

Terry Pawson's own home
Less is Muir in Dunbar
PLUS: aj focus

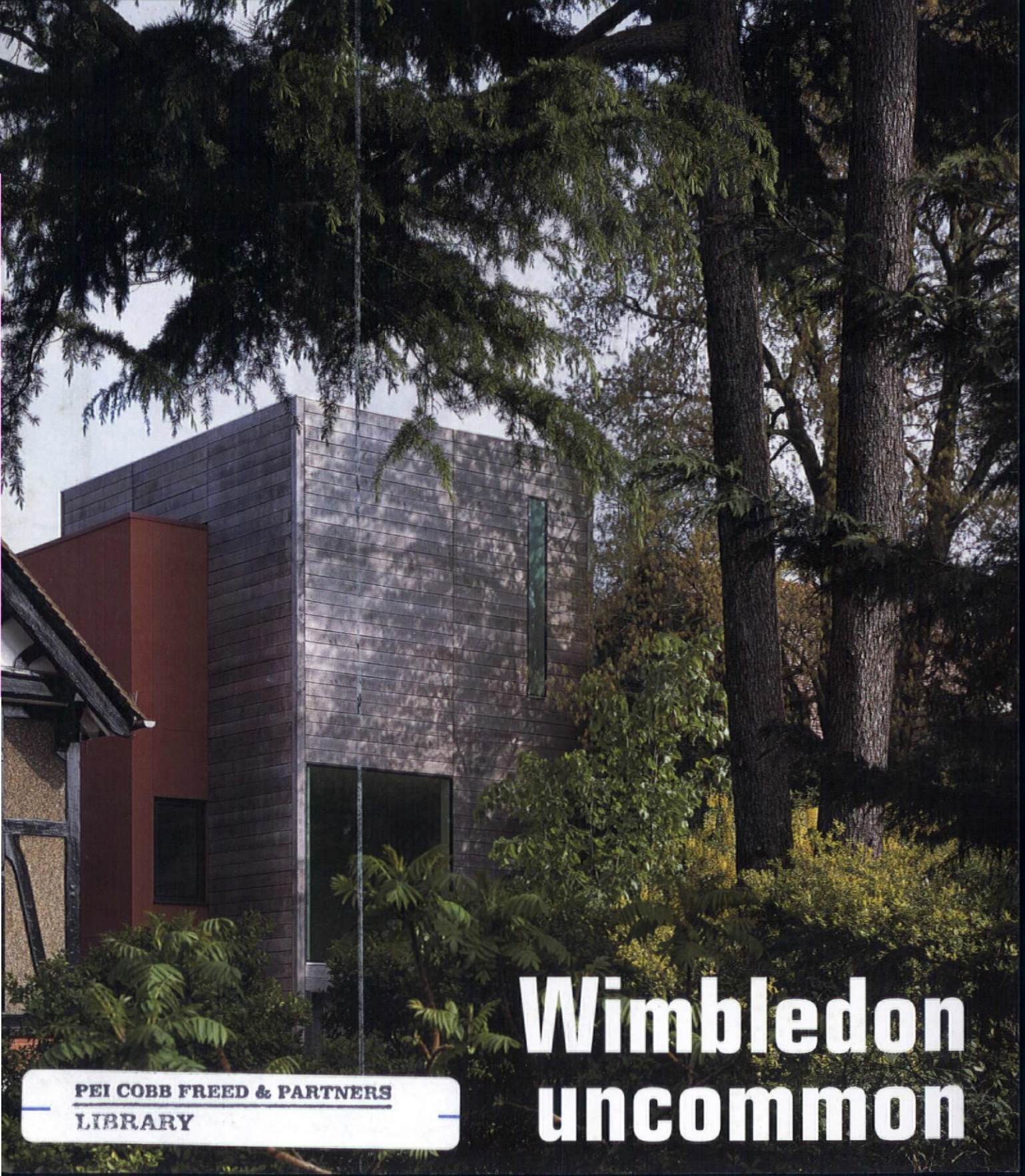


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Editorial enquiries
020 7505 6700

Editorial fax number
020 7505 6701

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

Editor (on maternity leave)
Isabel Allen (020 7505 6709)

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

News editor
Zoe Blackler (020 7505 6636)

News reporter
Ed Dorrell (020 7505 6715)

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

Technical and practice editor
Austin Williams (020 7505 6711)

Working details editor
Sue Dawson (015242 21692)

Review and information editor
Andrew Mead (020 7505 6717)

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

Production editor
Paul Lindsell (020 7505 6707)

Sub-editor
Elizabeth Chamberlain (020 7505 6708)

Art editor
Minesh Parmar (020 7505 6704)

Assistant art editor
Dani Hart (020 7505 6705)

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

Display advertising
020 7505 6823

Recruitment advertising
020 7505 6803

Advertising fax number
020 7505 6750

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

Telesales manager
Malcolm Perryman (020 7505 6698)

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

Key account manager
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(fax 01902 851496)

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Susie Cliff (020 7505 6803)

Website advertising
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Charles Sowden (020 7505 6812)

Sales office administrator
Lindsey Cantello (020 7505 6823)

Advertisement production
Andrew Roberts (020 7505 6741)

Marketing manager
Mike Aplin (020 7505 6615)

Sales director
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Group publisher
Jonathan Stock (020 7505 6744)

Group editorial director
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HELENE BINET



An exhibition of the work of
Eric Parry Architects at the
Matthew Architecture Gallery
at Edinburgh University
features this project for Damai
Suria apartments in Kuala
Lumpur, Malaysia. The show
covers the work of the practice
from the 1980s to the present
day through various images
and models. Photographs by
Hélène Binet, Martin Charles,
Peter Cook, Nicholas Kane and
Chris Steele-Perkins record
projects that include the
Mandarin Oriental Hotel Spa in
London's Knightsbridge,
Pembroke College Cambridge
and No 30 Finsbury Square.
The exhibition runs until 18
October between 10am and
4pm Monday to Friday.
For further details on the
exhibition call 0131 650 2305.

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COVER

Arthur Road House, Wimbledon
Photograph by Richard Bryant/Arcaid

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



16,441
(July 2000-June 2001)
ISSN 0003 8466

emap communications

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'The proposed memorial to Princess Diana appears moderately attractive, is going to cost millions, and will be no practical use whatsoever. What could be more appropriate?'

Tony Green in a letter to the *Guardian*, 5.8.02

'It was probably right that the minister should decide. This is after all a government-funded scheme of immense sensitivity and so ultimately a political decision. Fortunately the minister got it right.'

Giles Worsley on Kathryn Gustafson's Diana memorial design. *Daily Telegraph*, 1.8.02



GARDEN OF REMEMBRANCE

Culture secretary Tessa Jowell – in consultation with the Royal Parks Agency – has appointed Land Use Consultants to design a £1 million memorial garden to those Britons who lost their lives in the 11 September terrorist strike. The practice was already contracted to put together designs for the Grosvenor Square site opposite the American Embassy prior to the attack. The verdict follows Jowell's decision to declare Kathryn Gustafson the winner of the drawn-out design competition for the Diana, Princess of Wales Memorial Fountain in Hyde Park. +

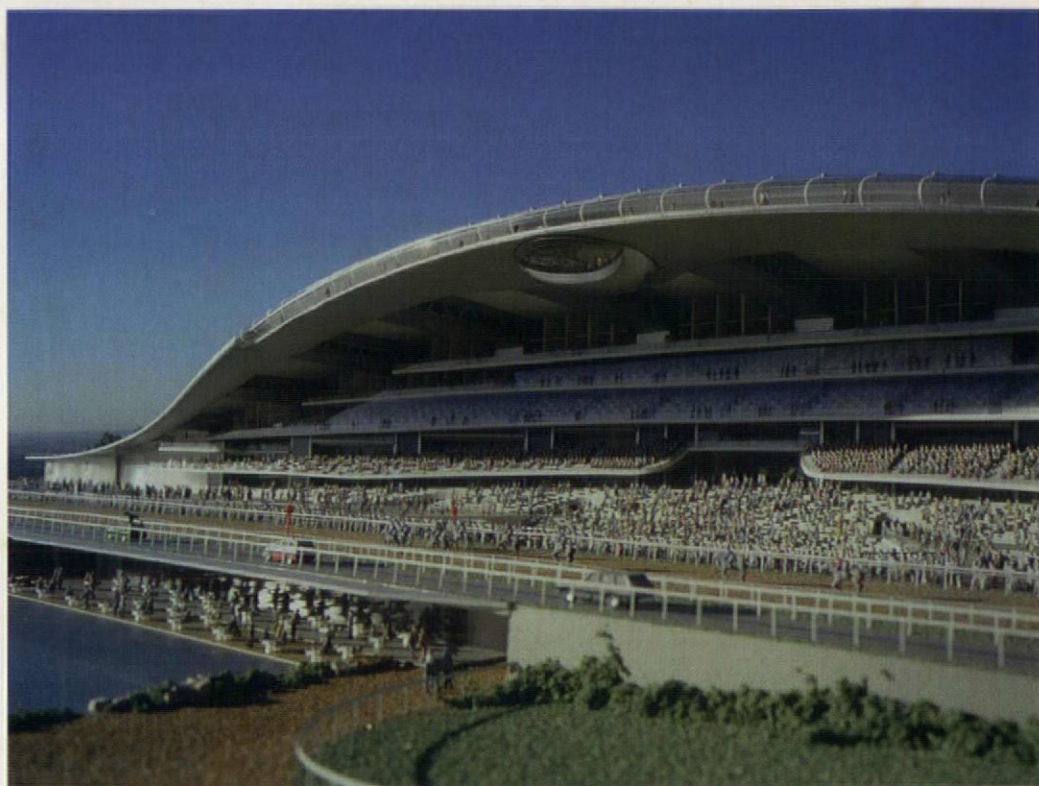
WHERE NOT TO SPEND TIME

BBC Radio 4 has unveiled the results of an online poll to find the worst places to spend leisure time in Britain. Top of the list came the M25 motorway, but not far behind was the Richard Rogers Partnership's £750 million Millennium Dome. Other buildings on the list included Heathrow Airport in fourth place, New Street Railway Station in Birmingham in fifth and the Arndale Centre in Manchester in sixth.

BACK TO BASICS

As part of a temporary installation at Cambridge University Department of Architecture, artist Daniel Edwards will strip later accretions from Colin St John Wilson's extension and show it as it was in 1959. It can be seen at 1 Scroope Terrace, Cambridge, from 19 to 30 August (12 noon-4pm daily). For further details call 07711 611280.

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



Legal battle over Prescott ruling

The developer behind Foster and Partners' £100 million London City Racecourse (pictured) is gearing up for legal action against the government, after losing a public inquiry into the scheme.

Lawyers for the Wiggins Group believe there are good grounds for a judicial review after deputy prime minister John Prescott ruled against the scheme – overturning the advice of his planning inspector.

Prescott threw out the appeal from Wiggins against the London Borough of Redbridge's decision to refuse the scheme last year. Despite agreeing with most of the findings in the inspector's report, he went against the final conclusion to approve the scheme, ruling instead that the grandstand, and associated car parking, constitute 'inappropriate development' because of their large scale and the harmful impact on the openness of the Green Belt.

Wiggins chief executive Oliver Iny said he had been astonished by the decision. 'Everybody was so sure we'd get it. We already had fixtures from the horse racing board for 2004.'

And he said he understood he had a strong case and was determined to continue the fight to see the racecourse built on the site at Fairlop Waters in

Ilford, Essex – despite offers from two other countries to provide a site for the scheme.

'I could have put it three months ago in the Middle East, but I want to do it in London,' he said. 'It is such a spectacular piece of architecture. It's just so beautiful it's untrue. A building of this quality deserves to be in London. It's a *grand projet*. No-one seems to want to do *grands projets* anymore.'

'This is a serious project, not a catflap,' he added. 'It's so sad that we wallow in mediocrity as a nation and that government encourages such mediocrity.'

The racecourse would have been Britain's first since 1927. Foster and Partners' scheme was an attempt to rethink the whole racecourse, and to create a logical layout of facilities such as stables and saddling boxes. The grandstand was designed to accommodate 10,000 spectators in the stand itself and 10,000 more on the rails, many of them under cover, adjacent to the finishing line.

Wiggins expects to find out by December or January whether it has a case.

Foster and Partners was unavailable to comment.

Zoë Blackler

'It's the only place where you get the spectacular view... It lets you understand far more of what a real city is about than any of the tat inside...'

Deyan Sudjic's at the top of Manchester's Urbis. *Observer*, 4.8.02

'What have we done to our cities? None of them holds a candle to those on the continent. If you try to compare Manchester with Munich, say, you'll do yourself an injury laughing.'

Michael Henderson. *Spectator*, 10.8.02

'While the Parisians sit under sunshades or play boules on the sand, London's inhabitants are expected to grin and bear it, putting up with poor service and services, keeping the spirit of the Blitz alive...'

Jonathan Fenby. *Observer*, 11.8.02

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

London Plan facing derailment due to missing Crossrail cash

The future of Ken Livingstone's draft London Plan is in doubt following major setbacks to the capital's two key transport projects.

The plan could come unstuck following the news that the planned Crossrail scheme has a £1 billion hole in its finances. The development proposed by Livingstone in the document – launched in June (AJ 27.6.02) – relies on significant improvements to London's transport infrastructure – principally Crossrail and the Thameslink line.

Cross London Rail Links, the firm set up to run the most advanced part of the Crossrail project, has admitted it has yet to raise the cash needed from private investors. BDP, the Design Research Unit and Aukett Europe have all been commissioned to design stations for the line.

New planning minister Lord Rooker has given his backing to a critical document on the Thameslink project. The report criticises designs for Blackfriars Station, London Bridge Station and the widening of the Borough High Street viaduct – all essential for the scheme's success.

Members of the GLA's Planning and Spatial Development Committee have been critical of the plan for its over-reliance on Crossrail, making it a 'hostage to fortune'. Committee chair Bob Neil told the AJ that the state of Crossrail's finances are 'very troubling' for Livingstone's plans.

'The mayor has misjudged the mood of the government,' he said. 'He thought that it would

give the money for Crossrail from the public purse but it looks unlikely now.'

Observers agreed that the plan was in trouble. Irving Yass, director of policy at London First, a lobby group for many of the capital's businesses, said he understood that Cross London Rail Links had found raising the £1 billion from private sources extremely difficult. He also predicted the government would fail to persuade parliament to allow the use of public sector money to fill the gap.

'The London Plan is completely dependent upon Crossrail,' he said. 'And would come to very little if it does not get the go ahead.' However, a spokesperson from the mayor's office claimed: 'The mayor remains confident there will be a solution.'

Ed Dorrell

Glittering shortlist competes for Liverpool's fourth Grace

Regeneration agency Liverpool Vision has unveiled a stellar shortlist for its competition to build a fourth Grace on the city's high-profile Mersey waterfront.

The Richard Rogers Partnership, Alsop Architects, Foster and Partners, and Edward Cullinan Architects are the four shortlisted candidates. The first three Edwardian Graces reflect the industries of the day, and Liverpool Vision asked entrants to propose a building to reflect the 'modern city'. As such, it demanded that the new Grace focus on education and tourism.

Visit ajplus.co.uk for the proposed images. +

AHMM LANDS NHS CARE PRIZE

Allford Hall Monaghan Morris has won a competition to design the NHS flagship Integrated Care Centre in London's Kentish Town. The practice saw off competition from Penoyre & Prasad, van Heyningen & Haward and Edward Cullinan Architects. +

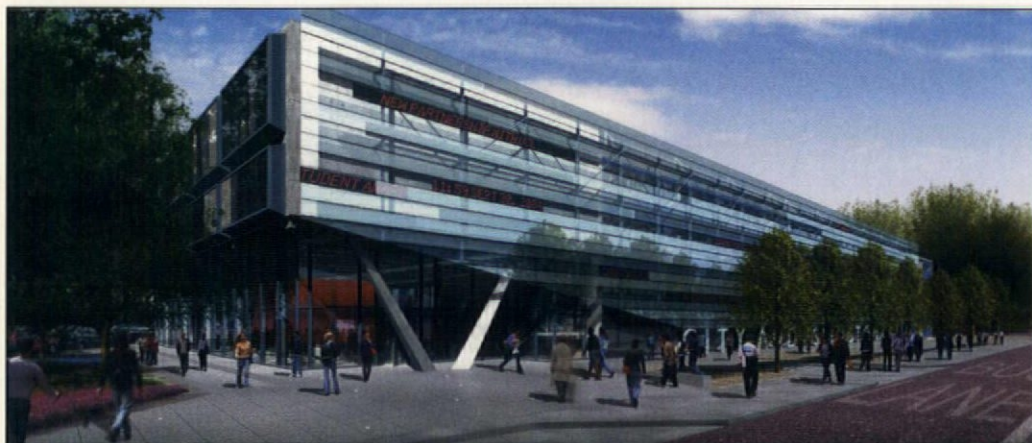
ASH SAKULA IN HOME WIN

Ash Sakula Architects has scooped the £6,000 top prize in a RIBA competition to produce a blueprint for a private study space in a typical Dagenham home. Ash Sakula's 'ground-breaking' design will be displayed at Barking Central Library from 19-24 August. +

CIVIC TRUST AWARDS CALL

The Civic Trust is inviting entries for its 2003 awards for architecture and environmental design. The competition is open to new buildings, restorations, landscape design, town centre improvements and public art. Deadline for entries is 27 September. For further details and entry forms call Helen Brooks on 020 7389 1397. +

The AJ is taking a summer break next week. The next issue will be published on 29 August.



Wilkinson Eyre has submitted a planning application for this £12 million redevelopment of City and Islington College's site on Camden Road in north London. The scheme involves the construction of a new 2,500m² four-storey block as well as the upgrading of the existing 1960s college buildings to house the Centre for Vocational Studies. The new block comprises two floors of studios above a glazed double-height entrance hall and refectory, which faces Holloway Road. Along the existing facade, a 'dramatic' new glass skin will be added to create a 1m 'buffer' zone to cut down on noise and dust from the busy main road. +

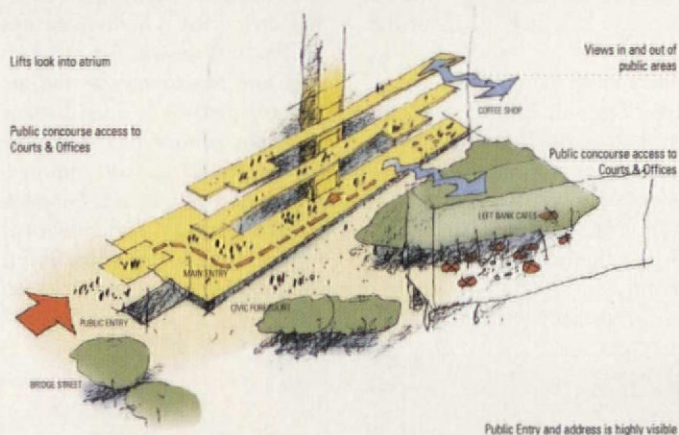
Q&A

79%

... of voters in a poll on the AJ's website think the PFI procurement process can lead to good design.
Respondents: 421

This week's question:
Which is Britain's best sports building?

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



DCM wins over jury for Manchester law centre

Denton Corker Marshall has won the prestigious competition to design Manchester's new £50 million-plus Civil Justice Centre (above). The Australian practice beat off competition from Richard Rogers Partnership and Pringle Richards Sharratt (pictured opposite) in the final stages of a process being hailed as a new model for Public Private Partnerships (AJ 8.11.01). In the first arrangement of its kind, the Lord Chancellor's Department chose the three shortlisted practices independently of the developer and site. Each then received £50,000 to work with chosen developer Allied London to produce a scheme for a 30,000m² site within the Spinningfields development, just outside the city centre.

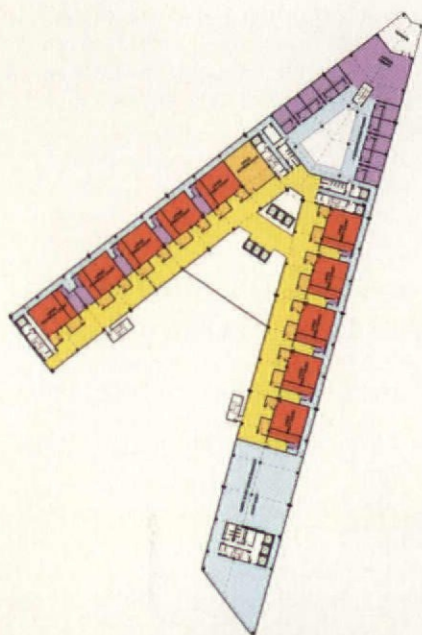
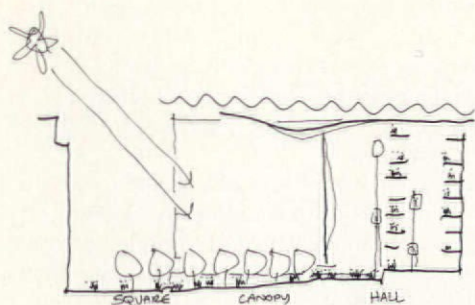
Denton Corker Marshall's winning project is based on the model of a theatre. The 15-storey stacked building is divided vertically into three levels – a public domain which includes the foyer, waiting areas and conference spaces; the 'interface' or 'theatrical' domain containing court and adjudication rooms; and the third 'back of house' area for judicial staff.

Stephen Quinlan, director of Denton Corker Marshall's London office, said the building was designed to be 'simple and legible' but 'rich and complex in detail', and, at 80m, of sufficient scale not to be overpowered by future developments in the surrounding area. The project also involves the refurbishment of the neighbouring Crown Court in Crown Square.

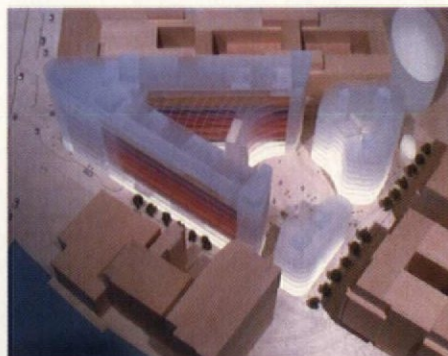
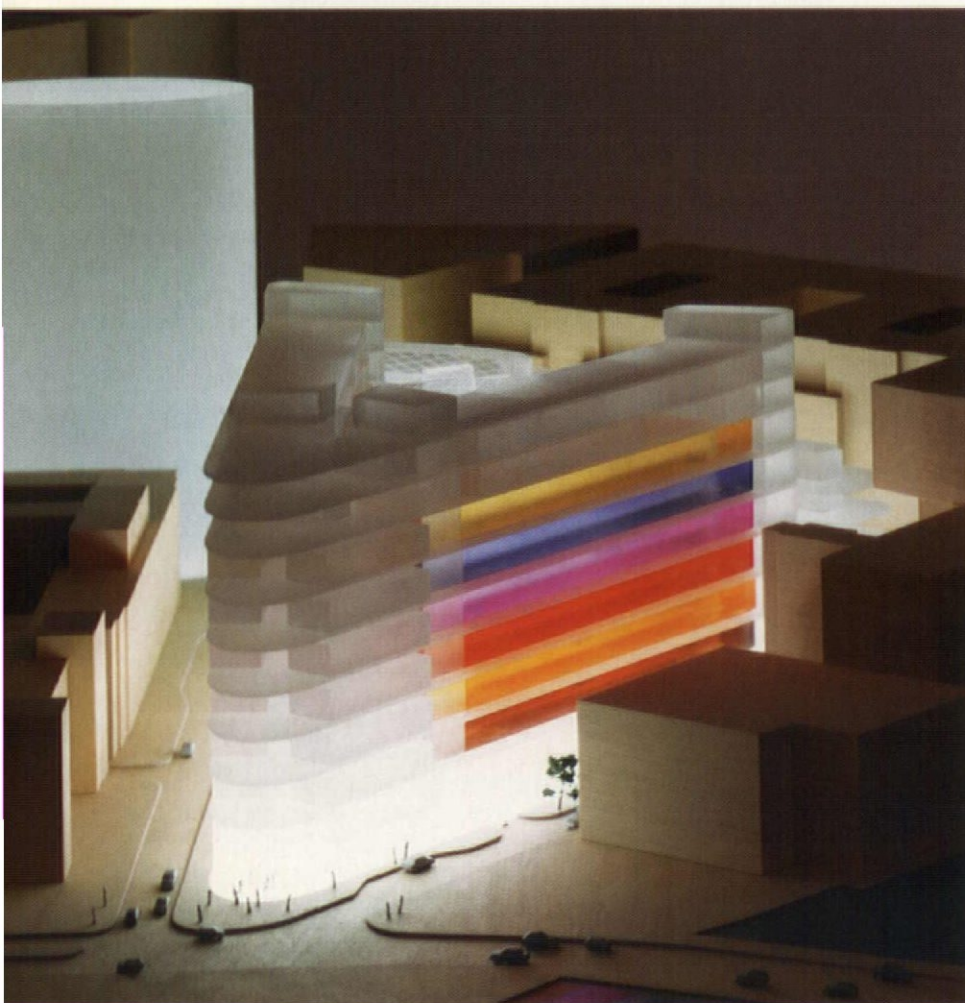
CABE commissioner and advisor to the LDC Ian Ritchie praised Denton Corker Marshall's 'dramatic' building and its efficient use of the site. He said he was confident that the pioneering approach to the competition would ensure the completed building was of the highest quality and that he hoped to see the process applied elsewhere. 'It puts the quality of the architecture at the same level as sites and finance,' he said.

Denton Corker Marshall's latest success follows its competition win to design the new £35 million exhibition centre for Stonehenge, designs for which were revealed earlier this month (AJ 1/8.8.02).

Zoë Blackler



The plan of Richard Rogers Partnership's scheme comprises a V-shaped building with two wings along Gartside Street and Left Bank enclosing a large public space. A canopy protects the space, conceived as a 'vibrant civic square' containing shops and cafes. The nine-storey, 50m building is designed for maximum flexibility with four configurations of court spaces, with the largest 'super courts' housed on the top floor.



Pringle Richards Sharratt's solution is also a V-shaped building which encloses a central glazed courtyard, intended to 'integrate the building with the surrounding urban fabric and help provide orientation and clarity to its users'. The courtyard is connected to the public entrance on Bridge Street and flanked by information points and public amenities. The courts are assigned to different floors of the 10-storey building, with offices housed on the top two floors.



This sandcastle, created by the four members of SPRM, a team made up of employees from Allford Hall Monaghan Morris, Tony Fretton Architect and Foundation 33, claimed the first prize at the Save the Beaches Sandcastle Competition. The contest – held at London's South Bank on 3 August – was judged by Peter Cook, Simon Allford and Ron Arad. +

RIBA WEBSITE REVAMPED

The RIBA has relaunched its website – www.architecture.com – following an extensive redesign by media consultancy firm the OTHER Media. The institute hopes that the new-look site will better reflect the organisation's dual remit, to both promote architecture to the public and represent the interests of British architects.

HVCA HEALTH WARNING

The Heating and Ventilating Contractors' Association has urged building owners and facilities managers to focus on the maintenance of air conditioning in the light of the Legionnaires Disease outbreak in Barrow-in-Furness, Cumbria. Proper maintenance rules out the danger of the bacteria developing in air conditioning, the organisation stressed.

EP BROWNFIELD STUDY

English Partnerships, the government's regeneration and development agency, has commissioned a team of researchers to review current practices and policies towards the use of brownfield land. Sheffield Hallam University, the University of Nottingham and Parkman Consultants will examine the policies and legislation in all European countries and how they work in practice. Contact Professor Paul Syms at Sheffield Hallam University at p.m.syms@shu.ac.uk or Peter Hill at English Partnerships at peterhill@englishpartnerships.co.uk before September.

BBC and CABE in search for Britain's favourite stadium...

CABE and BBC Radio Five Live have launched a national vote to find the country's favourite sports building. The competition – running this week until Friday – has been asking members of the public to vote for their favourite stadiums, giving reasons for their backing, such as atmosphere, design, facilities and access.

CABE's suggested frontrunners include HOK Sport+Venue+Event's £130 million Millennium Stadium in Cardiff and Alan Cotterell Practice's Madejski Stadium in Reading.

CABE chief executive Jon Rouse said the decision to run a competition was made in the light of the nation's obsession with sport.

'Our sporting buildings are a lasting legacy of our love of sport, and represent far more than bricks and mortar. However, a sporting venue is not just a focal point for live sporting action.

'If thoughtfully planned, designed and well-built, they can provide a powerful focus for regeneration, investment and national pride, as Manchester has shown in recent weeks,' Rouse said.

Radio Five Live kicked off the competition in its breakfast programme on Monday with a call for nominations. By Wednesday, the list was to be whittled down to three, with a final vote today and Friday and a result announced at the end of the week.

The decision to work with Radio Five Live comes just two months after the commission ran a competition in the *Daily Mirror* newspaper to find Britain's best-designed home (AJ 11.4.02)

Voting can take place online at www.bbc.co.uk/fivelive/breakfast or by text message on 07764 100 500. +

Ed Dorrell

... as commission gets set for key regeneration summit role

CABE is gearing up to take part in a high-level ministerial conference aimed at pushing forward the regeneration agenda.

The two-day urban summit – being driven by the Office of the Deputy Prime Minister (ODPM) – will take place in October. It will consider how the findings of Lord Rogers' Urban Task Force can be progressed in the light of the Urban White Paper, the Planning Green Paper and John Prescott's latest statement on planning policy (AJ 25.7.02).

Contributors will include Prescott, Lord Rooker, Lord Rogers – in his Urban Task Force capacity – construction industry bodies and the planning profession's major organisations. There is speculation that Tony Blair will provide the keynote address.

The ODPM said it is determined to see dialogue improved within the construction industry over regeneration and to 'focus people's attention about how to improve the state of the nation's built environment'.

A spokesman for Rogers told the AJ that the summit is an opportunity for much of the recent good work to be firmed up. 'It should be seen as an opportunity for the recommendations of the Urban Task Force report to be put on a sound fiscal grounding,' he said.

The urban summit will be held at Birmingham International Conference Centre on 31 October and 1 November.

Catherine Croft: new director of Twentieth Century Society



Journalist and campaigner Catherine Croft is to take over as director of the Twentieth Century Society.

Croft (left), currently architecture and planning advisor at the Theatre's Trust and vice-chair of the society, will take up her new

post in September, replacing current director, critic Kenneth Powell. She will begin with a campaign to save Morecambe's Midland Hotel, designed by Oliver Hill in 1932. The latest plans to restore the neglected building fell through this week.

In addition to work to protect threatened 20th-century buildings, Croft will also try to raise enthusiasm among the public for buildings of the period, as well as pushing for greater influence with government. 'We will continue to roll forward our interest in the post-war period – we have held conferences on '50s, '60s and '70s architecture – and we will soon need to take a serious look at Post-Modernism,' she said.

'We will carry on taking a pluralist standpoint, and as for when our interest will stop, we don't feel there has been a significant break point in architectural style or approach, and envisage looking at 21st-century buildings before long.'

The society's chairman, Gavin Stamp, said Croft had been chosen for her knowledge and commitment to 20th-century architecture.

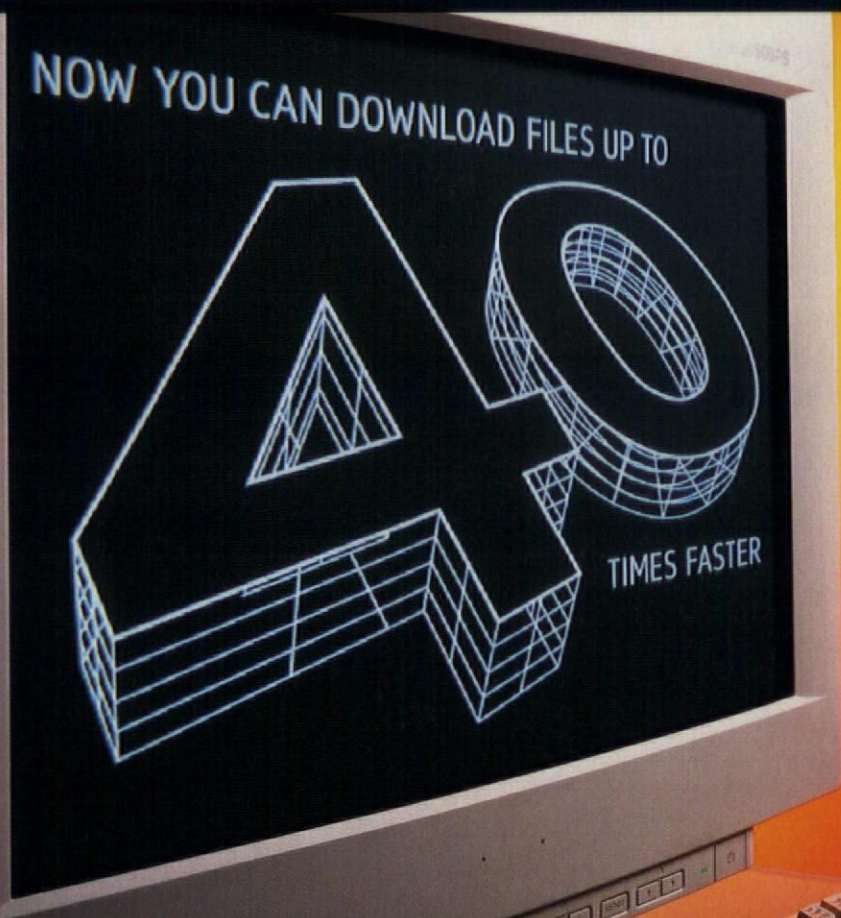


The RIBA has acquired the archive of British photographer Edwin Smith (1912-71), which includes this image taken at the Villa Farnese in Caprarola, Italy in 1960. Smith originally trained as an architect before turning his attention to photography. Before his death in 1971, he had earned a considerable reputation, and provided photographs for numerous books by Thames and Hudson such as *English Parish Churches* (1952) and *English Cottages and Farmhouses* (1954). The archive donated to the RIBA consists of 80,000 images covering a wide variety of architectural and other subjects, including coal miners at Ashington Colliery, funfairs and circuses in the 1930s, Italian villas and gardens, and the patterns and textures found in nature and the man-made landscape. The donated archive will be housed at Portland Place in the newly completed archive store designed by the RIBA's house architect, Allies and Morrison. +

LOOK FORWARD



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Architecture is increasingly dependent on internet communications. The industry uses some of the most sophisticated design technology available, and CAD files of steadily increasing size change hands over the web every day.

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GALLERY SET FOR NELSON PAD
Broadway Malyan is to convert a 1,000m² Georgian house in London's Mayfair into an art gallery, to be called the Haunch of Venison. The building – previously home to Admiral Nelson – will provide three floors of exhibition space with a ceiling height of 10m. 

CALL FOR STEEL DESIGNS

The Corus Group, The British Constructional Steelwork Association and the Steel Construction Institute have called for entries for the Structural Steel Design Awards 2003. To obtain entry forms call Gillian Mitchell on 020 7747 8121.



Allen Tod Architecture has won planning detailed consent for a £2 million restaurant and conference space in Bolton's historic Queen's Park (pictured). It will stand in the heart of the open space, dating back to 1865, and have a rooftop deck for diners to enjoy views over the park. The 850m² building could start on site next year. Local retailer Paul Fitzpatrick is the client.

BARLETT ON STUDENT HUNT

The Bartlett School of Architecture – with publishers August and Birkhäuser – is compiling a book of work by the school's graduates. *Bartlett Works* will be completed in 2003 and compilers want to track down interesting people and projects. Contact Rachel Stevenson on 020 7679 7504.

Miller's £70 million Fulham stadium faces legal challenge



Local campaigners have stepped up opposition to the Miller Partnership's £70 million redevelopment of Fulham Football Club's Craven Cottage stadium (above), in a last bid to end the plan.

The Fulham Alliance – the organisation of residents opposed to the scheme – is set to mount two legal challenges to the project that would completely revamp the ground, increasing capacity to 30,000. Even if unsuccessful, the moves will force further delays to the scheme. The group is set to appeal to the House of Lords against John Prescott's decision not to call in the redevelopment. And it will also take the London Borough of Hammersmith and Fulham to the High Court, citing the Human Rights Act over its original decision to grant the project planning permission.

The alliance claims the stadium will have an adverse effect on the community. It argues the proposed 22m-high stadium is 'wholly out of character with the local area' and would damage both residential areas and the stretch of river it overlooks. It is also concerned about increased crowds and resulting congestion. The reinvigorated campaign has

forced the club to move back its date for the reoccupation of the stadium from the start of the 2003-04 season to the following year. A ruling from the House of Lords is not expected until November.

Fulham's stadium development manager Peter Randall admitted the Fulham Alliance was proving a tenacious obstruction to the club's plans. 'They have even let it be known that if these legal proceedings fail, they will take the case to the European Court of Human Rights,' he said.

Local council planning case officer Kevin Batt agreed: 'If the residents won either of these cases, then the whole scheme could be in trouble.'

The Miller Partnership replaced the stadium's original designer, Snell Associates, as the project architect for the scheme (AJ 24.1.02).

Ed Dorrell

We have lift-off: architects to reach for the stars in Texas

The first ever symposium on space architecture is to take place in Houston, Texas. The pioneering event runs from 10-19 October as part of the World Space Congress 2002, billed as the largest ever international space conference.

Architects and designers will present research and development of designs for structures to be launched in orbit, as well as constructed on the surface of planets.

Topics under discussion will range from the testing of construction materials to the teaching of space architecture. For details e-mail andreas.vogler@lrz.tum.de



The *Landform*, designed by Charles Jencks, has opened in the grounds of the Scottish National Gallery of Modern Art in Edinburgh. The completion of the design concludes the latest phase of Terry Farrell & Partners' landscape masterplan for the gallery. Located on the gallery's lawn, it consists of a sinuous turfed mound with terraced paths that encompass three small lakes or lochans. It is an expression of the intervention between man and landscape, and draws inspiration from the form of waves, ripples, clouds, geological formations, and the fractal geometry of chaos theory. Jencks' design offers a contrasting landscape to the more formal composition of buildings and planting within Terry Farrell's masterplan.

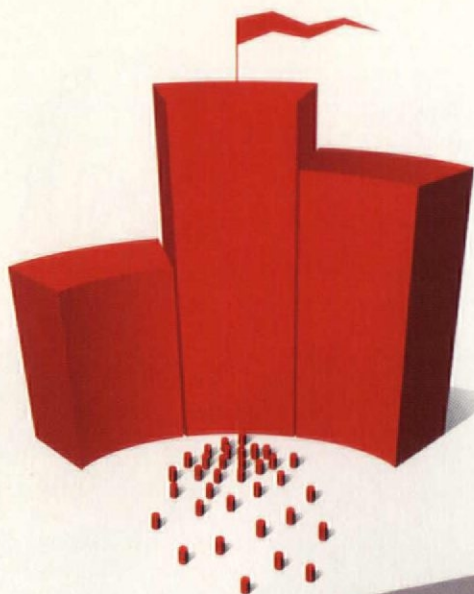
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- The GLA estimates that 3.6 million square metres of commercial property is under construction across London, with at least 2.7 million square metres of offices and small workshops being built this year.
- More than 10,000 homes may have to be knocked down if Heathrow gets its third runway. The government's National Office of Statistics has warned that the air pollution may become so concentrated due to increased air traffic that there is no alternative.
- Only 6,500 properties were repossessed in the first half of 2002, the lowest for at least 20 years, new research published by the Council of Mortgage Lenders has shown.
- More than two million members of the British working population now spends at least one day a week working from home, according to a survey by research organisation, National Statistics.

Paul Hyett reviews... the unrestrained freedom of the AA summer school

So another year complete, a round of summer exhibitions at the colleges, the usual intrigue, bitchiness and gossip: 'Have you seen the Bartlett show?' 'How's David Porter doing at the Mac?' 'What about Kingston?' Together with the inevitable whingers: 'All a bit flat this year,' 'Nothing dazzled,' and so on. A chat that will drift into summer wine and the euphoria of Tuscany landscapes, or travels further yonder, as the academic community slips away for a much-needed break or to earn the hard cash required to fund another year's study.

But not the AA, where yet again its three-week summer school has attracted a bumper cohort drawn from around the world. Some students from other universities, some school leavers taking a quick look at architecture's possibilities, others arriving as graduates, already sophisticated shifters and shakers of space and place. But into that rich cosmopolitan mix come several London practitioners. No, not to teach but to take the course, courageously stepping back into the supercharged arena of unrestrained ambition and unpredictable crits. And within that the group splits into six units, each led by three tutors where we even find a retired economist – mid-career he's decided to do what he always wanted to.

And here I am, having dropped in several times over the three weeks, on final crit day, to witness the

studio transformed – wonderful models, bits and pieces hanging from the ceiling, balloons of water, twisted spaghetti and scrumpled newspaper. And then the expectant hush as the first presentation begins – 11 students and a 3km site along the Blackfriars to Wapping waterline.

Then the critics. Michael Hensel first: 'Congratulations... a bit insane in scale but very rich... the problem is the division line between one proportion and another – if you deal with the edge of the river some issues need acknowledgement... the Tschumiesque juxtaposition of conditions but a fantastic understanding – immensely entertaining presentation.'

And so we set off on a fantastic day where another 40 schemes and crits lie ahead.

How I marvel at the enthusiasm, the commitment and the insatiable appetite that these students show for our subject. And how I love the project which remains a wonderful vehicle for learning and for teaching purposes, and the summer school with its unrestrained freedom that continues to delight so many. Alvin Boyarsky, who was so committed to these events, would be very pleased. But only momentarily, for he would already be planning next year's session.

Are the ideas that emerge crazy? Yes of course – the millennium wheel would not look out of place. But then again those two – Julia Barfield and David Marks – are both graduates of the AA summer school.

RIBA president Paul Hyett was reviewing the final day of the Architectural Association's summer school, which took place in London between 15 July and 2 August

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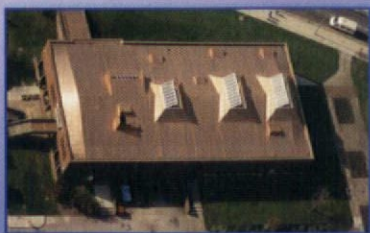
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Sidell Gibson Architects has started on site with this 12,500m² mixed-use office and retail project in Aldersgate in the City of London. The eight-storey building has limestone facades with floor to ceiling glazing. ➤

ROYAL AWARDS AT SIMPSONS

John Simpson of John Simpson & Partners has been appointed a Commander of the Victorian Order as part of the Queen's Jubilee Honours List for his work on the Queen's Gallery. Leigh Brooks, from the same practice and project architect on the scheme, was appointed a Member of the Victorian Order.

BROADWAY THEATRE GETS OK

The London Borough of Barking and Dagenham has granted full planning permission to Tim Foster Architects' £4.4 million scheme to modernise and extend the Broadway Theatre. The project will create a 340-seat performance space and will also provide a new home for the Barking College's performing arts department. ➤

DESIGNS ON BARRACKS

GVA Grimley and Oxford Architects – together with the consultancy firm Gillespies – are set to undertake an urban design and masterplanning exercise on the former Ministry of Defence Preston Barracks site in Brighton. The work was commissioned by Brighton and Hove City Council and the South East England Development Agency.

HEWITT NAMES RDA CHAIRS

Trade and industry secretary Patricia Hewitt has named the new chairs for three Regional Development Agencies (RDAs). In December, when the current chairs' terms of office end, Juliet Williams will become RDA chair in the South West, Jim Brathwaite in the South East and Nick Paul in the West Midlands. Hewitt said: 'These three new appointments bring a wealth of business and civic experience to the challenge of promoting the economic development of their regions.' ➤

Cambridge University plans set to spark Green Belt row

Cambridge University is planning a major expansion into the city's Green Belt with a development which will almost certainly lead to a full-scale public inquiry.

The 120ha scheme will include two entirely new colleges. It will even overshadow the university's current development – MacCormac Jamieson Prichard's massive £500 million science and technology park in the west of the city. A master-planner is yet to be appointed for the site – the university has a policy of competitive interviews for its major architectural schemes.

However, Cambridge City Council planners have warned that the scheme is unlikely to win approval in its entirety, and that even a scaled-down version will be greeted with wide-scale public protest and calls for a public inquiry.

The project, yet to be costed, is planned for an area to the north-west of the city between Huntingdon Road and Madingley Road. As well as the two colleges, it will also include new undergraduate and postgraduate accommodation, and both social and private housing.

The vice-chancellor's office said it is expecting a massive surge in demand for housing and homes over the next 25 years, and is determined there should be a provision for both academics and students. Cambridge University's head of estates David Adamson said there are 'big plans' for the site that will be taken to public consultation in the autumn.

But Cambridge City Council's head of planning policy David Roberts warned the council was unlikely to approve all the development planned for the Green Belt site. And he said there was bound to be further objections from local residents and neighbouring Girton village to the entire scheme.

'There is the extremely important matter of maintaining a gap between the city and the satellite towns and there is also a question of aesthetics. Does the city want to be surrounded by more housing developments?' Roberts asked.

The city council is in the process of developing its new local structure plan, and a draft should be available for consultation in May. The plan will need to be in place before the university's proposals can even be considered.

However, Adamson said he was surprised the

council was so reticent, claiming to have the support of the Council for the Protection of Rural England for the land to be removed from the Green Belt. 'We will be urging during the public consultation that it should all get the go-ahead,' he said.

Ed Dorrell

Big names to battle it out for plum Edinburgh revamp

Twelve high-profile practices are competing for the chance to redesign a section of Edinburgh's historic Princes Street.

Allies and Morrison Architects, Rick Mather Architects, Richard Murphy Architects and Jeremy Dixon. Edward Jones are among those shortlisted to regenerate the Princes Street Gallery and surrounding streetscape. The list will be whittled down to four or five in September and a final choice will be made in December, with a planning application submitted in late 2003.

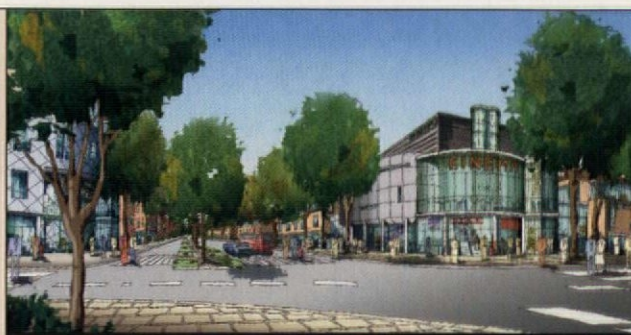
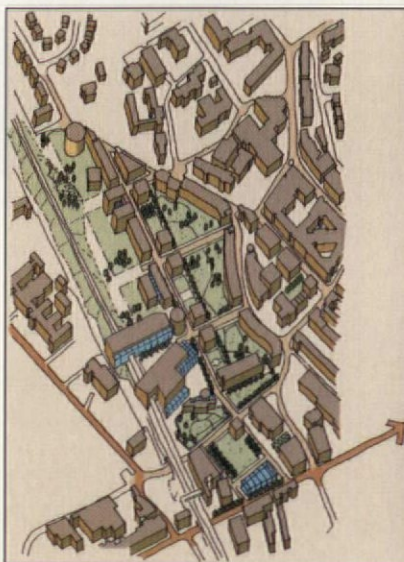
The RIAS-run competition, for Dutch property company MAB and local-based EDI Group, calls for candidates to explore ideas for the revamp of the gallery at the east end of Princes Street. Solutions must contribute to the regeneration of the entire area, which lies within a World Heritage Site.

Barbara Kelly, chair of the judging panel and former chair of the ARB, stressed that the candidates should draw on European models for regeneration.

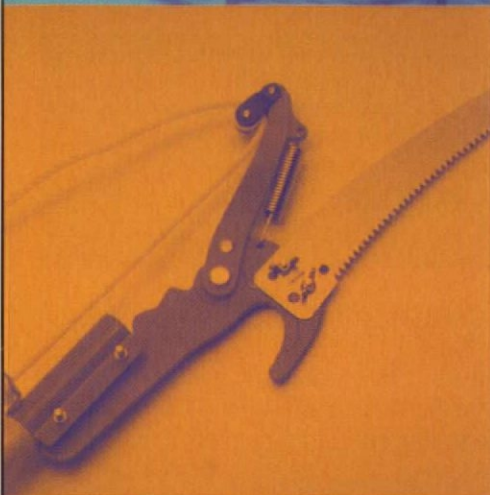
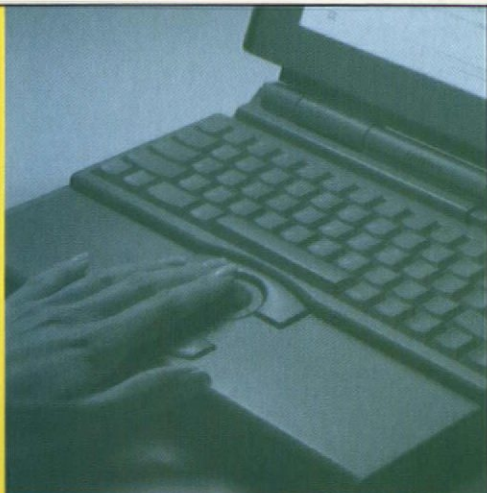
'The architectural brief sets the challenge of creating new ideas for a development which can successfully and sensitively integrate the scheme into the existing city centre,' Kelly said. 'Examples of major cities worldwide, such as Lyon, Paris, Barcelona and Strasbourg, demonstrate the innovative use of public space that has successfully integrated vehicles and pedestrians. The challenge within the architectural brief is to create an inclusive environment.'

Judges also include Rab Bennetts and David Mackay.

The shortlist comprises: Alan Murray Architects; Allies and Morrison Architects; Jeremy Dixon. Edward Jones; Elder & Cannon; Erick Van Egeraat Associated Architects; Gareth Hoskins Architects; Jo Coenen Architects; Lifschutz Davidson; Narud Stokke Wiig; Page and Park Architects; Richard Murphy Architects; and Rick Mather Architects.



Koetter Kim Associates has produced this masterplan for Wakefield, one of the first cities to benefit from major investment from regional development agency Yorkshire Forward. The plan proposes that Wakefield's existing partial ring road be extended to form a complete ring around the city centre, and that the existing motorway-like road through the centre be rebuilt as a green urban boulevard favouring pedestrians and cyclists.



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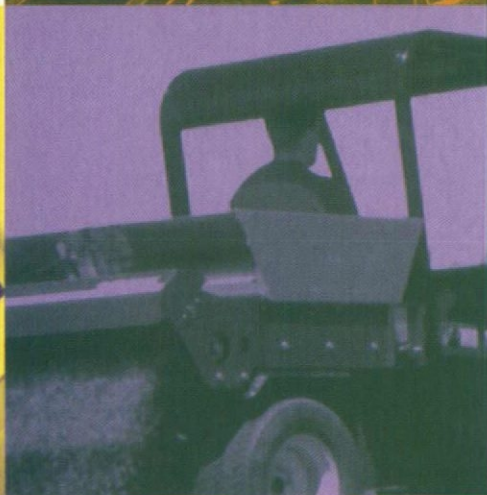
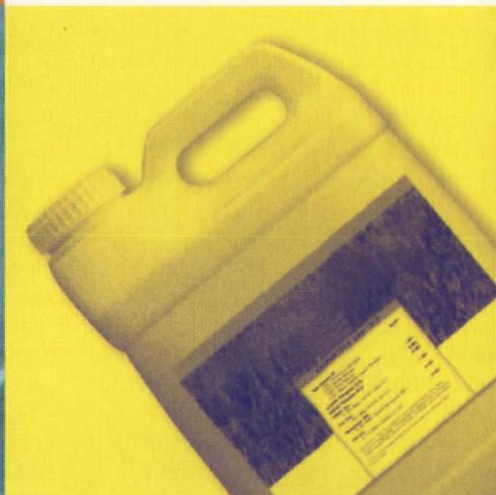
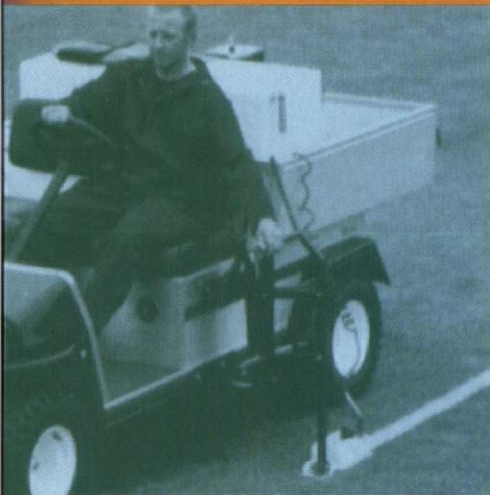
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HOUSING CALL IN HARINGEY

London mayor Ken Livingstone has called on the London Borough of Haringey to make more provision for affordable housing in its Unitary Development Plan. Livingstone, responding to a draft of the borough's plan, backed many of Haringey's aims and objectives but called for it to do more to meet the area's growing housing needs. +

ARSENAL STADIUM KICK-OFF

HOK Sport+Event+Venue can begin work on its £250 million stadium for Arsenal FC following a victory in the High Court. A last ditch effort by residents group the Islington Stadium Communities Alliance to halt the scheme by forcing a judicial review was dismissed by three senior judges on 1 August. In addition to HOK's 60,000-capacity stadium, Arsenal's £400 million plans include a sealed waste and recycling scheme by Sheppard Robson, and housing by Allies and Morrison and CZWG for the existing stadium site. +

'RETHINKING' THUMBS UP

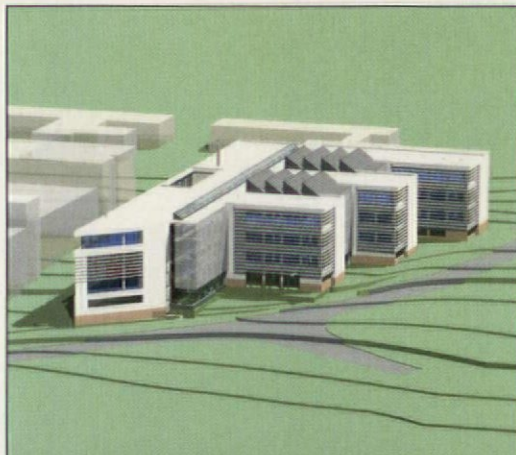
Construction minister Brian Wilson has welcomed the publication of the latest Rethinking Construction document. The report, 'Rethinking the Construction Client', published last week, sets out six key guidelines for public sector clients. The report is downloadable from the Rethinking Construction website at www.rethinkingconstruction.org. +

OFFICE WIN FOR CHETWOOD

Chetwood Associates has won the commission to refurbish Edinburgh House, a 1970s office block in Lambeth, south London. The scheme, for J Sainsbury Developments, involves the creation of a glazed, canopied and stainless-steel structure that emerges from within the building and cantilevers out above a new flight of 'sweeping' steps and entrance doors. The project is due for completion in January. See ajplus.co.uk for image. +

RRP IN WEMBLEY RESTART

Richard Rogers Partnership is to resume work to masterplan the Wembley complex – a brownfield site adjacent to Wembley Stadium comprising Wembley Conference Centre, Arena and Exhibition Halls – after Dome developer Quintain bought the site. RRP's plans for the 18ha site were put on hold after former owner Wembley plc decided to sell last May.



Nicholas Hare Architects has won planning permission for this new £14.5 million Trials and Epidemiology Building for Oxford University. The building, to be located on a sloping site in Headington, provides 9,000m² of office and laboratory accommodation. It comprises four discrete blocks linked by a series of bridges and staircases which run across the glazed atria and along the glazed circulation spine. The four-storey, concrete-framed building, which will be named after Sir Richard Doll, sits on a granite plinth. A system of louvres and screens provide solar shading for the offices and atria, and the exposed, coffered concrete ceilings will help with night cooling.



Scots seek homeless solution to replace dangerous hostels

Glasgow's architecture centre, the Lighthouse, is hosting a workshop this week to explore alternatives to the notorious hostel buildings for the homeless.

The event is the culmination of a year of work between the Lighthouse, the Glasgow Institute of Architects (GIA) and the *Big Issue* following the Scottish executive's decision to close down all the country's hostels within the next three years. The results will be presented to ministers and civil servants at the Scottish Executive next Wednesday with the hope of influencing future policy.

Six teams headed by an architect and artist will work with groups of homeless *Big Issue* vendors in a brainstorming exercise. Organiser David Hassan from TPT Associates said the teams would be approaching the discussions without preconceptions. 'It's fairly well documented how dangerous the hostels are and we will be looking at how to address the question of what will replace them,' he said. 'But it would be counterproductive to second guess what will be produced. It may be a new building type – but it would have to be like a house but not permanent, and have some aspects of a house and some aspects of a hospital.'

President of the GIA Joan Scott said the Scottish Executive lacked a practical alternative to the hostels, other than the stated aim of eradicating homelessness – which though laudable was impractical.

And she added: 'Everything that has been done to date has been characterised by the fact that the end user has never been taken into account. Most work has been done without the input of the homeless themselves.'

'We are not necessarily looking for a building solution. It could be something more ethereal. One suggestion is for the artists to walk around areas used by the homeless to find out what factors like smells and lighting attract them, to find the key to encouraging them to take up residency.'

The other architects taking part include

Murray Russell from Russell Bryce, Fiona Sinclair from Sinclair McPhail, Jane Manelly from Hypostyle, Robin McLory of ADF and Graham Lyle from the Glasgow City Council's building services department.

Zoë Blackler

Westminster planning logjam as council strike escalates

Westminster's planning department was in chaos this week as planning officers joined in the borough's indefinite strike action.

Officers began their protest on Monday, bringing to a complete halt the processing of all planning applications, estimated to be piling up at a rate of 50-60 a day. Administrative and technical staff have already been on all-out strike for a fortnight in protest at plans to privatise council services (AJ 1/8.9.02).

Projects currently stuck in the system include Lord Rogers' 30-storey tower in the high-profile Paddington Basin development, and Sir Nicholas Grimshaw's £360 reworking of Paddington station. Administrative staff have no immediate plans to halt their strike, while planning officers will be meeting today to discuss whether to continue their action into next week.

Unison shop steward Billy Tipping said the transfer of services to private consortium Vertex would result in the loss for council staff of conditions of service and pension rights. And he added that the council was refusing to negotiate over the matter.

Council staff marked the first day of the escalating action with a mass demonstration and picket outside Westminster Hall.

However, Westminster council defended its privatisation plans and played down the potential impact of the strike. Director of planning Carl Powell said: 'We regret the proposed strike action as we have already addressed the concerns raised by staff, but we anticipate that the impact will be minimal, and we have contingency plans in place to ensure minimum disruption to the public.'

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Manchester's lap of honour

Following the success of the Commonwealth Games, Manchester hosted an international conference on international sporting events and the buildings in which they take place. Paul Finch and Zoë Blackler report

How about this as a call to arms on the part of public clients everywhere: 'Positive discrimination in favour of quality outcomes.' The speaker was the chief executive of Manchester City Council, Howard Bernstein. He was speaking at the 'Bid to Benefit' conference, held last week in the afterglow of the city's Commonwealth Games triumph and staged in its new five-star Lowry Hotel.

The conference's catalyst was Peter Budd, head of the Arup office in Manchester. It included a strand organised by the RIBA, 'Sport by Design', giving delegates the chance to choose between sessions as diverse as the importance of public relations to Beijing's bid for the 2008 Olympics and the benefits or otherwise of closing roofs for modern stadia. Doug Chadwick, RIBA regional president, kicked off the day with the observation that the city had 'steered a perilous furrow' in basing its entire Eastside regeneration strategy on building a stadium and winning the Games – but it had worked.

Listening to Bernstein, you could see why. He argued that the council had moved away from municipalism to an enabling function, building strong partnerships to achieve clearly defined ends. He wanted positive planning in a world-class public realm and the quality discrimination mentioned above. (An example of this attitude was the decision by Manchester University and the University of Manchester Institute of Science and Technology to merge, creating an institution on a par with London University, Oxford and Cambridge.)

Bernstein estimated that of the £600 million of public money invested in the city by the programmes surrounding the Games, the ratio levered from the private sector was 1:2.7 – a massive input. The Games, he said, had generated 6,100 jobs, 3,000 of which will continue, and worldwide exposure could increase visitor levels by 300,000 a year. The task was now to 'secure the legacy'.

James Burland, ex-Arup Associates and the key designer of the Commonwealth stadium (AJ 16.5.02), described it as 'a very long haul'. In winning major events, he argued, much of the initial architectural work relates to the bid, not necessarily the final outcome. The City of Manchester Stadium had its origins in an Olympic bid, then an attempt to build the national stadium. Now, with the Games finished, it will be redeveloped as a home for Manchester City FC. All this had allowed 'time for refinement', said Burland. The deal with Manchester City provided a key moment in fixing the design – for example, the separation of the roof structure from the rest of the enclosure.

Burland spoke further of the 'intensity line' or 'emotional axis' that informs the success of many stadia. This, he said, brings the possibility of regenerating cities around events that take place in venues incorporating maximum portability – temporary light-weight seating, for instance, or stands in which giant cranes form the columns, moving on after the circus leaves town, as it were.

After a valiant attempt to defend the idea of a stadium at Picketts Lock, Burland showed examples of the ideas his practice has been working on, from Accra to Richmond to Stratford. 'Don't waste resources over-designing for the temporary,' he urged, warning those gathered not to imagine they could successfully transport stadium design ideas to any old location.

In the first of several parallel sessions, Richard Breslin, associate principal at HOK Sport+Venue+Event, drew on his experience with

Sydney's Stadium Australia, built for the 2000 Olympic Games. The design team had to meet the 'onerous' requirements of the games, as well as considering the lifetime needs of the building. The plans had to fit within a broader vision for Sydney, 'a mechanism to improve the lives and the environment of people living in the city'.

In the short term, the venue had to accommodate a huge turnover of sporting events over a short space of time and up to 110,000 spectators. It also had to provide a large number of warm-up areas, technical and press areas, entertainment areas for spectators to help ease pressure on ingress and egress, and transportation to and from the site. Many of these facilities were designed to be temporary and the two end stands are currently being removed to reduce capacity from 110,000 to 80,000.

On the decision not to install a retractable roof, Breslin said, it was not just the cost of construction that made it financially unviable but the immense and continuing cost of maintaining the structure and the associated air conditioning systems (see Astragal).

The difficulty of converting the stadium for post-Olympics use has not been helped by its position so far from the centre of Sydney and the heavy reliance on private transport to reach the site.

More generally, Breslin described how changes in technology are affecting spectators. At HOK's new racecourse at Great Leighs in Essex, the client has rejected a huge grandstand, specifying instead a large media complex and facilities for punters to view and bet over the internet.

Dr Larissa Davies of Sheffield Hallam University expanded the theme of regeneration through sporting events, concluding that Sheffield's investment in sporting infrastructure for the 1991 World Student Games had brought significant economic benefits. Sports-related events now accounted for 4.1 per cent of the city's GDP, compared with 1.6 per cent UK-wide, she said.

Roger Kallman from SOM and Tim Spencer of transport consultancy Steer Davies & Gleave gave concise accounts of the place and organisation of stadia in the contemporary city, their examples ranging across history and geography, including some wonderful images of mainly Roman designs. The importance of centrality, proper transport arrangements, whether public or private, and rapid crowd dispersal were emphasised.

Stadium design is about resolving conflict and complexity. J Parish of Arup Sport gave an insight into the potential of CAD design, covering everything from sight lines to the appropriate geometries. As key designer of Stadium Australia and Cardiff's Millennium Stadium (in his days at Lobb and HOK Lobb), he should know.

It was good to hear from Alastair Mackintosh of Manchester City and Dipesh Patel of Arup Associates (the project architect who brought the City of Manchester Stadium in on time and in budget) about what lies in store for the stadium. It will be ready for the start of the 2003/04 season with capacity increased by 10,000 to 48,000. The more detail you heard about the project, the more impressive it became. What an idea: actually planning something properly and then getting it done. For contractor Laing, which suffered financial nightmares at Cardiff, there must be some satisfaction that Manchester went well and it made some profit. There are no plans to build a roof on the stadium – Howard Bernstein said it would have cost an additional £40 million. But who, especially in Manchester, is afraid of a bit of rain?



The Commonwealth Games: a triumph for Manchester

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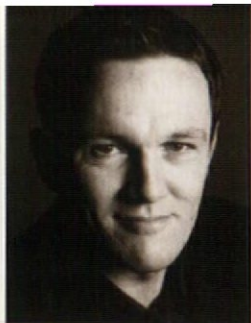
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Making memorials: time to forget polar oppositions

editorial

A day before Tessa Jowell made her decision to choose for the nation Gustafson Porter's Diana memorial, I received a telephone call. It was from a diligent BBC TV reporter, attempting to get in place some commentators for her report the following day. Could I, she asked, perhaps talk about the design? Difficult, I said. We've seen the Future Systems (which, strangely, rarely gets a mention) and Anish Kapoor 'Dome' proposal, but nothing yet of the so-called 'favourite'. Well, then, could I talk about what a shame it is that the 'traditional', rather than the modern, was getting the nod? That's tricky too, I replied, for much the same reason: we haven't seen it yet. A little more exasperated now. How about what a shame it was that a Brit was likely to be left on the sidelines, with a foreigner taking centre stage? More similar calls followed from radio and TV, but we chose not to get involved in what became something of a rerun of the 'waste of money' or 'but is it art?' pieces you see just after the Turner or A N Other Prize.

Leaving aside the obvious flaws in most of these attempted lines of enquiry (such as the fact that Neil Porter of Gustafson Porter is a Brit and Jan Kaplicky of Future Systems is not, or even that Gustafson's work is essentially Modernist), there is at work here a depressing element of either/or thinking. Things are black or white, chalk and cheese, flip sides of a single coin. Is this a peculiarly British tradition? A common mindset among the populace, or just the media? Whichever, it is problematic that many good proposals are cast into shadow by their rivals, pigeon-holed and attacked to promote the winner by comparison.

Gustafson and Porter must be wishing they had never entered such a contest for the flak their proposal has garnered. In the public's mind's eye was the traditional image of a fountain, which was not delivered. The jury process leading to the decision was a farce – though compounded by the death of ninth judge David Sylvester. And it took too long, certainly. But the Diana decision was also hampered by a lack of visual material for the public to go on. And by a British refusal to think beyond binary oppositions.

David Taylor

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letters

Heron is the latest to neglect urban space

The importance of urban spaces has been written about a great deal over the past few decades, yet it seems that even our most illustrious institutions are intent on their destruction.

It could well be argued that the courtyard at the Victoria and Albert Museum, soon to be filled by Libeskind's 'spiral', contributes significantly to the spatial qualities of the area. Clearly visible as a space through its listed columnar screen, it performs a vital role in lightening the heavy masses of the museum and providing spatial variety.

A similar proposal from the Royal College of Art (pictured), a few steps up the road, has now been published. The RCA is intent on demolishing the single-storey entrance and exhibition area of their listed building and replacing it with a six- or seven-storey slab by Nicholas Grimshaw.



This will disrupt the important urban spaces around the Albert Hall and break the symmetry between the RCA and Albert Hall Mansions, quite apart from severely damaging Cadbury-Brown's distinguished building.

Urban space was of great concern to architects of the Modern Movement but not, it seems, their successors. Mies' Mansion House Square was perhaps the last attempt to create a significant new urban space in central London, but was replaced by Stirling's No 1 Poultry, which fills the whole site. Foster's Willis Faber likewise

filled its site. Recently, the plinth block attached to the 1960s Euston Tower was demolished, and for a time a landscaped open space was allowed to remain. It has now mostly been filled by a new structure several times higher than the plinth. The Heron Tower, now approved, creates no urban space at all.

We need to rediscover the value of voids to create calm and, yes, a sense of space in the urban realm.

James Dunnett, London N1

'Delight' is only relative – 'beauty' is the king

It's hard to believe none of the participants in the launch of the Design Quality Indicators (DQIs) scheme (AJ 1/8.8.02) was aware that the three essential qualities of architecture were defined, 2,000 years ago, by Marcus Vitruvius Pollio: 'All... must be built with due reference to durability (*firmitatis*), convenience (*utilitatis*) and beauty (*venustatis*).'

There are natural limits to 'durability', and even in the short term many buildings become redundant, or unsuitable for changing requirements. Yet we invest heavily in preserving many ancient buildings which are no longer 'convenient' and are well past their natural span of 'durability'. Why? Because they are 'beautiful'. We should be even more concerned about the importance of beauty in our new buildings.

It is both a responsibility and a privilege for architects to be explicitly charged with the study and achievement of beauty as a fundamental part of their professional purpose. It connects the practice of architecture to the study of nature, mathematics, science, the arts, cosmology, philosophy and religion. In short, to all the most positive, interesting and rewarding

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. These include the latest project details, such as Urban Future Organization's planning permission for a new 140-room hotel in Oxford (see right). The £12 million scheme, a three-star hotel, includes a new leisure club and spa, and will be built in Harwell.



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

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aspects of being human.

We should not accept being short-changed by Sir Henry Wotton's 16th-century substitution of 'delight' in place of beauty. Delight is an incidental by-product, dependent on the perception of the individual. Beauty is an intrinsic quality of universal value, whose underlying principles are worth studying too.

Kenneth Lynn, Lowestoft

DQIs: Architects must stand and be counted

I was pleased to see the article on DQIs in last week's AJ (1/8.8.02), but a bit surprised it was hidden away on page 40. I attended the launch that Austin Williams refers to and indeed my firm is one of the 40 or so 'design' trailblazing firms (100 in total across wider sector), and possibly one of the only SMEs involved. The article portrayed a very accurate account of the event and does not set out to stir the debating pot, but no doubt there will be a lot said on the subject in the coming months.

I hope the architectural profession (particularly some of the smaller firms) use the DQIs positively, and do not think it is the rest of the industry gatecrashing their party (although it is really and rightly so, as I believe the clients send out the invites!).

To date, it is fair to say that only a small proportion of architects have joined the 'rethinking construction/accelerating change' agenda and the best practice clubs etc (Egan/Latham et al).

There are a lot of adverse 'client' comments about the profession and designers generally, so this is the chance for the design sector to show we care about our clients and other stakeholders.

It is hoped that the DQIs might light the touch paper to

stimulate the involvement of designers generally.

Simon Pole, Pole Associates Structural Engineers, Wimbledon, London,

Regeneration needs a truly holistic approach

In his editorial (AJ 1/8.8.02), David Taylor writes about the contribution high-profile buildings make to the regeneration of cities. Valued as they may be, they will not bring about urban regeneration unless they form part of a much wider social and economic programme.

Regeneration will occur when a city can attract and retain successful people and businesses to strengthen its economy and redress poverty. This requires an holistic approach to regeneration in which the police, teachers, health workers, private businesses and public services all work together to reduce crime and disadvantage, and educate young people to participate in civic life.

While a fine physical environment is also critical to a city's success, this depends more on the creation – and maintenance – of attractive housing, local parks and civic spaces, clean and efficient transport and excellence in urban design. Landmark projects can be good for image and esteem, but regeneration depends on a very broad coalition of inputs and, above all, on the active participation of the citizens themselves.

Les Sparks, Birmingham

CABE's Rouse: 'Our PFI report is on the way'

Unusually, there were a number of factual inaccuracies in the AJ's reporting of CABE activity in the last issue (AJ 1/8.8.02).

First, we support the scheme for Renzo Piano's London Bridge Tower, although we have made detailed comments on

possible refinements to aspects of the scheme. CABE is likely to appear at the forthcoming public inquiry although expense is a significant issue.

Second, the Treasury is not blocking the joint CABE/OGC report on public procurement. On the contrary, the Treasury has offered CABE a great deal of support in the preparation of the publication, and in promoting its conclusions to other government departments. The report should be available in the autumn.

Jon Rouse, chief executive, CABE

Pawley's predicted and final land grab – my view

The predicted and final land grab (Martin Pawley, AJ 26.7.02) is irrelevant when you consider what is really going on in our urban areas.

If Pawley could put it all into perspective he would see how it finally brings about any sensible likelihood of controlling sporadic development just about everywhere.

While it finally concludes the construction of large family houses and generous gardens in the Green Belt once and for all, it also brings an end to 20th-century thinking on the subject and Pawley's dreams.

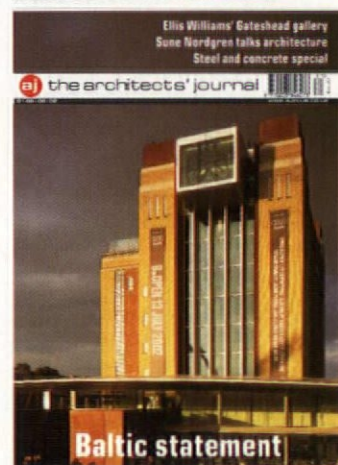
He derides the 'juggernaut' progress of urban renewal as a reason to build at low density in our own outback, but Prescott's steps are still sensible and in the right direction, even if they have no immediate impact. You cannot allow market forces to dictate everything and he should be commended for the way a difficult situation has been dealt with.

The public apprehension over building in the countryside has probably paid off politically and while no quick-fix is available, it is reassuring to know the 21st century is starting off in a more controlled manner than

the previous. It would be unwise to ignore public opinion even if it juggernauts this process even more. Considerable public consultation over the design process is essential, and it would be a vast mistake to think higher-density housing can be built in such quantities without it.

Rex Hawkesworth, Portsmouth

Empty nesting: Baltic banished its birdlife



What an interesting article on the Baltic (AJ 1/8.8.02). Although I missed the mention of the problems with the lifts, fire alarms and persistent leaks in the roof.

However, the brief reference to the birds which had nested there for years was not accurate. First, they are Kittiwakes not Kittihawks (there would be a problem with WWII US flights trying to land!); a unique inland colony of cliff-breeding birds who were banished from the Baltic after many years to a three-sided blackboard on a pole nearby.

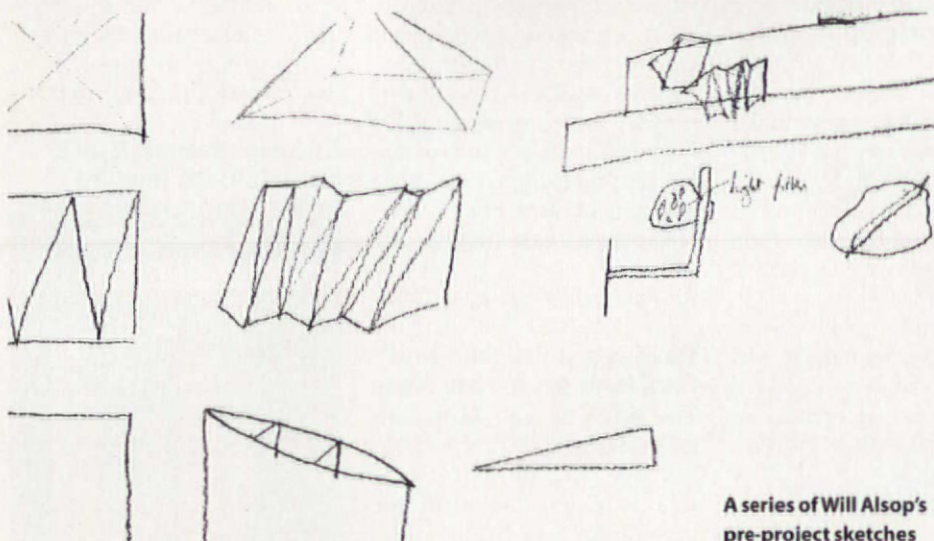
After some trepidation, they accepted it but this was adjudged as unacceptable proximity to an arts centre and was taken down, and only after fierce lobbying was Gateshead council persuaded to re-erect – out of sight of the artistic community.

Peter C Harvey, Blaydon-on-Tyne



will alsop

Being there: collaboration is gateway to creative success



A series of Will Alsop's pre-project sketches

Places in which to make and be seen could be the essence of a more stimulated populace.

The works at Bruce McLean's farm in Malagaba, Menorca, are ways of thinking about the world. This is difficult to justify because the apparent images that emerge from such an exercise are not seen to be representative of the world.

Over 10 years, McLean and I have worked at Malagaba on what we originally thought were specific projects. For example, the paintings that led to the proposals for Potsdamer Platz in Berlin or the large images prepared for the disused grain silo (SILOPERA) in Rotterdam and others, all appeared to be a traditional form of visual brainstorming, done to stimulate the interest and also to aid a discovery of what a project might be.

As the years pass by, it has become apparent that the act of working in an open environment in a collaboration based on trust and a genuine sense of enquiring is in itself a model of a behaviour that comes from a sense of only having to be there.

The constants are only the time available and excessive midday temperatures that make working difficult. I remember a discussion between us that described our activity as being one of complete luxury. Luxury is often seen as something negative, as well as a quality that describes the rich and

idle, but in our sense it means that we have come to terms with the notion that work can be of value for its own sake and does not rely on objectives, rationale or expected outcomes. The work comes from having the space to do it, combined with the time to indulge in it.

Nothing can be measured and there is no sense of the idea of a mistake. There are no agendas and everything is possible.

Over the years the works have dealt with gardening, the ideal home, and literally painting a field. To the uninitiated, the works are often seen as difficult because they ask the question, particularly of me, the architect, what is it for? This question is not difficult to answer – it is for everything. The works have stimulated much of my other practice, sometimes knowingly and often unconsciously, which is the point. If you do nothing, there is nothing to call on apart from a received idea of what the world is.

In the case of the Malagaba works, the situation and the spirit is free of the same degree of external influence as it might be within the studio in London or Rotterdam.

What if our public spaces were all available for public activity in the same manner as Malagaba? A life of luxury would be available to all.

WA, from my table at Villa Pax, Menorca

people

Terry Pawson's hope is that 'people will feel strongly about my work' – nothing, he says, could be worse than indifference. The house he has just completed for himself and his family in Wimbledon (the subject of this week's building study, starting on page 26) is certainly a strongly-felt and highly personal work – as architects' houses tend to be. It has been some years in planning and construction (being put on the backburner from time to time as other jobs took priority) and Pawson is glad to see it completed. But he has little time to relax and enjoy the new house.

At the beginning of 2001 Pawson launched his new practice, after 15 years in partnership with Keith Williams (1986-2000). The two men met at the Kingston School of Architecture. After graduation, Pawson worked for a time in Italy – an important phase of his life, he says: 'I was interested in the Italian Rationalist tradition and had the time to see a lot of buildings. And my interest in urban design inevitably received a boost from having the opportunity to visit and study a lot of historic towns.'

Pawson and Williams met up again in the mid-1980s when both were working in the office of Terry Farrell, then engaged on big London projects such as Alban Gate and Embankment Place. They eventually decided to make the break and Pawson Williams was formed.

Terry Pawson is not keen to dwell on the Pawson Williams years. The break, when it came, was amicable but certainly final – you get the impression that it could well have come sooner and that the interests of the two partners were diverging rapidly. In terms of built work, Pawson Williams did not achieve the success of other 1980s creations such as Troughton McAslan, Allies & Morrison and Lifschutz Davidson, but its professional reputation was strong.

Terry Pawson's name is certainly known internationally. In the past year he has been shortlisted for such projects as the Swiss National Museum in Zurich (where Peter Zumthor chaired the jury), the extension to the Schiller Museum (won by David Chipperfield), the Hesse Parliament in Wiesbaden and the Brandhorst Museum in Munich. In the UK, his name figures less frequently on shortlists. 'It's the British agenda,' he says. 'Here, they want to know about your turnover and finances rather than about the quality of your work. There

Self-promotion is not uncommon among big-name architects from big-name practices, but for Terry Pawson it's his buildings, not his ego, that matter – although he would like to see more of his projects actually come to fruition
by kenneth powell. photograph by charles glover

the quiet revolutionary



is a prejudice in Britain against smaller practices – you need to have done projects of a particular type to be shortlisted for them. It's a no-win situation.'

The largest project that Terry Pawson Architects (with a staff of eight people) has in hand is the extension to the Museum and Art Gallery in Cheltenham. The scheme has been running for some time – and started

rather bigger than it is now. A recent change of political control on the local council brought the worry that it might be further cut or even scrapped, but the new Lib Dem administration has lined up behind it. So have the local civic society and the regional office of English Heritage (though, since the demolition of some listed houses is involved, final approval rests with EH at

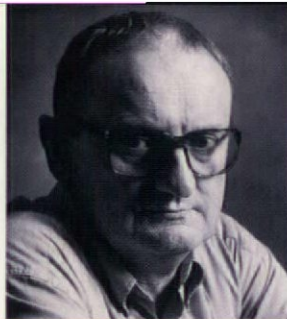
national level and the secretary of state, who could call in the plans to a public inquiry).

The scheme extends the existing late Victorian museum building, creating new galleries, stores, a cafe and other spaces. Cheltenham, Pawson admits, 'is not a place that's known for its receptiveness to Modern architecture'. So he is pleasantly surprised by the support that he has had from local people. The issue of context loomed large in the project. Cheltenham is still very much a Regency and Victorian town – the image of Modern architecture is negative, thanks to a small number of 1960s eyesores. Pawson's thinking about the project was informed by his earlier work for the Natural History Museum, but that had no external expression. At Cheltenham he has chosen Corten steel as a cladding – 'it's a powerful material – I wanted a sense of honesty in the building, in the Arts and Crafts tradition,' he says. (Cheltenham has an outstanding collection of Arts and Crafts furniture and decorative arts.)

Pawson has lived in Wimbledon for some years, so that moving his office close to home (it is currently in Merton High Street) seemed a natural move. He has acquired a site, at present a redundant garage, close to the centre of Wimbledon and his plan is to build new offices there. A new church hall, also in Wimbledon, is nearing completion – Pawson's wife is a minister of religion. 'It's very good for the office to work on a wide range of projects, large and small,' he says.

Terry Pawson is a quiet and even reticent man, whose modest persona comes as a pleasant surprise in a profession full of relentless self-promoters. He is also disarmingly honest when it comes to discussion of his sources and inspirations. 'Like most architects, I often resort to my library,' he says. 'I find that some books are consulted quite often.' Soane and Stirling are probably his greatest heroes, but Ando and Kahn are also architects whose work has inspired him. Alvaro Siza and Rafael Moneo are others who he admits to studying closely.

Like many of his generation, Pawson is unashamedly anxious to get more work actually built. He is preoccupied with the nature of materials, with the process of construction – rather than innovative structures in the High-tech mould – and with the crafting of buildings; all these concerns are apparent in the Wimbledon house. Pawson may be the quiet man of British architecture but one thing is certain: he feels strongly about what he does, and it shows.



martin pawley

Turbulence in the aviation industry makes nonsense of airport plans

Probably the most potent image in the environmental debate, the one invariably chosen to illustrate features on noise, threats to the countryside, plane crashes or terrorist outrages, is the picture postcard of an 11th-century church overshadowed by the monstrous shape of a Boeing 747 lumbering into the air.

The scene can be elaborated. In addition to the church, there can be a village green, a pub, a post office and general store; there will certainly be cottages, probably of the most appealing kind, all of them listed, like the graveyard where village ancestors toss and turn in unquiet graves, counting aircraft instead of sheep.

The juxtaposition of aircraft and ancient buildings works unfailingly to produce a response of instant sympathy, if not incredulity, that in these enlightened times sentient human beings would willingly threaten such an enclave of tranquillity with the roar of turbofan engines, acrid exhaust smoke and the squeal of burning rubber. This is intolerable! How can this go on! Something must be done! But what?

What indeed? For the phenomenon we are dealing with is not a discovered plot to build a poison gas factory in central London, nor an atrocity for the Court of Human Rights, it is simply the price of keeping the number of passengers using the airports of south-east England ahead of the number using Amsterdam's Schiphol, Paris' Charles de Gaulle and Frankfurt in Germany.

In short it is a deal: four new runways to flatten the village post offices and churches; £15 billion to pay for the civil engineering and construction work; 80,000 jobs created (perhaps); and 30 years to see the job done – and the united airports of south-east England established as Europe's premier passenger transport hub.

It sounds convincing. But only if you pretend that

everything else in the world will stand still while this grand plan takes shape, and that is a rather big if. It sounds convincing if giant aircraft continue to criss-cross the world bringing in £13 billion a year in overseas tourism to Britain (but less so when you realise that tourism in Britain does not make money, it loses it, with British tourists spending twice as much a year overseas).

It sounds convincing if terrorism can be kept under control, if fuel supplies are uninterrupted and there are no wars in the Middle East, if the longueurs of the planning system and the influence of organised opposition groups does not stall the project until it is abandoned.

It sounds convincing if you do not know that business travel is in terminal decline and its future lies in better teleconferencing and other means of high-speed, high-resolution communications.

Above all, it sounds convincing if you do not believe that the entire airline industry is in a bad way, facing a terminal crisis of profitability. Staggered by the 11 September attacks, US carriers lost £1.7 billion in the first quarter of this year, on top of £7.9 billion lost in the final quarter of last year.

Now every aspect of their operations – from cabin legroom to route planning phi-

losophy – is being reassessed. Even the sacrosanct hub-and-spoke route model, developed by the larger airlines to feed passengers through their transfer points (and religiously copied for the Blair government's expansion plan), has now been thrown into doubt by the relative success of point-to-point, low-cost airlines.

Tourism is a system in which we are all implicit. The 300 people in this airliner are off to look at the Great Wall of China. The 350 in that one want Shakespeare's birthplace. These are the people in picture postcards, but will they turn up in real life?

'Business travel is in terminal decline and its future lies in better teleconferencing and other means of high-speed, high-resolution communications'

a life in architecture

jonathan dove

As a 10 year old in the late 1960s, composer Jonathan Dove moved into the house which his architect parents, Myles and Deirdre Dove, had designed and built.

'To a child it was the most fantastic adventure, not only to watch this wonderful house take shape but also to live there,' he says. The house, in Blackheath, south London, was inventive but also great fun. As well as practical innovations, such as a waste-disposal unit and laundry chute, there was a spiral staircase and minstrel's gallery. 'It was like having your own theatre. We could do shows, fly paper planes from it, eavesdrop on the grown-ups.'



The theatrical became a recurring theme for Dove, who has composed extensively for theatre and stage and is now artistic director of the Spitalfields Festival, which runs each summer with Hawksmoor's Christ Church its main venue (see picture). 'Christ Church is so haunting,' he says. 'It's a very theatrical space – it takes on the atmosphere of whatever is being performed. It's so rich in possible meanings, it's like looking into a fire and seeing shapes.'

Dove has fallen in love with Wilton's Music Hall, near Aldgate, also a venue for the festival. 'It's small and intimate, but quite raw. There's only about 300 seats, so the audience is close to the stage. This gives a fantastic rapport. It reminds me of the Almeida Theatre which, with its ruined back wall, also fires the imagination.'

Deborah Mulhearn

15/22 August 2002

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High living

Acting as client, designer and main contractor, Terry Pawson has created a house in Wimbledon which fuses many influences into a complex spatial composition on a narrow, steeply sloping site ~



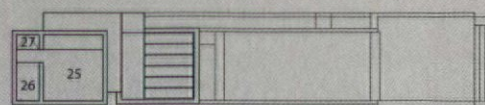
Architects' houses are a familiar London building type. From John Soane and William Burges to Ted Cullinan and Michael Hopkins, architects have housed themselves memorably in the capital. Terry Pawson's house at Arthur Road, Wimbledon, a recent RIBA Award winner, is a notable addition to this select canon of work.

Architects' own houses are typically highly subjective works, and sometimes quite extreme ones in which personal preoccupations can be pursued without the constraints imposed by clients. (Spouses could be a restraining influence, but Burges was a bachelor and Soane a grieving, and obsessive, widower.) In this light, it is perhaps hardly surprising that some of the most influential and radical British architects of the modern era – the Smithsons, James Stirling and Richard Rogers, for example – have opted to adapt existing houses rather than face planning battles with cautious local authorities.

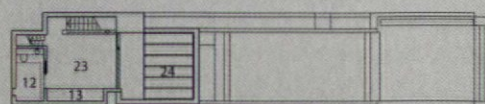
It was in Wimbledon, a mile or so from the Pawson house, that Rogers completed a notable house in the late 1960s, not for his own occupation but for his parents. Clearly inspired by the Case Study houses he had discovered during his post-AA sojourn in the US, the Rogers House is an elegant glazed pavilion sunk from view in a lush garden close to Wimbledon Common.

In contrast, Terry Pawson's house is located in classic suburbia – a steeply rising avenue of

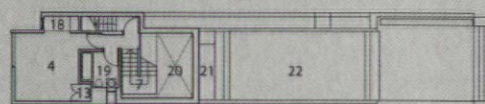
- KEY**
- 1 kitchen
 - 2 double-height dining room
 - 3 utility/store
 - 4 bedroom
 - 5 WC/shower
 - 6 store/services
 - 7 in situ RC stair
 - 8 garden terrace
 - 9 entrance
 - 10 triple-height entrance hall
 - 11 living room
 - 12 en suite WC and shower
 - 13 wardrobe
 - 14 void over dining
 - 15 void over kitchen
 - 16 sculpture
 - 17 services
 - 18 workspace
 - 19 bathroom and WC
 - 20 void
 - 21 rooflight below
 - 22 green roof/barrel vault
 - 23 master bedroom
 - 24 rooflight over hall
 - 25 roof terrace
 - 26 rooflight above shower room below
 - 27 access



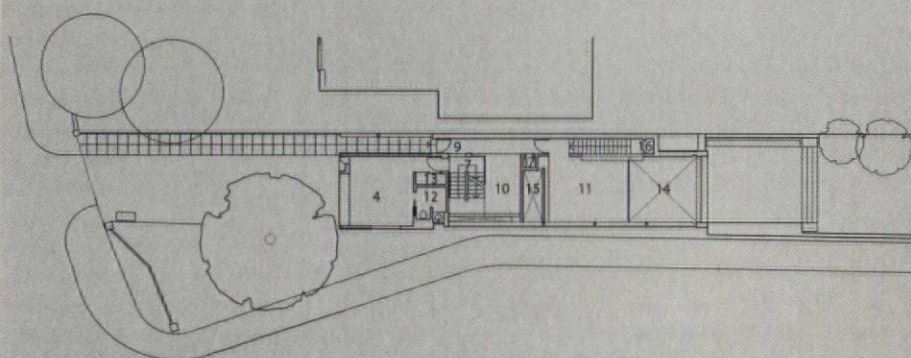
roof plan



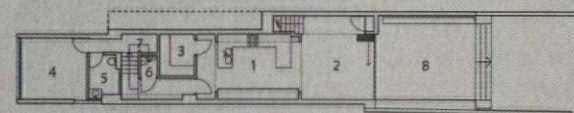
second floor plan



first floor plan



upper ground floor plan



lower ground floor plan

Architect-client as contractor

The single family house has always offered the opportunity to investigate complex architectural relationships within a modest but dense architectural composition. While acting as the architect, the client and the main contractor creates a particular freedom to explore ideas and construction techniques, the intensity and single point of responsibility for all aspects of the building design, procurement and funding also create their own problems and constraints.

In practical terms, the building was procured over an extended period of time by using a combination of direct labour and specialist contractors to carry out specific operations. As the building was not too large, this generally worked well and gave flexibility to change or adapt an element without the normal contractual penalties. It also provided the opportunity to develop details on site from a practical, rather than a theoretical or 'textbook', viewpoint, and to be actively involved on site and to personally fabricate some elements of the building – an activity whose loss in the education of architects is often bemoaned within industry.

The management of the process was carried out on a part-time basis at weekends and early mornings only. This was not ideal, but was a necessary consequence of the constraints on both time and finance.

The need to consider the cost, sourcing, delivery, site storage and practicality of every item supplied to site also changes the perception of what is drawn and, ultimately, gives a better understanding of the materials and details used. More time spent on the procurement and materials supply issues would have been useful, and would certainly have improved the overall efficiency of the process.

Adopting a part-time, 'self-build' process is not a general solution applicable to most buildings but it does offer advantages in controlling the build quality and to achieving a spatially sophisticated building on a very tight budget. It also offers one of the best opportunities for architects to take on the historic role of masterbuilder and to get closer to the materials and processes that are the alpha and omega of architecture.

Terry Pawson

West front bedroom tower.
Bedrooms have fixed
windows and separate
ventilation openings. Top
floor bedroom faces east



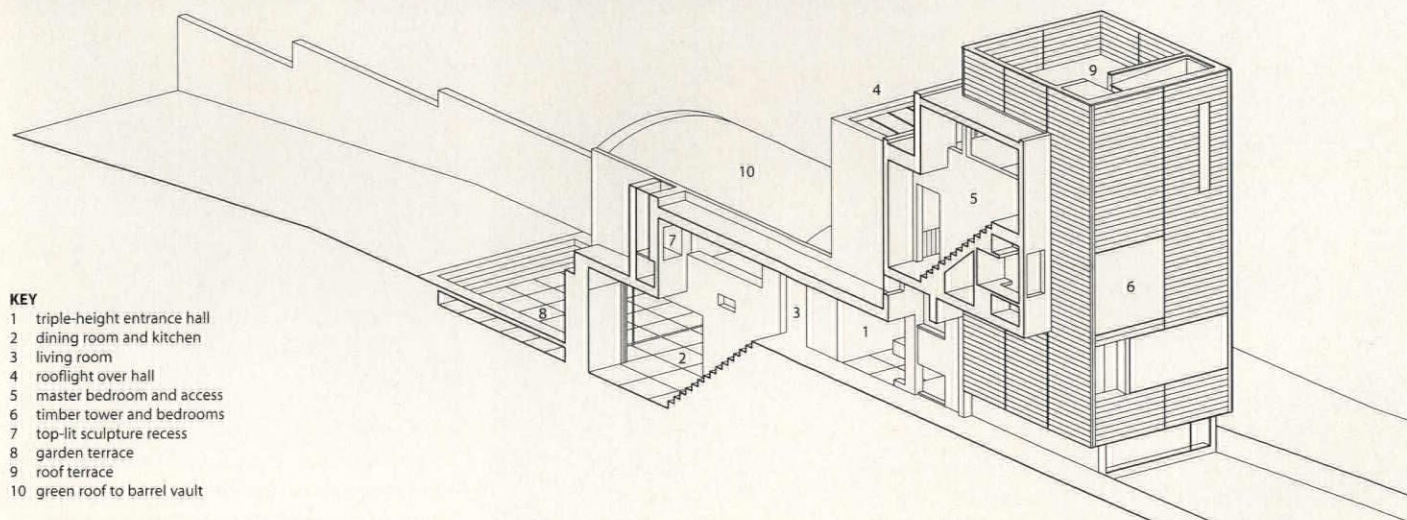
prosperous villas, extending uphill from Wimbledon Park tube station. There are remnants of Georgian development, but most of the extant houses date from the 1900s on, with plenty of Neo-Tudor in evidence.

Pawson and his wife moved to Wimbledon some years ago. They had found the site at Arthur Road occupied by a former stable block, converted to a cottage, with a long, narrow garden behind. The house, modestly refurbished, became their home, but problems of subsidence eventually drove them out and the building was demolished.

Having resolved to build a new family house on the site, Pawson was immediately confronted by major constraints. The site was very narrow and quite steeply sloping, while the proximity of a large Edwardian villa meant that rights of light had to be respected. Local authority planners were, however, receptive to the principle of a new, uncompromisingly modern house being built there and a process of consultation helped win support from neighbours.

In common with many projects of this kind, the Arthur Road house was a considerable time in gestation – and in realisation. Pawson was running a busy, middle-sized practice and the house had to wait when other jobs took priority. He had resolved to manage the project personally, hiring subcontractors and direct labour as required. The house was eventually completed late last year.

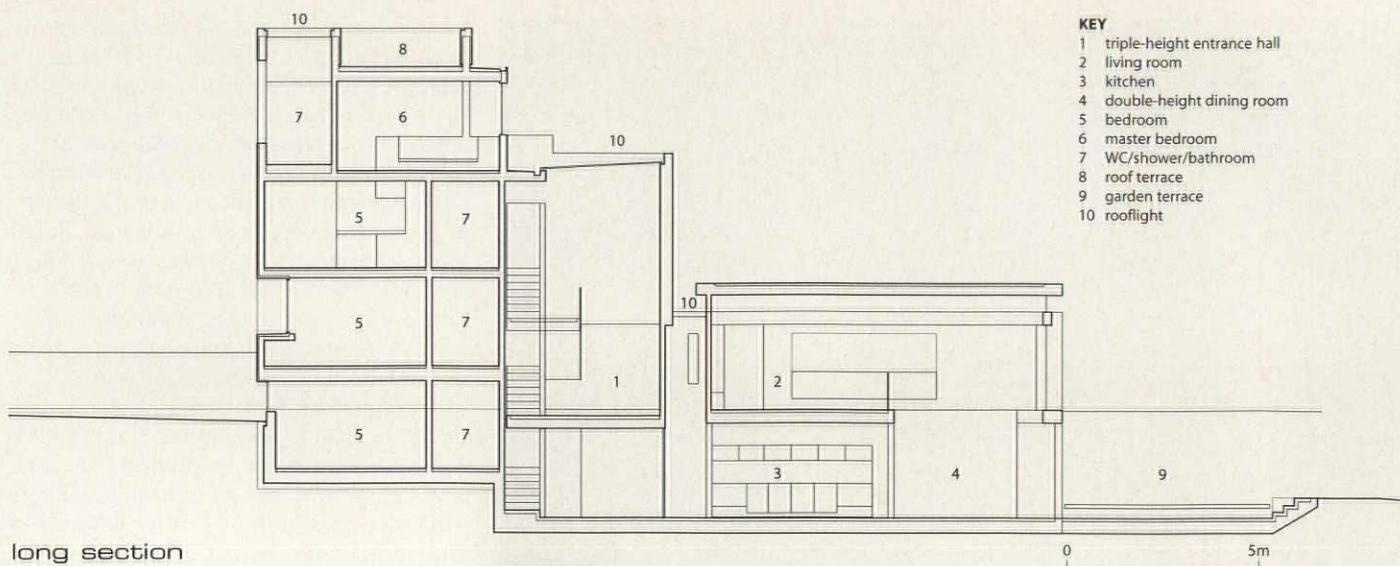
No room in the house is more than 5m wide. The plan is necessarily linear: as Pawson says: 'The section is everything.' The positioning of the front elevation was determined, to a large extent, by the existence of a fine mature oak tree which partly screens it from the road. Much thought, it is clear, went into the design of this elevation, informal and asymmetrical, yet clearly intended to make some reference to the suburban vernacular with its tradition of applied timbering. The particular form of the timber cladding on this facade (using unseasoned oak boards), Pawson says, owes something to David Chipperfield's Henley rowing museum, a building he particularly admires. The flush windows are also carefully considered



KEY

- 1 triple-height entrance hall
- 2 dining room and kitchen
- 3 living room
- 4 rooflight over hall
- 5 master bedroom and access
- 6 timber tower and bedrooms
- 7 top-lit sculpture recess
- 8 garden terrace
- 9 roof terrace
- 10 green roof to barrel vault

Central stair volume stops on first floor to allow top (second) floor bedroom views to the east, hence perimeter access stair



(see Working Detail, page 34).

By placing all the bedrooms in a four-storey tower, a lightweight timber structure facing the road, Pawson produced a house that has all the scale of the big 1900s villas in the vicinity. The tower contains a bedroom and bathroom at each level and is topped by a roof terrace – from here you can peer down into the top-floor bathroom through a glass ceiling.

A full-height staircase hall, top-lit, forms a connection between the tower and the main living spaces – living room, dining area and kitchen – which are contained in a third element – a two-storey pavilion which steps down the slope and is linked at the lower level to a generous garden terrace outside.

The kitchen is more than 3m below the level of the road and entrance hall. The pavilion is covered by a concrete barrel vault, with external planting to soften its impact. A clear route through the building extends along the northern perimeter, passing through the hall and leading visitors to the staircase, which leads down to the sociable domain of the din-



Above: top bedroom with access stair to roof.
Top: roof terrace with access stair cover open.
Left: first floor bedroom



From the outdoor terrace
the space flows through
the dining area into the
kitchen. Multiple openings
let in shafts of light



Flow of space into a mature, though equally narrow, garden. A small, low-maintenance palette of materials has been used



View from opening out of staircase hall

ing area and garden terrace.

In the hall and living pavilion, concrete is used structurally and, in fair-faced and exposed form, to generate the aesthetic of the interior. Pawson cites Tadao Ando as an enormous inspiration: 'His wonderful way of framing views, bringing the outside and inside together and forming dramatic enclosures.' The timber tower, he admits, makes reference to the contemporary Swiss school with its rich materiality.

There are also, almost inevitably, Kahnian touches, while Pawson sees the 'assembly of pieces' which make up the house as rather Stirling-esque. Such is the way with architects' houses: the influences acquired during decades of education and practice tend to emerge. The Arthur Road house is, however, a mature and well-orchestrated work in which these influences are integrated and subsumed into a creative whole.

John Soane's museum in Lincoln's Inn Fields has long been one of Pawson's favourite buildings. He sees his own full-

height hall as a place which, one day, may be filled with works of art – for the moment a relatively small number of artworks are displayed quite sparingly in key locations around the house.

'Soane', Philip Johnson once declared, was 'a ceiling architect' – his interiors so often derive their drama from the effects of natural light, introduced via domes and rooflights. In Pawson's house, a full-height void between the hall and kitchen pours light down into what would otherwise be an oppressive space.

Daylight is, indeed, used skilfully throughout the house. In the living room, which perches above the kitchen on a concrete slab, light is supplied through a clerestory with opaque glazing along the southern elevation (which adjoins a private road serving a new housing development). The result is a very calm, even light, appropriate for a space which feels like a potential oasis of calm in what could be a lively family home. From this level there is a view right



Lounge area stacked above kitchen, its floor curtained each end to increase flow of light through the volume

Structure

The structure of the house comprises three quite distinct components: a concrete podium ground floor and basement; a timber-framed superstructure to the front three storeys; and a steel-framed external envelope enclosing the main double-height spaces at the rear.

The original house on the site had a history of settlement problems and had been substantially underpinned, although investigation work by ourselves could not conclusively determine the cause of these settlements.

The architects wanted a simple form to unify the lower ground floor spaces and link with the upper storeys using a central staircase. After a series of conversations on the relative merits of various materials, concrete seemed the obvious choice. Given the concern about the site's geotechnical problems, we decided to use a reinforced concrete structure throughout, including the ground floor, and this was designed to be a watertight box to serve not only as structure but also as the damp-proofing system. During excavation for the new basement, we found that the original house had been built on an extensive land drain system, still being used unknowingly by some adjacent much older properties. This had no doubt caused the previous movements.

The central staircase structure comprises a vertical spine wall, from

which the flights and landings cantilever. Because of the construction sequencing, it was decided to construct all of the concrete elements in one phase, creating the locally well-known sight – the 'staircase sculpture'.

The composition of the architectural form required timber cladding to the tall three-storey component. In the same way as a simple constructional logic determined the material for the base of the building, the same thought process seemed to determine that if the cladding was timber then the superstructure should also be timber. A simple platform frame system was used, with timber stud walls and timber-joisted floors.

The central circulation space was to be clad in brick. However, glass slots and recesses in the ground floor storey made a load bearing masonry solution inappropriate. An intricate 'necklace' steel frame was devised, comprising a continuous torsion ring beam around the base of the brickwork. This needed to be carefully integrated into the fabric of the external walls, and provided a plastic form that resolved a number of potential conflicts between the structural requirements of the various components that meet in this zone.

The steel solution followed for the rear low-level extension, providing a lightweight counterpoint to the dense concrete podium.

Bob Barton, Barton Engineers

across the dining area to the landscape beyond, deliberately framed by a monumental window. This is an unashamedly theatrical gesture, a little artful, perhaps, but justified by the views across south London that are on offer.

'I always think and draw in three dimensions,' Pawson says. The Wimbledon house reflects his approach to design in terms of its spatial drama. Pawson is no minimalist, and his architectural approach has clearly romantic and expressive undertones which are (mostly) kept under control. It is in the staircase hall that the real drama of the house emerges most strongly – the concrete stair itself is vertiginous enough to worry the nervous. (The handrail is minimal – Pawson says that he got used to its being without one but had to bow to the inevitable.)

Exposed concrete is a major element in forming the character of the house, but its impact is softened by the extensive use of well-crafted timber for floors and built-in

furniture – workmanship throughout the house is of a high standard. Pawson says that 'not trying too hard' was part of the agenda – what he wanted was a liveable house for his family.

Judging by recent batches of RIBA Awards, the one-off private house remains a fertile area of development for younger British architects. Pawson's Wimbledon house lacks the single-minded drive behind recent houses by, for example, David Adjaye and Hudson Featherstone. The tension behind the tower house form and the spreading horizontal pavilion is never quite resolved.

Yet Pawson has responded with remarkable vigour to a suburban setting which generally induces inertia, producing a house of distinctive character against all the odds. London's suburbs contain surprising numbers of individual, often-idiosyncratic houses: Pawson's house is a worthy addition to the canon.

Cost summary

Approximate cost breakdown, including landscaping, fitting out bathrooms, built-in cupboards, kitchen and appliances. Excludes fees, insurances, site purchase and demolition, finance costs and other direct 'client's costs'. Costs rounded to nearest £1,000

	Cost (£000s)	Percentage of total
SUBSTRUCTURE, SUPERSTRUCTURE		
Concrete, groundworks, drainage	55	17
Steel frame	10	3
Timber frame and cladding	21	7
Roof coverings and flashings	8	3
Windows and glazing	26	8
Group element total	120	38
FINISHES, FITTINGS		
Kitchen	7	2
Doors, ironmongery	7	2
Timber floor finishes	8	3
Slate floor finishes	9	3
Group element total	31	10
SERVICES		
Heating, plumbing	13	4
Electrical, lighting	4	1
Sanitary appliances	6	2
Group element total	23	7
OTHER BUILDER'S WORK	143	45
LANDSCAPING	3	1
TOTAL	320	100

CREDITS

PROCUREMENT

Architect as designer and main contractor

NET INTERNAL AREA

186m²

BUILD COST

£320,000

CLIENT, ARCHITECT, MAIN CONTRACTOR

Terry Pawson

STRUCTURAL ENGINEER

Barton Engineers

SUBCONTRACTORS AND SUPPLIERS

Groundworks and concrete works Addington Formwork; demolition Democare; general timber supply Chelsea Timber Merchants; steel frame TR Engineering; bricks NBS Group, Bagderidge Brick; ply and board materials Richard Russell (Panels); oak cladding Layton Timber; stainless steel cladding fixings Stainless Threaded Fasteners; glass and glazing Compass Glass; rooflight, sliding door, windows Sunfold Systems; louvre windows Ruskin Air Management; doors Carlton Smith; stainless steel kitchen, handrails, cladding Terry Gregory; general building George Ford, Mike Gibbons; general building fit-out Atrium Construction; underfloor heating system Eurogauge Co; roofing, planted vaulted roof Index Building Products; external paints Keim Paints; ironmongery Hafele, Lloyd Worrall; basins Aston Matthews; baths, WCs, etc W Fayer & Sons; taps, bathroom sundries Vola, Edwins Bathrooms; slate floor finish Kirkstone; oak flooring Havewoods; plasterboards Franklin (Sussex), British Gypsum; glass mosaic tiles Edgar Udney & Co; lighting Concord; mirrors Wimbledon Glass; living, dining room furniture Ligne Roset; bedroom, hall furniture Co-existence; driveway, tarmac UK Surfacing; insurance DMS Services

WEBLINKS

Terry Pawson Architects

www.terrypawson.com

Barton Engineers

www.bartonengineers.co.uk



Staircase hall with vertiginous stair, a matter of continuing Regulations discussion



ONE DAY CONFERENCE

(the) european (hotel design conference) 2002

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- Patrick Reardon, Reardon Smith Architects ● Mike Ashton, Hilton International ● Tanya Geller, Strategic Hotels Capital Ltd ●
- David Collins, David Collins Design ● Rory Purcell, Savoy Group ● Jonathan Manser, The Manser Practice ● Neil Patterson, Mace ●

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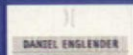
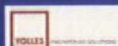
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THE MANSER PRACTICE ARCHITECTS

working details

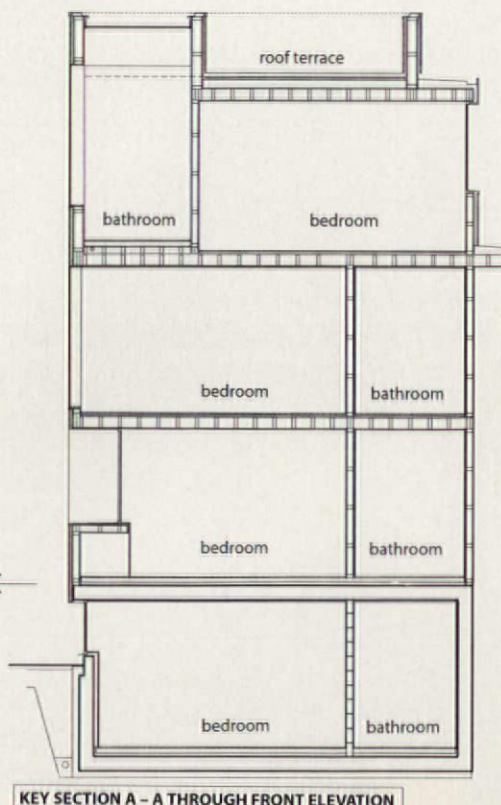
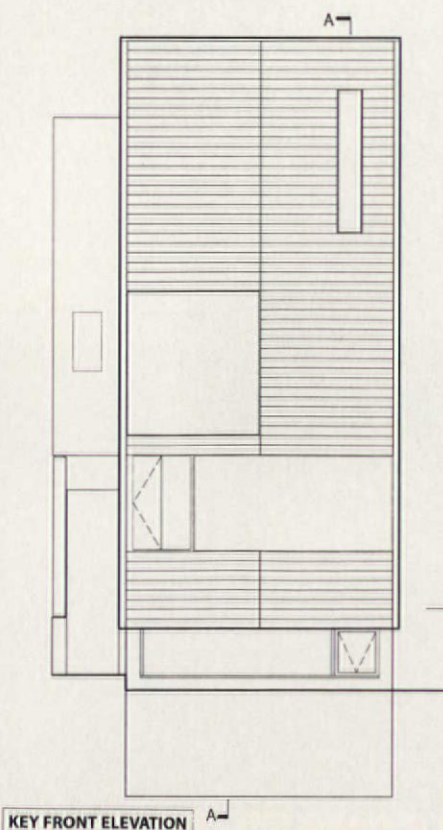
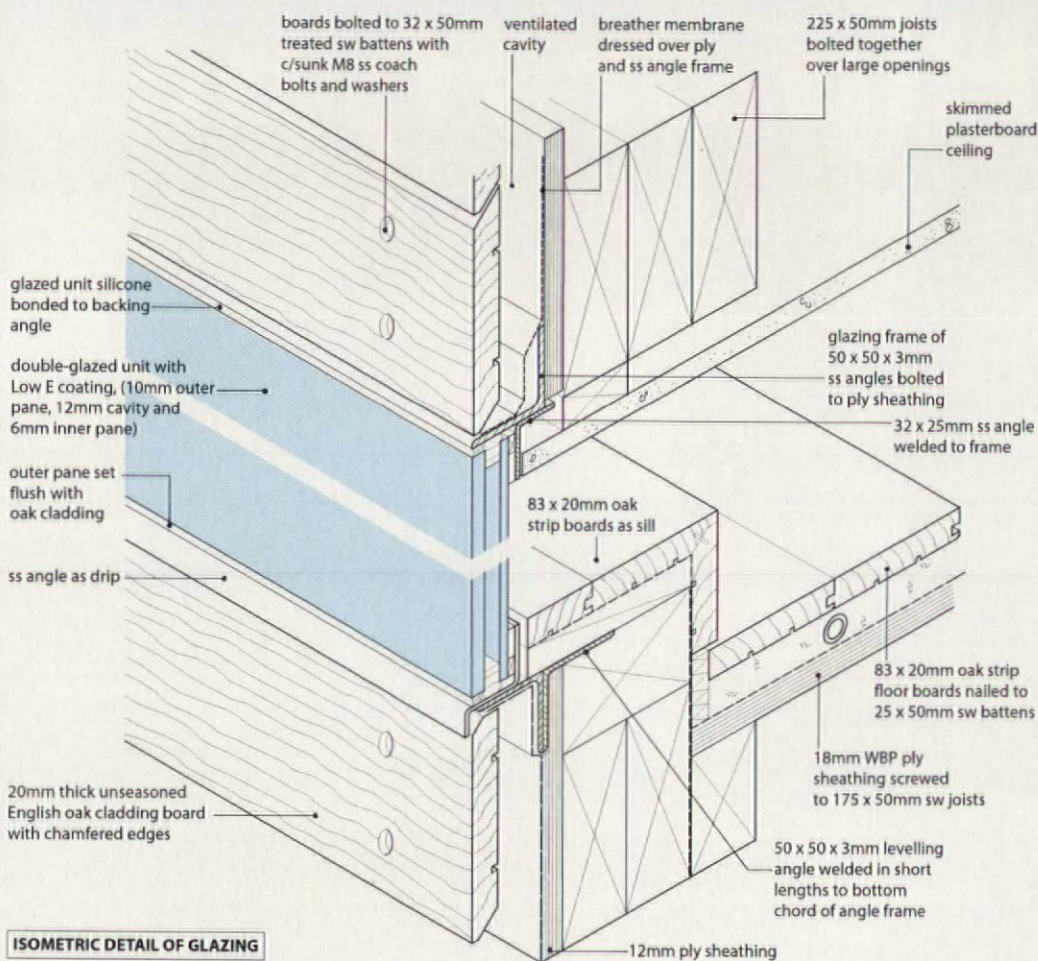
To reflect the height of adjacent buildings and accommodate the narrow 5m site width, the front portion of the house is designed as a timber tower, four storeys high. Each floor, including the basement, contains a bedroom and bathroom.

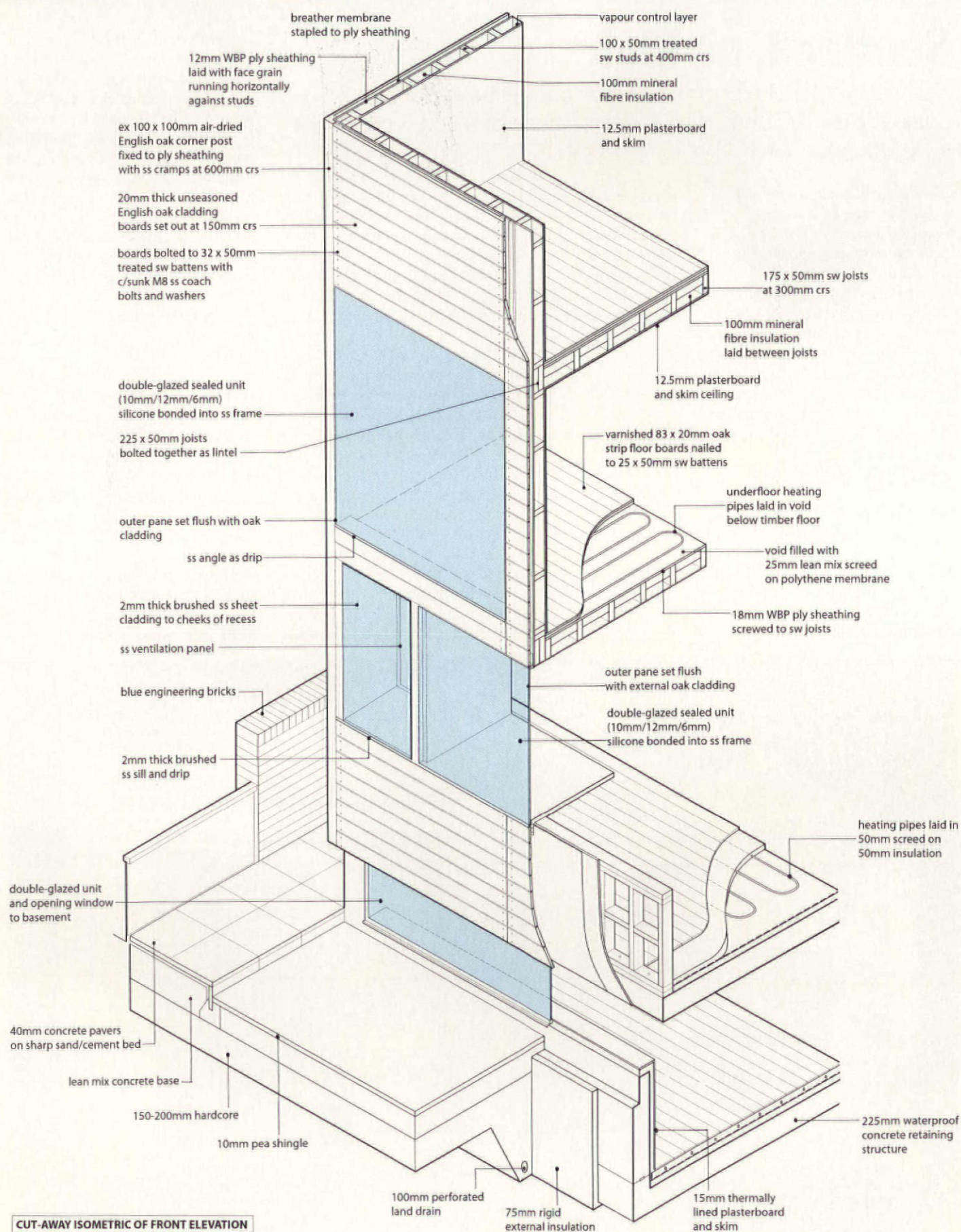
The tower, which rests on a cast in situ concrete basement, was constructed on the platform frame system. Each storey – external walls of 100 x 50mm load-bearing timber studs with 12mm ply sheathing – was assembled on site, lifted into position and propped in place. The studwork cavities were insulated with mineral fibre batts. A suspended timber floor, which extends to the outside of the building, was then assembled on top and acted as a platform on which to construct the storey above. Lintels to the large glazed openings were formed of two or three 225 x 50mm joists bolted together.

The cladding of 20mm-thick unseasoned English oak boards is fixed to vertical 32 x 50mm timber battens, creating a ventilated cavity. The boards are bolted with pairs of M8 stainless-steel coach bolts and washers, fixed through oversized holes to accommodate movement. They have chamfered edges to allow for thermal and moisture movement.

The oak cladding and the large glazed openings are designed as a flush and level facade. Each fixed glazed unit is set in a stainless-steel frame of 50 x 50mm angles with 32 x 25mm backing angles welded to the base. This creates a continuous rebate into which the glazed units are slotted and silicone bonded. At the sill, a series of levelling angles are welded to the bottom chord of the frame. The top of the oak cladding board is protected with a stainless steel drip.

Susan Dawson





CUT-AWAY ISOMETRIC OF FRONT ELEVATION

Scotland, no Muir

The designers of a Scottish visitor centre have decided against merely conserving the birthplace of a conservationist

BY AUSTIN WILLIAMS

'No dogma taught by the present civilisation seems to form so insuperable an obstacle in a way of a right understanding of the relations which culture sustains as to wilderness, as that which declares that the world was made especially for the uses of men. Every animal, plant, and crystal controverts it in the plainest terms. Yet it is taught from century to century as something ever new and precious, and in the resulting darkness the enormous conceit is allowed to go unchallenged.'

John Muir, 1875

Work has just begun on the refurbishment of John Muir's birthplace in Dunbar, East Lothian. Muir, famed as the 'father of national parks', became an émigré to America at the height of the idealist renaissance. Even though he settled in California, he could not

Cross sections show the freestanding display tower separated from the main structure

help being touched by the Romantic vision, known as Transcendentalism, that was becoming a major cultural force on the west coast.

Muir's radical position, which developed during the rise of urbanity, industrialism and the consolidation of the Union, was to encourage a spiritual renewal. He propounded the suggestion that people should leave the towns once in a while to spend time in the mountains, to be close to nature. It was this belief in the need for an occasional spiritual cleansing within society that led to the setting up of the US National Parks System (including, during his lifetime, Yosemite, Sequoia, Grand Canyon and Petrified Forest).

He was the founding member of the Sierra Club, which is still the foremost campaigning organisation for

the protection of the environment. While many people in this country know little about him – which ought not to be surprising given that he left Scotland when he was 11 years old – in California, 21 April is John Muir day. Famed for his poetic writings, he once said: 'Come to the woods, for here is rest. There is no repose like that of the green deep woods. Here grow the wallflower and the violet. The squirrel will come and sit upon your knee, the log cock will wake you in the morning.'

Surely, there must be many readers, even today, who can identify with that?

Reinventing the past

The proposals to upgrade the three-storey townhouse where John Muir was born in 1838, have been the subject of intense local and Scottish debate. Occupying the top flat only, Muir lived here until he was just two years old – when his family moved next door.

However, the local 'conservationist' lobby, inspired by its reading of Muir's own philosophy, wanted the birthplace reinstated to its original



form. During its lifetime, the building has been, among other things, a bedsit, a chip shop and a launderette, and underwent severe renovation work in the 1970s, when practically all of the original structure was removed. The design team have resisted the pressure to create a reconstruction, of a type referred to condescendingly in Bill Bryson's travels around various 'historic' birthplaces in small-town America. Instead, it is focusing on a 'reinterpretation'.

David Campbell of Campbell & Co, lead design consultant, describes the building as a modest townhouse, typical of its period, of which many examples remain in Dunbar. He notes that 'there was nothing of merit and few original traits left'. Its B-listed status, rather than A-listed, reflects the fact that the building had effectively lost all of its historical characteristics of any importance.

Time team

Campbell's company, which he describes as an interpretive design consultancy, was appointed at the same time as Richard Murphy Architects to develop the scheme. Working closely with the client, the John Muir Birthplace Trust, the design team was able to develop ideas in concert, which, according to Campbell, was an exciting and logical process and one which has led to a better project.

In its experience, when the design and development of various architectural and installation functions are separated, the fit-out often has to compromise with architectural spaces that are not always conducive.

Furthermore, usually the client's economic advisers develop the business plan based on visitor numbers for a scheme that has not yet been designed.

In this project, Campbell has been able to input early on in the feasibility process and the whole team have been involved in the discussions about the overall scheme; from lighting, form and function.

'Instead of being brought in at the end of the architecture, to provide a black box experience,' he says, 'by resolving matters early on in the development of the overall design, we believe that we have been able to

save time and money' and produce a more believable scheme.

The works

The scheme comprises the stripping out of existing internal partitions and floors back to reveal the shell of the building. 'Restoration would have been spurious,' says Campbell. The designers have decided that it would be more honest to remove contemporary fixtures and fittings and to expose whatever legitimate original features they can find, such as fireplaces and window reveals, etc.

A new rectilinear tower will rise through the centre of the building, influenced, says Campbell, by the John Soane museum in London. 'The tower will be wider at the top than at the base and provide small intimate spaces away from the main walls,' although tie rods will anchor it. 'It should look like a tree house,' he says, 'with views along its route providing glimpses of the house, memorabilia and views through the windows.'

The design is attempting to avoid 'a passive approach' to the visitor experience – for two reasons. First, by engaging with the visitors and providing clues to John Muir's life and times, it is hoped that visitors will be inspired to go on to find out more. Second, because Muir left the country when he was just 11, there are very few objects to display.

For both of these reasons, the facilities at the top of the tower will include Internet connections directly to schools and universities in Martinez, California, where Muir spent most of his life, and it is hoped that students from local schools can work on joint projects. However idealistic and somewhat naive was Muir's vision, it seems that a conservation element will be introduced into the local school curriculum.



CREDITS

CLIENT
John Muir Birthplace Trust

LEAD CONSULTANT
Campbell & Co
Design Consultants:
David Campbell

ARCHITECT
Richard Murphy Architects:
Richard Murphy, Bill Black

QUANTITY SURVEYOR
Davis Langdon & Everest:
Ian McAndie, Adrian Green

STRUCTURAL ENGINEER
Will Rudd Davidson:
Stewart Davidson

START ON SITE
August 2002

Cities on the move

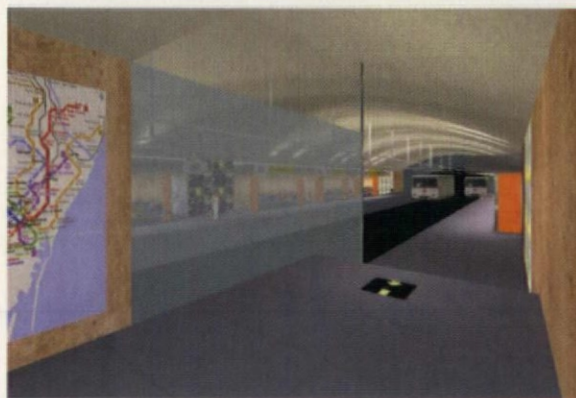
Flying through space or whizzing along pavements, we examine the real and virtual world of the movement of goods and people

BY LIZ BAILEY

Videogame-makers cracked the problem of interface design – human-computer interaction – in the 1970s; no one ever needed instructions for Pacman, or Space Invaders, or PONG. Sadly, other industries have been deplorably slow to follow, perhaps none more so than architecture. But all that could be about to change.

Architect-designer B Consultants – keen player of the everlastingly popular Quake – turned its envy of Quake's library of textures, colours, surfaces and movement to constructive ends. B Consultants adapted Quake's graphics engine into an interactive tool that allows you to take three-dimensional 'walkthroughs' of projects at a very early stage. And it renders as you move through it.

B Consultants calls its creation V/SpaceLAB, and it is definitely a working tool, not a presentation tool. Niki Holmes, of its art and design department, says: 'It takes three to four days to put a project in V/SpaceLAB – compared with something like Myra where you're looking at three hours to render each frame – and minutes, not days, to input changes.'



A walkthrough visualisation of an underground station

It could interface with more traditional CAD packages, too.

'We have written our own file translator that can export/import basic DXF,' says director Tom Barker.

V/SpaceLAB is bereft of Quake's blood-thirsty monsters, guns and the Gothic feel. 'We've added substantially to the library,' says director Graeme Jennings, with people, dogs, trees, lighting and even Tomb Raider-style flock wallpaper.

'V/SpaceLAB offers atmospherics, sound, architectural "vibrancy", and nuances you can't get in traditional

walkthrough packages,' says Holmes. 'Both light and sound work on "radiosity", mapping paths of inter-reflections. Shadows are so realistic you can recreate a particular latitude or time of year.'

You can fly

Choose an avatar and walk, or 'fly', through a building like those recently created for a Richard Rogers Partnership hotel scheme in Barcelona.

'In our walkthrough, you could take the lift, walk into a bedroom and look at yourself in the mirror,' says Jennings. 'We even sent the demo over the telephone line to a client.' This networked facility means V/SpaceLAB can handle collaborations of up to 45 people on a web-based network.

In addition to the Barcelona hotel, B Consultants has used V/SpaceLAB on designs for the Centre of the Cell, an exhibition area where kids learn about genetics for St Mary's Hospital, Luton; for Zaha Hadid's urban development in Singapore; and for a social housing project in Walsall where 'the planning commissioner actually took the joystick'.

The studio also plans to apply V/SpaceLAB to consultation on regeneration and housing design. 'We hope to put intranets on housing estates where residents can have discussions on how many loos, how much green space and so on,' says

Showroom in top gear

As part of Saab's rolling programme of showroom refurbishments, its site in Piccadilly, central London, has been completed to showcase its top-of-the-range motors. The architect has created a luxurious and modern environment, which combines a car display, office space, exhibition and meeting rooms in 450m², spread over two floors, writes Austin Williams.

The shell has been lined out with 5m-high, 20mm-thick laminated glass panels laid at an angle which flow in a sinusoidal curve across the side walls. These flank walls have a frosted intermediate layer so that as light

is projected from a light box onto the back, the panels slowly change colour, giving the impression of being inside a Wurlitzer jukebox.

Huge inclined glass panels have been incorporated as the translucent walls to a free-standing circular meeting enclosure with a Saab-themed mural transfer applied to it. Each of these glass panels was shipped over from Barcelona and installed at night without any breakages in transit.

The two-stage tender works include air conditioning throughout, new WCs, audio-visuals and the refurbishment of the basement as an exhibition and entertainment venue.

CREDITS

COST
£970,000
CLIENT
Saab
ARCHITECT
Wilhelmson Arkitekter and Marketplace Design
CONTRACTOR
Wates Interiors
PROJECT MANAGER
Davis Langdon & Everest
M&E
Roberts & Partners
ENGINEER
Young & Webb
PLANNING SUPERVISOR
Leslie Clark
GLASS SUPPLIER
Cricursa (Cristales Curvados)
GLASS INSTALLER
Firman Glass
SPECIALIST JOINERY/FITTINGS
Ambrosius Messebau Frankfurt

Jennings. 'Then when you come to redevelop them and knock bits down, instead of having massive meetings, you have all the data available online.'

'It would be very simple and cheap to feed all this data back to V/Space-LAB, so residents could see how their housing would look, where things would be and whether the plans should be altered. This could work in the private sector, too.'

B Consultants has also developed a masterplanning toolbox, which auto-generates building massing from a spreadsheet which contains other data such as cost, heights, energy use, etc. It has also added a third coordinate to cells in Microsoft Excel; outputting this data to Visual Basic produces a 3D representation so any masterplanning document becomes dynamic – changes by any contribu-



The graphics are not yet presentation quality

tor get distributed diagrammatically to the rest of the team.

The studio has plans in the next year to develop this to work with V/SpaceLAB. 'Eventually we should be able to give you a 3D walk-through, so it alters as you change the spreadsheet,' says Jennings.

Who's quaking now?

However, Quake's maker, Texas-based id Software, is not terribly sanguine. 'Quake III is not "open source",' says Marty Stratton, id's director of business development. 'We make available the Quake III Arena tools and game source (not the actual rendering or "engine" source) for users and players to make additional content (maps, characters, modifications) which they are allowed to distribute for free only over the Internet. 'I've heard of archi-

tectural firms using the game engines to create "virtual buildings" for clients to walk through. Unfortunately, most firms charge for this (at least for the time to create the environment in the game) and use our technology as a development tool – so essentially they are profiting from the use of our software without actually licensing it from us.'

B Consultants remains unconcerned, however. 'If you sell a system using Quake, you have to buy a licence,' says Barker. 'However, we design using Quake as a tool and do not sell the Quake product or modifications. The people we work with have to buy a copy of the game in order to "play" our files, which are distributed in the .PK3 library format as bespoke game assets.'

He elaborates: 'Microsoft doesn't own the words you write using Word, but your editor has to buy a copy to read them.'

This and other software developments may alter architects' relationships with their clients, not necessarily for the better. As Holmes says: 'Things can readily be chopped and changed before you commit to design drawings. This can have a major impact on how a project progresses; the level of input clients have, and how consultation exercises bring things in.'

Whether architects will really welcome more client interventions is something we'll have to wait and see.



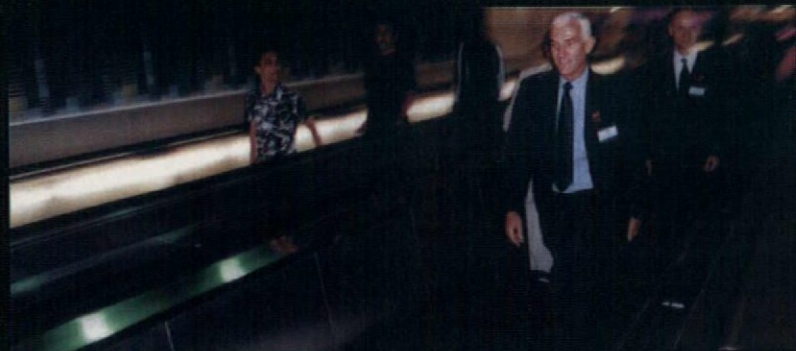
How green is my valley?

A new generation of synthetic lawn, which looks and feels impressively real, is being marketed under the name No-Mow, the low maintenance lawn.

A cushioned surface replaces the conventional hard backing layer and is designed for use in cases where small children might fall. Similarly, the surface is fungicidally treated to provide a suitably sterile surface for youngsters to play on.

The UV stabilised, polyethylene fibres are colour-fast, and the tufted latex backing layer is fully porous to allow 150mm rain to pass through in one hour. But, ultimately, the benefit is that no cutting, patching, or reseeding is required. One drawback is that if the grass is used extensively, then the blades compress flat – giving the appearance of grass cuttings. This will necessitate a thorough raking in order to perk the blades to an upright position.

At £35/m², No-Mow is not cheap, but in heavily trafficked areas like hotel/bar gardens, for instance, the client might recoup the investment in annual returfing costs alone. Contact freephone 0800 587 0380



Speed walking

A new variable speed travelator is being used in Montparnasse in Paris, writes Brian Richards. Supplied by French manufacturer CNIM, which supplies the escalators to London Underground, the moving pavements connect the rail station to the metro. 'Gateway' as it is called, uses small rollers to accelerate or decelerate passengers between 0.75m/sec and 2.25m/sec, saving about three minutes on journey times, as well as reducing sweatiness. CNIM believes that for distances of 500m or so, the system will compete with the shuttle network alternative.

A Blob on the literary landscape

The world of vanity publishing has been allowed to intrude into the production of a book on the potential of virtual architecture

BY SUTHERLAND LYALL

Asymptote is the New York architectural firm started in 1989 by Lisa Anne Couture and Hani Rashid. The practice is this year's architectural darling, an effortless exponent of the ultra-sleek freeform architecture which has been so brilliantly developed by Future Systems and which is sometimes known in, sort-of, the manner of Fauvism or DaDa as Blob Architecture. Out of Frank Gehry by The Silver Surfer, it is shiny smooth and inevitable, eschewing the old master's quirks, concavities, sharp corners and rough-diamond cussednesses.

Asymptote is the subject of a new book, *Asymptote:Flux*, which is especially interesting because much of its work (architecture, environments, graphic and product design), is terrific – and computer-generated.

Quite a lot of it is virtual, in the sense that it has not been, and probably never will be, constructed. How about an alternative reading: Blur Architecture.

There is, incidentally, a widely held belief that this kind of architecture is the direct outcome of the emergence of cutting-edge three-dimensional computer software. That may be true for the fashionable practices currently climbing on the bandwagon. But the dates do not work, and the fallacy is apparent even if you are only vaguely aware of Jan Kaplicky's extreme nervousness in the proximity of anything resembling a beige box – or know of the published Future Systems hand-reared preliminary sketches for its work during the past dozen or so years.

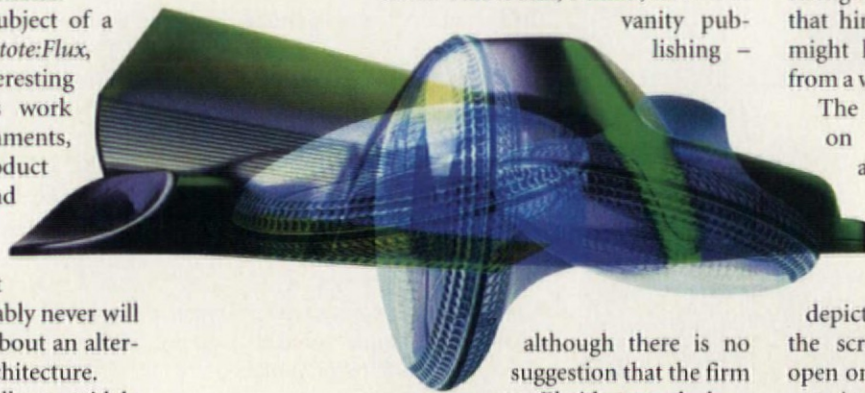
It may, of course, be that engineers have only recently been able to calculate non-orthogonal structures easily. For example, SOM engineers devised the cladding system for Gehry's Bilbao using adapted elderly software for designing Mirage aircraft, and one current computerised

Guggenheim Virtual Museum is one project in a book that lacks a guiding editorial hand

net-and-fabric design application is based on an existing groundwater topology program. But now it seems dedicated CAD – and, importantly, CAM software is on the market.

So what software does Asymptote use? Oddly, unless it is squirrelled away in some nook I could not find, we are not told. And it at this point that you realise that the book is intended to impress, rather than to explain. The publisher, Phaidon, has allowed Asymptote to select, write, illustrate, edit and design the entire book. This is still, I think, known as

vanity publishing –



although there is no suggestion that the firm gave Phaidon any dosh.

I am aware that the fact that architects and designers own the copyright to their work means that very few illustrated books about them can be anything but admiring and can never be taken entirely seriously. But straight vanity books are about as useful as an office brochure: probably handy for the pictures, interesting in revealing how the practice wants other to see it, wholly without merit as a review of the work.

So, as an office brochure, what can be said about this book? The first observation is that a feeble attempt has been made to bring in independent writing – in the form of several interviews. One is an online interview (over the phone?), another took place at the practice studio and another somewhere else unstated. Whatever, the interviews are only with Rashid and contain such memorable passages as:

'Q: Is digital work more relevant to conceptual architecture or to built architecture?'

A: Simultaneously both.'

As elsewhere in the text where one word would do fine, two are apparently better. Take this seemingly defining statement: 'Virtual architecture is perhaps best understood as spatially based on the alteration of reality, on mapping flux, and on the transformable possibility of geometry within such realms.' Er, isn't virtual architecture actually the 3D imagery which Asymptote does on screen courtesy of applications like Photoshop, maybe Maya, maybe 3D Studio and the like?

If I mention that one of the drawings comes with the creative spelling 'orthagonal elevations' it is simply to underline that the practice's great strength is in the visual realm and that hiring in a professional editor might have introduced basic skills from a world virtually unknown to it.

The Asymptote gang are whizzes on the screen but they come across as merely pompous, pretentious and prolix when they write – they even look prolix in the end papers where they are depicted staring mid-sentence into the screens of enormous laptops open on their knees in the first-class seats in some airliner.

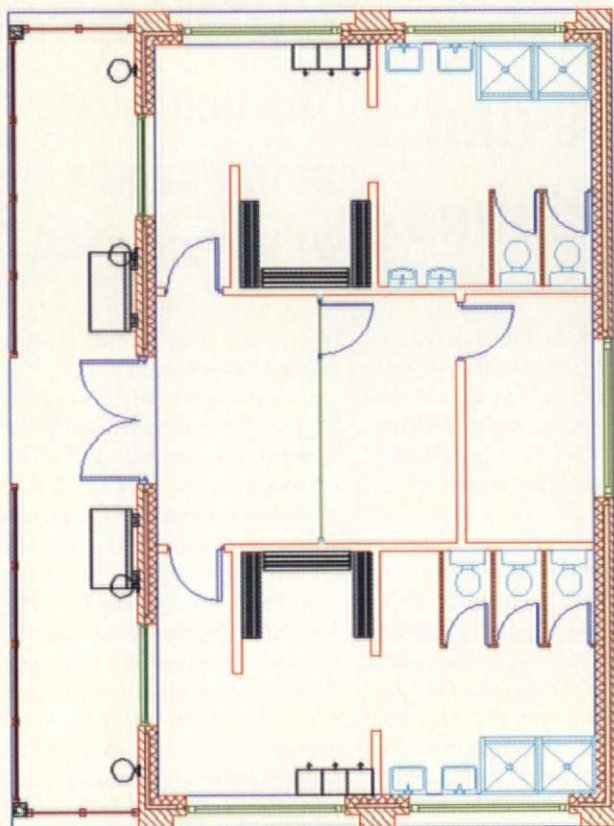
Finally, you really want to take them to task for a fashionable elision between the real and the virtual world, between built architecture and virtual architecture. This wobbly notion underpins the whole text and, providing you do not think too hard about it, sounds faintly spacy and right on.

Before some wild-eyed particle physicist writes in to say that this is entirely reasonable, it is not what we perceive in real life, and we are not William Gibson characters jacking into cyberspace. This is not to dismiss computer-generated imagery from the great architectural arcana. It is simply to say that a bit of hired-in intellectual rigour might not have gone amiss.

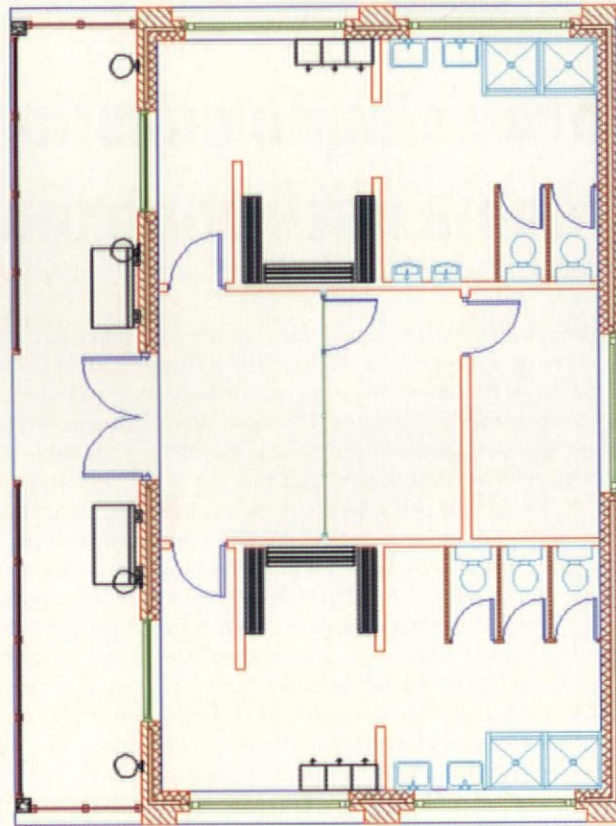
But hey, this is just a brochure.

Asymptote:Flux, by Hani Rashid + Lise Anne Couture. Phaidon, London, 2002, 240pp, 350 colour illustrations, £35.00

Spot the difference!



Drawing 1

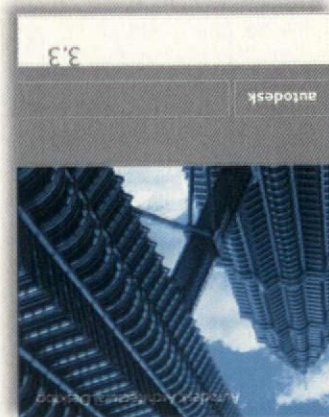


Drawing 2

Answer - NONE!

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

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Three simple questions will end trouble with contribution claims

Defendants to litigation can choose to pay up, or not, as we saw recently (AJ 1/8.8.02). If they decide to remain in the frame they need not necessarily face the music alone. They can scout around to see if there is anyone else potentially liable in respect of the claimant's claim.

At the beginning of the last century this was not an option open to them. Design and build contractors (if they had such things in the early 1900s) might have found themselves bearing the full brunt of the building owner's claim for defective foundations even though their consulting engineers had clearly miscalculated.

In 1935, a piece of legislation that rejoiced in the title of the Law Reform (Married Women and Tortfeasors) Act introduced for the first time the statutory right of defendants to claim a contribution towards their liability from others. The right was only available in actions in tort and then only to defendants who could establish that they were actually tortfeasors, that is, that they had some liability to the claimant. Ironically, if the defendants were blameless, there would have been no liability to pass on and so they found themselves, unusually for defendants, trying to establish that they were in fact liable to the claimant.

The Law Commission recognised that the conventions of civil litigation ought not to be turned on their head in this way and recommended further legislation. It ultimately appeared as the more appropriately named Civil Liability (Contribution) Act 1978. The Contribution Act had the basic intention of enabling a defendant to claim a contribution from another party liable to a claimant in respect of the same damage. But never has such a purportedly straightforward piece of legislation caused more furrowing of confused brows and tearing out of hair.

The apparently simple notion of 'liable for the same damage' has given rise to a raft of litigation including *Birse Construction v Haiste Ltd* (1995), in which the design and build contractors accepted that they had constructed a reservoir that leaked and agreed to remedy it at no cost to the water company employer. Birse claimed the

remedial costs from its engineer, Haiste, which sought a contribution from the water company's own project manager. The Court of Appeal distinguished between the 'damage' for which Birse was liable and the 'damages' for which Haiste was liable. They were not the 'same damage' as required by the Act and so the contribution claim failed.

A similar point was argued successfully in the recent House of Lords case of *Royal Brompton Hospital v Hammond* (2002). Although the contractor had responsibility for drying out the floor slabs, when it became apparent that they would not dry out for some considerable time, the architect issued an instruction to lay a damp-proof membrane and gave the contractor the costs of doing the work together with an extension of time. Both had considerable financial consequences. The hospital claimed against the architect, alleging

that the instruction and the extension were given negligently. The architect claimed a contribution from the contractor on the basis that they were equally liable to the hospital. The court disagreed and said the hospital's claim against the contractor was for delay and disruption, whereas its claim against the architect was for negligent certification: they were not the same.

So how can defendants establish whether there is someone also liable for the claim made against them? In *Howkins & Harrison v Tyler* (2001), the court proposed the 'mutual discharge test', which involved assessing whether any contribution made by one potential defendant reduced the liability of the other, and vice versa. This test was considered in the Brompton case but not wholly endorsed. Instead, said the Law Lords, just ask these simple questions:

- What damage has A suffered?
- Is B liable to A in respect of that damage?
- Is C also liable to A in respect of that damage or some of it?

And, of course, when it is put like that, it is difficult to see why there has ever been any trouble with contribution claims at all.

Kim Franklin

The university of life comes at a high price

I am not sure whether I have recently mentioned Archibot at

www.archibot.com. It is a news beacon for topics interesting to architecture students. The thing that catches your eye on the home page is the big ad for consolidating student loans. So, here is something to pass on to parents of any architecture student.

Uh, then you realise that it's a US site and in that country architecture students can build up debts of more than \$100,000 by the time they finish. Why so much? Archibot links you to a story at www.cnn.com about how US universities have to lay on the recreation facilities to attract students.

The modest \$45 million recreation complex at Georgia Tech, 'will be about the size of a basketball colosseum (sic) and includes a pool with a water slide, hot tub and sun deck'. Kim Scott, director of campus recreation at Baylor University, is reported as saying: 'We have a 52-foot climbing wall, so they [prospective students] are thinking, "Now, this is a place I want to come to."'

Sun decks, water slides and magnetic 52 foot climbing walls – no wonder US student fees/loans are so astronomical. It could not happen here, of course, although heads at quite a lot of UK architecture schools will find difficult artificial rock faces have a certain resonance. South Bank could install water slides to facilitate the smooth exit of the poor saps it appoints as professors.

Archibot has this fave building section: the HotOrNot Architecture Ratings (Public). How the top (and bottom) 10 are arrived at seems to be akin to Brownian motion. If the 'go rate for yourself' section is anything to go by, it is actually totally inexplicable. Aalto, Archigram, the Eameses, Bucky and Rem Koolhaas were the top five when I surfed there. Sounds reasonable. Until you discover that the bottom five are Frank Gehry, Zaha, Shin Takamatsu, Greg Lynn and Raphael Viñoly. See what I mean about inexplicable.

sutherland.lyall@btinternet.com

diary

London

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

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.

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

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).

Art in the Garden *Until 15 September.* Sculpture and installations at Chelsea Physic Garden, 66 Royal Hospital Rd, SW3 (020 7352 5646).

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 Cressing Temple (01245 437672).

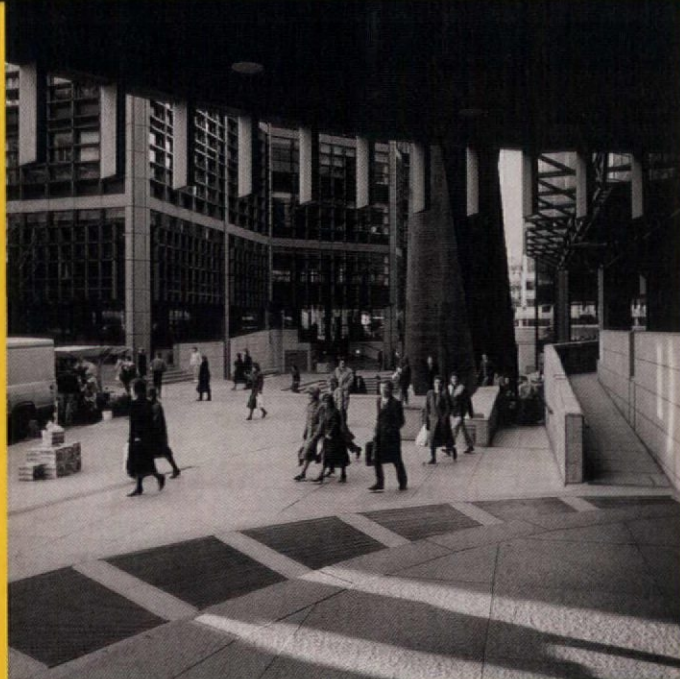
Construction Law Summer School *2–4 September.* A three-day event (worth 16 CPD hours) at New Hall College, Cambridge (01932 893852).

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.



URBAN ASPIRATIONS

Events in this year's Urban Design Week, once again taking place in mid-September, include a lecture at the RICS by Danish 'urban design guru' Jan Gehl (17 September), a one-day conference at Cardiff University, with a keynote address by Richard Parnaby (19 September), and National Placecheck Day (22 September). Further information: www.udal.org.uk

Northern

Partnering in the Supply Chain *Tuesday 17 September.* A Construction Productivity Network seminar at Durham. Details 020 7222 8891.

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

RIBA CPD Event: Standardisation and Preassembly *Thursday 12 September, 16.00.* A seminar at Le Meridien Hotel, Gatwick. Details 01892 515878.

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.

West Midlands

RIBA CPD Event: Sandwell Regeneration *Thursday 19 September, 13.00.* At the Hawthorns, West Bromwich (with the RTPI). Details 0121 233 2321.

Yorkshire

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

RIBA CPD Event: Access Consultancy Training for Architects *10 & 11 September.* Details Cathy Poole 0113 245 6250.

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

Scotland

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.

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

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

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

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.

RIBA CPD Event: CDM Regulations *Monday 16 September, 16.00.* At Llanerchaeron, Cilau Aeron, Nr Aberaeron. Details 029 2087 4753.

Northern Ireland

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

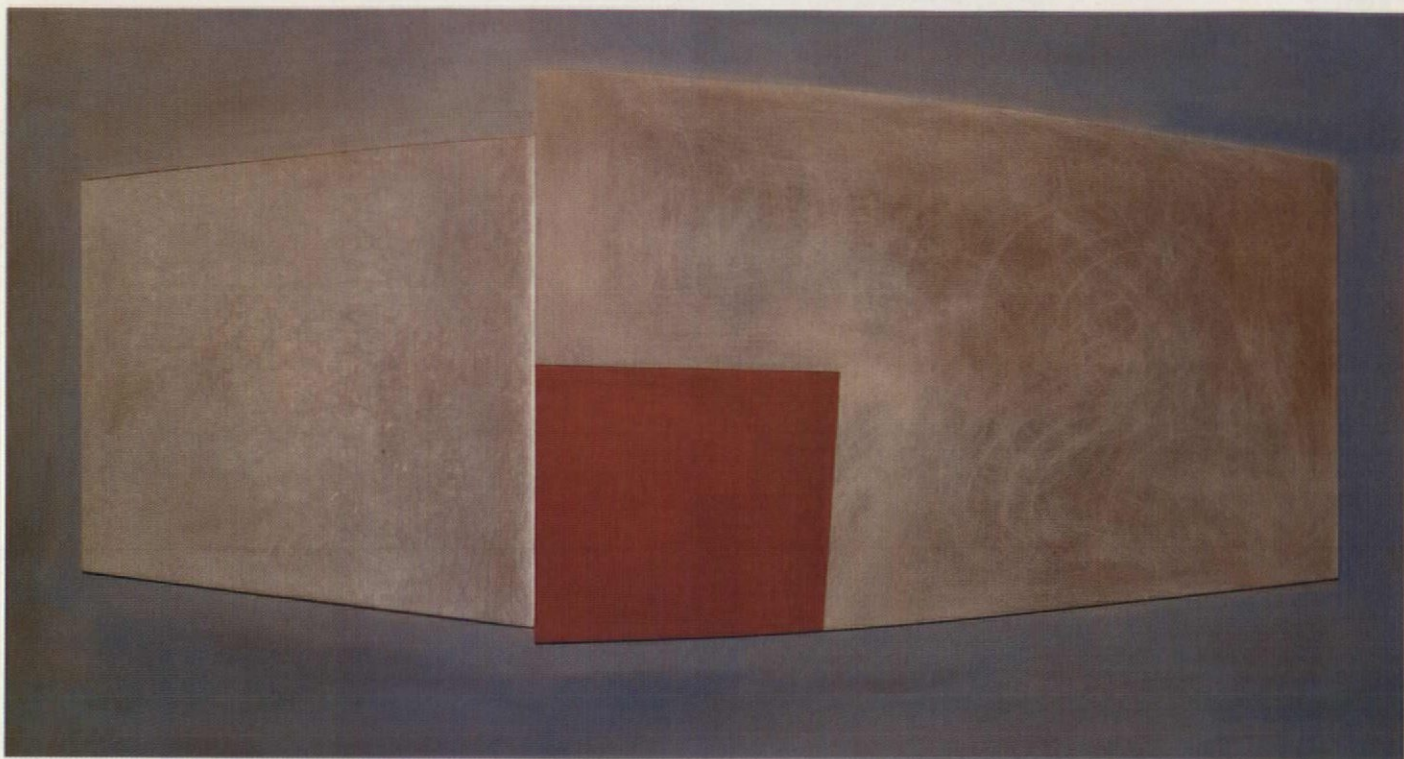
International

Arne Jacobsen *30 August–12 January 2003* A major retrospective at the Louisiana Museum, Humlebaek, nr Copenhagen (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



New territory

DEAN HAWKES

Ben Nicholson: 'Chasing Out Something Alive' – Drawings and Painted Reliefs 1950-75

At Kettle's Yard, Castle Street, Cambridge until 22 September; Whitworth Art Gallery, Manchester, from 3 October-15 December; and Southampton City Art Gallery from 9 January-16 March 2003

The work of Ben Nicholson occupies a special position in the life of Kettle's Yard. Jim Ede, the creator of the remarkable institution housed in the original group of cottages and Leslie Martin and David Owers' 1970 gallery extension, was a close friend of Nicholson and early collector of his work. Ede's Nicholsons are key elements of the permanent collection.

Once before, almost 20 years ago, Kettle's Yard held a temporary exhibition, 'Ben Nicholson: The Years of Experiment 1919-39'. Now it explores the years of maturity through works in two contrasting media, drawings and painted reliefs. Selected from public and private collections in Britain and Europe, the exhibition has been curated by Peter Khoroch, whose book, *Ben Nicholson: Drawings and Painted Reliefs* (Lund Humphries, 160pp, £35), has just been published.

'The Years of Experiment' charted the crucial period in Nicholson's development, when his figurative work absorbed the

lessons of the 20th century European masters and he invented his method of the carved relief, through which he produced the sequence of serene white compositions that brought him international recognition. From then until the end of his life, Nicholson constantly juxtaposed the figurative and the abstract, and the present exhibition revolves around this conversation of means.

In 1950 Nicholson was 54 years old and, technically, at the height of his powers. Following the end of his relationship with Barbara Hepworth, he made frequent visits to the continent, and in 1958 moved from St Ives to Ticino. Even following his return to England in 1971, his travels continued with more European journeys and productive visits to the Yorkshire Dales. Drawing is the ideal medium for the traveller and the drawn works in the exhibition are the outcome of these wanderings. But in 1953 Nicholson turned once more to the painted relief after an interval of six years and, as works dating

from 1956 to 1974 reveal, he invested the medium with new significance.

The drawings on show cover a variety of subjects. The still lifes are dominated by a remarkable pair of works made within days in June 1961. *Goblet and blue square* and *Alnwick* – a still life in spite of its title (not unusual with Nicholson) – both exhibit the surety of line that runs through all the drawings, but locate this, respectively, against a geometrically structured ground of colour in oil and a free base of vigorous white.

In almost all of the drawings Nicholson was, at this period, working on prepared sheets of paper, and occasionally other materials, upon which he had laid oil washes of different tone, density and shape. The subject and the pencil work in which it was rendered were then profoundly conditioned by this preliminary act – a painterly parallel to John Cage's 'prepared' pianos?

It is uncanny how frequently the oil wash precisely complements the delineation of the subject. Particularly striking examples are two images of Siena, one from 1957, the other from 1974, and a drawing of the very different architecture and landscape of Hubberholm in Wharfedale made in 1972.

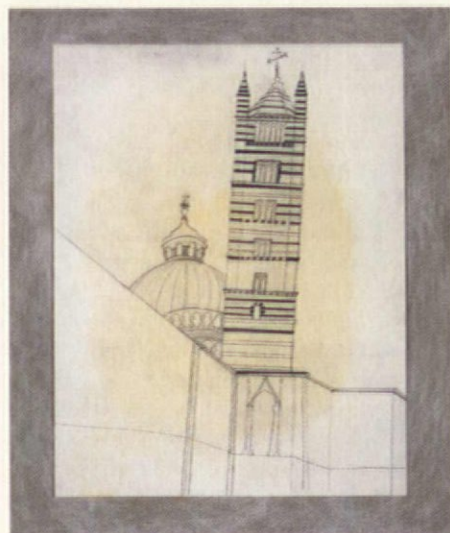
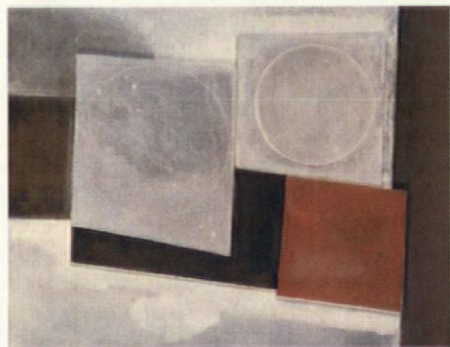
The earliest of the painted reliefs in the exhibition, *May 22 1965 (hendrifter)*, carries memories of the works of the '30s and '40s, with its strongly established orthogonal structure. But its muted tones of silver, ochre, umber and an aquatic blue-green,

and the shifting geometry at the centre, mark a move to new territory.

The next piece chronologically, *January 1962* (white relief, *Paros*), is also, at first sight, a return to the themes of the '30s, but its geometries are unlike anything in the works of that period, and the title hints at something relating more to place than to pure (or Purist?) abstraction. This is wonderfully complemented by the drawing, *September 1961* (*Paros chapel*), in which representation is precisely disciplined by composition.

Writing in his Penguin Modern Painters volume on Nicholson in 1948, John Summerson pointed out the architectural potential of the early white reliefs. According to Khoroché's catalogue essay, Nicholson regarded much post-war architecture as arid and unpoetic. He made a number of pieces that are, in effect, maquettes for relief walls to be constructed in relationship to modern buildings, and several of these are shown.

In the event, few of these designs were realised at an architectural scale, and the maquettes take their place alongside the



other reliefs as works of pure composition, although the 1965 piece, *Kos*, with its gradations of silvery grey, inevitably acquires topographical associations.

The relation of fine art and architecture, particularly in the 20th century, is a complex and fascinating matter that is certainly beyond the scope of this review. What can be said, though, is that Nicholson's work has frequently evoked a response from architects, and that the pieces in this exhibition are sure to intrigue and delight.

Two drawings, 1973 (*spanners*, *Holkham Sands* 6), an almost surreal composition of scaleless tools set against the Norfolk horizon, and *May 1974* (*Certaldo*), in which a complex architectural space is depicted with deceptive simplicity, have the nature of the 'late works' so often produced by important artists. This quality is most wonderfully demonstrated in the last of the painted reliefs, 1974 (*moonrise*).

Here the many-layered complexity of the early reliefs, including those from the 50s and 60s, is replaced by the utmost economy as an incised circle floats over a richly worked surface of silver and umber, which is set into a surround that moves from grey to an almost luminous blue. In the catalogue, Khoroché cites a letter from Nicholson to Herbert Read in which he wrote: 'One just goes on chasing something alive.'

Dean Hawkes is a professor at the Welsh School of Architecture, Cardiff

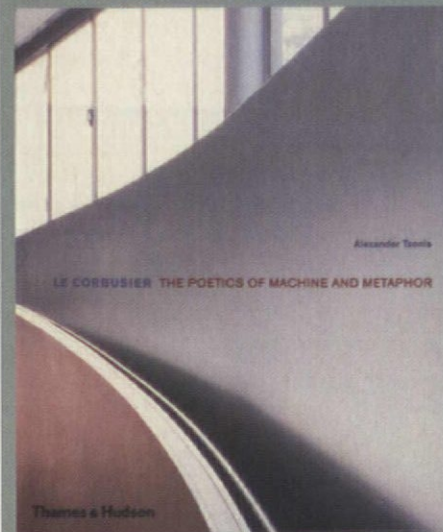
Le Corbusier: The Poetics of Machine and Metaphor

By Alexander Tzonis. Thames and Hudson, 2002. 239pp. £15.95

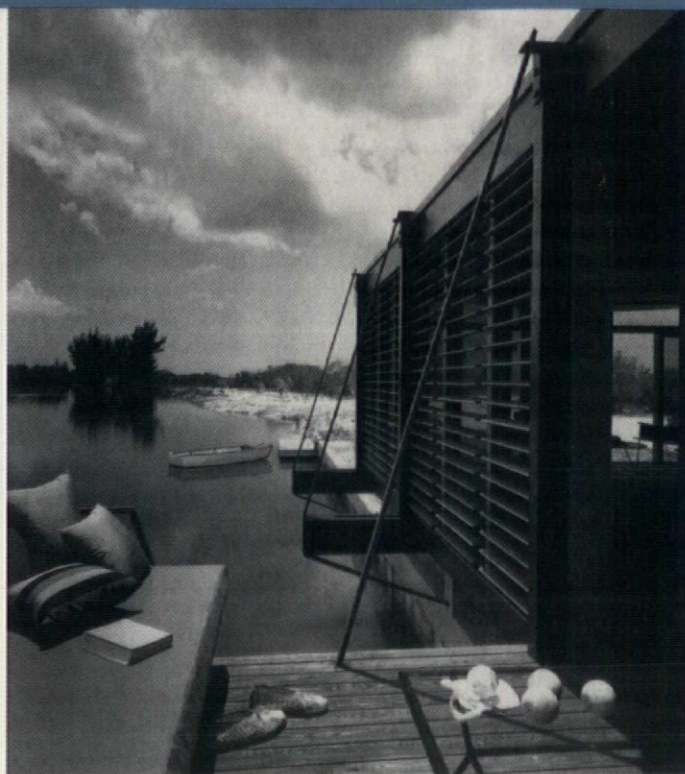
The central thesis of Alexander Tzonis' new book is that Le Corbusier's 'spatial intelligence', and the 'collective memory' to which his upbringing and experiences gave access, allowed him to develop 'a unique poetics of machine and metaphor', writes Catherine Croft. Le Corbusier's significance therefore goes beyond the legacy of his individual buildings, because he was responsible for 'radically changing the way people see, use and make their architecture' and even 'our beliefs and desires about it'.

Tzonis traces the way in which Le Corbusier both thought and felt - his 'habits of the mind' and 'habits of the heart'. These evolve through birth, upbringing and travel, and also through significant meetings, collaborations and exchanges of ideas. We see Le Corbusier amassing 'objects pregnant with potential new meanings that could be re-categorised and recruited in creative making' - postcards, photographs, sketches, and books. The analysis of the *Unité* best demonstrates how he made use of this 'thesaurus of possibilities', drawing on ancient Swiss huts built on pilots over water, Roman aqueducts, ocean liners, a bottle rack.

The use of tightly cropped shots on the cover (*Maison La Roche* ramp and *Philips Pavilion* roof) seems to represent a deliberate alternative to iconic Corbusier images, and at first glance they could pass for contemporary projects. It is not an introductory book for the non-specialist, although it does run through Le Corbusier's life and works chronologically. The lack of footnotes is irritating. In all, however, it is eminently readable: its argument is not always convincing, but it allows us to revisit Le Corbusier in a stimulating and enjoyable way. Catherine Croft is an architectural historian



Opposite page: 1966 (*Saronikos*). Top: August 1964 (*Racciano*). Centre: 1968 (*ramparts*). Above: May 1957 (*Siena campanile*)



Early riser

ANDREW MEAD

Paul Rudolph: The Florida Houses

By Christopher Domin and Joseph King. Princeton Architectural Press, 2002. 248pp. £28

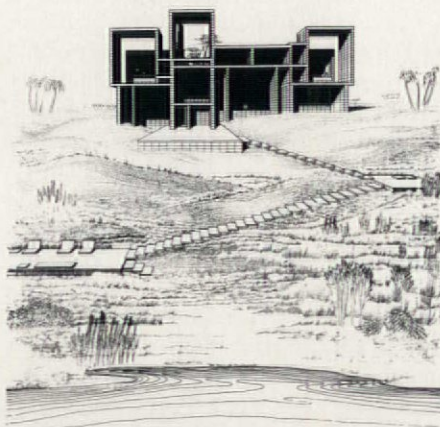
Paul Rudolph's Art and Architecture Building at Yale (1963) is one of the most spatially complex, dramatic and monumental works of the past half-century – but, for some users and critics, supremely problematic. Even an admirer like Vincent Scully acknowledged that its corrugated concrete was 'one of the most inhospitable, indeed physically dangerous, ever devised by man'. Following the suspicious fire of 1969 which gutted the interior, and later brutal alterations, Rudolph turned his back on it, and his work in the last decades of his life (he died in 1997) drew little of the attention that was given him before.

Only this spring, *Architectural Record* reported that Rudolph's Orange County Government Center near New York is faced with demolition for being 'too difficult to maintain'. Nonetheless, it seems that Rudolph's reputation is on the rise again. His spectacular penthouse in Manhattan has been expensively restored (AJ 20.12.01), and slowly the original spaces of the Art and Architecture Building are being recovered during works on the Yale campus.

This new book, focusing on Rudolph's early career in Sarasota, Florida, will do his

cause no harm. It is the first publication to draw in depth on the huge archive of drawings and documents which Rudolph left to the Library of Congress – a means of properly assessing his achievement.

More than 50 houses, built and unbuilt, are included, the majority from the mid-1940s to the mid-1950s; just over half were designed in partnership with Ralph



Top left: plywood vaults at the Hook Guest House, 1952. Top right: Stoller's photograph of the Cocoon House. Above: the Milam Residence

Twitchell, the rest by Rudolph in practice on his own. Twitchell, say the authors, had a real feeling for materials and concern for the construction process, while Rudolph was primarily the designer, drawing with great authority and flair, but then mostly looking forward to the photo-shoot.

Given the complexity in section that distinguishes Rudolph's mature work, one seeks early signs of it here, and they appear – for instance, in the Leavengood Residence (with Twitchell, 1950-51); while the sculptural intensity of the Art and Architecture building has its domestic equivalent in the highly-modelled eastern face of the Milam Residence (1959-61), where Rudolph must surely have been looking at Le Corbusier's Villa Shodhan.

The authors recognise the difference between the photographs that Rudolph sought and the reality his clients inhabited – there is a shrewd 'deconstruction' of Ezra Stoller's much-reproduced image of the Cocoon House (1950). So they do not gloss over the functional failings of some of the houses, though it is interesting to note that a fair number are largely unchanged today. Their portrait of Rudolph as a Modernist with a regional sensibility, torn between the rational and the romantic and committed to experiment, is convincing, and the book is beautifully produced. The only irritant is that passages from the introductory essays reappear verbatim in the catalogue of the buildings, with an inevitable sense of *déjà vu*.

Recruitment enquiries

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LEEDS
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LEEDS DEVELOPMENT AGENCY

Civic Architects Office

ARCHITECT (Temporary up to 12 months)

£25,473 – £27,717 Ref: 396

Leeds Development Agency, a department of over 200 officers, is responsible for co-ordinating and ensuring the successful delivery of the Council's services in connection with Land, Property and Economic Development.

The Civic Architects office provides comprehensive advice and design on the conceptual stages of projects requiring architectural input. The advice includes matters of listed building issues, conservation issues and urban design proposals.

We require an Architect within the Civic Architects Office of the Leeds Development Agency. You should be a registered architect with at least 5 years post registration experience. The successful applicant will work closely with the Civic Architect and the multi-disciplinary teams involved on schemes at the briefing and concept stages for major Council-led development proposals in the following areas: **civic, leisure, cultural, conservation, sustainability and regeneration.**

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We aim to reflect the City's population in its workforce. Applications are particularly welcome from disabled people and those from ethnic minorities who are currently under-represented at this area of work.

For an application form please telephone the Personnel Section (0113) 395 0247. Alternatively, write to Leeds Development Agency, The Leonardo Building, 2 Rossington Street, Leeds LS2 8HD. Application request may be faxed on (0113) 247 7830.

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recruitment

people & practices

David Walker has left Swanke Hayden Connell after 14 years, to set up **David Walker Architects Ltd**, based at 39 Great Portland Street, London W1W 7JZ, tel 020 7631 0523, fax 020 7631 0526.

John Coates, Brian McAnoy and **David Patchett** have been promoted to associates at **Bradshaw Rowse Harker**.

The **Construction Confederation** has appointed **Andy Sneddon** as director of health and safety.

Richard Paige and Giles Vallis have been appointed directors of **NVB Architects**. **Andrew Simpson** has also been promoted to associate.

Barbara Weiss Architects has moved to 16A Crane Grove, London N7 8LE, tel 020 7609 1867, fax 020 7700 2952.

Donald Insall Associates has promoted **Michael Shippobottom** to director, **John Dangerfield** to senior associate and **Peter Cooke** and **Francis Maude** to associate.

Roderick Kemsley and **Christopher Platt** have formed **Studio KAP** and moved to 109 Hope Street, Glasgow G2 6LL.

Trevor Horne Architects has moved to 15 Micawber Street, London N1 7TB, tel 020 7253 0600, fax 020 7253 0608.

Grimshaw and Townsend is now called **Grimshaw Townsend Ltd**.

Scott Lawrie has left John McAslan + Partners to join **PRP Architects**.

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

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Further information can be obtained from Rod Lugg on (0191) 383 3646.

Application forms and further details are available from the Director of Environment and Technical Services, County Hall, Durham DH1 5UQ. Tel: (0191) 383 3806. Email: kaye.errington@durham.gov.uk

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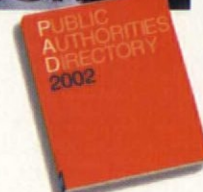
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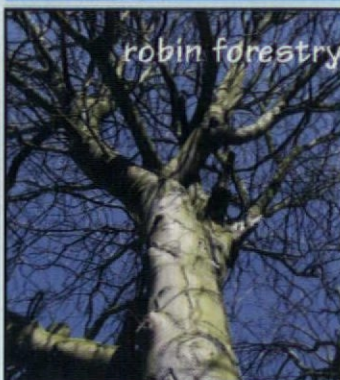
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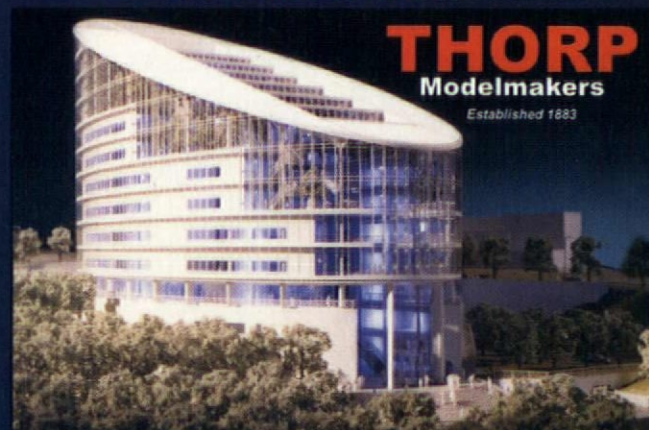
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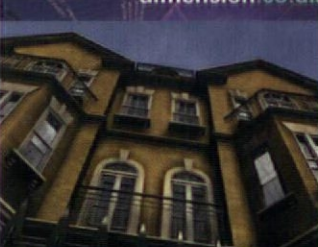


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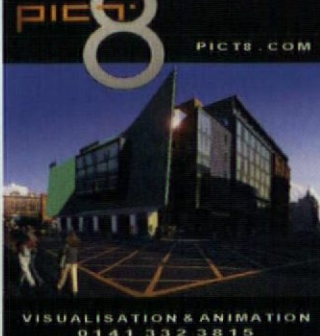
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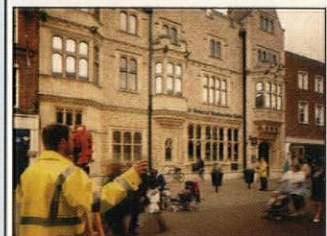
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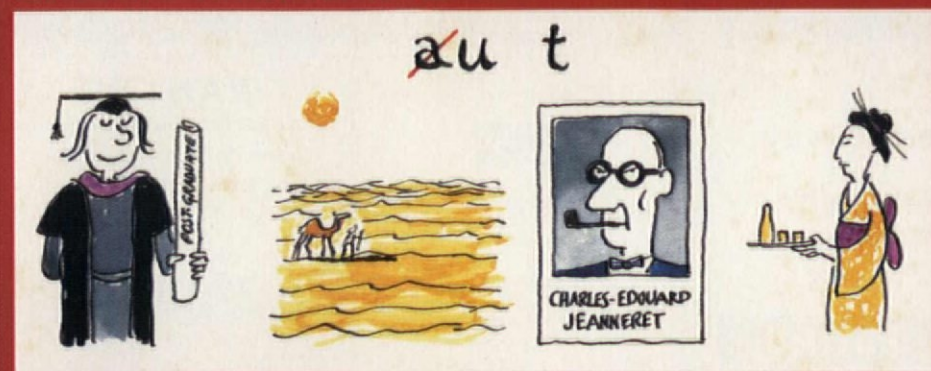
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archicharades



Congratulations to Brian Grayling, an architect from Chandlers Ford in Hampshire, who correctly identified Coop Himmelblau from the clues in our 'archicharades' competition last issue. 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.

Undercover drama

A refreshingly frank account of the trials and tribulations of opening roofs on large stadia came from the manager of the Cardiff Millennium Stadium at a conference on sports venues in Manchester last week. **Geraint Evans** regaled the audience with stories that must have been nightmarish at the time, but seem funny in retrospect. They partly stemmed from the fact that decisions to close the roof are generally taken the day before an event. This is not because closing the roof takes a long time (20 minutes), but because the acoustic and lighting rigs for big concerts take a long time to assemble. The result: heat fatigue. It is not uncommon for rock audiences to be cooled down with water provided from the fire hoses in the complex. At one concert, 600 people in the upper stands had to be treated for heat fatigue. On another occasion, as a result of a mix-up between the roof closing people and the pyrotechnic display staff, the fireworks were let off in 'open roof' mode, when the roof was in fact shut. Result: scorch marks on the inside of the roof, and 10,000 spectators who could not see the first 15 minutes of the football game because of smoke. To be fair, some of the problems stem from the tight budget, which provided assisted ventilation to the stadium in closed-roof mode, but certainly not air-conditioning. **Tetsu Hirata** of Japanese construction and design group Takenaka made it all look simple with a wonderful video of a dozen

stadia his firm has completed, all with opening roofs and air-con. Manchester thought about it for its stadium, incidentally, but decided the £40 million cost in addition to the £110 million budget was too much. Actually, if you do the sums the payback is not too great over 10 years, assuming regular arena/concert hall use. You do have to take into account running costs, which at Cardiff are about £150,000 per annum.

Fifty at fifty

I bumped into my old mucker **Charles Knevitt**, former architecture correspondent of *The Times*, at his 50th birthday party at Chelsea Arts Club. Charles, now fundraising for Liverpool University's bicentenary, is, unusually, a member both of CAC and the Athenaeum. The difference between the establishments is that at the latter, if a member is caught in the club with a woman, he is expelled. Down at Chelsea, if you are caught without one, they send one up.

Smoke without fire

So what exactly determines the nature of a city? Is it the patterns of employment, the type of housing, or the public transport system? No, according to Australian architect **David Sutherland**, it is its smoking policy. In his home city of Melbourne, a ban on smoking in buildings has totally transformed the urban landscape, he says. In a city that tended to have austere pavements and all activities taking place indoors, every bar and restaurant now spills out onto the

street, to allow smokers to indulge their favourite vice while consuming a glass of Australian Chardonnay or some Pacific Rim cuisine. The no-smoking rule has had more impact, Sutherland says, than any carefully planned urban initiatives.

Whip hand

When **Price & Myers** moved its London HQ to Newman Street a couple of years ago, it joined Whitby Bird & Partners and Buro Happold in what is fast becoming engineers' alley. But some neighbours, it turns out, are members of an even older profession. Price & Myers is currently erecting trellis around its attractive first-floor terrace, partly to provide shade but also as a sound barrier. Hard-working engineers doing a weekend shift and then taking a well-deserved coffee break on the terrace, find themselves disturbed by the sound of cracking whips from the brothel next door.

Grecian earn

Excavations for **Bernard Tschumi's** new Acropolis Museum are causing alarm in some quarters, so it is an apt time to publish *The Parthenon* (Profile Books, £15) – an entertaining, yet scholarly, history by Mary Beard. Not that the temple's renown is quite so universal as one imagines. Beard quotes an exchange between a journalist and US basketball star Shaquille O'Neal. 'Did you visit the Parthenon during your trip to Greece?' asked the former. 'I can't really remember the names of the clubs we went to,' said O'Neal.

Wooden heart

Richard Lambert, who has taken over as director of the British Woodworking Federation, is full of ideas and enthusiasm and has an excellent pedigree, having previously been a high flier at the British Property Federation. But he is the first to admit that his qualifications for the job do not include any DIY skills at joinery. 'I am a great fan of GAMI,' he says. 'Get a man in.'

Welcome token

Thank goodness for **Judith Mayhew**, director of the London Development Agency and City and business advisor to Ken Livingstone. Her agreement to speak at the City Living 24/7 conference in Bristol next month prevents the line-up of six speakers from being entirely male. Not an uncommon event, you might think, but this is the national conference of the Association of Women in Property.

Barnsley in Venice

Watch out for the model of **Will Alsop's** Barnsley masterplan at the Venice Biennale next month. Astragal has seen it and can reveal it includes a series of periscopes through which visitors can peer upwards into the model, headphones through which people can hear local residents' views on their town and kids' views of what architects do along with as-yet-unidentified smells. Another nice touch: each building along the wall's circumference has been designed by a different member of the practice, including one in the shape of... a bag of chips. Tasty!

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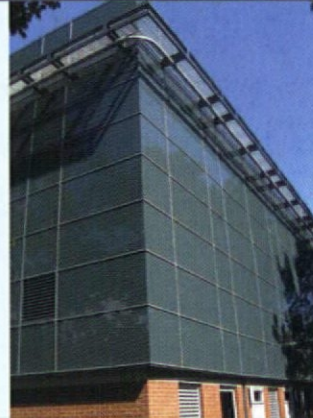
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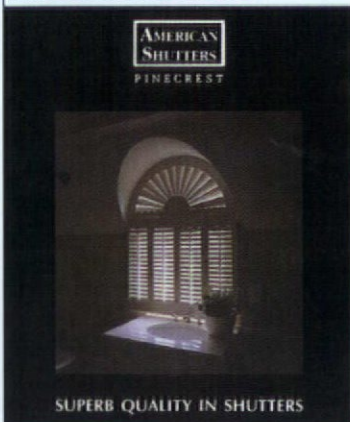
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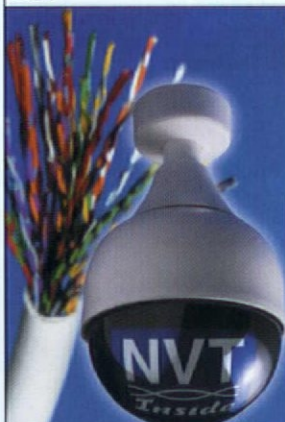
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