powder-coated trim has been run around the perimeter of the panels to demarcate a clear shadow line.

### Visual interest

Ten floor-slab reinforcement bars are bent up specifically to align with each structural concrete panel. As each



panel is hoisted into place, these rebars slide into cast holes in the base of the slab, to hold it in place. Through the rear face of the concrete panels, the rebar slots are pressure-grouted to set them in place. This means that the building comprises a monolithic concrete structural frame of slabs and panels at 6m centres. Movement joints are included between structural panels and infill panels.

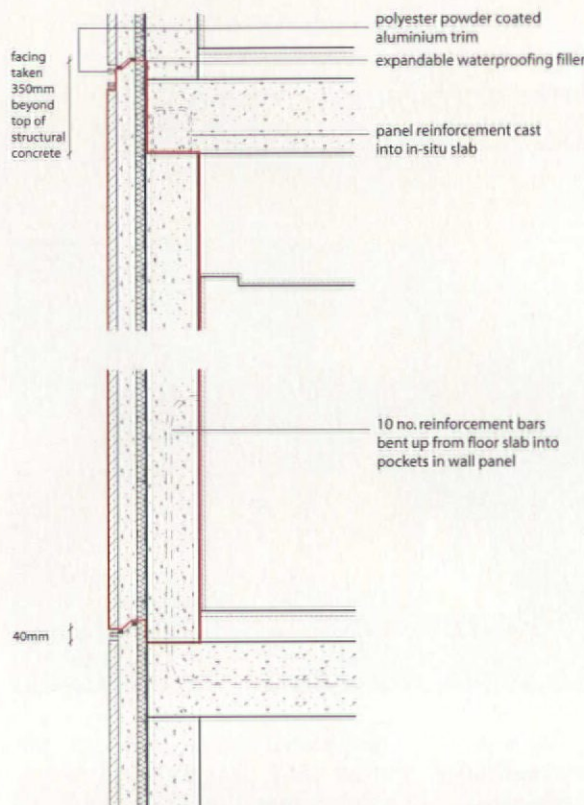
At the topmost storey, the walls have been set back from the main line of the elevation. Here, a steel frame has been constructed, fixed between concrete panels to take beams to support the fully glazed storey height.

To add visual interest to the Strand facade, an etched Portland stone facade strip has been built in featuring a design by Langlands & Bell. The design, replicating the street map of the building's location, uses 80mm Portland stone cut out to a depth of 30mm. In order to maintain the flush internal and external lines, the structural concrete element of the panels are only 195mm thick (reduced by 30mm).

Furthermore, by maintaining a structural grid punctured by non-structural panels, the architect has been able to play around with the elevations, introducing different planes which protrude from the main face of the building.

On the rear of the building, facing Savoy Gardens, in the tradition of less auspicious elevations being treated differently, the panels have been faced in stack-bonded Lincoln Red brick rather than Portland stone, although these bricks had to be manufactured to 1.5mm tolerances.

Given the savings in time and money, the architect is keen to experiment further with this technology. Barnaby Johnson says: 'The whole process was a challenging one that involved investigating and developing construction processes and learning through site installation how well that process worked. This required a high degree of detailed coordination to produce a building with workable details that maintained the simplicity and elegance of the design. The end result both reduced the construction period and also maintained the high standard of finishes, creating a facade that is certainly worthy of its prominent location.'



Section through the precast insulated panel in situ



Slotted in: reinforced bars hold the panels in place

## CREDITS

### GROSS INTERNAL AREA

4,410m<sup>2</sup>

### COST PER m<sup>2</sup>

£1,899

### CONTRACT

JCT 98 (Private without Quantities)

The panel casting period was from March 2001 to November 2001. The panel installation period was September 2001 to January 2002

### PHOTO CREDITS

Morley von Sternberg

### COMPUTER RENDERING

Stephen Davis

### CLIENT

City & West End Developments: Patrick Despard, Martin Thomas, Dan Nicholson

### ARCHITECT

Squire and Partners: Michael Squire, Mark Way, William Jefferies, Barnaby Johnston, David Graham, Andrew Edmonds, Myles Taylor, Sam Cheeseman, Tony Ip

### CONTRACTOR

Kier London: John Michell, Richard Lines, Ian Tidey, Martin Smith, Stefan Rehli, John Bolton, Mary Mason, Antony Luxton

### STRUCTURAL ENGINEER

Campbell Reith Hill: Mark Kaminski, Theodore Tai, Elizabeth Brown

### SERVICES ENGINEER

Mecserve

### QUANTITY SURVEYOR

EC Harris

### SERVICES QS

Mott Green Wall

### STONEMWORK

DeComo (Belgium)

### ARTISTS

Langlands & Bell

### ART CONSULTANT

Modus Operandi

### SUB CONTRACTOR AND SUPPLIERS

structural pre-cast facade DeComo; windows and curtain walling Contano; in situ concrete works Getjar; piling Stent Foundations; M&E IEI; lifts Kone; steelwork Dyer; metalwork Coulson; drylining/ceilings Wallrite Interiors; raised access floors Kingspan; louvres Interactive Ventilation; joinery Jaysam Contractors; internal stonework/tiling Marmi; entrance screen Rush Entrances; facade stone (Portland stone) Hanson Bath and Portland stone; bricks (Lincoln Red) Marshalls Brick; window sections Hueck; ceilings SAS; external lighting IGuzzini; waterproof concrete Caltite; ironmongery John Planck

## Costs

(Excluding demolitions)

<b>SUBSTRUCTURE</b>	<b>£489,443</b>
<b>SUPERSTRUCTURE</b>	<b>£3,404,186</b>
<b>INTERNAL FINISHES</b>	<b>£565,818</b>
<b>FITTINGS</b>	<b>£76,376</b>
<b>SERVICES</b>	<b>£1,807,585</b>
<b>EXTERNAL WORKS</b>	<b>£172,757</b>
<b>PRELIMINARIES</b>	<b>£1,718,100</b>
<b>CONTINGENCIES</b>	<b>£143,812</b>
<b>TOTAL</b>	<b>£8,378,077</b>



# It's a steel

Prefabrication is back, and the steel frame is once again making a positive contribution to fast-track housebuilding

BY TOM HUGHES



Despite the fact that in the past the UK was at the forefront of developments in innovative housebuilding techniques, steel housing has consistently failed to gain a foothold in the market. With a new generation of architects trying it out, will it be different this time around?

Steel systems are riding the Egan-fuelled wave of interest in prefab, and their current high profile is backed by a decade of research by Corus and the Steel Construction Institute.

The £35 million Oakridge Central Regeneration project, which will provide 300 units of steel-framed, low-rise housing, is currently on site, and the next phase of the Greenwich Millennium Village will utilise an innovative, site-rolled, steel-frame system. The proponents of steel frame are making a vociferous case for it to be considered as an alternative to both timber frame and masonry.

The construction industry is often accused of having a short memory. In the current excitement it would be easy to forget that steel housing in the UK has a long and undistinguished history. Some 150,000 steel houses have been built in the UK, but this volume has only been achieved through periods of frenzied activity followed by decidedly lean times. A 1987 report by the BRE listed 85 different steel-framed and clad systems developed in



**Steel-framed, low-rise housing, such as these homes by Hunt Thompson Architects at Oakridge Central, are seen as an alternative to timber frame and masonry construction**

the previous 70 years. However, only about 15 of these had been used to produce more than 1,000 houses, and only a handful were in production for more than a decade.

Few systems have achieved a commercially viable volume of production, and most have remained as costly prototypes. So what makes Corus, and those other investors in the 10 or so new systems that have come to market in the past decade, believe that they will fare any better? A quick trawl through the history books might be advisable for anyone who thinks that marrying steel with UK housebuilding will be easy.

## Any old iron

Iron houses were developed in Britain from the 1840s onwards for export to the colonies, where they overcame a lack of materials and skilled labour.

These systems were often designed and promoted by leading industrialists, concerned with opening up new markets for their iron products. An acceptable aesthetic for housing in the UK, though, was never developed, and iron came to be viewed as a material suited only for industrial applications and the casting of ornate decorative components. Equally importantly, the export of houses to the colonies was brought to an end by the development of local production

facilities and a scarcity of iron caused by the Crimean War.

In the period after the First World War, the pattern of future attempts at metal housing in Britain can be summarised by the on-and-off backing by industrial concerns whose core business lay outside housebuilding; the failure to appeal to British taste; and an association with emergency housing.

That 'homes fit for heroes' period, which intended that 500,000 extra houses be built, was cut under the 'Geddes Axe' (Sir Eric, not Sir Patrick) of 1921-22, in order to reduce spending and alleviate Britain's spiralling inflation. Even so, at least 15 different steel systems were proposed, and about 23,000 steel houses built.

Of particular interest is the Weir house, promoted by industrialist and wartime air minister Lord Weir. Using factory fabrication, Weir proposed to reduce site work and use cheap labour from the Glaswegian shipbuilding industry. The first of a planned series of factories was set up at Cardonald in Glasgow, with an intended weekly output of 60 houses.

However, Weir's proposals met with fierce opposition from the construction industry, which threatened to halt work on local authority housing schemes in protest. In two years of production, Weir built just 1,552 houses.

## Metal boxes

Weir houses were intended to be a temporary solution and, externally clad in steel plate with expressed joints, they had an obvious prefabricated aesthetic. The houses suffered from technical deficiencies, for example, extensive rusting of the cladding plates which caused them to buckle and bulge in an unsightly fashion.

The Dorlonco house, developed during the same period, was a more successful product. More than 10,000 were built to a design that conformed to the contemporary Neo-Georgian local authority style, with an external finish of brick or render. The steel frame was supplied and erected by the Dorman Long Company, but other work was carried out by the established construction industry.

The end of the 1920s 'homes fit for heroes' plan illustrates another common problem for UK steel-frame housing. Marketed as temporary local



authority housing, take up of the systems by the private housebuilding sector was extremely limited. When political and economic changes led to a reduction in public sector housebuilding, steel-frame house production came to a virtual standstill.

Only when post-war conditions prevailed again in the 1940s was steel housing given another chance. The technical shortcomings of earlier steel houses were perhaps glossed over to absorb the over capacity of the steel industry. The lessons of the earlier period were not learnt, and over-ambitious production targets, technical problems and the curse of the temporary housing label also plagued steel housing of the 1940s.

During the 1945-51 period, about 100,000 steel houses were built, including 41,000 Arcon prefab bungalows and 36,000 British Iron and Steel Federation (BISF) houses. While the Arcon is a case study in prefabricated methods, the BISF house was a model attempt to produce a popular, permanent, high steel content house.

Designed by Sir Frederick Gibberd, the BISF was technically and aesthetically competent, but unchallenging when compared with other proposals of the time. Junctions between components were dealt with in an understated fashion, traditional finishes could be incorporated or simulated and construction used tried-and-tested methods. Despite its popularity, even the BISF was unable to survive the end of the housing crisis and upheaval in the steel industry, including nationalisation in 1951.

### Systems, systems

It took another housing crisis, this time caused by a lack of production in the private sector, to bring about the next wave of steel housing in the 1960s. Ambitious targets for house production were set, and to local authority architects the success of the steel frame CLASP school building system indicated the way forward.

More than 50 steel housebuilding methods – from both public and private sectors – are listed in various systems compendia of the time, although only about 15 went into production. The demise of these systems followed a wider disillusionment with prefabrication; though



**The Dorlonco house of the 1920s mixed steel frame with a conventional brick skin**

there were undoubtedly technical failures, steel was only implicated indirectly in the backlash against the high-rise concrete systems.

Continuity in technical and architectural development was once again cut short, and there was a hiatus in steel frame housing until British Steel, with an interest in increasing the market for its strip products, launched the SureBuild system in 1993.

Today, steel frame has been tipped as the one to watch among the rivals to brick and block construction. Have the lessons been learnt from a century-and-a-half of iron and steel housing? Technically, the case seems to be a good one. Technology has caught up with ambition, particularly in the understanding of moisture movement within structures, and the Steel Construction Institute has published a comprehensive series of technical and design guides.

The Light Steel Frame Group of established producers, aware of the risk should a flawed system come to the market, will be keen to ensure that emerging methods are sound. This vigilance bodes well, but the temptation will be strong to push the boundaries

**Sir Frederick Gibberd's BISF house was a model attempt to produce a popular, permanent, high-steel content house. Some 36,000 were built in the 1945-51 period**



of knowledge and experience, particularly when it comes to reducing cost.

Reliance on large production runs, a downfall of many previous systems, has been reduced by the introduction of low-cost rolling mills. At Greenwich Millennium Village these have been used by contractor PowerWall to produce panels on site, a low-volume production method that allows for variation in panel design and reduces transport. Although this seems to suggest a less than universal approach to housing, it certainly has its place.

As with the Dorlonco house of the 1920s, the SureBuild steel frame has been designed to disappear into a conventional brick skin. This stealthy approach has at least persuaded some major housebuilders to give the system a try, and more architecturally interesting examples are now beginning to emerge, such as Allford Hall Monaghan Morris' Raine's Dairy housing for the Peabody Trust, and Hunt Thompson Architects' work at Oakridge Central.

The private housing market will be important if steel frame is to survive future changes in the steel industry and political policy; changes that history would suggest are inevitable. A stable market is required for effective innovation of systems and processes, and with demand high, it would seem likely that the private sector will continue its 30-year pattern of steady output. The needs and preconceptions of the end user must be better understood if steel frame is to emerge from behind the Tudorbethan cladding and be effectively marketed on its merits.

The potential advantages of steel frame are diminished by an external skin of traditional brick, but it will take some time to develop alternatives that will appeal to the speculative housebuilders. The cost case will also need to be more convincingly made, so that switching to steel frame is clearly shown to be worthwhile in an industry focused on short-term profit.

Proponents of steel frame need to keep one eye on the past, one on the future and both feet firmly on the ground. As history suggests, cracking the housing market will not be easy.

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# Fuzzy logic

Design Quality Indicators have been launched as a new 'language' in the construction industry. Comprenez?

BY AUSTIN WILLIAMS

At a packed meeting in central London, attendees were urged to fork out £300 to join the 'Scheme'. The full details of what they were buying into was not made explicit and the speakers did not answer questions on the legal implications of the deal. If people signed up, they would be helping to start a 'culture of performance improvement'. They would know each other as 'trailblazers'.

No, this was not a shadowy meeting of the Church of Scientology, but the official launch of Design Quality Indicators (DQIs), the new toolkit devised by the Construction Industry Council to evaluate the design quality of buildings – 'assessing and measuring the value of the product'.

The process is a straightforward one whereby a relatively short questionnaire is used to check the perceptions of a building's performance under a variety of area headings. Sunand Prasad, of Penoyre & Prasad, one of the devisers of the scheme, likens the headings: 'Functionality', 'Build Quality' and 'Impact', to; Commodity, Firmness and Delight, or; Good, Beautiful and True.

As many people as possible, who are, or have been, involved in a particular building and design process will be asked to give their views under those various headings. These answers will then be scored and translated into a graphic representation of the project, pointing out, at a glance, where a scheme is scoring well or badly. Statements include:

## Impact:

'The building lifts the spirits', 'The building has good acoustics', or 'The building makes you think'.

**Spin the wheel:**  
under headings such as 'Functionality', 'Build Quality' and 'Impact', people involved with a particular building and design process will be asked to give their views

## Build Quality:

'The building's structure is efficient', 'The building is energy efficient', and 'The building is safe to use'.

## Functionality:

'The building works well', and 'The ratio of useable space to the total floor area is good'.

## Subject/Object

Even seemingly objective statements such as 'The building control systems work well' or 'The building caters for cyclists' are determined by subjective responses. All statements are replied

to by ticking whether the particular respondent strongly agrees or strongly disagrees, etc, with the propositions put forward.

In the words of Lord Falconer, who sent a message of support as he could not attend the launch meeting, the criteria have been developed to 'objectively assess' the visual aspects of design. So how does this square with the subjective basis of the questionnaire?

CABE chief executive Jon Rouse says: 'Objectivity is collective subjectivity.' Confessedly using 'fuzzy logic' to come up with this formulation, he said DQIs had 'little to do with absolutes'. So it seems that the desired objective standards must be relative? On 12 September last year, using this logic, would tall buildings have been quantified as objectively bad?

## Relate for architects

The second aspect of the DQI scheme is as a forum for debate. Often discrepancies arise between what architects like but users do not. Simi-

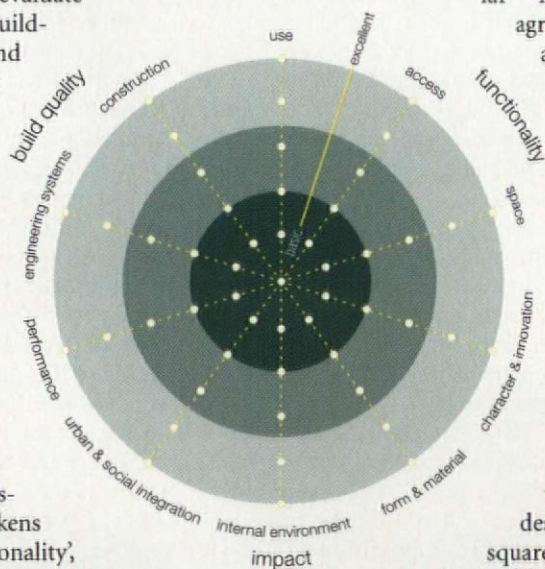
larly, a services engineer may be interested in pipe runs with little regard for aesthetic implications; the client may be solely interested in bottom-line costs with little regard for user comfort, for example. This the DQIs describe as a lack of 'a common language for the evaluation of a building'.

Prasad states that the CIC wanted a 'tool which wasn't just a tick-box checklist'. Even though the questionnaire contains 90 or so tick-box questions and statements and little else, it is intended to operate as a glorified meeting agenda. Using this tool – an agenda, a mnemonic – parties to the design process can sit around and determine which aspects of the building they wish to see emphasised. It is a device to encourage us to talk to each other – an icebreaker.

The questionnaire will not necessarily be the preserve of architects, since that would give a skewed perception of the building. 'I wish we'd used this earlier – the designer didn't even seem to think about us,' one nameless receptionist is quoted as saying. Her answers to the questionnaire are added to the many others to draw up a spider graph of 'content' and 'discontent' with a completed building.

Carrying out the same process at the design stage, DQIs could direct the way that the scheme develops. Obviously architects and clients are still at liberty to ignore the receptionist's whining comments if they so choose, but at least they asked. However, if the questionnaire is used to post-occupancy evaluate the design quality of a building, it is difficult to see how the lessons learned can be carried over onto another building with a different group of subjective respondents.

DQIs are the next generation of participatory checklists. They identify a well thought out list of concerns, but an agenda is hardly a revolutionary concept. The problem with lionising subjective comments is that architectural processes could become an exercise in lowest common denominator provision. Is good design about keeping everyone happy? Discuss. It would be a shame if DQIs were to fall into the category of architecture by focus group.





# People will still go hmm...

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## Summary judgment – a useful tool that has somehow been mislaid

Defendants seldom choose to become involved in litigation, but once they find themselves at the wrong end of what is now called a claim form, they can choose how to proceed. Do they want to defend the claim or should they pay up?

Much litigation is conducted by defendants who secretly accept that they are wholly responsible for the claim but, nevertheless, have no intention of paying anything – just yet. The courts' pre-action protocols, which require putative claimants to embark upon a course of correspondence and meetings with potential defendants, play straight into the hands of those who want to put off the evil day.

The politics of delay have their price. If a claimant is required to pursue its claim through the courts to judgment, the reluctant defendant will have to pay not only the claim with interest, but both the claimant's legal costs and their own. But that is a big 'if'. Anything could happen between the issue of proceedings and the giving of judgment. The claimant could go broke, get rich beyond caring, or just plain bored. For some defendants, it is worth a few spins of the roulette wheel of litigation if there is a chance that the claim will go away altogether.

In the days before the Civil Procedure Rules (CPR) and the pre-action protocols, claimants with a straightforward, undisputed claim could take a short cut to judgment and avoid the rigmarole of a trial. They could apply to the courts in writing for summary judgment. They would set out their claim in a witness statement and the defendant would have to respond. If the defendant was not able to explain to the court why it disputed the claim and why there should be a trial, the claimant could obtain judgment there and then; end of story.

Summary judgment has found its way into the CPR. So, in theory, the short cut to judgment is just as available now as it was before: but what about in practice?

Some time ago, the construction courts found themselves beleaguered with weighty applications for summary judgment with written

evidence running to many lever arch files and two or three days of court time required to establish, in effect, that there was nothing to argue about. Not surprisingly, the courts said this was poor use of their time and that if, as was likely, the application was unsuccessful, there would be a trial anyway.

The so-called short cut served only to increase the overall length and cost of the litigation. As a result, applications for summary judgment became rather frowned upon in the construction courts and were restricted to those cases where someone had ordered something and just refused to pay for it. Unfortunately, despite its many strengths, the Arbitration Act does not provide an obvious route for the equivalent of summary judgment in arbitration.

And then came adjudication – a short cut to judgment if ever there was one. The potential shortcomings of the process that promised quick, cheap justice have been well rehearsed. Suffice to say that quick it may be, but it is not cheap and not necessarily just. And as the definition of what is, or is not, a 'construction contract' as required by the Construction Act becomes ever more limited, the adjudication process is available to a shrinking number of claimants.

The fact remains that sometimes a straightforward claim for work done or materials supplied is met with a wholly fictitious defence: a fact that a well-trained judicial eye would be quick to spot. Nevertheless, it seems that the construction courts may still be reluctant to provide this valuable service, preferring instead to rush the parties to a speedy trial.

A speedy trial is, of course, no cheaper than any other kind of trial. It still requires preparation and is unlikely therefore to be held as speedily as the claimant would like, leaving the defendant with a few opportunities to put a spanner in the works. If this is the case, it would appear that within the capacious tool box of dispute resolution procedures now available to claimants, summary judgment has somehow been lost.

Kim Franklin

'Much litigation is conducted by defendants who accept that they are wholly responsible for the claim but have no intention of paying anything'

## You'll be quaking in your boots at those monsters

C P Snow, the bloke who did for Oxbridge cloisters what Trollope did in the previous century for the cathedral close, would be spinning in his grave.

The Martin Centre for Architectural and Urban Studies at Cambridge has been spending hard research funding (check it out via [www.arct.cam.ac.uk/research/current.html](http://www.arct.cam.ac.uk/research/current.html)) on people playing that dimly lit computer shoot-em-up game, Quake.

You will, of course, know that Quake's setting is of a series of corridors, gates and traps arranged in an insane three-dimensional array in which you get lost almost immediately.

Paul Richens at the Martin Centre has been playing a lot of Quake II in the service, he claims, of creating architectural three-dimensional space. 'There are some compromises on graphics quality, but they are compensated by the emphasis on extreme interactivity.'

Extreme interactivity may well be a virtuous thing if you are talking about ergonomics, but Quake interactivity consists mostly of driving an enclosed sledge at insane speeds while blasting monsters which come at you from all sorts of unexpected angles.

Still, Richens has been designing spaces with the Quake level building tool Qoole (which stands for Quake Object Oriented Level Editor). Try <http://qoole.gamedesign.net> and other Qoole-related pages such as the Qoole Source Repository at [www.volved.com/qsr](http://www.volved.com/qsr).

This site says that the source code to Qoole is available free to the public, but we will explore the copyright issues in the next AJ (15/22 August).

One of the things Richens finds interesting is modifying the appearance and extremely violent behaviour of the Quake monsters. I say re-attire them in pinstripes and low slung jeans, leave their behaviours unchanged, and you have a perfect metaphor for architectural life.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)



# diary

## London

**Art in the Garden** 1 August-15 September. Sculpture and installations at Chelsea Physic Garden, 66 Royal Hospital Rd, SW3. Details 020 7352 5646.

**Wendy Shillam** Friday 2 August, 20.00. An Architecture Foundation discussion with Jonathan Glancey at Toyo Ito's Serpentine Gallery Pavilion. Seats free.

**Max Jourdan: Westway** 2 August-7 September. Photographs of the A40 at Broadbent, 25 Chepstow Corner, Chepstow Place, W2. Details 020 7229 8811.

**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, ES. Details 020 8567 1227.

**Cerda: The Barcelona Extension** 28 August-21 September. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

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

**Location: UK** Until 7 September. Exhibition on the theme of cultural identity at Gimpel Fils, 30 Davies St, W1. Details 020 7493 2488.

**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

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



## ADDED LUSTRE

Among the distinctive Arts and Crafts elements of Ballie Scott's Blackwell at Bowness-on-Windermere, now open to the public after Allies and Morrison's restoration, are the fireplaces, with tiles by William De Morgan. So De Morgan is a logical choice for a new exhibition at the house, which runs until 22 December. Details 015394 46139 ([www.blackwell.org.uk](http://www.blackwell.org.uk))

Cressing Temple, nr Witham. Details 01245 437672.

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

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

**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

**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

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

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

## Wessex

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

## Yorkshire

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

Information for inclusion should be sent to Andrew Mead at The Architects' Journal at least two weeks before publication.

## 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. 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](http://www.lookupbelfast.com)

## International

**Arne Jacobsen** 30 August-12 January 2003 A major retrospective at the Louisiana Museum, Humlebaek, nr Copenhagen ([www.louisiana.dk](http://www.louisiana.dk)).

**UN Studio: Ben van Berke/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. A Docomomo conference in Paris (contact.adcep@wanadoo.fr).

**Study Tour to Rome: Historical Urban Design** 18-21 October. An Urban Design Group tour. Cost £380. Details [udsl@udg.org.uk](mailto:udsl@udg.org.uk)





## Avant gardens

BARRIE EVANS

**Festival International des Jardins, Chaumont-sur-Loire** (until 20 October);

**The International Westonbirt Festival of Gardens, Gloucestershire** (until 8 September);

**Chelsea Flower Show** (20-24 May)

Chaumont, now in its 11th year, aims for the avant-garde, though within constraints. Competing designers have 250m<sup>2</sup> standard plots almost surrounded by 2m-high beech hedges, a restricted construction budget, and a show span of five months.

Westonbirt is new this year, in many ways following the Chaumont model, though its 150m<sup>2</sup> plots are unbounded, which presents both an opportunity and a problem for designers. Westonbirt does have the advantage of being sited at the centre of the National Arboretum, near Tetbury, which already attracts 300,000 visitors per year. Chelsea is familiar.

In many ways, the more adventurous garden designs from these three shows have more in common with each other than with others at their particular show. But there are some show-specific threads, especially at Chaumont, which each year has a design

theme. This year's is *l'érotisme au jardin*, which, unusually, many designers have found difficult to make good use of.

A few go for the obvious and banal – some with a better horticultural eye for cucumbers and melons than Sarah Lucas, but less sculptural imagination.

Others mainly address the theme in their design descriptions. But some designers have found inspiration, such as Luis Bisbe (and colleagues) from Spain, who took the idea of veils in their garden *Flou* (blurred).

Parallel lines of white translucent fleece (like net curtain), 2.5m high, spaced 2m apart, cross the plot and push out through the surrounding hedges. Walking in the garden through holes cut in the veils, you see plants through different numbers of veils and thus varying translucency. The tall plants complement this, chosen for their see-through open structure (for example, corkscrew willow),

and the occasional flowers are white as well.

*Les Pétales du Désir* by Eric-Pierre Ménard (and others) is a giant flower sculpted in tubing wound with hemp rope, strong-smelling in the rain, with other vertical tubes standing for stamens. In exploring this garden you walk inside it and touch it, a contrast to most galleries. It gives an extraordinary sense of being part of the plant, and of being transported to another scale.

Several designers take their lead from the idea of a clandestine rendezvous, with secret inner gardens, tree houses and arbours. Bertrand Houin and Christophe Ponceau's *Et Vice et Versa* includes bottle-shaped willow arbours. And in case you are reluctant to try them, an overhead system of sprinklers comes on every few minutes to encourage you to take shelter.

Mirrors, misting and minimalism have been Chaumont themes for years. The show is tending to grow out of the routine use of the commoner 'architectural' plants. Planting tall at the front of borders, rather than the usual small-to-tall, front-to-back, can add an extra dimension. Past examples majored on the tall, open-structured *verbena bonariensis*. That plant has largely gone this year, replaced by several others such as the single-stem, lance-like, horsetail rush.



Over the years, Chaumont has been a showcase for emerging uses of materials, such as recycled shredded coloured plastic and glass fragments used as mulch. Mulches can be critical to long-life gardens when plants start small, but at Chaumont they have often remained foreground, not just background, all season. This year, the stylistic litmus has led several designers to pick up on dyed wood chip mulch in black, pink and other bright colours. (L'Atelier's Westonbirt garden using charcoal mulch may find the colour longer-lasting in sunlight.)

Surprisingly, Chaumont has yet to explore reinterpretations of classical planting, despite the proximity of Villandry and other formal chateaux gardens.

At Chelsea this year, especially in the major gardens, the emerging themes were cottage garden planting and that 'natural' look – planting for escape. And as artificially instant and impossibly lush as usual. Those that risked embracing the future were in the harder-to-find smaller gardens (are Chelsea's show-guide maps the worst ever?).

'Clearwater' by Mike Walker and Sarah Wigglesworth created a delightful sequence of reed beds for processing grey water, to make a desirable front garden. (Is that a straw bale in the background?) In an even



**Opposite page: L'Atelier's 'Serial Garden' at Westonbirt, with translucent screens between the planted strips. This page, below: there are no demarcated plots at Westonbirt for the new gardens – Roderick James' 'Treedial' makes a space for itself through sheer size. Above: veils in the Chaumont garden of Luis Bisbe**

smaller space, Roger Bradley and James Carey's 'Love Learn Live' included several red plexiglass boxes that both structured the space sculpturally and acted as mini-greenhouses, creating microclimates and increasing plant variety.

One of Chelsea's main drawbacks is its brevity and the resulting crowds. Its gardens could not cope with being entered. A crowded Chelsea visit is reminiscent of a local fête, filing past those tables of children's garden-in-a-seed-tray exhibits. The experience is almost two-dimensional. The length of show removes this restriction at Chaumont and Westonbirt. Even so, Chaumont's identical, enclosed plots are also formulaic, a restriction for designers after 11 years. Apart from developing Chaumont's other attractions – the Valley of Mists, the Experimental Garden and the Trail of Wild Iron (steel sculptures on a woodland walk) – it is difficult to see where Chaumont goes next.

Simply throwing away the hedges is not the answer, as Westonbirt demonstrates. There, plots are scattered around a too-large flat field, leaving many of the 19 gardens floating context-free. The more successful ones tend to be close enough to the existing perimeter planting of mature trees and bushes to relate to these, or to the occasional

mature tree within the field.

Sally Court's 'As the Crow Flies' has a 'riverbed' of stones that could have sprung from the undergrowth behind, and she then weaves it among mounds she has created on this otherwise flat site. Ex-Chaumont designer L'Atelier's 'Serial Garden' also abuts the perimeter hedge, extending from it nine contiguous planted strips, framed pergola-like in tube and node scaffolding. Coloured translucent screens hang between the strips when the wind drops. Their planting is a variation on the potager, emphasising colour and shape, with nasturtiums among broken pot shards, ruby chard, charcoal mulch, fennel and climbing beans.

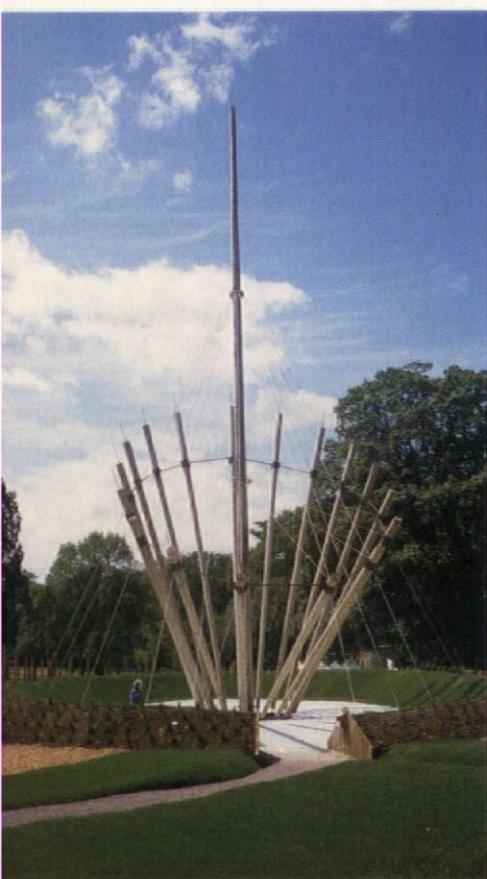
A few other designs have a chance to relate to the occasional trees within the site. 'Fjord' by Stephen Woodhams is a sculptural piece suggesting ice fields, which sits amid three pines with 'icicles' suspended overhead from cables between the trees. Another garden starting at a clump of trees and bushes, and exploiting Westonbirt's opportunity of not having a fixed plot shape, is Tony Heywood's 'The Happening'. Its long, zig-zag, meandering path is an abstract representation of nature's cycles, its planting integrated with metal sheet, glass panels, wire wool, slate and more.

Morgan Stainton Design's 'The Round Garden' simply makes its own space by looking inward, sited behind a 2.5m-high encircling wall. Inside there is a stunning display of flowering plants. That was June – what will it be like by the end of August? Architect Roderick James' 'Treedial', a variation on the sundial, makes its own space through sheer size. Earth is mounded into an enclosing wall planted with grasses. Inside the floor are glass chips, and in the centre an array of inclined timber spars with a central vertical spar rising to 24m, all connected by steel cables.

This is Westonbirt's first year. In individual designs, it is a promising start. Sponsorship is being undertaken by the site owner, the Forestry Commission. There is confidence already that this will become an annual show. Though next time, with hoped-for commercial sponsors, there should be more than 19 gardens.

But even if the field is filled (like Chelsea), more structure is needed. Whether siting more gardens near the existing perimeter planting, introducing planting, earth mounding or water, Westonbirt needs to create more context for the designers to work with. You can cram stalls at a fête next to each other, but gardens reach out beyond their borders.

*Chaumont is a short walk from Onzain station on the Paris-Amboise line*





# Look and learn

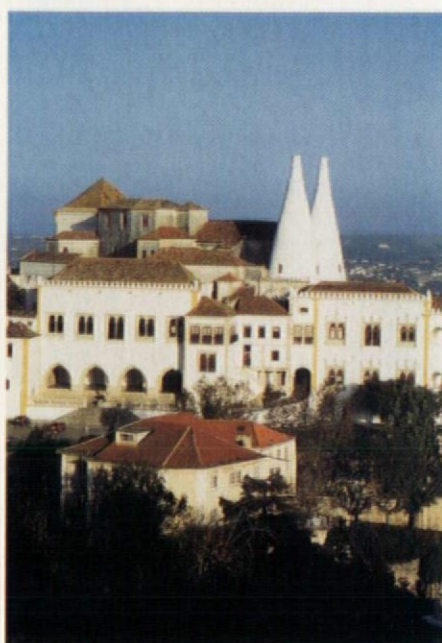
ANDREW MEAD

## Jerónimos Abbey of Santa Maria

By Paulo Pereira. Scala, 2002. 128pp. £14.95

## The National Palace, Sintra

By José Custódio Viera da Silva. Scala 2002. 128pp £14.95



UNESCO has now designated more than 700 World Heritage Sites, scattered around the globe; UK ones include Stonehenge, Durham Cathedral, and the former coal-mining landscape of Blaenafon in South Wales.

In an identical format, Scala has just published guides to two Portuguese sites on the UNESCO list. The Jerónimos Abbey at Belém, just west of Lisbon, dating mostly from the early 16th century, is monumental

in scale and richly embellished. The monastery's church, entered via a radically compressed space beneath an upper choir, is astonishing (above left): its rib-vaulted nave soars 25m high, supported on six free-standing, giant pillars, boldly enclosing the maximum space with minimum means.

The carved-stone ornamentation, which colonises the buildings with a profusion of figures, foliage, and symbolic motifs, is more

problematic. To eyes that today are probably more attuned to refined Swiss 'boxes', the monastery's surfaces can seem congested and overwrought; certainly, the adornment is more telling when – as in the nave or on the long south facade – there are blank stone walls in sight to offset it.

Further west of Belém, against a backdrop of wooded hills, stands the National Palace of Sintra, whose accretive, informal layout of rooms big and small, of gardens and courtyards, reflects three main campaigns of building between the 14th and 16th centuries.

The interior is rich in decorative details, especially in glazed tiles, which – like the water that, in pools or fountains, punctuates a visit to the palace – show that Portugal's vanquished Arab rulers left a lasting legacy.

But more than any detail, what visitors probably remember most is the great picturesqueness of the complex from almost any angle: its varied volumes and irregular massing, its tiled roofs, its whitewashed walls – above all, the two huge conical chimneys above its kitchens, which act as the visual anchor round which all else rotates. They give the National Palace a memorably individual profile without the gratuitous gestures of some familiar names today.

Scala's guidebooks to both monastery and palace are a model of their kind. The text is accessible but has real substance, and is reinforced by an index and bibliography; colour photographs are abundant, balancing details and the broader view; plans are provided; and there are none of the faux naïf drawings that disfigure some English Heritage guides.

We should follow Scala's example in the treatment of UNESCO's UK sites – I look forward to the same sort of volume on Blaenafon.

## Naoya Hatakeyama

Edited by Stephen Berg. Hatje Cantz. 136pp. £29.95. Available from Art Books International 01993 830000

At the V&A last autumn, Japanese photographer Naoya Hatakeyama showed unexpected images of Tokyo. One series was taken from the bed of a shallow river that is channelled through the city between high concrete banks; no doubt its course is largely disregarded by both visitors and residents, and the views it offers seldom ever seen.

Choosing a double-square vertical format for the photographs, Hatakeyama gave identical weight to the buildings above and the water below; and the latter, when not vivid with reflections, could easily seem sinister, suggesting a kind of underworld. No surprise, then, that the other images on show were actually subterranean,

where a single light in middle distance turned a section of tunnel into a bright eerie stage (right).

This excellent new book from Hatje Cantz includes examples from both these series, and a range of Hatakeyama's other projects over the past 15 years: lime-processing plants, quarries, cityscapes, even Milton Keynes. 'The houses look like table-top models, like a still-life,' he writes of this last assignment. 'My Suzuki is in good condition. I get used to roundabouts, of course.'

On the evidence of this collection, Hatakeyama is one of today's more searching urban/landscape photographers. He has an individual eye, a sure technique, and the capacity to surprise.






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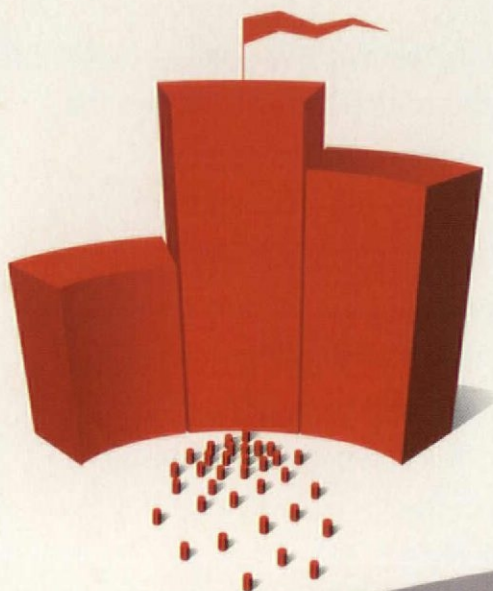
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## people & practices

**Red Square Creative Consultants** has moved to Unit 11, The Coda Centre, 189 Munster Road, Fulham, London SW6 6AW, tel 020 7385 8500, fax 020 7385 8595.

**Barton Willmore** has appointed **Hannah Leary** as senior planner at the Reading office. She moves from Environmental Resources Management's planning team in London. **Kathryn Anderson** has been appointed urban design and masterplanning associate, also at the Reading office.

**Peter King** has been appointed to associate director at **Fitzroy Robinson**. **Dominic O'Neill**, **Suzette Vela**, **Simon Whitehead** and **Neil Paterson** have also been promoted to associates.

**Christine Reynolds** has been appointed director and **Andrew Mowat** has been appointed an associate at **Covell Matthews Architects**.

**Proctor Matthews Architects** has moved to 7 Blue Lion Place, 237 Long Lane, London SE1 4PU, tel 020 7378 6695, fax 020 7378 1372.

Architect and planner **Stride Treglown** has promoted **Graham Stevens** and **David Hunter** to divisional directors, while **Christopher Dadds**, **Simon Alexander**, **Andrew Crabb** and **Dan Van Luttmer** become associates.

Construction group **Morgan Sindall**'s fit out division has appointed **John Scott** as health and safety manager. He joins from Laing Construction, for which he was senior safety manager.

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

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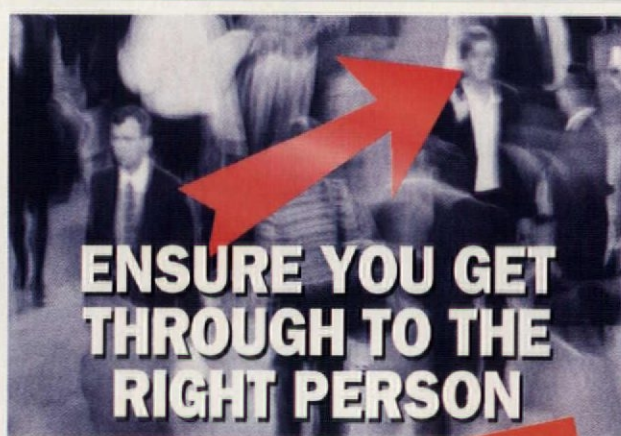
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The Region covers nine counties in the South East: Berkshire, Buckinghamshire, East and West Sussex, Hampshire, the Isle of Wight, Kent, Oxfordshire and Surrey.

We are therefore inviting applications for appointments to the Panel. The Panel is expected to be drawn from leading industry-recognised experts from a broad range of disciplines, and including individuals from a wide variety of backgrounds and experience, especially young innovative professionals.

Members will be asked to attend up to six half day sessions per year. The panel will be managed by the Kent Architecture Centre (KAC) with meetings, typically at SEEDA's offices at Chatham Maritime and Guildford. An honorarium and expenses are offered

Development proposals will initially be submitted on a voluntary basis. It is expected that review by the Regional Design Panel will eventually become a prerequisite for public sector funding.

If you are interested in helping the Panel shape and improve design quality in the South East region: Call the KAC Chief Executive, Barry Shaw, or the Design Panel Manager, Will Lingard, on 01634 401166 Write to The Kent Architecture Centre, Admiral's Offices, Historic Dockyard, Chatham, Kent ME4 4TZ (e-mail: [info@kentarchitecture.co.uk](mailto:info@kentarchitecture.co.uk)) enclosing your CV and explaining why you believe that you would make a good Design Panel member.



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### Vectorworks Architect / Technician - London - to £35K

Strong technical skills for educational and health projects. Young dynamic practice. (ref: TTA453)

### Senior Technician x2, Architect, 1 yr PP3 - Southern H/C - Neg.

Renowned Design Practice with strong reputation in health & education, commercial and residential sectors requires skilled designers to meet increasing demand. Minimum 2 years UK experience in one of these sectors is essential. (ref: TTA362)

**Contract Vacancies:** Several of the above positions are urgent and a contract is also available. This is a small selection of our current vacancies. We also have **dozens more contract and permanent positions in London and the Home Counties** for Architects and Technicians with a minimum of two years recent UK experience

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## competitions

### RIBA-APPROVED

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

### ART AND DESIGN CENTRE

Expressions of interest invited from architects for the design of a new centre for the teaching of art and design at Pocklington School in East Yorkshire. The new building will play an important part in the school's development, not only by opening up new horizons in art and design, but also by what its architecture can achieve for the campus as a whole. Deadline for expressions of interest 28.8.02.

### 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'. 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

#### NORTHERN STAGE - PLAYHOUSE

Redevelopment of Newcastle Playhouse. The lead consultant will be the architect. Contact the Executive Director, Northern Stage (Theatrical Productions) Ltd, Haymarket, Newcastle upon Tyne NE1 7RH. Tel 0191 245 00 10, fax 0191 245 0011, e-mail crouth@northernstage.com. Application by 12.8.02.

● 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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# Nottinghamshire County Council



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### ARCHITECTS (4 Posts)

Scale PO 33-42

£22,341 - £28,422 p.a (Career grade) Ref: DC263 to DC266

Experienced team players are required who have good communication skills and the ability to lead a project team of professionals and to assist in the training of junior members of staff. You should be suitably qualified and ARB registered, with at least 1 years post qualification experience and be knowledgeable in building construction and the legislation affecting the built environment. Well developed IT skills including CAD essential (preferably AutoCAD 2000) as is a flexible, customer focused approach.

### ARCHITECTURAL ASSISTANT (1 Post) & BUILDING SURVEYORS (2 Posts)

Scale Sc1/SO2 - £9,267 - £22,971 p.a

It is anticipated the appointments will be

made at Grade SO1

Ref: DC034 (Architectural Assistant) & DC046 (Building Surveyor)

Confident team members with good communication skills are required who possess good technical skills with a working knowledge of building technology, construction and legislation. You should have RIBA part 2 or equivalent (i.e. BTEC HNC Building Studies plus 7 years experience) or RICS and at least 3 years post qualification experience. You will also possess well developed IT skills including AUTOCAD (preferably AutoCAD 2000). For the Building Surveyor post you must also have a minimum of 12 months experience of using AUTOCAD R14.

### CLERK OF WORKS

Scale 5/6

£15,741-£19,014 p.a

Ref: DC048

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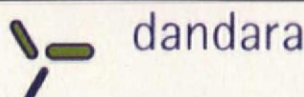
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Salary: Lecturer Grade A - £20470 - £24435 per annum  
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Opportunities also exist for new and recent graduates to join the School as Teaching Assistants working towards an MPhil degree. Teaching responsibilities will be primarily in the design studios. These posts are fixed-term for 1 year. (Vacancy no. 305)

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Further information on the School can be found at [www.cardiff.ac.uk/archi](http://www.cardiff.ac.uk/archi)

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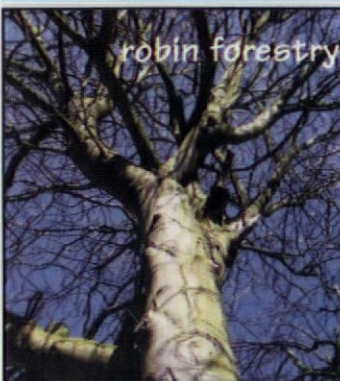
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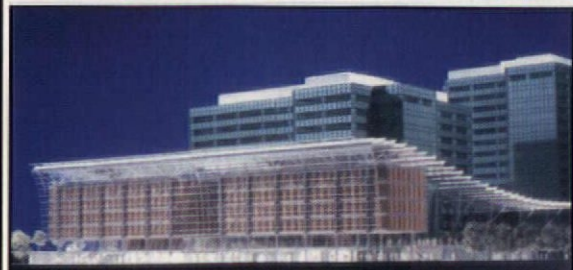
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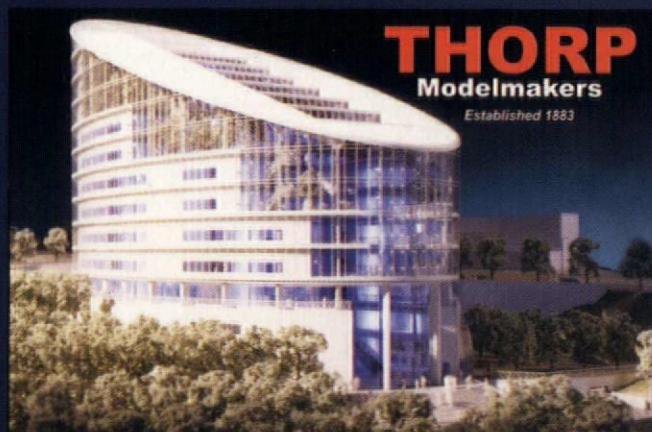
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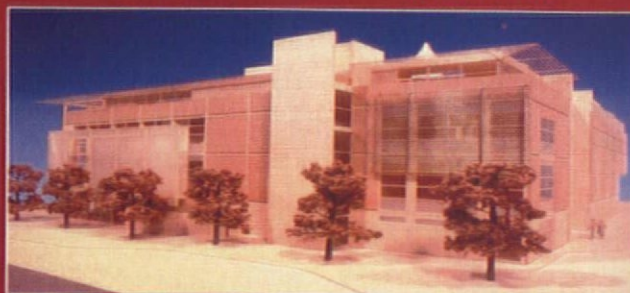
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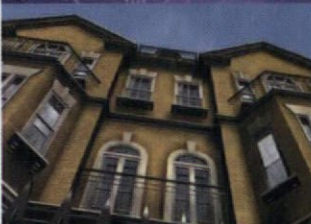
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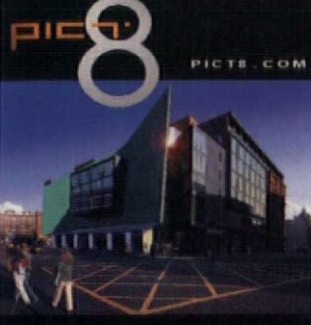
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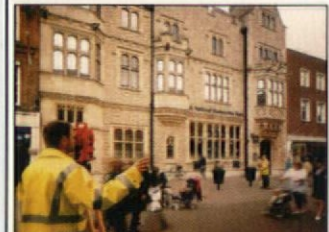
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# archicharades



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Congratulations to Jim Swabey, an architect with Powys County Council, who correctly identified Sebastiano Serlio 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 champagne.

## Berlin bound

**W**hat bright spark decided to close the dome of **Lord Foster's** Reichstag for maintenance over a period that coincided precisely with the UIA Congress in Berlin? Especially when he was one of the star guests? Conspiracy theorists will recall that when the congress was held in Beijing three years ago, Tiananmen Square was closed for restoration. In that case it was chiefly to prevent demonstrations on the 10th anniversary of the student massacres, although fears of architects wishing to show solidarity may have had a role to play. Surely the German government did not fear any equivalent action? Fortunately, the roof of the Reichstag remained open, offering excellent views of Berlin's rapidly changing skyline.

## Potter's wheel

**I**f you should ever be fortunate enough to be an overnight guest of Hollywood film star **Brad Pitt**, you might be a little surprised by the nature of the bathroom in the guest house. Modern, yes; elegant, yes. But surely there is something a little clinical about it? In fact, all the fittings are sourced from suppliers to prisons and the chemical industry, and have features such as knee-operated taps. The reason for this is that the house actually doubles as Pitt's pottery workshop, designed by German-American architect Graft, which made a presentation at the congress. All the pottery

equipment folds away 'like a Swiss army knife'. Open too many doors and you may come across a potter's wheel, or even some of the superstar's creations.

## Gathers no moss

**C**lients can be such a nuisance, never treating buildings in the way the architect intended. So discovered American architect **Eric Owen Moss**, congress speaker and designer of buildings so exuberant he makes Frank Gehry look like John Pawson. One of his buildings in New York has an interior that is entirely coloured a kind of indefinably bluish-brownish-black. All except the carpet, which is white. The idea was that, with time and footfall, the carpet would become the same colour as the rest of the building. But Moss reckoned without his client. 'He keeps cleaning it,' he moans, but is confident that eventually he will stop and the building can acquire its intended patina.

## A family affair

**N**ever mind about Berlin, what about Cambridgeshire? Co-Royal Gold Medallist Dennis Crompton and Betty Crompton were among the guests celebrating the 80th birthday of **Mary Banham** at her Prickwillow studio near Ely. Also in attendance were her children: computer guru Ben and mediaevalist Debbie. Grandson and bass guitarist Ollie provided half the musical accompaniment. The designer of the steel and glass house, Jonathan Ellis Miller, recently sold his own steel and

glass house next door. He and his new wife were there with sometime mentor John Winter and wife Valerie. There were other grand dames who had made the long trip north: Evelyn Newby, Monica Pidgeon, Lady Hodgkinson, Lady Stirling and art and architecture young-lioness critics Sasha Craddock and Charlotte Benton. I spotted former RIBA Drawings Collection curator Jill Lever and her husband, architect and landscape designer Jeremy; former Ogle Design guru Tom Karen; and abstract artist Bert Irvine (who is soon to have a Tate retrospective). Legendary photographer John Donat and the Romanian baron George Kasabov were busy helping to establish a microclimate in the new Banham garden on the very edge of the Fens, powered, remarked one very old friend, by some very rarefied hot air.

## City lights

**M**y colleague **Paul Finch** seemed to enjoy his speech at the City Corporation Planning and Transport committee dinner at Drapers Hall the other night. Among other things, he suggested that, were planning applications for Tower Bridge and St Paul's Cathedral be made today, they would almost certainly be refused, on a variety of grounds including concentration of vehicular traffic, destruction of views from City Hall and the Tower Hotel; interference with the Tower of London World Heritage site, etc, etc. There was also an interesting snippet on Drapers Gardens, one of the first office towers in the City, designed

by the late lamented Colonel Seifert. A few years ago this was recommended for Grade II listing, but turned down. Now Foggo Associates has won planning permission for a redevelopment, but the client is seeking a certificate of immunity from listing. The listing branch of English Heritage still supports a listing, but the London Division does not, apparently on the grounds that this tall building, being so close to St Paul's, would be better demolished. Who knows what will happen. Perhaps, as Finch suggested, a listing closely followed by a listed building consent.

## Being Erno

**M**any will remember the excellent exhibition on **Erno Goldfinger**, curated by Gavin Stamp, at the AA back in the 1980s. This year sees the centenary of the great man's birth (Erno not Gavin), and an AA conference on 28 September will celebrate it. Speakers include, naturally, James Dunnett (Keeper of the Flame), but also Helen Langley, Alan Powers and Adrian Forty. The event will include a visit to Goldfinger's house at Willow Road. For information contact [docomomo\\_uk@yahoo.com](mailto:docomomo_uk@yahoo.com)

## Triple vision

**C**ongratulations to **Rafael Viñoly** on winning his first UK competition, in Leicester. No doubt East Midlands will soon get used to his habit of wearing three pairs of spectacle at once: on his head, on his nose, and round his neck. It's a vision thing.

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## TERMODECK

**AJ ENQUIRY NO: 201**

With energy efficiency and occupant comfort high on the agenda, the major new office building for the Open University Business School in Milton Keynes has been designed to incorporate TermoDeck, the environmentally oriented building system that makes use of the thermal mass of the structure to deliver low-energy heating and cooling with natural ventilation. TermoDeck was chosen over traditional HVAC solutions because of its demonstrable energy savings and reduced CO<sub>2</sub> emissions.



## HANSEGLASS

**AJ ENQUIRY NO: 202**

HansenGlass ThermoSpan structural glass assemblies have created a leisure facility in an old printing works for Holmes Place Leisure in Manchester. Some 120m<sup>2</sup> of ThermoSpan laminated, bolted glass, featuring Ceraphic screenprinted waves, forms a unique partition between the swimming pool and lounge. The main entrance utilises ThermoSpan and Tempo toughened doors.



## KEIM

**AJ ENQUIRY NO: 203**

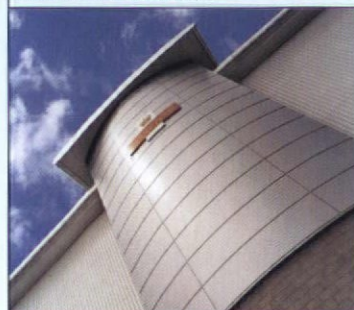


Keim Mineral Paints have been used to decorate all the exposed concrete on the impressive Forum building at the heart of the Norwich & Norfolk Millennium project. Keim

Concretal Lasur was specified to unify the colour of the exposed concrete surfaces and to provide a truly long-life finish.

## HUNTER DOUGLAS

**AJ ENQUIRY NO: 204**



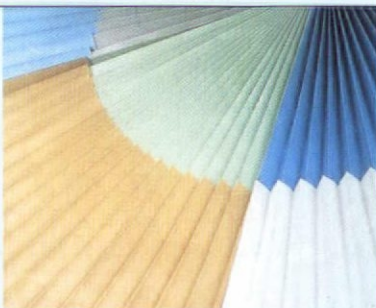
Luxalon, the UK market leader in aluminium cladding systems, has completed an impressive cladding programme for the new Royal Mail speciality distribution centre in Wakefield. The high-quality Luxalon Insulated Cladding 'Total Wall' concept was specified for this stylish

project because of its unique versatility in forming smooth, curved panels on the gable end feature towers, together with quick installation times and low maintenance characteristics.

## COSIFLOR

**AJ ENQUIRY NO: 205**

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



## AQUILA DESIGN

**AJ ENQUIRY NO: 206**

The Miura lanterns, mounted on tapered columns with a tail flourish bracket, created attractive punctuation marks against the daytime skyline on Great Cheetham Street, Salford. At night, the 150W SON optical unit provides high-performance lighting, while a 14W compact fluorescent lamp provides a stunning 'top-glow' through the opal blue top canopy.



## CPFILMS

**AJ ENQUIRY NO: 207**



Spectators in the new City of Manchester Stadium at the 2002 Commonwealth Games can enjoy all the action safe from potential bomb blasts and flying glass thanks to Solarshield. Orpington-based Solarshield was called, and recommended the application of CPFilms'

Llumar SCL SR PS 7 safety film. More than 1,500m<sup>2</sup> of the film was installed throughout the stadium in only four weeks, causing minimal disruption to other trades.

## AVANTE

**AJ ENQUIRY NO: 208**



Avante returns to 100% Design in 2002 with an extensive display of designed contemporary bathroom products. Avante's inspiring collection of basins, vanities and accessories, in a variety of versatile materials, will be extended with several exciting additions. For further information contact Avante Bathroom Products, tel 0113 201 2244.





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