

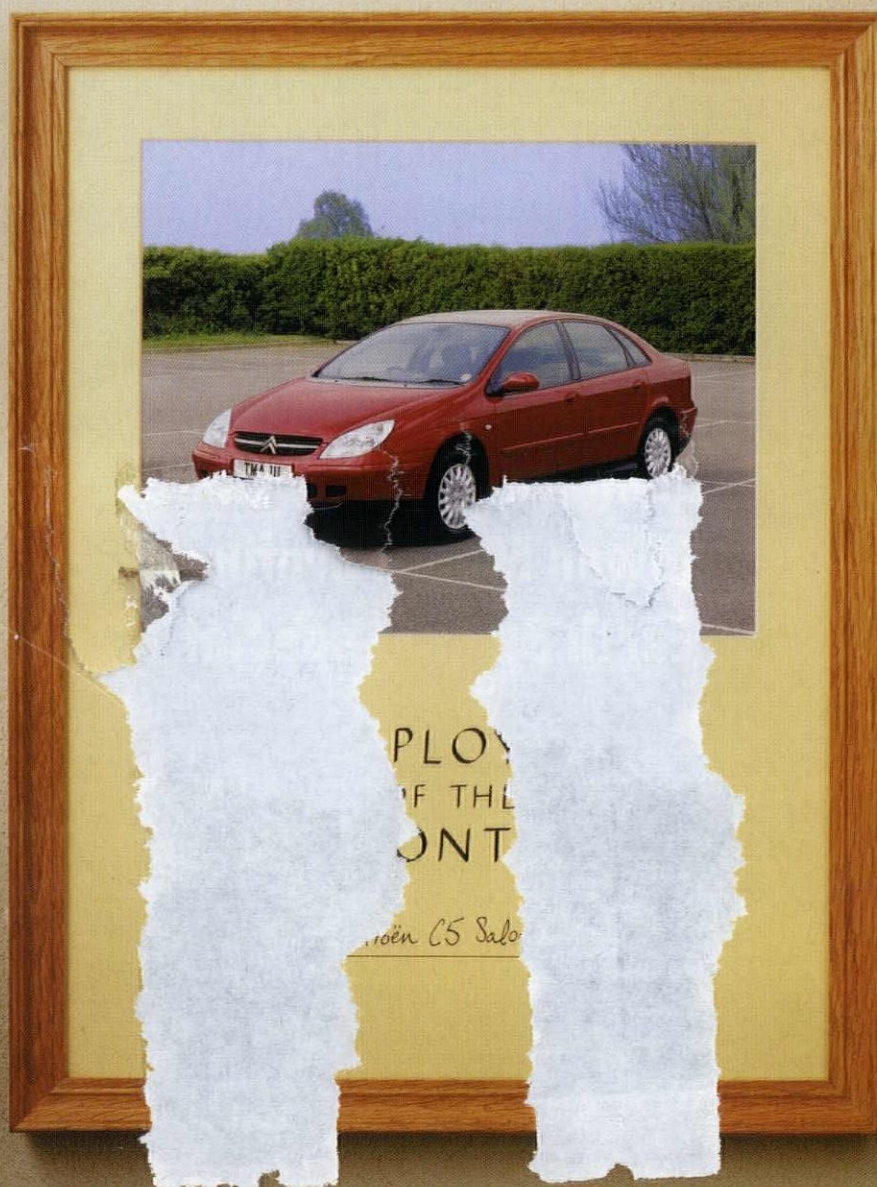
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Painshill Park visitor centre

Rowan Moore profiled


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The RIBA is hosting an exhibition

of previously undiscovered

designs by Ildefons Cerda, the

19th-century Spanish civil

engineer, whose plans for

Barcelona helped to transform it

into a prime example of a

modern city with a rational

layout. In his two defining

works, the Project for the

Extension of Barcelona (1859)

and the General Theory of Urban

Planning (1863), Cerda outlined his ideas for an unrestricted urban

flow to ease communication and mobility. The exhibition has been

curated in collaboration with the Instituto Cervantes – Spain's official

cultural ambassador in the UK. The show runs until 21 September.

For details call 020 7580 5533. See *Melhuish review*, page 14.



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'The truth about the short history of sustainable development is that governments have never taken the lead. They've always had to be dragged, kicking and whining, into belated and half-hearted measures.'

Jonathon Porritt. *Independent*, 31.8.02

'The flood has done more damage to the city than the Nazi and Soviet invasions combined.'

Kate Connolly visits Prague.
Guardian, 29.8.02



OPEN HOUSE FOR LONDON

London Open House will take place this year on 21-22 September, with more than 500 buildings across the capital opening their doors to the public. For details of the properties on display see www.londonopenhouse.org

CAMPAIGN TO SAVE TANNERY

SAVE Britain's Heritage has launched a campaign to protect the St Mildred's Tannery in Canterbury, Kent. Campaigners want the local council to throw out architects Clague's planning application to build a set of apartments on the site for developer Bellway Homes. SAVE says there are only five tanneries left in the UK and has called on the government to save this site for the nation. +

FARRELL IN NEWCASTLE

Newcastle University's Hatton Gallery will play host to a major viewing of the work of Sir Terry Farrell. The exhibition – which will include plans, models, and photographs of finished projects – will run from 28 September to 9 November. For further details call 0191 222 6059.

HUNT FOR BEST AND WORST

CABE and BBC Radio 4 have joined forces to find the best loved and most hated streets in the UK. Between 4 and 13 September, Radio 4's Today programme will invite listeners to offer their suggestions for the best and worst locations in the country, using atmosphere and design, traffic, cleanliness and access as their criteria for criticism. +

For the best jobs in architecture turn to page 57 or visit www.careersinconstruction.com



Tall buildings 'are not the answer'

A parliamentary select committee has criticised tall buildings, claiming they are not essential to either an urban renaissance or to meet the capital's development needs.

The report, published yesterday by the Urban Affairs Subcommittee, reviews a range of criticisms levelled at tall buildings, from bad design and the pressures they place on transportation systems to safety issues arising since 11 September.

It concludes that high-density developments can be achieved without building tall and that 'tall buildings are often more about power, prestige, status and aesthetics than efficient development.' Both CABE and English Heritage also come in for heavy criticism.

The committee, advised by David Lunts, a former adviser to Prince Charles, suggests that CABE is seen as being 'too closely identified with the Modernist architectural establishment'. CABE's commissioners are also criticised for representing too small a range of developer interests.

Meanwhile, English Heritage is accused of inconsistency in its approach to tall buildings – listing 'eyesores' such as Seifert's Centrepoint, while opposing new buildings such as KPF's Heron Tower. The committee reports an accusation that EH's London Advisory Committee was 'hijacked' by an 'architecturally interested faction'

when it supported Foster's Swiss Re tower. And it recommends that EH be more careful about listing 20th century towers and exercise greater transparency in its decision making.

Both bodies are criticised for being 'too adversarial' and blamed for 'expensive, time-consuming' public inquiries when discussions break down.

However CABE disputed the accusations. Deputy chair Paul Finch said the committee had been critical of schemes by some of the country's best known 'Modernist' architects.

'We are far from automatic supporters of tall buildings, we support projects that are good in the round, and criticise those that are not,' he said, adding that commissioners are chosen by the DCMS from a range of professions and expected to declare their interest towards particular schemes.

English Heritage also defended its policy, saying it recommended protection for only a 'handful of the best tall buildings of the '60s and '70s'.

And the Corporation of London's head of planning, Peter Rees, disputed the conclusion that towers were not needed to attract investment into the city.

However, CABE welcomed calls for the government to formally endorse the joint guidelines on tall buildings produced with EH last year.

Zoë Blackler

'If Wessex Water can do it, why is there so much crap elsewhere?'

Jonathan Dimbleby admires Bennetts Associates' building. *Guardian*, 2.9.02

'Ministers would never dare put wind turbines on the posh Chilterns or along the Cotswold escarpment. They mean to cover the Essex coast with them. They are today's coaltips and sewage outfalls.'

Simon Jenkins. *Times*, 30.8.02

'This biggest of big wheels seems perfectly to symbolise the state of Britain at the start of the Millennium. It is a structure purely for pleasure that allows us to go round in circles...'

Gavin Stamp on the London Eye. *Sunday Telegraph*, 31.8.02

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



Diller + Scofidio has unveiled its plans for Boston's new 6,200m² Institute of Contemporary Art (ICA). The scheme – located on the city's Fan Pier waterfront – will provide 1,800m² of exhibition space, education facilities and a centre for public performances. The four-storey building will have both permanent and temporary galleries that will triple the size of the current facilities. This exhibition space will cantilever over the harbour-side walkway, providing a shelter below. A 530m² theatre will be located on the lower levels of the building with glass walls also facing the harbour, providing an unusual theatrical backdrop. The ICA design is included in the 'Next' exhibition, at the Venice Biennale which opens on 8 September.

London 'must take lead on sustainable development'

London deputy mayor Nicky Gavron has called for cities to take the lead in sustainable development. Addressing the Global Alliance for Building Sustainability (GABS) in Johannesburg last week, she said cities such as London must set an example.

'London encapsulates a lot of problems around the world,' she said. 'It has a huge duty to take the lead.' Gavron told the AJ the first meeting of GABS had been a resounding success, particularly its achievements in bringing together the different professions involved in construction.

The Greater London Authority will be working with the professions to push environmentally sensitive design, she said, and will produce guidelines on sustainability to help architects achieve it.

The 42 organisations that attended GABS signed up to a charter for action, pledging to work to set benchmarks and standards of sustainable development. Organisations include the RIBA, the RICS, Commonwealth Association of Architects and International Facility Management Association.

Environment minister Michael Meacher also spoke at the event, welcoming recognition that the built environment is a major contributor to global warming. Meacher will be meeting RIBA president Paul Hyett and RICS Foundation chief executive David Fitzpatrick to discuss how government can further support the GABS initiative.

Hyett dismissed suggestions that the event was simply a talking shop, claiming real progress had been made at the meeting. 'Ecological design is on the agenda,' he said. 'There isn't time for turf wars, there isn't time for complacency or for cynicism. This is the time for working rapidly together for intelligent solutions.'

Hyett added that he had pledged to raise funding for additional scholarships for South African students to study in the UK. +

Zoë Blackler

Mosse joins Hemingway on Stirling Prize judging panel

Author and broadcaster Kate Mosse has joined fashion designer Wayne Hemingway on the Stirling Prize judging panel that will decide the winner of this year's competition.

Mosse, the presenter of BBC Radio 4's *Readers and Writers Roadshow*, was founder of the Orange Prize for Fiction.

The other judges of the AJ-backed award are RIBA president Paul Hyett, CABA deputy chairman Paul Finch and Foreign Office Architects founder and director Farshid Moussavi.

The shortlist for the award will be announced on 12 September and the overall winner will be unveiled at a ceremony at the Baltic Centre for Contemporary Art in Gateshead on 12 October.

● See pages 8 and 9 for special prizes shortlists.

STAMP OF APPROVAL

Foster and Partners' Millennium Bridge is to be featured on a second class stamp, one of a series of four stamps that will celebrate London's river crossings. The other bridges to get the Royal Mail treatment are Tower Bridge on the first class, and London Bridge and Blackfriars Bridge on the 47p and 68p stamps respectively.

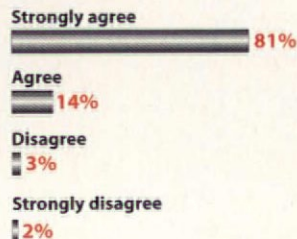
CUMBERNAULD LAUDED

Icomos – the UN's architectural heritage advisory body – has chosen Geoffrey Copcutt's much-maligned Scottish town, Cumbernauld, as one of the best examples of 20th century British architecture. Inspired by Le Corbusier, the town, constructed in the 1960s, was part of the new town building programme of the 1950s and '60s. Icomos argues that the town is 'an exemplar of high-quality design worthy of respect and preservation'.

Q&A

81%

... of voters in a poll on the AJ's website strongly agree that architects should be taking the lead on sustainable design.



Respondents: 135

This week's question:
Are skyscrapers essential to deliver an urban renaissance in the UK?

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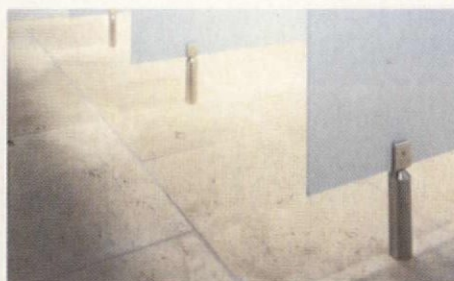
We've buried some little treasures in Oasis Glass. Specially produced ceramic glass that cannot be seen through. The pivoted doors eliminate large metal patches. Vertical posts are suspended from the headrail which hides our unique patented hydraulic door closer. Feet are set out of sight from front view. So all you do see is glass, glass and more glass.



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Top pivoted doors enable minimal stainless steel strips instead of large, unsightly metal patches.



CNC turned stainless steel feet. Bolted into the floor and set out of sight 200mm. back from front of cubicle.

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PHILIP THOMAS



MAX ALEXANDER



PAUL TYAG

RIBA reveals 'special prizes' shortlists

The AJ can reveal the shortlists for the RIBA's six special prizes, to be announced on 12 October at the Stirling Prize Ceremony. The AJ's First Building Award, sponsored by Robin Ellis Design Build, will go to the best example of a first stand-alone building. The other awards are the Stephen Lawrence Prize, sponsored by the Goldschmied Trust, for the best project with a budget less than £200,000; the ADAPT Trust Access Award; the Crown Estate Conservation Award; the RIBA Client of the Year Award, sponsored by the Arts Council of England; and the RIBA Journal Sustainability Award.

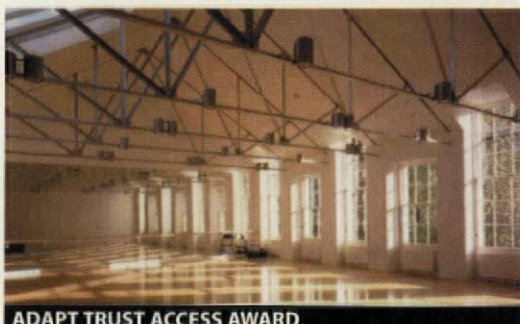


IAN BROTHERTON

STEPHEN LAWRENCE PRIZE

The shortlisted schemes are:

- Quaker Barns, Norwich, by Hudson Featherstone (pictured)
- Basement flat, Edinburgh, by Richard Murphy Architects
- Wycoller Visitor Centre, by Hakes Associates
- Cardboard Building, Westcliff-on-Sea, by Cottrell + Vermeulen Architecture
- Bandstand, De la Warr Pavilion, Bexhill, by Niall McLaughlin Architects
- Sorrel House, Bosham Hoe, by Foggo Associates with David Thomas
- Fairhazel Gardens, London NW6, by Scampton & Barnett



ADAPT TRUST ACCESS AWARD

The shortlisted schemes are:

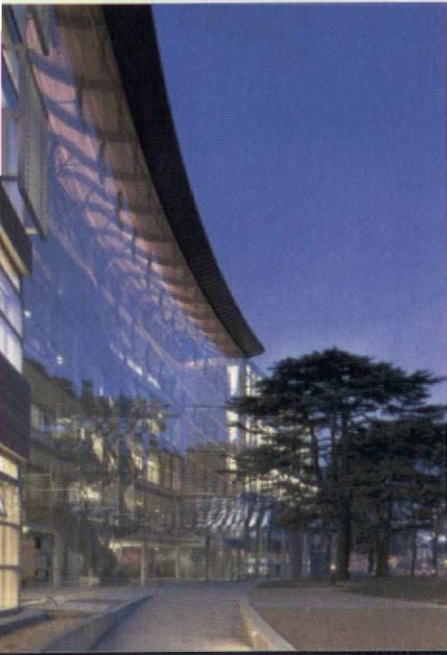
- Dance Base, Edinburgh, by Malcolm Fraser Architects (pictured)
- Oldham Art Gallery, by Pringle Richards Sharratt
- Tate Britain Centenary Development, London, by John Miller & Partners
- Royal Academy of Music, London, by John McAslan & Partners
- Southwark Cathedral Millennium Project, London, by Richard Griffiths Architects
- Stirling Tolbooth, by Richard Murphy Architects



DEAN GILBERT/VIEW



- The shortlisted schemes (pictured from left):
- Barnhouse, Highgate, by Sutherland Hussey Architects
 - Wycoler Visitor Centre, by Hakes Associates
 - Fairhazel Gardens, London NW6, by Scampton & Barnett
 - VXO House, Hampstead, by Alison Brooks Architects
 - Brooke Coombes House, London W5, by Burd Haward Marston Architects



RIBA JOURNAL SUSTAINABILITY AWARD

- The shortlisted schemes are:
- Fingal County Offices, Co Dublin, by Bucholz McEvoy with BDP (pictured)
 - Entrance Galleries & Planet Earth, The Earth Centre, Doncaster, by Feilden Clegg Bradley
 - Gateway, Baglan Energy Park, Port Talbot, by Neath Port Talbot CBC
 - Cardboard Building, Westcliff-on-Sea, by Cottrell + Vermeulen Architecture
 - Downland Gridshell, Chichester, by Edward Cullinan Architects



RIMA AND ALAN FORBES

CROWN ESTATE CONSERVATION AWARD

- The shortlisted schemes are:
- Stirling Tolbooth, by Richard Murphy Architects (pictured)
 - Centre for Contemporary Arts, Glasgow, by Page & Park Architects
 - Great Hall, Belfast, by Consarc Conservation
 - Sorrel House, Bosham Hoe, by Foggo Associates with David Thomas
 - Tate Britain Centenary Development, London, by John Miller & Partners



RIBA CLIENT OF THE YEAR

- The shortlisted clients are:
- Greater Manchester, for projects including Ian Simpson Architects' Urbis (pictured)
 - Urban Splash, for Shed KM's Collegiate & Matchworks
 - Westborough Primary School, for Cottrell + Vermeulen Architecture's Cardboard Building
 - Lady Bessborough, for Munkenbeck + Marshall's Artists' House, Roche Court
 - The Tate, for developments at Tate Britain and Tate Modern
 - Iain Tuckett from Coin Street Community Builders, for Haworth Tompkins Architects' Iroko Housing Cooperative



Chetwood Associates has submitted this redevelopment of a 0.8ha brownfield site in Camberwell, south London for planning permission. The project – on a derelict bus depot – will transform the land into a mixed-use development which will include retail, leisure and residential units. +

WORKSPACE PRIZE SHORTLIST

Snell Associates, McDowell + Benedetti, Chance De Silva, McKeeown Alexander Architects and Kengo Kuma & Associates have all been shortlisted for the RIBA-organised Managed Workspace Competition in Stokesley, North Yorkshire.

RIBA HOMES IN ON CRISIS

The RIBA Gallery will host a series of talks and events called 'Coming Homes' that look at the affordable housing crisis in the UK. Among the events will be an exhibition 'Coming Homes; 3.8 million reasons to think about housing', which will try to show the benefits of good design in house-building. For further information call the gallery on 020 7580 3662. +

HULL ARTS CENTRE DESIGN

Hull College has appointed David Lyons Associates to design its new arts centre, the £10million Centre for Excellence. The 54,000m² centre forms part of a proposed regeneration scheme, the £1 billion River Hull Corridor, planned by the city's Urban Regeneration Company.

ROCHE GETS NETWORKING

Camden Architects Forum former chair Chris Roche has set up an architecture group practice network. The Workshop in Shoreditch will house 11.04 Architects and Roche's research firm, Architectural Research Services. The practices will be encouraged to collaborate and bid for work collectively.

ARTWORKS ON A LEASE

Britart, the online gallery for emerging artists, has set up a new scheme which will allow developers to lease pieces of art for use in their projects. It aims to allow new artists to showcase their work to potential buyers. For further details of the initiative, call 020 7392 7200.

Grimshaw's Eden Project voted the 'best in 50 years'

Nicholas Grimshaw & Partners' £75million Eden Project is the best building of the past 50 years, according to research commissioned to mark the 50/50 – Crowning Achievements/Future Products exhibition at London's Building Centre.

Pollsters in the AJ survey questioned 407 visitors to Interbuild 2002 on the best building, the greatest feat of engineering, the favourite construction product and the greatest innovation.

The visitors voted for Jørn Utzon's Sydney Opera House as second best building, with third place going to Le Corbusier's Ronchamp Chapel. Cesar Pelli's No 1 Canada Square at Canary Wharf came in fourth, and fifth was Foster and Partners' Hongkong and Shanghai Bank.

The Channel Tunnel won the vote for the most impressive engineering project, followed closely by Marks Barfield Architects' British Airways London Eye. In third place was the Thames Barrier, with the London Underground's acclaimed Jubilee Line Extension in fourth and Foster and Partners' Chep Lap Kok Airport fifth.

Meanwhile, the improvements in glass technology meant that glass products were voted the past half-century's most useful building products.

And the most revolutionary innovation for the construction industry was overwhelmingly considered to be the computer. Mobile phones lagged a long way behind to take second place.

The full results were set to be revealed at an

event at the Building Centre in London in the presence of the Duke of Gloucester today.

Ed Dorrell

Salter leaves East London University as schools merge

Peter Salter is leaving his post as head of school at the University of East London, following the merger of the architecture and design schools.

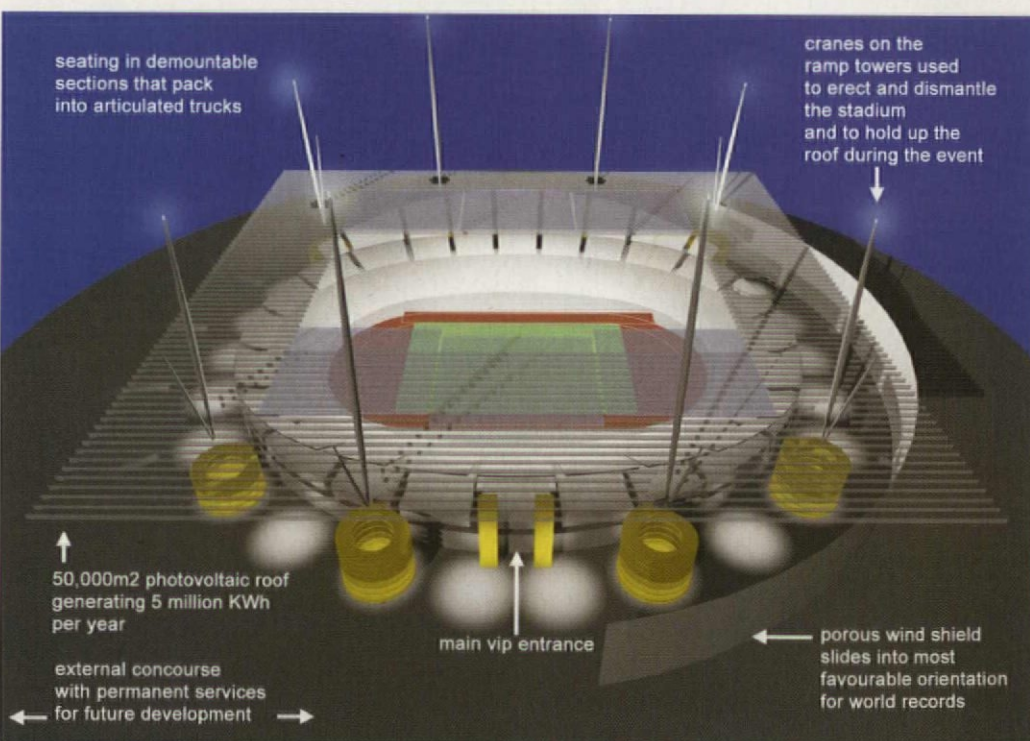
Salter, who will take early retirement at the end of October after seven years in the post, said he was sad to leave, but cited frustration at the changing nature of the job.

'Like all universities, there are a lot of problems with a shortage of funding from central government. Under those circumstances, I can't develop the school as I would like. I can't do it under the present financing of the school.'

Increasingly the school was taking on more students for the same number of teachers, Salter said. As a result of the merger, the architecture school will move from Holbrook in Stratford to the University's Docklands Campus.

The school will begin discussions with students and staff as soon as the new term begins to seek suggestions for a replacement, in addition to advertising the post. Salter, 55, is not sure of his next move, but said he planned to get his Part 3 and concentrate on designing.

● Professor Thom Gorst is taking over as head of school at Birmingham School of Architecture and Landscape.



One of the key figures behind the City of Manchester Stadium, former principal architect at Arup Associates James Burland, has revealed plans for a 'portable stadium'. The scheme – aimed at cities bidding for the Olympics or other major sporting events – is based upon the concept of transportable and divisible elements, and will have a maximum capacity of 80,000. Burland said sports minister Richard Caborn had seen the plans and asked him to develop them further with reference to a possible London Olympic bid. 'The minister made it quite clear to me that he is not interested in a 100,000-seater stadium that will become a white elephant, and new ideas in engineering and development financing mean that you could have a splendid portable stadium as the centrepiece to the bid,' Burland said. Among other advantages outlined are a reduced capital outlay, the elimination of the need for the stadium to be converted post-event, and the possible recycling of the structural elements. Burland is determined it will be cheaper than a permanent structure.

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KEN GATEWAY UNITY CALL

London mayor Ken Livingstone has warned that the regeneration and planned house-building programme in the Thames Gateway area is entirely dependent on a co-operative approach. Speaking at a meeting of the local authorities, Livingstone said almost nothing would be achieved unless the Greater London Authority, local councils and central government worked in unison. +

WAREHOUSE GO-AHEAD

The Tooley & Foster Partnership has won planning permission for a £6.8 million office and warehouse development in Dagenham, Essex, for building supplier Nicholls and Clarke. Work on the building – which will act as the firm's national head office – will begin on site in the autumn.

GUIDE TO URBAN DESIGN

The Urban Design Group is set to launch a new document, the Urban Design Guidance, on 18 September. The guide – aimed at advising the government and its agencies on the topic of masterplanning and regeneration – is available by calling 020 7665 2464. +

HOK's £150 million stadium plans on verge of collapse

HOK Sport+Event+Venue's plans for its £150 million stadium for Everton Football Club are in jeopardy as a result of both the club and its backers failing to raise funding for the scheme.

The AJ has learned that the three main financial supporters of the 55,000-seater venue – planned for the King's Dock in Liverpool – are all unsure about whether they can honour their original promises. If plans for the stadium collapse then a £100 million mixed-use development on the same site will also fail.

Everton is committed to finding £30 million of the required resources. However, plans to sell off its current ground, Goodison Park, to a major supermarket have been spiked. Local council planners have told the club that they will not back retail development on the land. This has reduced the site's value by more than £10 million.



Kicked into touch: HOK's Everton stadium

Meanwhile, Liverpool Vision, the city's regeneration agency, is also understood to be getting jittery about the project. It has told Everton that if it cannot find its share of the money, then it will abandon the project and a search will begin for another use for the site.

And, according to a senior insider at Everton, Liverpool City Council, the scheme's final major backer, 'has gone lukewarm about the whole development'. The insider said: 'There are a massive number of problems with the scheme at the moment. Everyone is twitchy and unsure of whether they either want to spend this amount of money or whether they can afford it.'

'The time has come for our partners to show us the colour of their money,' the insider added. 'This is a crucial six-week period. If we cannot get all the money together within that time, then this project will be in serious trouble. Personally, I think it looks highly unlikely that all the cash will arrive.'

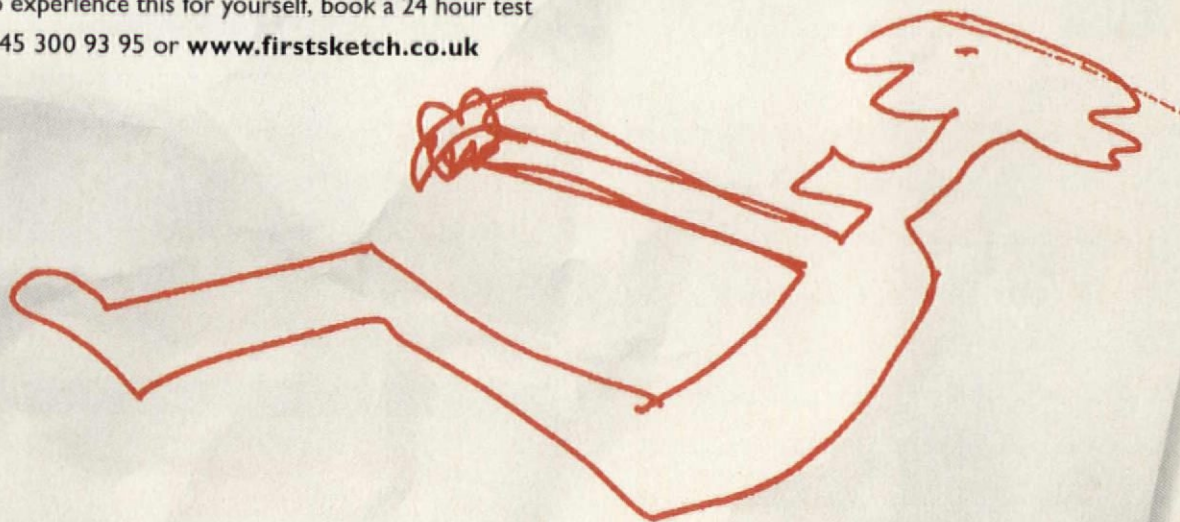
A spokesman for Liverpool Vision confirmed that there are still high-level talks remaining to try and find the funding but that a deal is yet to be put before senior figures at either Everton or Liverpool Vision. 'There are still negotiations going on with Everton and its partners as to how the public-sector funding will be divided up,' the spokesman said. 'Planning continues to go ahead but there has still been no clearance from any board for the deals.'

Officially, Everton is maintaining that the club still has every intention of logging a planning application for the projects within six months.

Ed Dorrell

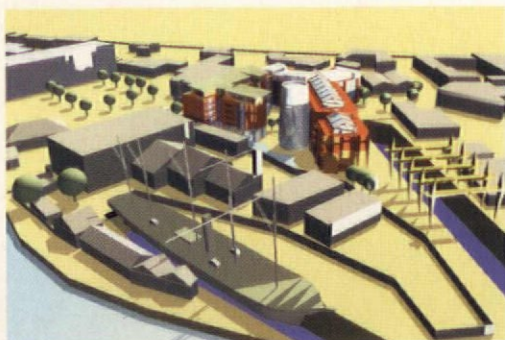
The First Sketch.

When we asked our designer to explain the idea behind the all-new Saab 9-3 Sport Saloon, he drew the driver. 'This,' he said, 'is the most important part of the design.' Then he added the grin saying: 'And pure driver enjoyment is what this car is all about.' To experience this for yourself, book a 24 hour test drive on 0845 300 93 95 or www.firstsketch.co.uk



OFFICIAL FUEL CONSUMPTION IN MPG (LITRES/100KM): URBAN 23.9 (11.8), EXTRA URBAN 42.8MPG (6.6), COMBINED 33.2 (8.5). CO2 EMISSIONS 204G/KM. ALL FIGURES FOR SAAB 9-3 SPORT SALOON AERO (210BHP) WITH MANUAL GEARBOX.

Developer alleges 'collusion' over quashed Bristol scheme



Warehouse scheme 'would have negative impact'

The developer of a scheme rejected by John Prescott last month after a public inquiry, has accused Bristol Civic Society (BCS) and the city's Government Office of collusion in killing off the project, writes Ed Dorrell.

Barlow Henley's £35 million mixed-use project for the McArthur's Warehouse was called in following opposition from the Civic Society, which claimed the redevelopment would have had a negative impact on the docks conservation area.

It also argued that the height of the buildings would have damaged the setting of the Brunel steamship *SS Great Britain*. The public inquiry was hailed by developer QuADA as a test case of the civic society's local influence.

However, QuADA director Richard Bellman is now furious that the minister has decided in the

BCS's favour. He told the AJ he is likely to push for a judicial review of the decision. Bellman has also accused the civic society of being in a 'cabal' with the Government Office in Bristol in blocking the scheme.

In the run-up to the inquiry eight months ago, Bellman pointed the finger at the BCS, claiming it was distributing misleading images of Barlow Henley's scheme (AJ 31.1.02). And now he is accusing Bristol's civil servants of misleading the minister. 'The Government Office told the minister that local opposition to the development was widespread when there was only ever one formal objection from the general public.

'The Civic Society has built up a coterie with English Heritage and the Government Office that has far too much influence locally,' he added.

Barlow Henley director Nick Henley agreed that Prescott's decision did not make any sense. 'The scheme was everything the government purports to want from a regeneration project and yet it was quashed,' he said.

'We are looking at all the legal options we have. But the more I think about taking the decision to judicial review, the more I like it.'

However, Bristol Civic Society's chief publicity officer Charles Fox dismissed the suggestion that the society is in collusion with the Government Office. 'It simply took a lot of time and a lot of effort to ensure this outcome,' he said.

'Prescott's decision answers our critics back. We could see there were serious problems with the scheme and it seems the government agrees with us,' Fox added.

BDP RETAIL CENTRE OPENS

BDP's £75 million Tres Aguas retail and leisure centre in Alceron, near Madrid, is set to open in September. The 65,000m² 'edge-of-town' project, for Lend Lease Europe, provides two levels of retail space for commercial hire. The scheme also includes a supermarket, 15-screen multiplex cinema, 10-lane bowling alley, a health club and 3,200 parking spaces.

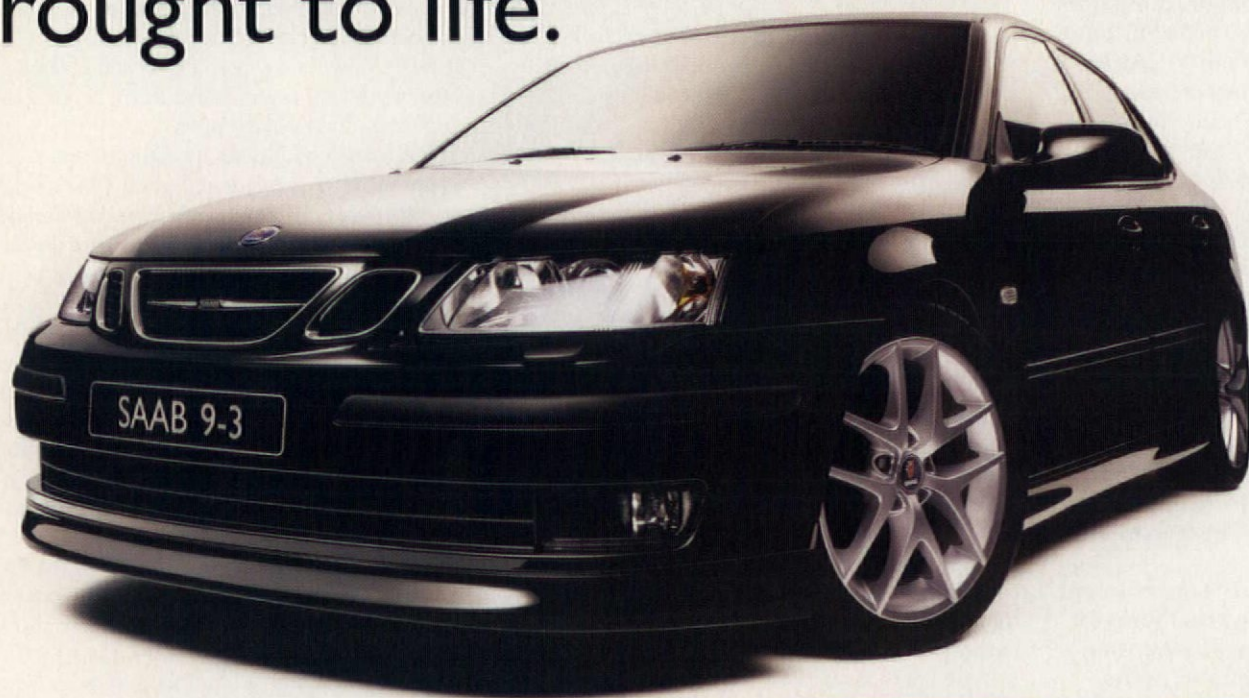
MCASLAN'S TURKISH DELIGHT

John McAslan & Partners, working together with Arup, has won a competition to design the new headquarters of the Turkish conglomerate Borusan Holdings. The HQ will be located in the shell of an existing 19th-century tower on the Bosphorus in Istanbul. ☺

TOWN HALL RESCUE PLAN

Hackney council is to lease Shoreditch Town Hall to local charity the Shoreditch Town Hall Trust in a move to save it. The 1865 building – unused since 1965 – is on English Heritage's Buildings at Risk Register. Refurbishment will create new offices for hire, while the chamber and committee rooms will be used for functions.

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Hellman

It's 200 years exactly since Wordsworth wrote his famous sonnet *Composed Upon Westminster Bridge*. A Parliamentary Committee on tall buildings has just slightly revised it.

Earth has not anything to show more fair-
Faced concrete office towers piled up high,
Like gap-toothed stumps against the sky
By big global speculators who dare
Take on politicians and planners there
With the "a must for high-density" lie,
Though they're really big monuments they buy
From architects with fingers in the pie,
Who mess up the street-scape without a care.
Transport, traffic and parking cannot cope.
Tall buildings are expensive to erect,
Gobbling up resources without a hope.
So come on EH and CABE, we expect
You to combine and extend your scope.
Let's have a firm policy to effect!



www.louisshellman.co.uk

vital statistics

- In 2001, British construction companies secured overseas contracts worth £4.7 billion, compared with only £3.9 billion in 2000, according to the DTI. Africa saw the biggest increase, while the US took the lion's share with 40 per cent.
- In the UK, 6,500 fridges are thrown away each day, and since the introduction of EU regulations the cost of disposal has increased to £25 million a year (figures: RICS).
- Road congestion is costing London's business community an extra £3.4 million a day as deliveries become gridlocked in traffic, a new study from the London Chamber of Commerce has reported.
- The cost to the government of new storage chambers for the natural gas that Britain will have to import as the domestic supply from the North Sea begins to run dry could be £13 billion by 2020, according to research from the Royal Academy of Engineering.

Clare Melhuish reviews... Cerdà's Barcelona vision and today's city planners

Barcelona's Eixample – the gridded extension to the city designed by Ildefons Cerdà in the 1860s – is, claim the organisers of a new exhibition, strikingly relevant to today's city planners 'who face unprecedented conflicts in the uncontrolled explosion of global urban development'.

By this, one presumes they mean the unprecedented rate of growth of cities in the developing world and the pressure on land, speculation, improvisation, and instability affecting the built environment, which it has brought with it.

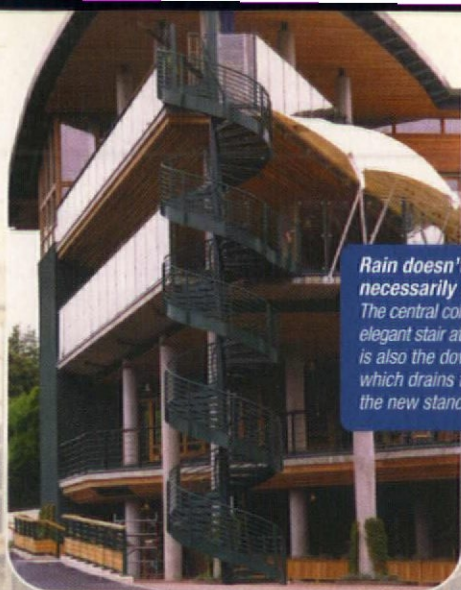
Indeed, Barcelona at that time suffered comparable problems – rapid industrialisation and expansion, with a record population of 859 people per hectare in 1859 compared with London's 86 per hectare the previous year. The exhibition describes Cerdà as 'a social reformer averse to utopian solutions' (unlike, say, Robert Owen), who coined the slogan 'ruralise the urban, urbanise the rural' to express a vision of a city adapted and extended on the basis of efficient transport and communication networks articulated by public spaces.

Aerial photographs show how rigorous Cerdà's grid was compared with other European city plans, with its distinctive chamfered corners to the city's blocks creating small squares at each intersection. The blocks themselves were designed around inner courtyards, to ensure adequate flow of air and light, and the streets were 20m wide,

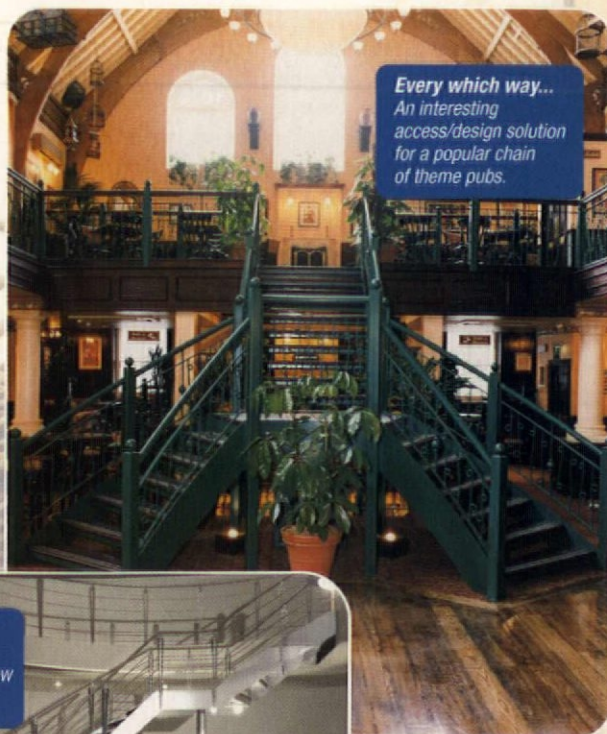
with 'transcendental ways' 50m wide, so that in total 30 per cent of the surface area is given over to streets and plazas – compared with a mere 19 per cent in newer areas 'designed in the age of the automobile.' In the revised plan of 1863, housing was even designed with direct links to train platforms below street level. The exhibition maintains that this emphasis on 'mobility systems' marks a rupture with traditional urban form, determined by buildings and building plots.

It is interesting to see such a rigorous and rational approach being celebrated again as a solution to contemporary urban ills, after years of emphasis on the desirability of the picturesque. But, as the exhibition admits, Cerdà's vision could never be sustained against the pressures of speculation, and the resistance of landowners. Cerdà's Building Ordinances and Economic Plan to finance it were never approved and, though the grid was built, the internal courtyards were steadily built over right up to the 1970s. It is difficult to see how the same problems could be avoided today.

Cerdà's plan was conceived as an extension, following the demolition of the city walls in 1854, and did not involve extensive clearance of existing urban fabric in the same way that Haussmann's urban reforms in Paris did. However, it also shows a disregard for existing social networks structuring the landscape, and a blind faith in measuring, surveying, and spatial regulation as the key to social order, which we might question today. 'Cerdà: The Barcelona Extension (Eixample)' is organised by the Institut d'Estudis Territorials and Instituto Cervantes, and hosted by the RIBA until 21 September



Rain doesn't necessarily stop play...
The central column of this elegant stair at Wimbledon is also the down pipe which drains the roof of the new stand.



Every which way...
An interesting access/design solution for a popular chain of theme pubs.



Room with a view
A Crescent spiral chosen for new penthouse duplex apartments in Docklands



Seeing is believing...
Computer visual of a new helical stair at Jewson's new central office reception.



Tall order...
The Crescent spiral at Old Jewry in the City of London is believed to be the highest in the UK.



Not quite vertical flight!
This elegant helical stair at Cardiff heliport echoes Leonardo da Vinci's first drawings and thoughts on how man might ascend!



Room on top...
A spectacular Crescent spiral gives access to the viewing gallery at the London Transport Museum.

Every picture tells a storey...

So, when is a spiral stair not a spiral stair? Well, as these pictures show, a spiral stair can do many different things, from hiding a down pipe for rainwater,

to being a startling piece of modern design to add drama to a reception area. So just think what it might do your next project - then ring 01480 301522.

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NEW YORK COMES TO LEEDS

Carey Jones Architects has won planning permission for its £18 million mixed-use development in Leeds city centre. The New York House scheme on Vicar Lane – designed for developer Kaikoura Investments – has 6,800m² of apartment space and 2,000m² for restaurant and bar use. ➤

ARCHITECTURE FOR ART

The National Portrait Gallery is hosting an evening of talks on 12 September in which architects discuss their success in design competitions for museums. Sir Richard MacCormac, Jeremy Dixon and Edward Jones, and Gordon Benson of Benson & Forsyth Architects will all make presentations at 'Making Space for Art'. For more information call Melanie Crick on 020 7575 3175.

'LEARNING BY DOING' DAYS

The Construction Best Practice Programme and the Construction Industry Training Board are to run a second set of their 'Learning By Doing' training days, offering advice on implementing best practice and business improvements. For more information contact Michael Wylie on 01242 577277.

Americans set to desert UIA due to 'organisation flaws'

The International Union of Architects (UIA) could face financial ruin if the American Institute of Architects (AIA) acts on its threat to pull out of the international forum.

AIA representative and past president Ron Altoon issued the threats at the UIA's last council meeting, demanding that the body reform its electoral and financial processes. Altoon warned that the Americans will cease payment to the organisation as a way of encouraging it to restructure. Such a move would leave the UIA in a cash-flow crisis since the AIA is by far its biggest contributor.

The AIA is understood to be particularly upset with a new funding arrangement passed at the Berlin Convention that has seen its share of the contributions grow even further.

RIBA vice-president of international affairs John Wright was present at the council meeting in Berlin on 30 July. 'The Americans have scheduled a special general meeting for the end of September to discuss the problems they see with the UIA and to discuss pulling out altogether,' he said.

'They have already warned that it will stop paying its dues as a way of focusing the UIA's attention in the meantime,' Wright added. 'If this does happen, then it would be in big trouble. The UIA probably could not survive without the American economic power-house.'

A representative from the Royal Institute of the Architects of Ireland, Peter Hannah, was also present. 'The AIA expressed strong concern about the way the convention had been organised and the

whole of the regime's management,' he said. 'Unless they see positive steps made to reform the organisation and restructure the set-up of the funding processes then they have threatened to take measures to force change or leave,' Hannah added.

RIBA president Paul Hyett said he understood that the Americans are 'frustrated' with the way the UIA has organised itself recently. However, he warned that the AIA would be 'mad to pull out'.

'If they did leave they would lose all their influence and the massive commercial advantages that come with membership,' Hyett added.

The UIA is responsible for the administration of international competitions and is currently in negotiations with the World Trade Organisation on the issue of freedom of trade.

Ed Dorrell

Channel 4 on hunt for house makeovers and redesigns

Channel 4 has launched a nationwide search for homes and properties to feature in the second series of its acclaimed programme *Other People's Houses*.

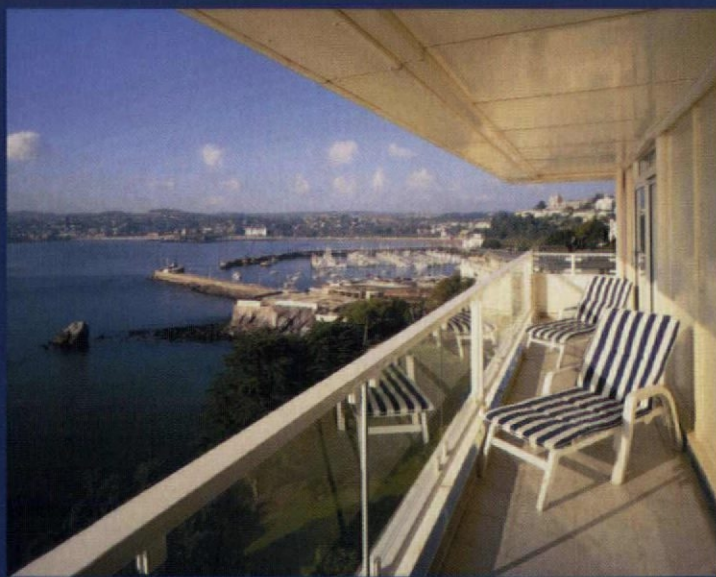
The 10-part series will feature houses undergoing a radical makeover and homes that have already been dramatically changed.

Each one-hour programme will focus on the overhaul of one house – from the earliest design stages to completion. The concept will then be compared with other homes that have been refurbished in unusual or radical ways. The production team is hoping to illustrate the programme with as many styles and designs as possible. If you have a suitable project contact Vanessa Cole on 020 7861 8118.

aj hotels offer

The AJ's summer hotels promotion continues this week with an offer saving more than 50 per cent on stays at the historic Imperial Hotel in the South West – the ideal touring centre for visiting Nicholas Grimshaw & Partners' world-famous Eden Project.

The Imperial is the only five-star hotel in the South West, and is a 'Mediterranean-style resort' perched on a hilltop overlooking Torbay. One night's accommodation in a standard room would normally cost £85 per person, but your stay will cost just £42.50 per person, per night, with an automatic upgrade to a premium sea-facing room (normally £115), with private balcony, plus breakfast, use of the leisure facilities and free car parking.



The 152-bed hotel was built in 1866, and features marble floors, chandeliers, swimming pools and a beauty salon. Over the years many notable guests have stayed at The Imperial, including Emperor Napoleon III and King Edward VII.

The offer is valid Sunday to Thursday from 7 September to 23 December 2002, subject to availability. A single supplement of £35 per night applies. To book, contact hotel reservations on 01803 294301 quoting *The Architects' Journal*.

Watch out for further hotel offers in the AJ.

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In order to enhance the whole event and bring the key members together, AGComm Events are proud to be hosting the industry's "Property Trade Awards" gala evening in aid of "Children with Leukaemia". It will incorporate the awards ceremony, guest speakers, not to mention a veritable feast and great entertainment, giving all present an evening to remember with all proceeds going directly to the charity itself.



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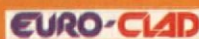
The conference will be chaired by Paul Finch, Editorial Director of The Architects' Journal and Deputy Chairman of CABE. Contributors will include architects, engineers and manufacturers. A simple guide to Alpha calculations will be given by Brian Watson of CA Roofing and a question time session at the end of the day will include Austin Williams, Architect and Technical Editor of the AJ and Rab Bennetts of Bennetts Associates.

Places are limited so book now to guarantee your place. For more information and a booking form contact Clare Bendon on 020 7505 6850 or email clare.bendon@emap.com.

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LONDON SHAKE-UP CALL

The Government Office for London and the Housing Corporation have called for a radical shake-up of housing provision in their annual report. London's Housing Statement, published last week, sets annual targets for improvements to the capital's stock of homes in order to advise the Housing Improvement Programme and other London agencies. It assesses homelessness, the supply of affordable housing and the needs of the private sector and of local regeneration. ☺

TRUST OPENS CHURCHES

The Churches Conservation Trust is set to open 204 churches of architectural interest, normally closed to the public, as part of Heritage Open Days 2002 from 13 to 16 September. The trust – set up in 1969 by the government and the Church of England – looks after the 320 churches in England and Wales no longer in use on a regular basis. ☺

HOUSE BOOM SLOWING

The housing boom appears to be finally slowing to match the realities of the economy, according to a new poll of 900 estate agents by residential property analyst Hometrack. House prices have risen by only 0.7 per cent since mid-July, compared with an all time high of 2.6 per cent for May. In the three months since mid-May, price rises have slowed steadily. ☺



ESA Architects has completed this £18 million office building for Green Property in Gunnersbury. The 10,600m² building uses environmentally friendly technology, employing louvres to shade the south side from the sun with a conditions-sensitive skin around the building acting as a buffer to the sight and sound of the passing M4 motorway traffic.



The DCMS recommended that the Brandon Estate in London's Kennington be made a conservation area

Council's renovation plans threaten exemplary estate

One of the best examples of post-war housing, the Brandon Estate in Kennington, south London, is to lose its 'unique character' as the result of insensitive renovations planned by the local council.

Southwark council is set to remove all the original windows from the estate's six distinctive towers, and to replace them with uPVC – despite opposition from local residents, the Twentieth Century Society and even the council's own conservation officer.

The move follows a decision from the Department of Culture, Media and Sport last month not to list the estate, which was designed by London County Council architect Edward Hollamby.

Explaining its decision, the DCMS said the estate was 'an exemplar of post-war urban design', but since its significance lay in the interaction between buildings and landscape, it would be more appropriate for Southwark to designate it a conservation area. The council has not taken up this recommendation.

Sally Redway, one of a group of residents campaigning against the renovations, said the new windows would cut out light, alter the proportions and 'introduce chaos' into the facade. Twentieth Century Society case officer Claire Barrett agreed the new windows would 'completely alter the character of the building'.

The claims are supported by Southwark's conservation officer, Kieran Bartlett, who said he would have liked to recommend that the planning committee refuse permission for the proposals – but that the estate lacked a conservation status upon which to base a refusal.

However, in his report he spelt out the case for saving the quality wooden windows, which he argued were crucial to the integrity of the architecture. The building has a 'shifting scale from the huge concrete elements down to finer sections, then to the finer sections still of the windows', he said. 'There is a nice texture to the building. Because the uPVC will be much larger, undoubtedly that texture will be lost,' he said.

And he criticised Southwark housing department's short-termism in replacing the windows, which he claimed were in good condition.

'There does need to be a rethink of policy,' he said. 'This is not a sustainable use of materials. We

can repair the original windows indefinitely with decent maintenance, but I doubt that you would get at least 15 years from the uPVC.'

Pevsner described the 'unmistakable cluster of white towers' of the Brandon estate as 'the symbol in the late '50s for the regeneration of south London.'

Scaffolding is now in place for work to begin on the first two towers, with plans to include the other four in due course.

Zoë Blackler

ARB board votes to reject reform of PII regulations

The ARB board has voted overwhelmingly to dismiss a potential reform of the controversial public indemnity insurance (PII) regulations that would have seen the minimum cover slashed for those on very low earnings.

The proposal – recommending that the regulator's requirement for minimum PII cover for those earning less than £10,000 a year should be reduced from £250,000 to £100,000 – was rejected by the board last week as unworkable. It concluded that the cost of implementing and enforcing the new category, which would only apply to about 200 members on the register, would be prohibitively expensive.

The issue is the cause of an ongoing war of words between the ARB and the RIBA, which has long called for a relaxation of the rules.

Architect board member Ian Davidson explained that the changes were simply not realistic. 'There is nothing wrong in trying to help the very small one-man bands, but we would have to be very careful about who would qualify.'

Lay member Alan Crane added there were other reasons for turning down the proposal. 'The very small-scale practices often work with the very small contractors who, proportionally, see far more accidents on their sites. Therefore, the small practices still need high cover,' he argued.

However, architect member John Wright defended the proposed change. He said the ARB ought to do everything in its power to help young practices. 'We should not put off young architects from trying to go it alone,' Wright added. 'We need to lower the hurdles at every opportunity.'

The board voted nine to four against adopting the reform.





NBS **Plus**

Product Information

Over 300 manufacturers in August Update

The latest NBS software update was released in August. It included the NBS Plus Update with product specification details for 14 new manufacturers, bringing the total to 304.

NBS Plus is a library of building product manufacturer details, available free within NBS software*. NBS software is updated four times a year - which means that NBS Plus is too. So every update includes new manufacturers with new product information.

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Tall stories: talking towers, but learning very little

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editorial

Almost a year after the most catastrophic event involving tall buildings ever, the UK skyscraper debate has resurfaced with the Transport, Local Government and the Regions Committee presenting its – at times odd – findings.

The committee talked to anti-tower folk such as Simon Jenkins as well as advocates including Ken Livingstone. It heard evidence from English Heritage, which it chastised for wanting to list tall buildings at the same time as it fought against them. But this was unfair. EH does list some, particular, tall buildings for historical or architectural reasons, just as it actually supports some towers – such as Swiss Re, arguably more significant than the Heron Tower it fought at inquiry. And the committee heard from CABE, which it attacked as a 'Modernist fan club', in danger of losing its credibility, riddled with conflicts of interest on its design review committee and in a 'cosy' relationship with the mayor, Corporation of London, big business and architects. CABE's response: it too has criticised 'Modernist' schemes, has 'traditionalists' on its panel and, anyway, the commissioners are appointed by government in the first place.

The report is also peppered with simplistic notions: do we need to be told that if tall buildings are allowed, 'it is important that they are well-designed'? Perhaps we do. We hear that Bath has been 'disfigured by a 1960s block', but then so have many suburban areas by poor housing – it does not follow that we should abandon the house as a result. Neither is it helpful that 'tall buildings are not necessary to provide high-density accommodation' or that 'tall buildings have not always been sustainable'. Perhaps the findings should have been less 'peppercotted' and more 'clustered'.

One thought, though, does jump out. Nowhere does the report define what a tall building is. Is it five, 10 or 30 storeys? Buildings are surely 'tall' depending on their context, making an exact, overarching policy difficult indeed. And that is government's biggest quandary here. Many want the EH/CABE joint guidance on tall buildings added to PPG1. But that would hardly be 'simplifying' or easing the planning process.

David Taylor

letters

View from NZ: England losing the picturesque

The AJ for me is the strongest umbilical chord from the natural beauty of the South Island of NZ to London. Hellman's supremely amusing gossip not available in provincial society, Alsop's simple hedonism, to the crafted beauty of Roche Court by Munkenbeck + Marshall and finally, of course, real discourse on urban issues.

But another tide is rising through the AJ's pages. Whether in extreme global technology, clever academia excuses, the third way, alien cultures – however you try to define it – the picturesque-ness of England is disappearing.

Open up AJ 1/8.8.02:

Page 3: Foster and Partners' 51 Lime Street.



This could be anywhere in the US or China. How can anyone say this will upstage Rogers' Lloyd's Building, which I remember so well as a perfect harmony of detailed care beside Leadenhall Market?

Page 5: Illuminated boxes with floating roofs. Again, this could be anywhere.

Page 6: Steel blades stabbing the ground.



You can do that, be a Richard Serra, make your own convict enclosure, spread as you wish, but by Stonehenge! And the illustration is totally unclear.

Page 7: How can anyone in Exeter believe in such simple 20s cubic assemblies?

Page 9: Does the old landscape of England need architecture of stealth or something eroded over time? Wollaton Hall would choke in embarrassment.

Page 12: Does what looks like a quarter mile of simple glass meeting the water, without the slightest variety, ever remember the sedge-edged lakes of Wordsworth.

Page 14: The old net sheds of Hastings are going to be made redundant by this dried out seashell, and functionally just like old seashells, it is almost empty.

So it is with relief one comes to the excellent night view of the tilting bridge and the beautifully resolved Baltic Centre at Gateshead. Here is a continuous tradition understood. *The Functional Tradition* by Eric De Mare and Gordon Cullen's *Townscape* were essential reading for anyone who did not believe in the Modernist style, and recently, *The Other Tradition* by Colin St John Wilson. Any 1913 book on European architecture shows the richness of cultural diversity of each country, and speaks of the great loss Modernism has created.

Aalto's 'the Modern Movement did not go far enough' is never more evident than now.

Peter Beaven, Christchurch, New Zealand

Newcastle towers: keeping the quality up...

Your news item in last week's issue (AJ 29.8.02) about the handling of several current planning applications in Newcastle upon Tyne for tall buildings gives the misleading impression that Newcastle City Council has been forced by English Heritage into holding back on making any decisions on

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

Check out the latest news stories, including Mediawatch – Astragal's wry look at the architecture stories covered by the weekend newspapers. Mediawatch goes up every Monday. Or look up stories such as London bloc architects, which has won a competition to design a new cafe for the Imperial War Museum in Southwark, south London. The competition put Project Orange in second place, while Studio E Architects was eliminated at an earlier stage.



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

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

these schemes while a further study is produced on their impact on the Tyne Gorge area.

However, the reality is that for the past year, the council has been leading an intelligent debate on whether Newcastle will benefit from the addition of further tall buildings. This was prompted by the joint CABE/EH consultation paper on tall buildings of June 2001 and various pre-application discussions on development proposals for towers.

The city's Development Control Committee approved for consultation a tall buildings discussion paper in March of this year which has not surprisingly prompted a wide ranging debate on the merits or otherwise of further tall buildings in the city.

The council wants to ensure that any new towers are of the same enduring quality as the now listed Civic Centre or the internationally celebrated Byker Estate, which includes the 16-storey Tom Collins House. It does not want to repeat the mistakes of the past, which left us with such eyesores as the soon-to-be-demolished Westgate House Tower, which has blighted the Central Station entrance to the city for the past 30 years.

EH has made no secret of its reservations about accepting the principle of new tall buildings in Newcastle without a more detailed examination of their impact on the historic core of the city, and the Tyne Gorge in particular. As to date the council has had no formal response from EH on any of the current individual schemes, so it agreed to EH's suggestion for a joint study with Gateshead and CABE examining the impact the tall buildings might have on the rightly celebrated and cherished Tyne Gorge.

The study will be available in October and will assist the council when assessing the merits of the present schemes for towers.

This is not a significant delay as none of the present schemes are ready for determination yet.

The Wimpey Tower designed by Stephenson Bell has still to be re-presented to the CABE Design Review Committee in September, and the anticipated amendments will then require reconsultation.

Carey Jones's scheme for Galaghers at the western end of the gorge has yet to submit all the outstanding information previously requested by the city and this will need to be evaluated.

Ryder, to the best of my knowledge, has no tower or tall building proposal currently lodged within Newcastle.

Its reported frustration with the council is therefore difficult to understand, particularly as the council has recently successfully supported Ryder's 10-storey scheme for Metier in the Ouseburn Valley, despite a formal objection from EH directly to the Government Office for North East, which resulted in an Article 14 notice being served the day before our minded to grant recommendation.

Instead of the implied criticism of Newcastle's handling of these planning applications, I would have expected a greater appreciation from all the applicants and their architects of the council's determination to deal transparently with these schemes, which have rightly provoked a passionate debate on the merits or otherwise of their impact on Newcastle's celebrated historic environment, and their contribution to Newcastle's ongoing regeneration.

Hopefully, none of us, including EH, would wish to do anything that jeopardises the Newcastle/Gateshead bid to be European Capital of Culture in 2008, by trying to impose inappropriate development or by standing in the way of progressive, high-quality schemes like

those currently being unveiled on Tyneside.

Tony Wyatt, group manager, Urban Design & Conservation

Failing to see the true picture in Dunbar

Austin Williams's overview of this highly controversial project in Dunbar (pictured below) was simply breathtaking – in terms of his ignorance of the issues (AJ 15/22.8.02).

1. Loss of cultural/architectural heritage.
2. Dumbing down of the educational vision.
3. Complete dismissal of a huge US lobby which asked for the conservation of the building.

Williams misrepresents the whole debate as a spat between some local 'conservationists' and the developers, when in fact there were more than 450 formal objections from academics, architects, planners and educators from around the globe, mostly American.

The issues involved are profound and go to the heart of how we conserve our built heritage, but allow modern adaptation for educational/tourism purposes.

The opponents of this brutal scheme never argued for the sim-

ple conservation of the house.

The two rejected 'conservation' schemes by Benjamin Tindall Architects and Simpson & Brown both opted for redevelopment of all three existing floors of the building as gallery and educational space – but without destroying the essential character of the 1740s house.

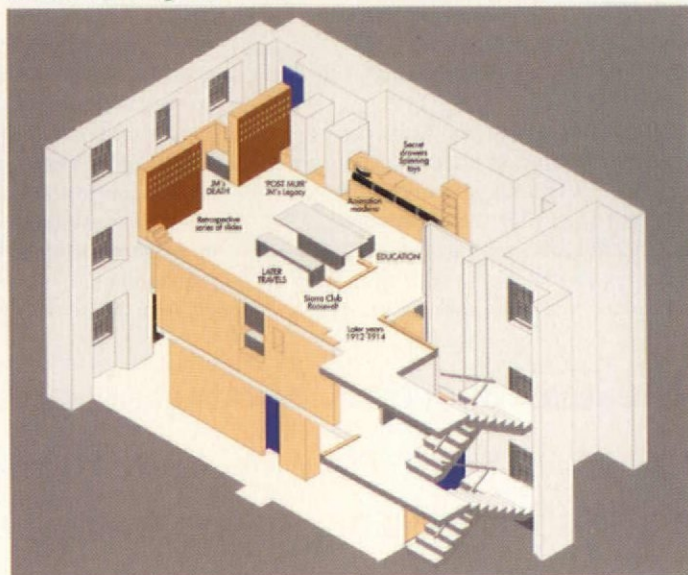
The most fundamental objection to Richard Murphy's schema is that it reduces the available floor space and wall exhibition space in this tiny Scottish house by up to 30 per cent.

Lacking any true originality, Murphy's scheme is a derivative copy of the 1970s reconstruction of Benjamin Franklin's house in Washington, but lacking all the merits of that scheme. It was also roundly condemned by the Architectural Heritage Society of Scotland; the Cockburn Association; the Wisconsin Historical Society; and the Sierra Club etc.

Graham White, via e-mail

Correction

Penoyre and Prasad's school for autistic children, pictured in last week's issue (AJ 29.8.02), was fully funded by the Treehouse Trust and not by Camden council as stated.



John Muir's Scottish visitor centre: a 'brutal' scheme?



will also

Why is the UK hell-bent on pushing out students so fast?

What a joy to wake up to a man on the radio talking about the importance of creative uncertainty, doubt and mystery. He was discussing these qualities in relationship to education, but to me, as I lay in my bed, I was more fascinated by the reference of the words to life in general and architecture in particular.

We know that over a significant number of years we have been creeping towards the opposite of all of these qualities. Society has, wherever possible, tried to eliminate all of them as the unknown is interpreted as risk, and risk is undesirable. In the gentleman's speech, he was referring to the words in an almost spiritual manner, which suggested that university courses should focus on allowing the student to become curious about life and its qualities.

He argues that the three-year period is of paramount importance as an opportunity to allow our students to become better people, and perhaps veer away from the materialistic, cut-throat and stressful world that we have allowed to evolve. Students are allowed to wonder and make mistakes.

I have always held the view that my students of architecture in Vienna can afford to spend all their time up to the age of 30 dipping into education, working a little, travelling and generally gathering experience and, more importantly, a point of view.

After all, there is no significant career mover for a young architect until they are at least 30. I fail to understand why the UK is hell-bent on its youth obtaining their qualification, often at the tender age of 21 or 22.

These people know nothing and have a

terrible tendency to simply apply received values which tend to overdose on political correctness. Some of these people become politicians and become responsible for the formation of policy. Thank God for the gap year, which at least delays this dangerous trait for 12 months.

Architecture needs the benefits of wonderment. We see all round us the tedious nature of work done with no art, idea or exploration. Its contribution to society is worse than nothing as it leads to slothfulness, conformity and ill health – which, ultimately, can cost the economy a fortune.

The level of creativity in our country at the moment is at a very low ebb. The ability to be flexible and think round issues, and the will to take risks, are all qualities that we lack, and they all come from taking the time to properly consider this curious place we briefly inhabit.

My students from Vienna usually turn out very well. Having now held my professorship for seven years, I am in a position to evaluate the people we produce. They are diligent, responsible, obliging, curious, keen and creative. All are eminently employable if they want to be, and those that do not make it as architects go off to do some other interesting work or study.

None of the students required any entry qualification; all were welcome. We have the attitude that everyone has the right to explore what they wish. Very often those who would not be allowed to study architecture in a UK university turn out to be the most interesting and have the most to offer. Quality of life or trust is a prime requirement.

WA, from the Sheringham Studio

'The level of creativity in our country at the moment is at a very low ebb. The ability to be flexible and think round issues, and the will to take risks, are all qualities that we lack'

people

The climate in which Rowan Moore takes over the Architecture Foundation is quite different from when it began in 1991. During its first 10 years, the AF had a job simply persuading government and business to take architecture seriously. And as a critic, Moore was fighting the same fight. 'You just had to beat the drum, and say, "pay some attention to architecture"', he recalls.

But persistence paid off. Government convened the Urban Task Force, established CABE and has now built architecture into policy. Broadly, attitudes have shifted, and the recent rash of public buildings has allowed a more in-depth discussion of architecture's 'subtleties and nuances'.

'Architecture has earned greater attention and now we have those public buildings,' he says, 'so now we have the freedom to criticise.'

As the London *Evening Standard's* architecture critic, Moore has been at the forefront of those debates. No stranger to controversy, he caused a minor sensation this year with his attack on Lord Foster's office. But how will it affect his new role that he has been so outspoken about his views in print?

'I don't expect it to make it easier. But I don't think it's a bad thing to say where you stand,' he says. 'The foundation shouldn't only be a polite organisation. Yes, it should be positive, and not in the business of knocking people. But it should also stir things up. I hope I made it clear that Foster is a very great architect. But I don't think it did him or London or architecture a service that he was sometimes seen as being beyond criticism and as the right architect for every situation,' he adds.

Nonetheless, Moore says one of the motivations behind his career shift is to move away from criticism. 'I didn't want to just be a critic, pointing out what's wrong with different buildings, I want to encourage new ideas about what buildings could be. So that I'm not just there at the end of the process saying, well, you didn't do that right.'

And he is looking forward to 'making things happen', which will be a return to what he enjoyed about his first career as an architect. A Cambridge graduate, he spent nine years in practice, first with Pollard Thomas & Edwards, and later with a friend as Zombory-Moldovan Moore. But he split his time with journalism – his brother is *Daily Telegraph* editor Charles Moore – and when he was offered the editorship of *Blueprint*, chose to concentrate full time on his writing.

Rowan Moore takes over as director of the Architecture Foundation this week looking forward to being a 'doer' again and determined to stimulate wider discussion about what constitutes good architecture

by zoë blackler. photograph by guy jordan

a firm foundation



At *Blueprint*, he also made things happen, curating the *Vertigo* exhibition in Glasgow in 1999 and another on Denys Lasdun at the RA, and bringing about the construction of Zaha Hadid's first structure in the UK – a pavilion for the magazine at Interbuild. Most recently, he was on the jury that chose Foreign Office Architects to represent Britain at the Venice Biennale.

His pieces for the *Evening Standard* echo the AF's mission to promote architecture to the public. They translate complex ideas to the tabloid-reading public and place architecture in its social context, exploring why buildings happen a certain way. He will continue to write for the paper once a fortnight.

Moore is reticent about discussing his detailed plans for the foundation 'until I've had a chance to test them out', but it is clear he has broad ambitions. He will continue with the activities in which the foundation has proved itself most effective – exhibitions, roadshows and debates. And while the foundation will also have a particular relationship to London, he will push its contribution to national culture and as a conduit for little-known international ideas.

The problems that have beset it recently are in the past, he assures. Belt-tightening and a donation from a 'private source' has resolved its funding crisis and a new home for the body – which left its exhibition space in London's Bury Street to share an office with Hawkins/Brown in Clerkenwell – should be resolved by the end of the year.

Crucial to success will be his relationship with Will Alsop – former director Lucy Musgrave's announcement of her departure was surrounded by speculation about a fall out with the chairman. Although Moore has not worked with Alsop before, he says he admires his work and likes him personally.

'We are both interested in architecture as a creative activity,' he says. 'Although I have a greater appreciation for some of the quieter architects around.'

He is clear about his main objective at the AF – to stimulate a wider discussion about what good architecture is. In particular, he worries about the lack of diversity of public buildings in Britain, as compared with Europe and the US. Presently, aspirations see-saw between 'sleek and tasteful' and 'wonky-shaped, wannabe Bilbaos'. But that attitude

ignores the true strength of Gehry's Guggenheim – that it is not just a complex shape but highly responsive to its environment.

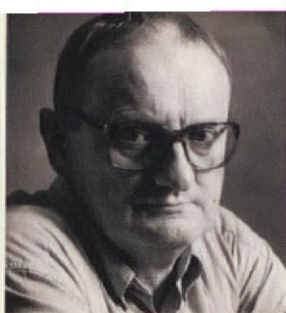
And Britain's successful public buildings have all been incredibly hard-fought, he says, citing the battle by Walsall to bring about its Caruso St John-designed Art Gallery. 'It just shouldn't be that difficult.'

Another issue he is bound to pursue is the new, worrying trend of viewing architecture as a catch-all solution to the problem of regeneration. Increasingly, a town thinks it can turn its fortunes around with a new iconic cultural building. 'But a building can't do it on its own,' he says.

He has reservations about plans to regenerate the area in which he grew up, Hastings in Sussex, though, characteristically considered, he refuses to make a premature pronouncement on Ushida Findlay's designs for a statement building in the town.

But central to his leadership will be a refocusing of the foundation's activities to put architecture, in all its guises, at the heart of its activities.

'It's time to move on. It's time to be braver about what architecture is.'



martin pawley

Was the battle and the £25 million paid for Tyntesfield really worth it?

Ten minutes' drive from Junction 19 on the M5, and 15 minutes' drive from the futuristic industrial landscape of Portishead and Avonmouth, there is a creature that time forgot.

Reached by a winding road flanked by densely packed beech trees is a park guarded by steel gates with a drive leading to a dinosaur in its death throes. The dinosaur is Tyntesfield, the stately home of the late Lord Wraxall, which is being 'saved' following the conservationist coup I described in my column 'Country houses or hospitals?' (AJ 27.6.02).

The 'saving' process was something that I knew little about before I was kindly invited to visit Tyntesfield by its new owner, the National Trust.

For me the visit was a revelation. I had visited stately homes before, both occupied and derelict, but never before had I traipsed through rooms so hopelessly suspended between life and death in a condition that could only be achieved by years of sole habitation by a reclusive member of the peerage.

Until Lord Wraxall's death last year, Tyntesfield had been in the ownership of the same family for 140 years, as the indiscriminate accumulation of detritus in its numerous rooms bears witness.

Lord Wraxall's own period of residence may have come at the very end of this pathological accumulation of tat, but he made his contribution. No doubt there

were objects of value in the house at the time of his death but some of his proudly attributed paintings have already turned out to be fakes and the hapless state of disrepair of decorations, stair carpets, curtains, bedrooms and bathrooms confirms that he ended up living in two small rooms with most of the rest of the gargantuan house shuttered in darkness.

To see the resultant collection of scarves and hats and cabin trunks, the uniform box labelled

'Wraxall Coldstream Guards', the wardrobes of unworn clothes, the faded children's books from the 1920s and '30s all spilled over cracked and tacked-down linoleum and tattered carpets, cardboard boxes full of hassocks and the remains of a prehistoric heating system, is to understand in an instant how totally unhistorical the 'saving' process is.

Step inside this storage husk of a house and you realise that it can never be opened to the public in its true state. Instead it will have to be restored to a condition of unreality, a state that it had long lost in real life. Heritage morticians will have to work on its public face, diggers will turn its lawns to car parks, fire regulations will be enforced, 'essential repairs' will have to be made, a tendentious tour through the interior will have to be plotted, a gift shop opened, a tea shop inserted...

In his lifetime, Lord Wraxall did not hold fashionable views. He spurned set-aside for Tyntesfield's farm, fought a lonely battle against bat preservation, refused all requests for public access to the house and never allowed it to be photographed.

That is the measure of the house that represents the dead end of a way of life that can never be revived. It is an atavism left over from a social order whose time was up virtually from the day it was built. To make a truth-

ful exhibition of its mixture of grandeur, squalor and junk would be to reveal its pitiable obsolescence and raise questions about the £25 million that was paid for it.

Only in the landscaping of the gardens, grounds and farm is there any relief from the impoverished make do and mend of Tyntesfield. In the grounds and the farm are to be found industrial-sized greenhouses in a fine state of repair, empty today but ready to start work again tomorrow.

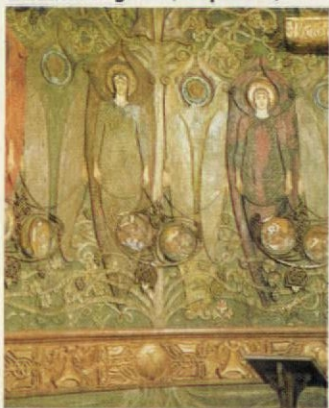
'Step inside this storage husk of a house and you realise that it can never be opened to the public in its true state. It will have to be restored to a condition of unreality'

a life in architecture

sandi toksvig

Comedian, broadcaster, writer and traveller Sandi Toksvig names the Watts Chapel at Compton near Guildford, Surrey, as her favourite building. She says: 'It is a wonderful, personal expression of art by one woman and her builder.' That woman was Mary Watts, wife of the artist George Frederick Watts (1817-1904), and the builder was the villagers of Compton. Mary Watts designed it and worked on the construction herself.

The chapel, built of glowing red brick and terracotta made from local clay, is sited on a hillside near the Pilgrims' Way. On the exterior are a mixture of Italian Romanesque motifs and ornaments derived from Celtic manuscripts. Inside the chapel, the scheme is decidedly Art Nouveau, with elongated angels and cherubs' heads, and all the decoration executed in gesso (see picture).



The guidebook describes the building as an 'exquisite example' of the marriage between Celtic and Art Nouveau styles. Ian Nairn, who wrote the entry on the chapel for the Surrey volume of the *Buildings of England*, was not so enthusiastic: 'It is a very startling and effective room, though not a pleasant one because of the intolerable torpor and weariness of the motifs.'

Citing her least favourite building as London's National Theatre, Toksvig singles out for praise that staple of contributors to 'A Life in Architecture' - the Chrysler Building in New York.

Eleanor Allen



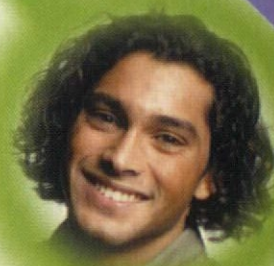
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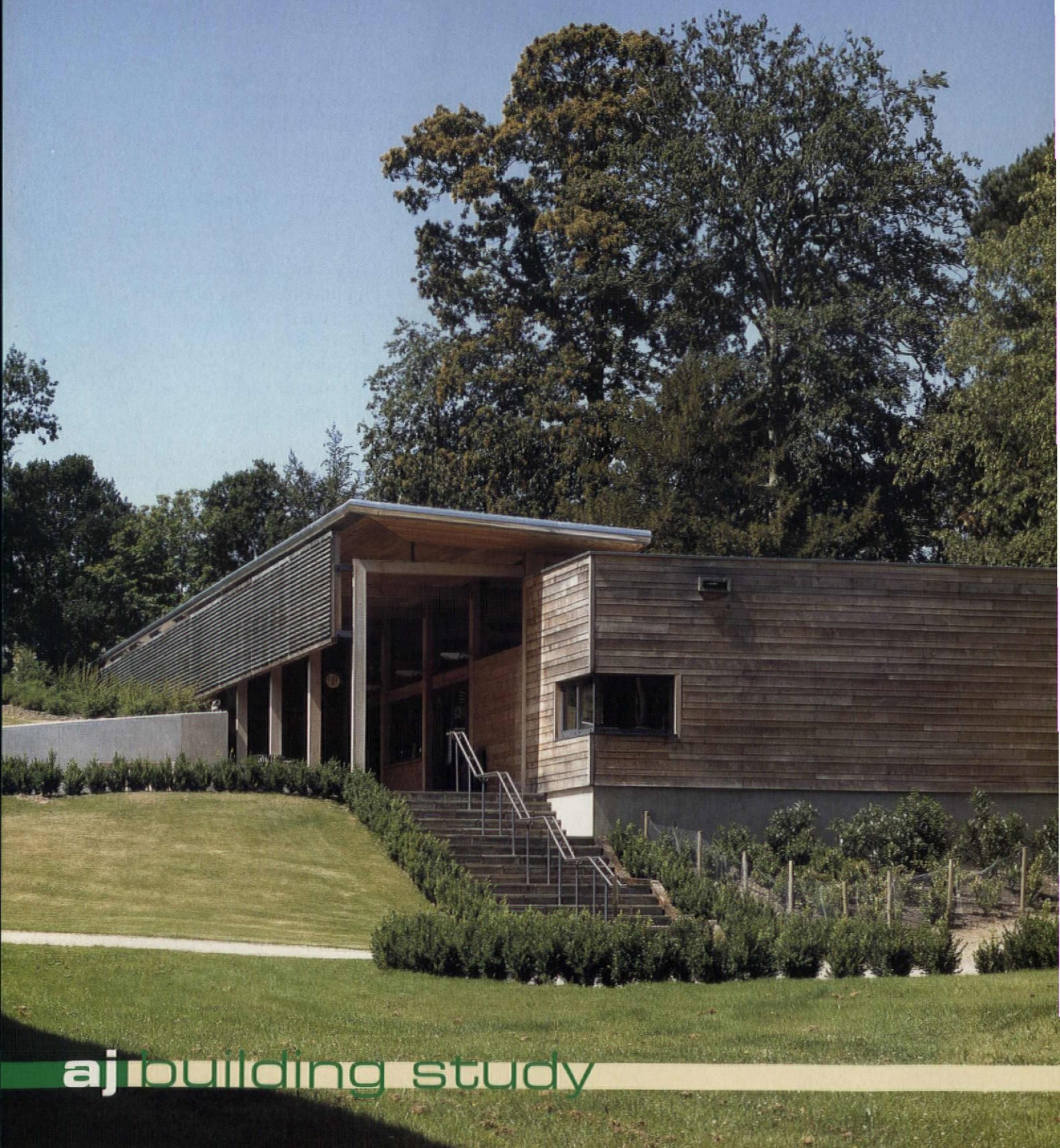
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Simply does it...

Feilden Clegg Bradley's appropriately simple visitor centre at Painshill Park in Cobham, Surrey, slots unobtrusively into this historic Georgian landscape while catering to modern needs





Previous page: the visitor centre to the left is linked to the education facility by fencing and earth-red rendered walls. This page: visitor centre with pre-existing earth mound



Peter Clegg of Feilden Clegg Bradley (FCB) describes the visitor centre at Painshill Park at Cobham in Surrey as 'basically a very simple building'. The straightforwardness of the building is, however, its greatest strength. It acts as a point of entry and orientation and provides the facilities (WCs, shop and cafe included) that present-day visitors to historic sites routinely expect. What more is required?

During the past 40 years or so, the visitor centre has emerged as a significant new building type. In contrast to other new species of the post-1960 era – the supermarket and the multiplex cinema, for instance – it is essentially a home-grown product, generated by a culture in which 'heritage' counts for a great deal.

Context is inevitably a key issue when a new building is to be introduced into a precious landscape like that at Studley Royal, Stourhead or the headland at Whitby Abbey (AJ 25.4.02) or, for that matter, Stonehenge. The National Trust was a leader in the field. Some 30 years ago, the Trust commissioned Inskip & Jenkins' Miesian box at Anglesey Abbey, Cambridgeshire, a building which declined to respond to context in any obvious way. Edward Cullinan Architects' visitor centre at Studley Royal/Fountains Abbey, opened in 1992 (*The Architectural Review*, November 1992) is, in contrast, a finely crafted structure using traditional local materials (drystone walling and stone slates) in which vernacular and modern themes are fused.

More recently, the Trust has developed simpler models for its visitor buildings. FCB's group of steel, timber and stone sheds at Stourhead, which seems to look to functional modern agricultural buildings for inspiration, exemplifies the Trust's recent thinking.

Painshill Park is a historic landscape that somehow escaped the attentions of the National Trust. Yet it is a Georgian creation of outstanding interest. It was laid out by the Hon Charles Hamilton (1704-86), youngest son of the 6th Earl of Abercorn, between 1738 and 1773. The project effectively bankrupted him and he had to sell Painshill and retire to Bath. Hamilton was a pioneer of the picturesque taste, creating a garden of mood and incident, calculated to inspire a strong emotional response in the visitor. Like other pioneer romantics of the time, Hamilton regarded the Middle Ages as a source of inspiration. He built a Gothic Temple, a Gothic Tower, a hermitage and even a 'ruined abbey'.

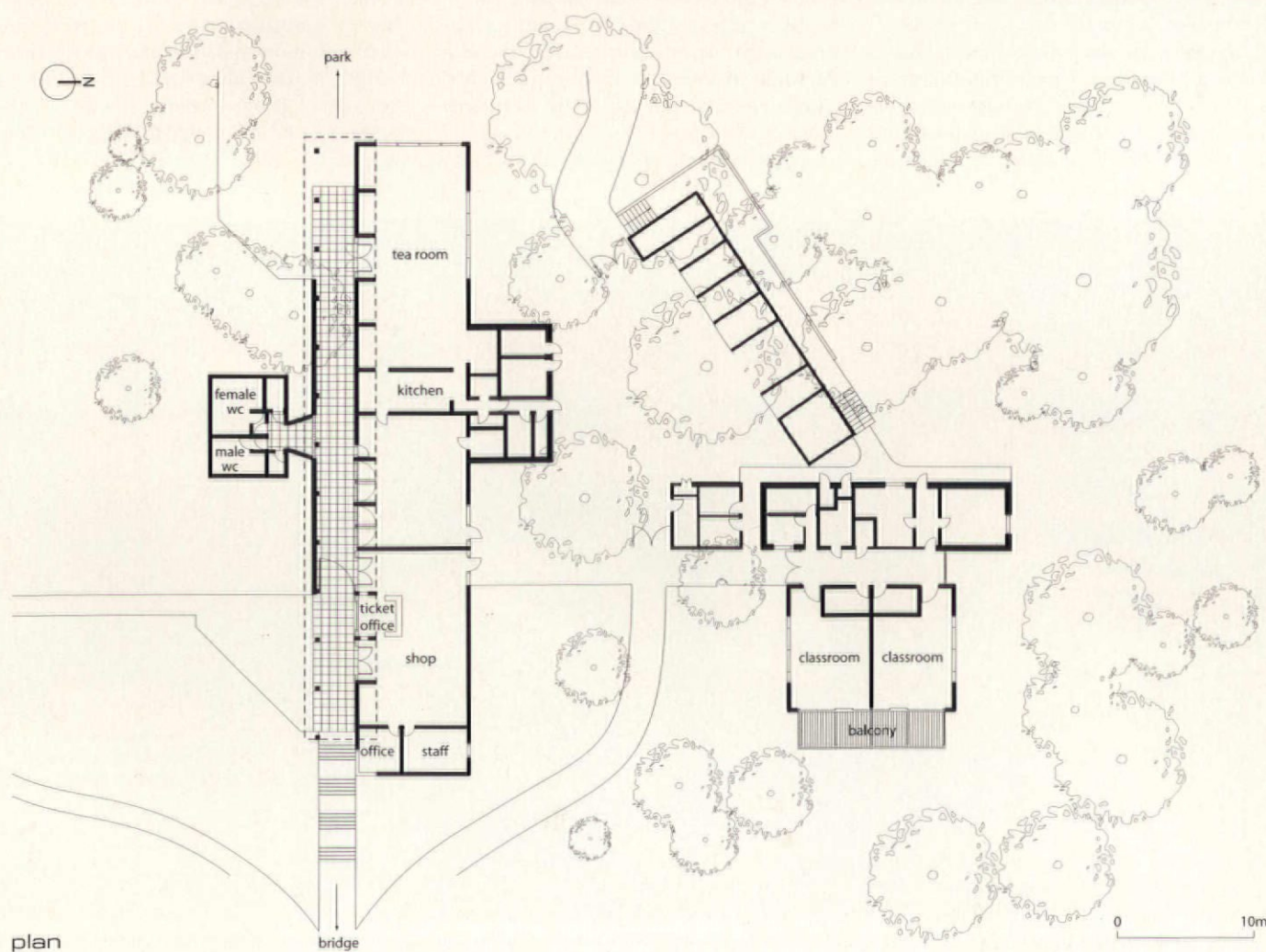
Other structures on the site included a Turkish tent and the Temple of Bacchus, furnished with a series of busts of Roman emperors. Hamilton's Grotto, completed around 1770 and set on an island in the newly formed lake, was one of the finest in the country. His extensive vineyard was said to produce 'an excellent Champaign' and 'a very good Burgundy'.

The decline of Painshill began in earnest after the Second World War, when the

ownership of the mansion and garden was divided. The grotto fell in and the hermitage was chopped up for firewood. The rest of the garden began to revert to nature and the buildings steadily crumbled. Only the vision of Elmbridge Council, which acquired 158 acres of the estate in 1980, saved it. In 1984, the site was leased to the Painshill Park Trust – Peter Clegg's client for the visitor centre project under its director, Janie Burford. The campaign of restoration continues – you can even buy Painshill wine from the reinstated vineyard.

The visitor to Painshill Park today enters these grounds by a back door, plunging quite abruptly into the garden rather than experiencing it as the climax of a more extensive picturesque landscape. The site for the visitor centre (which FCB was commissioned to design late in 1997) was close to Hamilton's walled kitchen gardens, originally a working area screened from view by an earth mound. A new bridge over the River Mole, built just before this project, provides a connection from the road and the car-park, neatly tucked away.

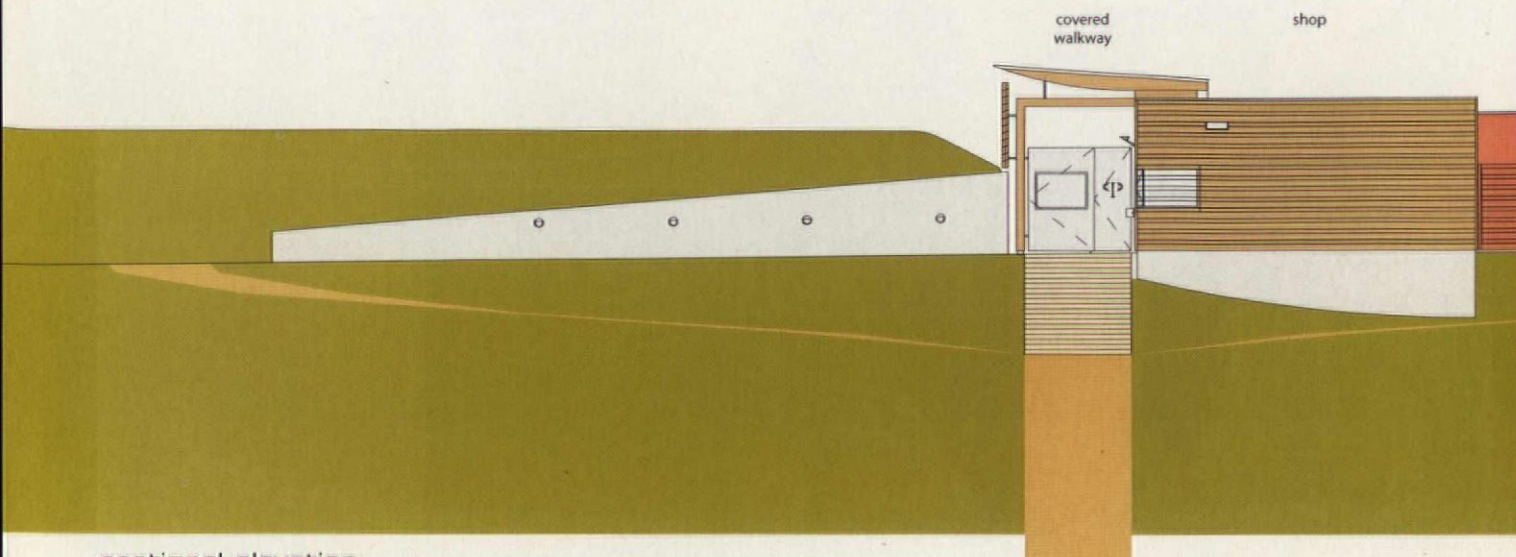
The earth mound, says Peter Clegg, was regarded as sacrosanct by some, but the logical route into the park was a straight line from the pedestrian bridge, cutting through the mound's edge and allowing some of the accommodation (public WCs) to be sunk into it below the grass. Two trees had to be sacrificed – another difficult issue. The architects were anxious to avoid artifice, to



plan

5 September 2002

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sectional elevation

make the new building, or more accurately, the group of buildings, clearly subordinate to the landscape, no more the centre of attention than the nearby walled garden (which was itself considered, but soon ruled out, as a possible site for the new building).

'Nobody should be forced to go through a building to get into a historic landscape,' Clegg argues.

In line with this thinking, the diagram of the building places shop, meeting/lecture room and tearoom in a line along the stone-paved, covered (but not enclosed) entrance route to the park. However, visitors need not enter these spaces – tickets are sold at a pay desk accessible through a window in the building wall as well as from within the shop. This arrangement might be

impractical on a more heavily visited site but Painshill's most optimistic projections provide for no more than 100,000 visitors annually. The Painshill Park Trust is, of course, heavily dependent on those visitors, spending money to balance its books and does not want them to bypass the shop and cafe.

A similar plan form, featuring a clear linear route, is found at FCB's recently opened visitor centre at the Yorkshire Sculpture Park, near Wakefield – though the latter is a far more elaborate and costly building, two-storey with the open-air 'cloister' found at Painshill enclosed by glazing. (But then, admission to the sculpture park is, remarkably, free of charge.)

FCB's proposal was for all-timber build-

ings. The practice is used to working with wooden construction – its theatre at Bedales School is a virtuoso demonstration of its skills (AJ 15.2.96). However, after a 27 per cent budget cut, savings had to be made. At £1.38 million this is an economical project. The introduction of some elements of steel and blockwork construction such as steel beams for the roof, says Clegg, 'compromised the project somewhat'. None of this, of course, shows.

But FCB is a practice long committed to 'honest' construction in the best arts and crafts tradition and it worries about such things. 'We have always had a clear preference for natural materials,' says Clegg. External claddings are of untreated French oak with service elements in earth-red



Left: view back past the ticketing window to the bridge from the entrance; WCs entrance to the right. Right: view from walkway facing into park

classrooms



Structure

The 46m-long visitor building is an extrusion of the basic timber-framed module at 3.3m centres. The stressed skin roof spans from deep piers on the walkway side, to sheathed timber walls which complete the envelope. Stability is provided in abundance by the box-like diaphragm interaction of the roof and walls, together with the transverse stiffness of the piers. The walkway, which runs parallel to the main building, is structured around a seasoned oak frame. The building sits on a concrete plinth, which emerges from the sloping ground giving the sense of a light structure sitting firmly on a solid base. The plinth and the surrounding retaining walls are constructed to a high standard of finish, reinforcing the essence of the engineering which is about simplicity in the expression of structural materials.

In contrast with the visitor centre, the education facility reads as a timber structure floating above the riverbank, with its cantilevered balcony reaching out towards the river. Discrete structural detailing helps to express the architectural quality of lightness – the timber-framed walls, which span as deep beams from corner to corner of the building, help to maintain the necessary visual separation between building and ground.

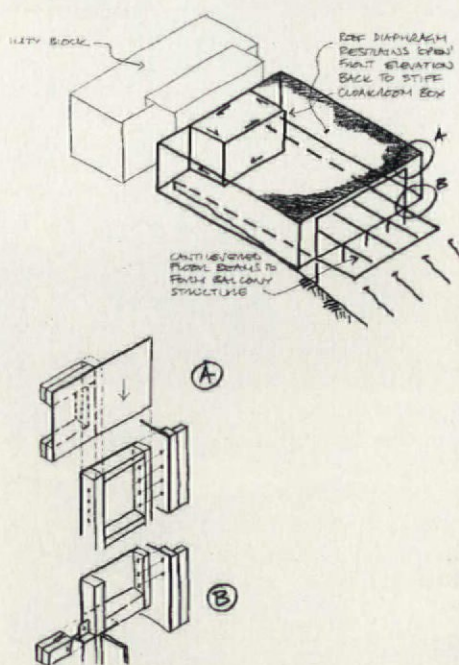
The 200-year flood plain of the River Mole underlaps both of the principal new buildings on the site. The sands of the Bagshot beds presented an additional focus for the design of the shallow foundations, all of which have been reinforced and securely tied together within the flood zone. The landscaping was designed to provide full flood compensation to the satisfaction of the Environment Agency.

The development sits well on the sloping site, surrounded by parkland. The main buildings respect their green environment by emphasising the use of timber both as cladding and as internal structure, with detailing which quietly expresses their construction. The project is evidence that simplicity of form can only be achieved through a high level of collaboration and coordination across the whole design team.

Ian Duncan, Structures One



Contact with the landscape. Left, looking towards the cafe, and right, looking out from it. The other horizontal slit windows are at eye height for sitting



Top: education space has been provided. Above: structural drawings for the facility. Right: the inside makes the connection with the landscape

render. The education facility, a vital element in any project seeking Lottery funding, is located in a separate building north of the visitor centre and is architecturally very simple. It hosted 11,000 children last year, sometimes involving them in the history of the gardens by dressing them in period costumes. The various small buildings around the enclosed service yard are constructed of rendered blockwork. The rendered walls plus timber fencing tie the two main buildings together.

One of Peter Clegg's special interests over many years has been the issue of sustainability. Timber is by definition a sustainable material. The centre is naturally ventilated throughout (except for kitchen and lavatory areas), generously daylight, with sun-shading where needed, and well insulated. Its sustainable credentials seem good – and would have been exemplary had it not been for the introduction of steel into the structural frame.

However, this is no hair-shirt building, but an elegant if unshowy addition to the landscape. FCB's workload has grown steadily in recent years (it now has 16 partners and a total staff of more than 70). Peter Clegg speaks of a 'maturing and developing style'.

'The nature of our office,' he says, 'is to encourage new ideas and talents and to generate debate among ourselves. I think that shows in our work.'

Not so long ago, Bath-based FCB was seen as a practice which mainly built in rural locations. Now it has a great deal of educational work (including a large building for University College London) and has completed substantial housing developments in Cheltenham and Bristol – the Peabody Trust has recently commissioned it for a scheme in Shepherd's Bush, London.

FCB's Persistence Works artspace in Sheffield was a recent RIBA Award winner. The image of the firm is youthful, though it has existed for quarter of a century. And though it acknowledges its debt to the tradition of craft-rooted social architecture founded by Ted Cullinan – the two practices are both run as cooperatives – it has gone its own way in terms of its design philosophy. Today FCB is one of the few top-notch practices based outside London (though it now has an office in the capital).

The aim of Octavia Hill, one of the founders of the National Trust, was to preserve landscapes as 'open-air sitting rooms for the poor'. Urban man now wants car parks, cafes and souvenir shops tacked on to those landscapes, and the bodies which run them are obliged to respond. Sometimes the results are dire. More often, the new buildings, though good in themselves, seem to be trying too hard to live up to their context.

FCB has hit the right note at Painshill by opting for simplicity and understatement, without neglecting home comforts. A simple building was what was needed – and what has been delivered.

Costs

Cost analysis based on tender (final account is under tender bid). Costs rounded up or down to nearest pound

SUBSTRUCTURE

FOUNDATIONS/LOWEST FLOOR £261.64/m²
Plain and reinforced concrete foundations and column bases, with brick and block skins built against concrete walls. Roofing system to underground area. Mix of precast concrete floor units, joisted construction and concrete slab

SUPERSTRUCTURE

FRAMING £71.14/m²
140mm hollow block including filling. Oak frame members, timber boarding and louvres

EXTERNAL WALLS £97.30/m²
External block cavity walls with painted render. European oak weatherboarding on framing

ROOF AND ROOFLIGHTS £166.69/m²
Tacdeck steel deck, insulation and breather membrane on carcassing timber and glulam beams. Rooflights

WINDOWS £35.47/m²
Aluminium-framed

EXTERNAL DOORS £82.02/m²
Aluminium-framed to match windows; elsewhere oak-clad purpose-made

INTERNAL WALLS £42.68/m²
Varying thicknesses of blockwork generally; some plywood studwork. Amwell WC cubicles

INTERNAL DOORS £15.72/m²
Flush timber doors, painted

INTERNAL FINISHES

WALL FINISHES £40.31/m²
Skim coat on dry lining, emulsion paint. Ceramic tiling in kitchens. Clear finish to oak

FLOOR FINISHES £81.96/m²
Terra Grisse slate or unglazed ceramic flooring on resin-topped screed; linoleum elsewhere. Softwood skirtings

CEILING FINISHES £27.49/m²
MF suspended ceiling; emulsion paint. Metal tile suspended ceiling elsewhere

FITTINGS AND FURNISHINGS

FITTINGS £115.22/m²
Kitchen fittings. Reception/ticket desk. Ironmongery. Benching and signage

SERVICES

SANITARY APPLIANCES £23.83/m²

M&E SERVICES £295.58/m²
Mechanical extract and ventilation to WCs; LPHW heating to radiators, underfloor and trench heating from gas boiler in visitor centre, combination boiler in education facility. Main and sub-main electrical distribution, small power, lighting, emergency lighting, fire alarm, IT provisions and earth bonding

BUILDERS WORK IN CONNECTION £46.28/m²
For M&E

DRAINAGE £63.59/m²
Hepline perforated land drains on gravel. Supersleve on concrete beds. Deep trench excavation

EXTERNAL WORKS

RELOCATION, CLEARANCE, LANDSCAPING £218.50/m²
Relocation of existing cabins. Extensive site clearance. Fibredeck paving and edging. Marshall's Perfects paving. Oak balcony to education facility. Works beyond curtilage of site. Fencing

PRELIMINARIES

PRELIMINARIES, CONTRACTOR'S OVERHEAD AND PROFIT £198.70

Cost summary

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	261.64	13.89
SUPERSTRUCTURE		
Framing	71.14	3.78
External walls	97.30	5.16
Roof and rooflights	166.69	8.85
Windows	35.47	1.88
External doors	82.02	4.35
Internal walls	42.68	2.27
Internal doors	15.72	0.83
Group element total	511.03	27.12
INTERNAL FINISHES		
Wall finishes	40.31	2.14
Floor finishes	81.96	4.35
Ceiling finishes	27.49	1.46
Group element total	149.75	7.95
FITTINGS AND FURNISHINGS	115.22	6.12
SERVICES		
Sanitary appliances	23.83	1.26
M&E services	295.58	15.69
Builder's work in connection	46.28	2.46
Drainage	63.59	3.38
Group element total	429.27	22.79
EXTERNAL WORKS	218.50	11.60
PRELIMINARIES	198.70	10.55
TOTAL	1884.12	100

Costs supplied by Barrie Waterman, Waterman Associates

WEBLINKS

Feilden Clegg Bradley www.feildenclegg.com
Atelier 10 www.a10.co.uk
Structures One www.structures1.com

CREDITS

TENDER DATE	SUBCONTRACTORS
14 December 1999	Waterproofing AJAP
START ON SITE	Contracting; WC cubicles
19 June 2000	Amwell Systems; roofing
BUILDING CONTRACT	Branclad; metal ceilings
DURATION	Broadsword Projects;
40 weeks	glazed windows/doors
GROSS INTERNAL AREA	Formes Alutek; sheet
731m ²	flooring PW Design;
TOTAL COST	metalwork Robert
£1,377,291	McGregor; mechanical &
(£800,000 Heritage	electrical Regent
Lottery Fund grant)	Environmental Services;
CLIENT	syphonic drainage
Painshill Park Trust; Janie	Sapafloor; kitchen
Burford	Spectrum Contracts
ARCHITECT	SUPPLIERS
Feilden Clegg Bradley	Ironmongery AICS; floor
Architects; Anne	sealant GH Supplies;
Claxton, Peter Clegg,	precast floor planks
Toby Lewis, Magali	Marshall's Flooring;
Marcouire	external oak cladding
STRUCTURAL ENGINEER	Nigel Brandon Timber;
Structures One	breather membrane
SERVICES ENGINEER	Ockwells; joinery
Atelier 10	Westgate Joinery;
QUANTITY SURVEYOR	movement joints Vexcolt
Waterman Associates	UK; roofing Haironville
PROJECT MANAGER	TAC; stone paving
Faithful & Gould; Mike	Quartzite UK; suspended
Gove	ceiling British Gypsum;
PLANNING SUPERVISOR	drainage Hepworth
ABD Architects	Drainage
MAIN CONTRACTOR	
Geoffrey Osborne	

working details

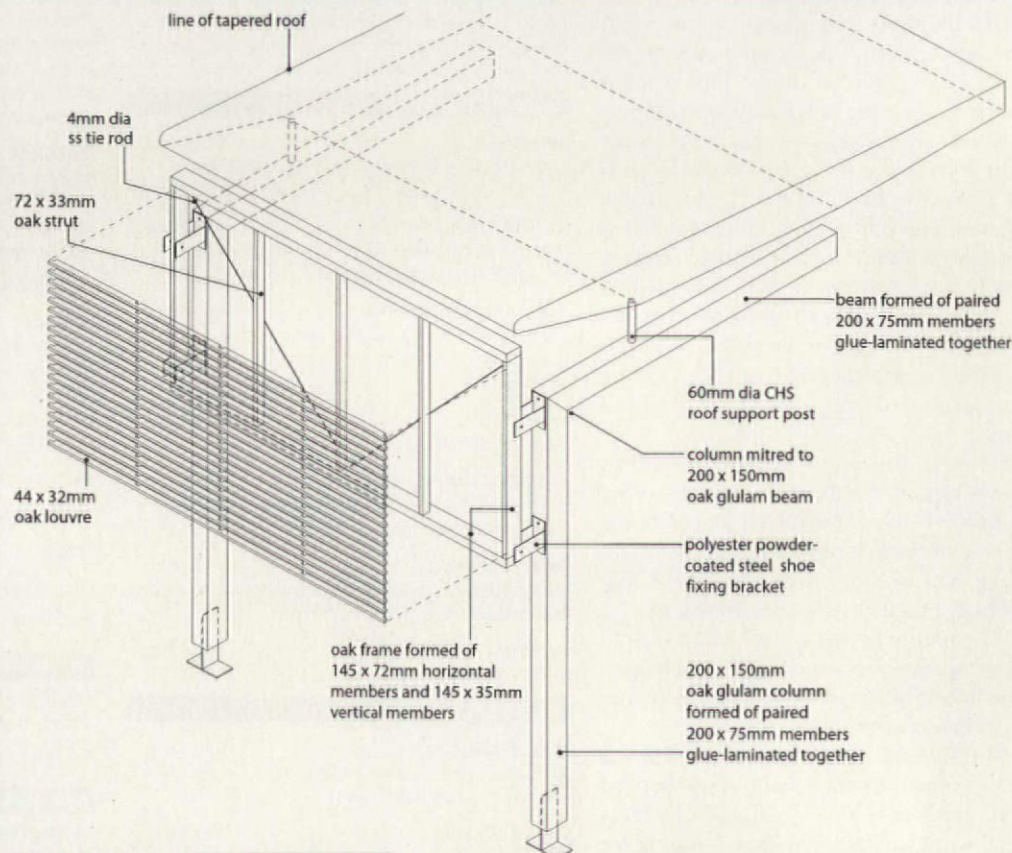
A covered walkway runs along the south wall of the single-storey visitor centre; it acts as a thoroughfare between entrance and garden. The walkway and the public spaces – main entrance, ticket office, meeting room and tea room – which run along the south wall, are sheltered with an overhanging roof, set above the main roof, which projects over the walkway, tapering to a delicate bullnose edge.

The roof structure consists of tapered glulam fins at 3.3m centres which support a structural steel deck and a 2mm thick stucco-embossed aluminium roof covering. The soffit is clad with 22mm oak boards screwed to the fins. Above the walkway the fins rest on 60.3mm diameter CHS props which are fixed to a series of 200 x 150mm oak glulam beams mitred to 200 x 150mm oak glulam columns. They are fabricated of paired 200 x 75mm oak members glue-laminated together.

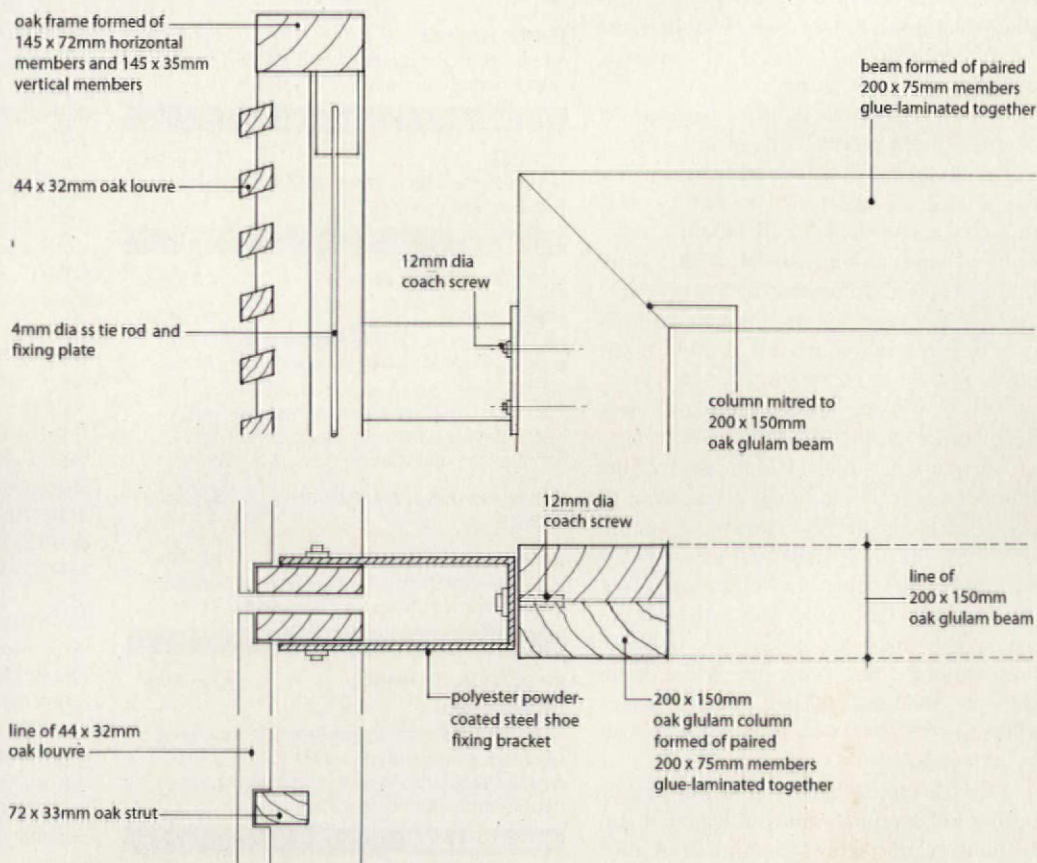
A series of 44 x 32mm oak louvres are fixed at high level to give solar shading and a sense of enclosure. They are set between oak struts and fixed to an oak frame formed of 145 x 72mm horizontal members and 145 x 35mm vertical members, stiffened with diagonal tie rods. The frames are bolted to the oak columns with polyester powder-coated steel shoe brackets.

Above the ticket office the tapered glulam beams rest on structural 'fins' of 140mm hollow blockwork filled with concrete and reinforced with steel bars. The fins and the external wall are clad with 22mm thick t & g European oak boards, kiln-dried to 17 per cent moisture content. They are secret-fixed with stainless steel annular ring-shanked nails through the upper tongues to allow for movement.

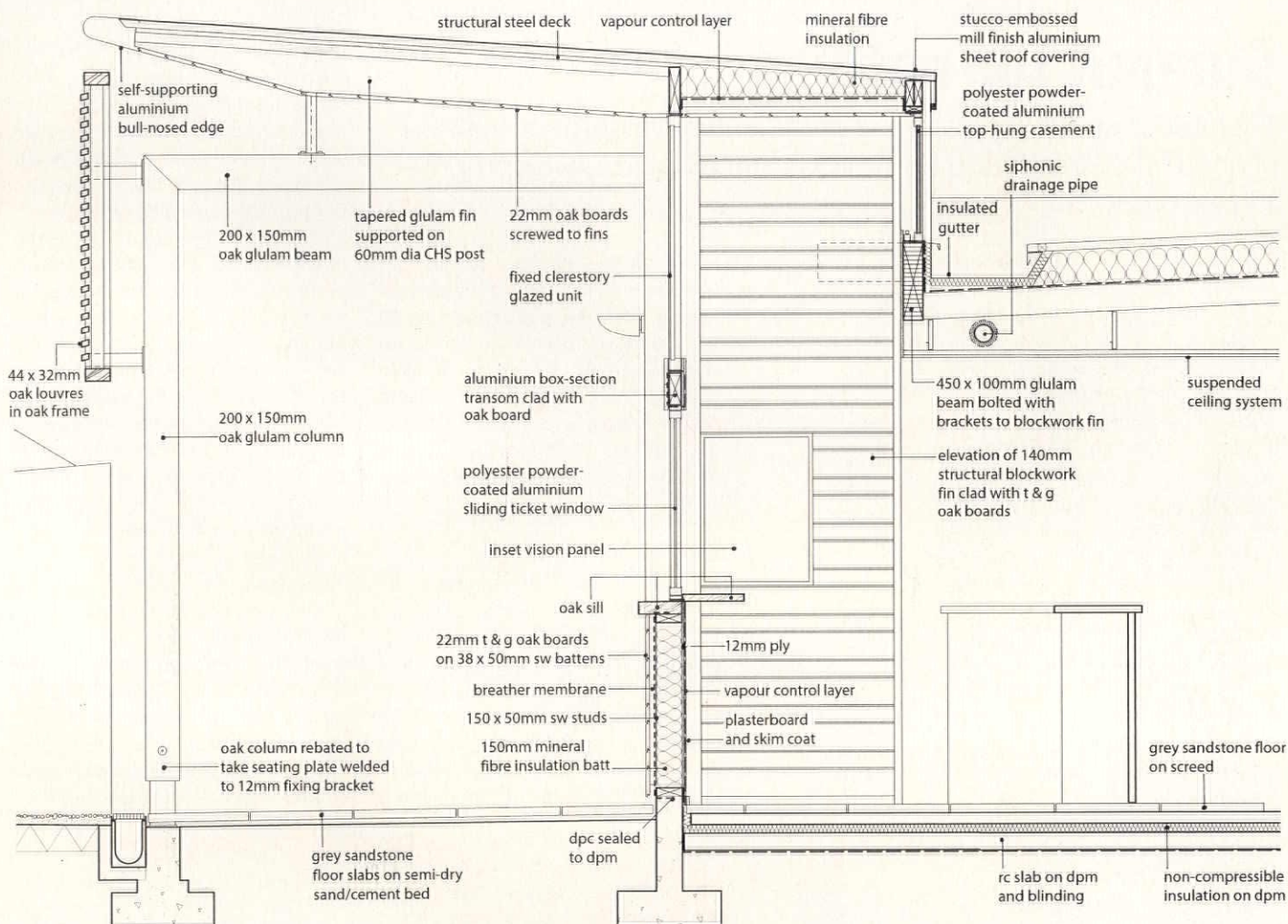
Susan Dawson



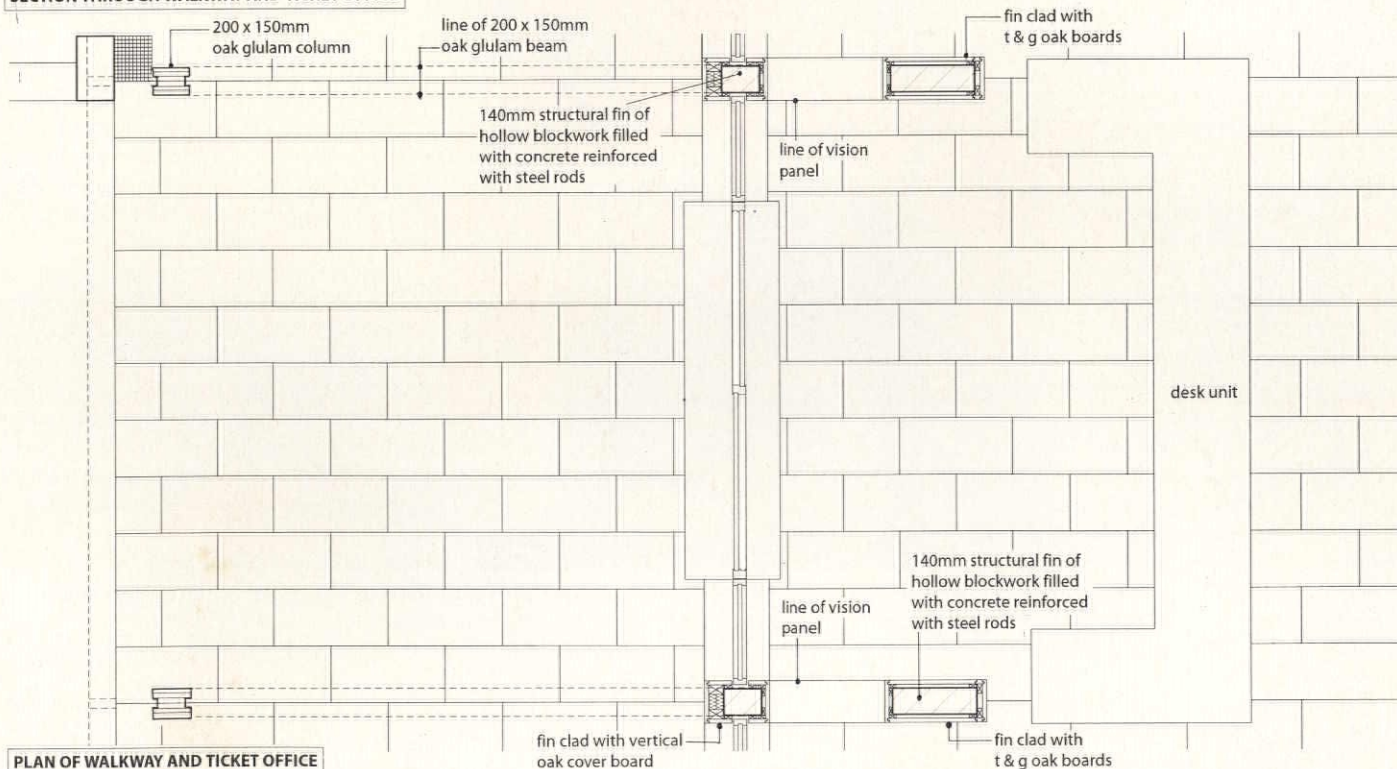
EXPLODED ISOMETRIC OF OAK LOUVRE SCREEN



DETAIL PLAN AND SECTION OF OAK LOUVRE SCREEN



SECTION THROUGH WALKWAY AND TICKET OFFICE



PLAN OF WALKWAY AND TICKET OFFICE

Summit for nothing

Architects should be cautious of the anti-development agenda promoted at the World Summit on Sustainable Development

BY CERI DINGLE

Governments from around the world, business, aid agencies, NGO's and 'stakeholders' agree that sustainable development must go even further. Yet some developing countries threatened to boycott the summit altogether since their immediate problems involve human, not environmental degradation. To placate the developing world, poverty was put high on the list of issues at Johannesburg last month. This new found social conscience is the reason this summit changed its name from the 'Earth Summit' to the 'World Summit on Sustainable Development'.

The poor, it is often argued, experience environmental degradation more than anyone else. They are more vulnerable as they are directly reliant on nature, be it wood for burning or

'Sustainable development has pushed serious development off the agenda'

for building homes, forests for medicines or local water supplies for fishing, drinking and irrigation. Yet there has never been a movement for sustainability led by poverty-stricken peasants in China, sub-Saharan Africa or anywhere else for that matter, although there have been plenty of efforts to construct these since Rio, 10 years ago.

Sustainable poverty

Far from eradicating poverty by promising serious human development, housing, infrastructure, hospitals and so on, we are now told that the poor themselves are the unwitting creators of their own (and others') poverty due to their direct dependence on the natural environment. Improving the lives of the poor

now implies getting them to be more environmentally responsible. Worse still, tying poverty into an environmental agenda – which is precisely what sustainable development involves – not only blames the poor, but promises sustained poverty.

As architects should recognise, development has always involved subordinating the environment to human needs, rather than constraining human activity for the sake of the environment. In this instance, far from eradicating poverty, the contemporary focus on poverty threatens to preserve degraded livelihoods and high mortality rates for future generations. Due to their dependency on the natural environment, natural disasters are more likely to devastate the lives of the poor in the developing world.

The obvious solution would involve more development – not environmental management – to prevent such vulnerability. Floods in the UK rarely kill anyone. Indeed, floods in the West tend to happen as a result of a lack of investment in decaying flood control schemes. In Africa, floods kill

The Boiled Frog Syndrome:

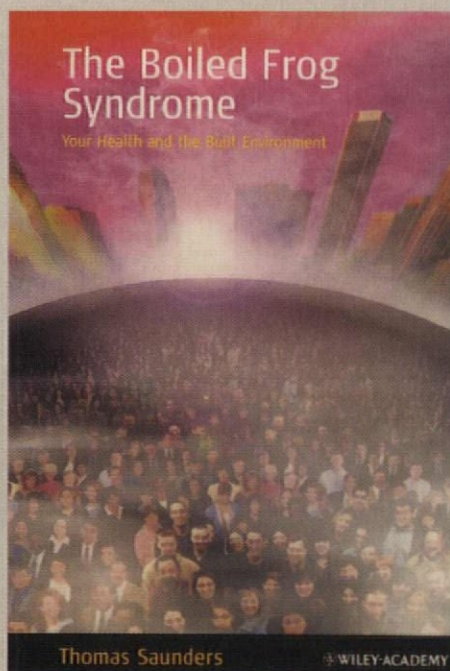
Your Health and the Built Environment

By Thomas Saunders. Wiley-Academy, 2002. 261pp. £19.99

Great title. It alludes to the belief that if a frog is put in a pot of hot water, it will jump out straight away. However, if it is put in a pot of water that is gradually being heated – it will shift about, adjusting his body temperature, until it is boiled alive, writes Austin Williams. This is meant to be symbolic of our plight on earth – as global warming increases, the more we ignore it, the greater chance we have to perish in the future. Great title; naff book.

We all know that global warming is happening, but the Met Office website indicates that extreme weather conditions in Britain are not necessarily causally linked. OK, the beginning of August 1990 had the highest recorded temperature since records began. But five years later, it documents the lowest temperature ever recorded (the same temperature that was recorded a century earlier).

What conclusions can we draw from this? Not much, but it is interesting to get things in perspective a little. The highest monthly total of sunshine was July 1911; the lowest monthly total (a staggering zero hours) was in the Westminster fogs of December 1890. The highest 24-hour rainfall was 279mm in July 1955. The highest five-minute



total was 32mm in Preston on 10 August 1893.

But never mind that, the book is riddled with new ageist paranoia: outlining all the hazards of modern living, not just the tenuous links with global warming. From sick building syndrome to geopathic stress (the health implications from solar flares, in case you didn't know, which can be

alleviated by dowsing, apparently), Saunders believes that 'at a subconscious level, our body, mind and psychic super-sensitivities remain highly attuned and expressed through the supreme intelligence of the cells in our body'.

Headings include 'cosmic energy', 'the healing power of illness' and 'the sacred geometric principles of musical instruments'. For a book premised on scientific principles, it relies on the 'mystery' of intuition, the joy of 'inner knowledge' and the liberation of not knowing. It is meant to be 'humane', but just sounds pagan.

The book cover carries recommendations from Robert Rowland, former editor of BBC's *Panorama* and Neville Hodgkinson, former medical and science correspondent to the *Sunday Times*, but an indication of the pseudo-scientific, faux-academic basis of the book, is that two of the key reviews come from Maureen Lipman and Les Dennis! Will this book reach the bestsellers' list? I think not. In fact, if it's up there, I'll give you the money myself.

Eco: An essential sourcebook for environmentally friendly design and decoration

By Elizabeth Wilhide. Quadrille Publishing, 2002. 184pp. £25

It is commonly held that sustainable development, when applied to architecture, often leads to

thousands and yet no one has advocated major investment in infrastructure, flood control barrages, water management or new urban centres.

Flooding by the River Yangtze in China, for example, causes great destruction of life and property: devastating floods caused 1,200 deaths in July 1995; three years later 3,000 more people died. Beijing's decision to design and construct a series of dams and canals – commonly known as the Three Gorges Project – has been greeted with howls of outrage by the environmental press.

According to Simon Retallack in *The Ecologist*, the Three Gorges is 'the world's most environmentally and socially destructive infrastructure project', where the Chinese project 'will forcibly displace two million people and inundate precious arable land and archaeological sites'.

But weigh up the options: if the dam project channels flood water – as is intended – from the Yangtze to the parched Mongolian desert, it will provide safe drinking water, agricultural irrigation and electricity (a whopping



Apparently cities are about the spaces in between buildings

10 per cent of China's needs).

Disaster hit Mozambique in 2000 when flooding occurred, following torrential rain and cyclones. The floods, the worst in Mozambique's history, killed tens of thousands of livestock and ruined vital crops. An estimated 500 people perished, and more than a million were affected, left homeless, and at risk of malnutrition and disease. Flooding again brought disaster at the start of 2001, when the River Zambezi burst its banks.

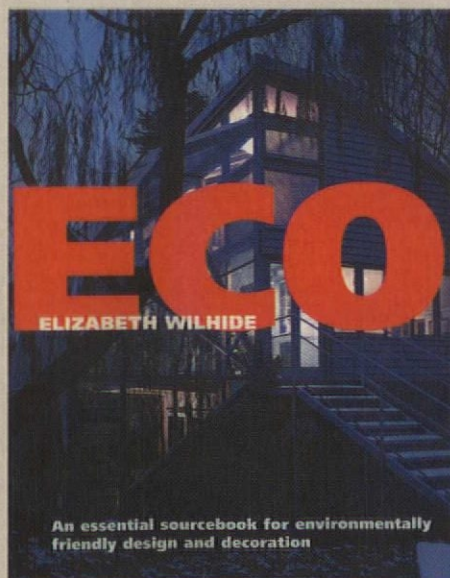
It is not dams and irrigation

schemes that are the cause of Mozambique's problems but *too few* dams and *too little* irrigation. If it had more means to manage the flood waters, they could even be put to good use, perhaps generating electricity.

Sustainability industry

Unlike Mozambique, China can afford to go its own way. By building the world's biggest dam project, the Chinese will soon have cleaner water and electricity as well as saving thousands of lives every year. But there is little chance that the NGO industry will permit a country like Mozambique to build its own canals and dams to prevent flooding from taking its regular toll of African lives every year. It is not development, but 'sustainable' development, that is allowing nature to continue to wreck people's lives.

Unfortunately, *sustainable* development has pushed *serious* development off the agenda. Four million children per year die from respiratory diseases due to wood burning (one of the main causes of the brown cloud recently reported over much of Asia), but where



ascetic, worthy-but-unattractive vernacular designs. This book challenges this perception with the benefit of glossy *Homes and Gardens* photos, but also due to a liberal interpretation of what sustainable housing means. In essence, this is a book of very desirable, expensive houses, which have succeeded, by hook or by crook, in having the label 'eco' attached to them.

Preaching about the 'altruistic' nature of sustainability, Wilhide reminds us that, 'in these

style-conscious times, it is easy to become obsessed with the latest trend and forget that the purpose of a house is to provide shelter'. It is a little rich coming from a coffee-table book which, even though it does provide some technical content, is predominantly a 'style' book itself. Eulogising the benefits of mere 'shelter' is a little patronising.

Hair shirt advice for the chattering classes sits a little uncomfortably when we are advised to rethink our attitudes to our possessions. We are told, for instance, that 'baking soda can be used dry as a deodorant'. Are the featured architects and clients really cleaning their windows with vinegar and newspaper as recommended here? Will they heed the instruction to not 'routinely go abroad' since holidays taken at home, it seems, 'often mean you can use trains rather than planes to reach your destination'. Obviously not, therefore this sycophantic stuff simply mars a good picture book.

It has to be said that the photographs are lovely to look at, the descriptions are well handled, the layout is impressive and the organisation of the book is professional. But there is something clumsy and faintly embarrassing about the concept.

The focus on shacks in the Australian outback would have made an interesting subject about self-builders making do and mending, but these practices are made into some generic 'good'. Describing Araucaria in Queensland, by architect Gabriel & Elizabeth Poole Design Company, as a

random example, Wilhide explains that 'rainwater is collected and stored in tanks' as if this is something to be applauded. Whatever happened to the striving for mains infrastructure – the universalising principle that lay behind national gridwork provision, whereby everyone would be able to receive the benefits of a regular supply?

This sort of building, together with the many other featured Australian examples (presumably the photographer did not heed the no-fly warning) is a good example of the emergence and diversity of an Australian aesthetic, but it would be wrong to draw anything more than visual inspiration from the detailing. This might be reason enough to read the book, but I suggest that you forget the environmental gloss and just study the form, the images and the settings; crave the clients; desire the end products, and simply enjoy the pictures.

Building With Straw Bales: A practical guide for the UK and Ireland

By Barbara Jones. Green Books, 2002.

128pp. £9.95

Straw building is an interestingly marginal method of construction and undoubtedly can create aesthetically pleasing designs, but, apart from the cover shot, you would never know it from this book.

Annoyingly simple, it has the appearance of a

Continued on page 38

are the big new plans for electrification or gas pipelines?

Three million die annually from water-borne diseases. Yet there are no plans for major international investment in water purification, sewage plants and domestic piped water, which we take for granted in the West. Sewage disposal in London, however, was solved through an underground system more than 150 years ago.

Instead of a decent infrastructure programme, the solution to water-borne disease in the developing world, proposed by the United Nations Department of Economic and Social Affairs, is a campaign known as WASH (Water, Sanitation & Hygiene for All), which comprises a kiddies' playpump, a T-shirt, an environmental booklet and a 'cholera roadshow' forming a low-cost awareness campaign. This is just counselling in place of infrastructure; empowering people to survive more effectively in their circumstances.

It may seem paradoxical to suggest that voluntary bodies, aid agencies and NGO's have helped put poverty on a pedestal, since their mission is



Vernacular architecture or appalling housing conditions?

one of assisting the developing world. But disillusionment with economic growth and industrial development shown by Western aid advocates, has led many to question the desirability of 'Western forms of development' in the developing world.

Industrial models of production and economic growth are precisely the forms of development that have given Western society such high standards of living. No one in the West would accept only the most basic needs being met. Why then are so many architects

among those in the forefront of perpetuating the idea that we should respect natural barriers? Why do so few architects question the sustainable agenda?

Logically, one would think that to end poverty, the most advanced Western technology would be the best for developing countries. Yet people in the South are being actively dissuaded from aspiring to anything which might seem like emulating Western standards of living. In Ghana, Oxfam began a programme to reintroduce the plough, stating that tractors were 'unsustainable'. Rather than winning investment for tractor production and repair, Oxfam felt it more appropriate to teach people not to want them.

In the words of the Global Environmental Facility Round Table on Sustainable Energy, 'developing countries are already the leaders in some energy technologies, such as modern uses of biomass'. In a bitter twist, the renewable technologies of recycling faeces, dung-powered gas plants, and advanced cooking stoves are exalted at the expense of conventional energy

Continued from page 37

school text for the children of the hippy generation. The text is interspersed with rough and ready drawings which look like the musings of someone who has been smoking some heavy straw. Anxious to encourage the prospective straw-dweller, the introduction states that 'the atmosphere on a straw bale building site is qualitatively different to that found on the vast majority of other sites. It is woman-

friendly, joyful, optimistic and highly motivated'.

This book seems to be aimed at the first-time self-builder. Admittedly, there is some useful information in here: how to make lime render; the cost and U-value of bales, etc, but you will have to skim through pages of conversational DIY to get there.

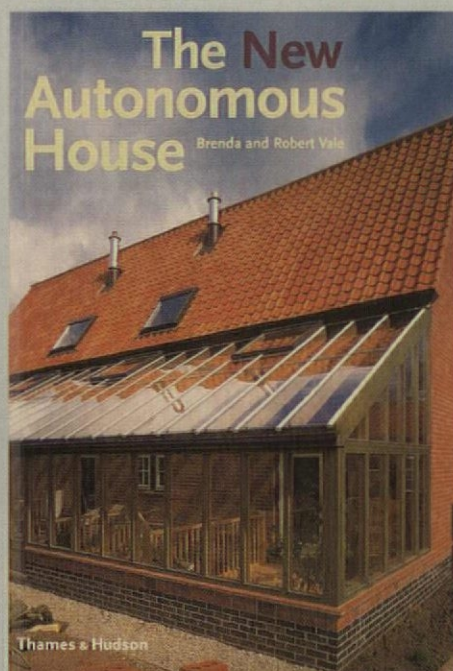
The New Autonomous House

By Brenda and Robert Vale. Thames and Hudson, 2002. 256pp. £15.95

This, I suppose is the bible of self-build (with resonances in Barbara Jones' book), and has just been released in paperback. It sets the moral tone of building sustainably and is full of the interminable questioning of decision-making so beloved of sustainable architects. We agonise over their decision to opt for photovoltaics in lieu of a wind turbine. But when they realise there is not much sun in the UK, they have to decide between battery storage or mains back-up.

'The more self-righteous,' says John Perlin, in the foreword, 'would have taken immediately to batteries.' But batteries contain lead. So with even greater self-righteous indignation, they chose not to have this threat to the environment on their conscience and decide to plug into the mains. How long did it take to get there?

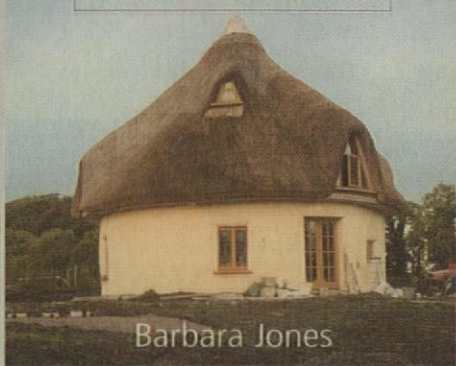
This book is fairly tedious – and also quite dated, so the figures have to be taken with a pinch of salt.



Justifications for pragmatic decisions about (using the national electricity grid 'is not as "un-autonomous" as it might first appear, etc) and after a while, it can become a bit wearing. However, if you are interested in the topic and can put up with the liberal angst, this is the first book to read on the subject.

BUILDING WITH STRAW BALES

A practical guide for the UK and Ireland



Barbara Jones

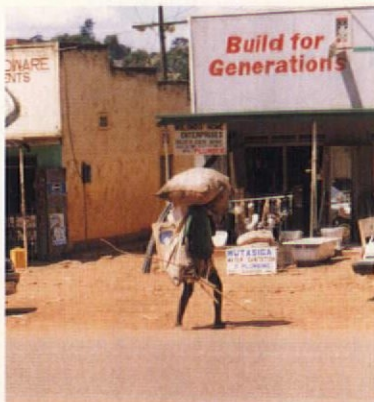
sources prevalent in developed countries. (Watch this space as similar low-tech 'solutions' catch on in the West – see reviews below).

All too often, the prevalence of poverty itself is used as an argument against development programmes. In 1999, the IMF suggested Ghana should close its universities in order to fund universal primary education. The argument goes that in a country where basic needs are not being met, who needs universities? Traditionally, architects argue for these things, not against them.

Too poor to develop

The sustainable development agenda is littered with proposals for small scale, low-level changes; basic improvements in living standards, never the all-embracing transformation that people in the developing world would like to see. Since an estimated 70 per cent of people in the developing world endure subsistence living, it is hardly surprising that thousands vote with their feet on a daily basis – moving, migrating and

Is this Indian construction firm's motto more appropriate than Brundtland's definition of sustainable development?



attempting to flee rural underdevelopment. This demonstrates their desire for much more than the inferior changes permitted by the sustainable development lobby.

Sustainable development is a Western programme with nothing to offer to people in the developing world. The World Summit cost thousands of Rands; its delegations were jetted in to luxurious hotels and remote ivory towers, served by unpaid volunteers and amply protected by police from the actual poor

of South Africa. Many representatives belong to accountable organisations, using the platform provided by the conference to question governments that they do not like, and to pontificate on what sustainable lifestyles are appropriate for the majority in the developing world.

If we are serious about our helping the world's poor to have decent living standards, we must ditch the absurd notion of sustainable development and put serious development on the agenda instead. This means industry, infrastructure, real technology, architecture and construction and the best possible environment to live in – just as in the West.

Challenging the Western concept of sustainability does not mean knocking Western living standards. Poverty is solved by making people wealthy, not by forcing humanity back into the primeval wilderness. Herein lies the real challenge and opportunities for architects and developers.

Ceri Dingle is the director of WORLDwrite, tel 020 8985 5435 or visit www.worldwrite.org.uk

The Ecology of the New Economy: Sustainable Transformation of Global Information, Communications and Electronics Industries

Editors Jacob Park and Nigel Roome. Greenleaf Publishing, 2002. 285pp. £40 (Amazon)

This book is a series of short essays about the role of ICT (Information Communication Technologies) in discussions about sustainability. Most contributors, while recognising the exciting Internet technologies of the title, are curiously cautious – or even fearful – of the future; building in a concern that things must surely go wrong.

In a particularly weak ending (it should have concluded with a round-up or summation by the editors), Saqib, Singh and Kumar of the Rajiv Gandhi Foundation, examining the impacts of electronics in India, are wary that ICT might bring increased (although unspecified) environmental threats and ecological burdens, increasing the 'exploitation of workers and human resources... child labour, substandard working conditions and so on'. Remember, this is India they are talking about; surely most people on the ground recognise this as a description of the current state of affairs, resulting from a lack of development.

The editors note that 'more than one hundred years after the introduction of the automobile, we are still living in the age of the internal combustion

The Ecology of the New Economy

**SUSTAINABLE TRANSFORMATION OF
GLOBAL INFORMATION, COMMUNICATIONS
AND ELECTRONICS INDUSTRIES**

CONTRIBUTING EDITORS JACOB PARK AND NIGEL ROOME

engine; but do not follow through on the dynamic implications for transport, communications or social organisation; if only this statement had been taken as the starting point for a brainstorming session. Instead, even though they admit to not knowing the implications of e-technology on sustainability, they are happy to guess.

The analysis of the so-called ICT revolution simply concludes that information can now be processed more quickly and circulated more widely (although James Wilson of Demos suggests that 'slowness can also be a virtue'). Their basic premise is that ICTs will impact on the sustainability agenda by being able to carry the message of sustainability faster, and with more penetration than ever before. This is like asking: 'How can e:business be more sustainable?' Answer: 'By promoting sustainability.'

Lang laments that the Internet has not led to de-materialised business practices (the paperless office, for example) but argues that 'whether ICTs ultimately help or retard sustainable development efforts will depend on the aims of those using such technologies'. Refreshing though it might be to draw attention to the fact that the Internet is driven by the hand of man, the defensive premise is that not enough is being done to promote sustainability through the medium; an implicit criticism of the motives of man.

The best chapter is the case study of the collapse of US online grocery store, Webvan. Unfortunately, even though Galea and Walton understand its failures resulted from general incompetence, they prefer to blame, among other things, the lack of a human scale of operations. For many similar reasons, the book shows itself up to be marred by its lack of open-mindedness.

Testing, testing...

Past papers provide an opportunity for students and experienced architects to see how good they really are

BY AUSTIN WILLIAMS



After the annual condemnation about declining educational standards in the national press, we are continuing our series of (hopefully) non-dumbed-down articles from past papers, which aim to provide readers with a suitable number of hours' CPD reading research.

To this end, we have included a range of questions from recent Part 3 examinations

to test your actual knowledge.

In an attempt to engender a more active dimension to the revision process, we encourage as many people as possible in your office to have a go at the questions. By tackling the questions in a group, this should not only assist members of staff who are revising for their Part 3, but also generate a genuine interest and understanding in

changing case law and good practice.

Contracts referred to in the questions and other source materials can be kept on hand for reference and general assistance. While we do not insist on examination conditions, we do recommend that all questions are attempted and that no longer than one hour's CPD credit be written into your personal development plan (PDP).

The scenario:

The site is relatively flat and compact brownfield land of 1,100m², with a road on one side, a school on the other and residential developments along the remaining edges. The works comprise the construction of a three-storey concrete structure, with a single-storey extension, a sinusoidal aluminium standing seam roof and concrete cladding panels with extensive reflective patent glazing on the south-eastern elevation.

QUESTION ONE:

The contract works are estimated to be £746,000. Advise the client on the contract options and give reasons. Which contract, in your opinion, would be best suited to the scheme?

Prior to the demolition contract of the original two-storey structure, which you, as architect, managed for the landowner, boreholes were taken to ascertain the condition of the site. Using the sketch scheme layouts for the new works, available at the time of the outline planning approvals, nine boreholes were taken.

These revealed the ground conditions to be a mixture of a thin soil layer around the perimeter and made-up ground generally on relatively firm clay at 580-760mm below ground level. The boreholes were taken by a structural engineering consultant that you instructed to attend (responding to a written request from the client to appoint a named consultant that you had a good working relationship with). You are appointed directly by the client.

Changes in the proposal during the detail design stage have resulted in the need for a four-storey building and piled foundations. The client is now a local developer and you have been novated to provide a full service. The design team now includes a structural engineer (different from the one who carried out the borehole tests), appointed directly by you (after having renegotiated your fees to accommodate the increased management costs and liability).

The piling works necessitate the use of heavy machinery on site during working hours and have been scheduled to last for one working week and the weekend. The pile driver has been on site since Monday. You are the only one left in the office on Friday afternoon, when the phone rings at 12.30pm and it is the local authority insisting that the noise is unacceptable. Several local residents and the headmaster have lobbied the council to

stop the racket, which is disturbing their peace and quiet. The headmaster also suggests that several schoolchildren have complained of severe headaches.

QUESTION TWO:

The planner, advised by her engineering department, insists that you instruct the contractor to stop all piling work. What are your responsibilities and what is your response? Briefly list all of the actions you take.

Weeks later, the contractor is scraping away for the slab and for conventional 900mm deep trench foundations for the traditional single-storey extension at the rear of the main building works, when he encounters running sand which had not been identified on the bore hole tests. The main contractor's site foreman rings you mid-week to explain the situation and to say that the extent of running sand, in his opinion is too deep to deal with and will require the piling machine brought back on site. He recommends stopping the work for a few days.

QUESTION THREE:

What is your course of action? Explain the liabilities. Outline the main points of your report to the client to keep him/her informed of the proceedings.

Two weeks later, the quantity surveyor writes to the client (he/she is directly appointed by the client) to suggest that the scheme is running over budget due to the difficulties found on site. The client faxes you a copy of the letter, which insinuates that this overrun could put the scheme final account over by five per cent and has resulted from an inadequate survey.

He/she mentions that they think that there has been poor management early on in the contract and that the scheme is now in jeopardy.

The contractor telephones you to say that he has heard that the scheme costs might overrun (he has received a fax of a letter to the client) and that the client might not be able to meet the costs of the finished scheme. He says that he is considering pulling out of the project unless he can be given assurances that all costs for the work can be met.

QUESTION FOUR:

Explain your course of action.

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A guide to getting a grip on those contribution claim confusions

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 mis-calculated.

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 for 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 entitled 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 being '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 contractor accepted that it 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 architects issued an instruction to lay a damp proof membrane and gave the contractor its costs of doing the work together with an extension of time. Both had considerable financial

consequences. The hospital claimed against the architects, alleging that the instruction and the extension were given negligently. The architect claimed a contribution from the contractor on the basis that it was equally liable to the hospital. The court disagreed and held that 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 *Brompton* but not wholly endorsed. Instead, the law lords said, 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

Oh no! The curse of the cookies strikes again

Recently the cookies thing looked as if it had settled down, with the EC deciding not to ban them outright but insisting that sites had to be honest about their existence. A committed pro-privacy and anti-cookie column, I have to admit that spyware, highlighted here last week, is much, much worse – indeed, its existence is predicated on the apparent inability of cookies to report back your browsing habits other than to associated sites.

But what information do cookies give the snoops in the cookies sections of those corporate marketing departments that bother with them? I had always felt the answer was not a lot. But maybe we'll find out. The essential *Wired* magazine news feed (available by subscription at www.wired.com) reports that US ad-serving company DoubleClick has been forced by regulators in 10 US states 'to allow Web users to view some of the records it compiles through the use of cookies'. The judgment was apparently based on a 1996 Act which gave citizens the right to look at their credit histories and the way they are profiled. *Wired* is not all that impressed with the 10-state settlement with DoubleClick. 'It's like letting the weapons inspectors into the lobby of the nuclear power plant but not... into the control room,' it reports a Junkbusters spokesman as saying.

Junkbusters is at www.junkbusters.com and another related (and a tad more philosophical) site, *Privacy Times*, is at www.privacytimes.com. They are, of course, based in the US, where citizens take their personal rights a bit seriously.

Slightly unnervingly, in light of all this behind-your-back, out-of-your-control stuff, the *Wired* page where it is discussed seems guilty of something rather similar itself. Like it or not, a game pops up. You have to squash half a lemon in a '30s retro orange squeezer. Do it enough times and you are taken to the Macromedia site at

www.macromedia.com/support/players where you can download the latest Flash and Shockwave players. sutherland.lyall@btinternet.com



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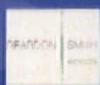
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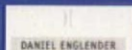
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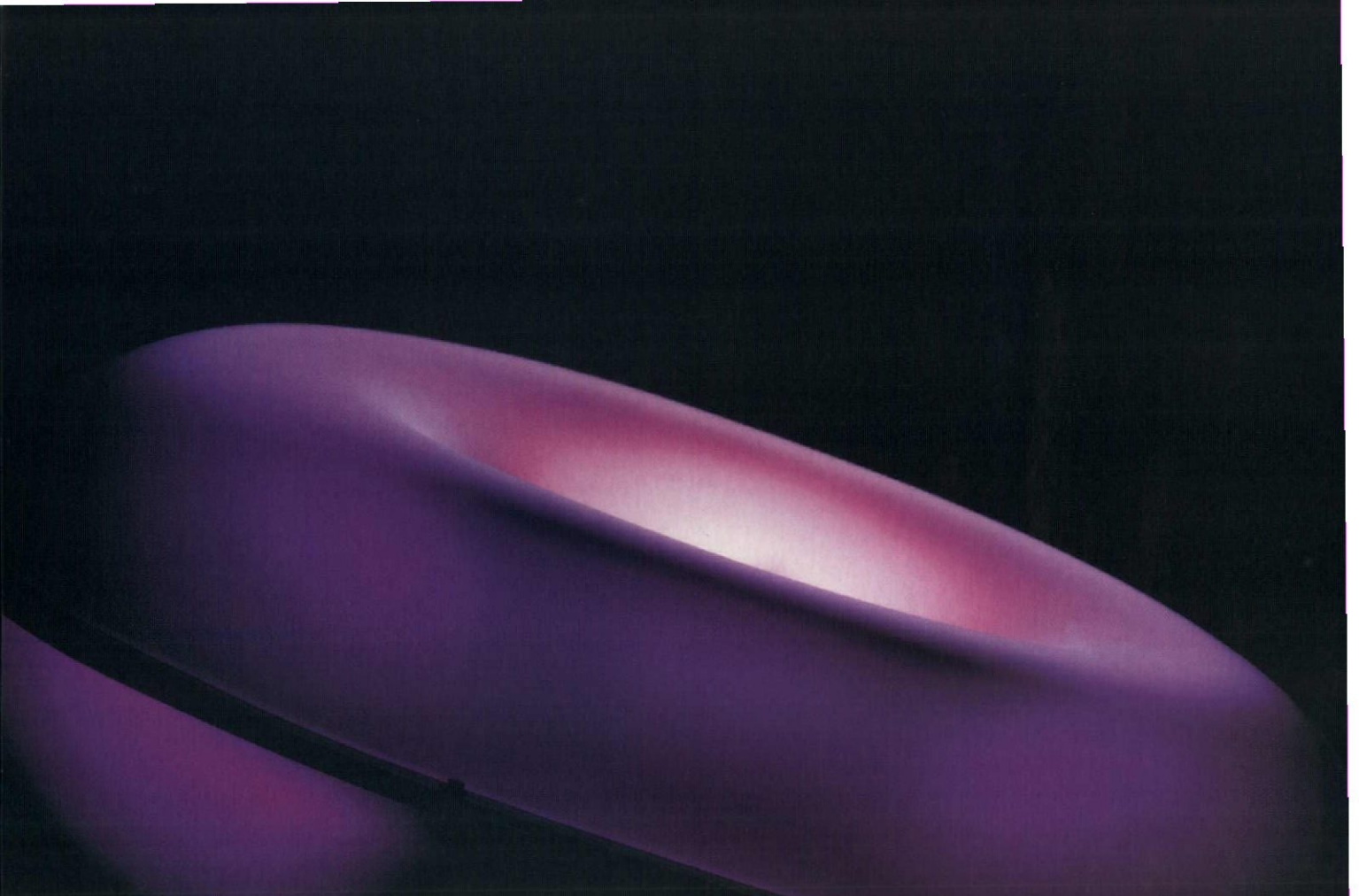


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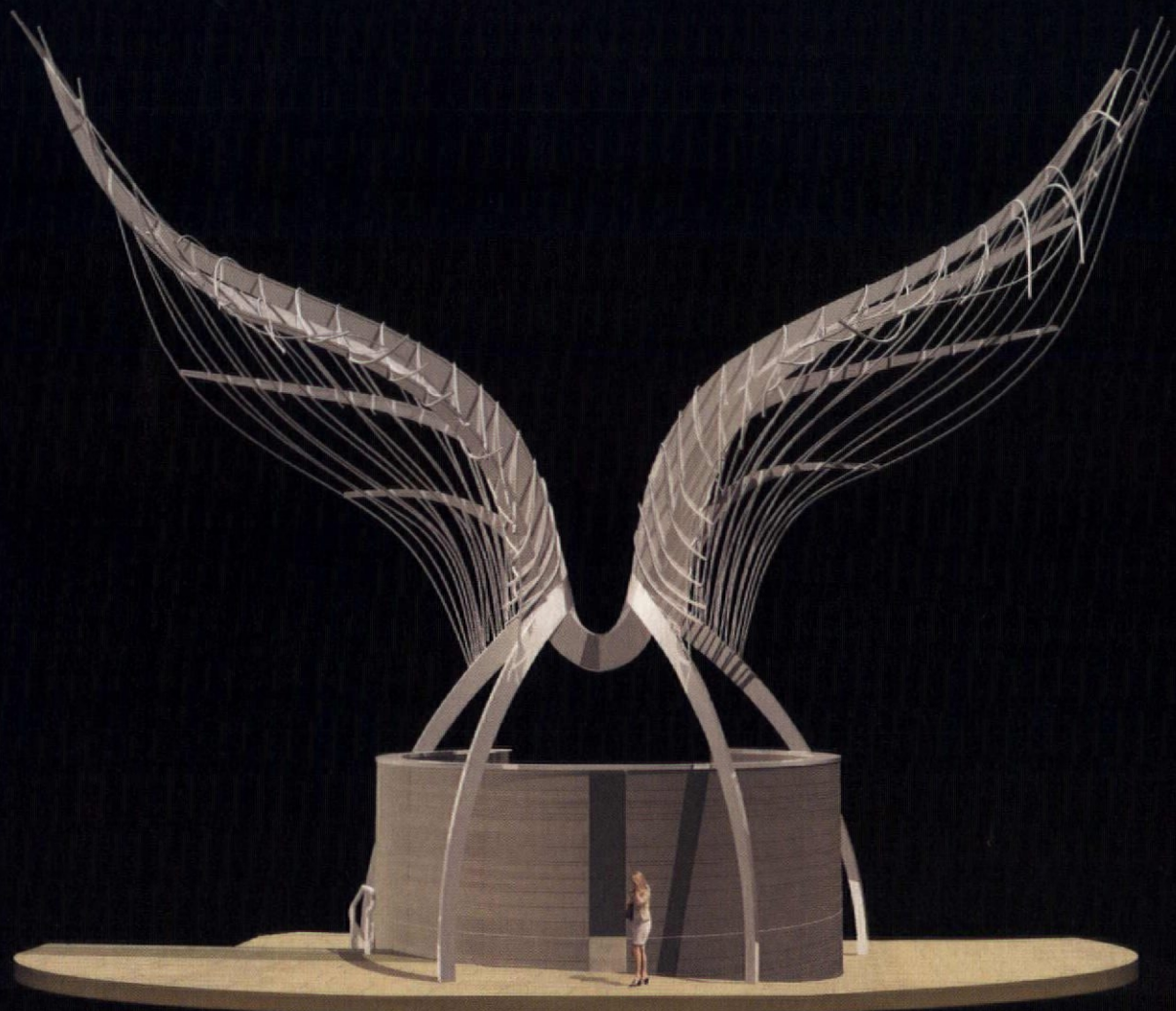
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Taken to another dimension

Tim Lucas, the brains behind Price & Myers 3D Engineering, is an enthusiastic promoter of the benefits of 3D working

BY RUTH SLAVID

It is surprising to walk in to the office of the most technologically advanced section of an engineer's office to find the staff fiddling with slightly precarious paper models of arches. But Tim Lucas, who runs Price & Myers 3D Engineering, is a great enthusiast for physical models. Talking about a complex sculpture that the practice has worked on in north London, he says: 'I think the link with physical models is very important. After one and a half years of virtual models, the full physical model was much more intuitive.'

Lucas' speciality is anything designed in three dimensions. What

Angel eyes:
Price & Myers 3D Engineering worked with architect Letts Wheeler and sculptor Wolfgang and Heron on this sculpture for the N1 shopping centre

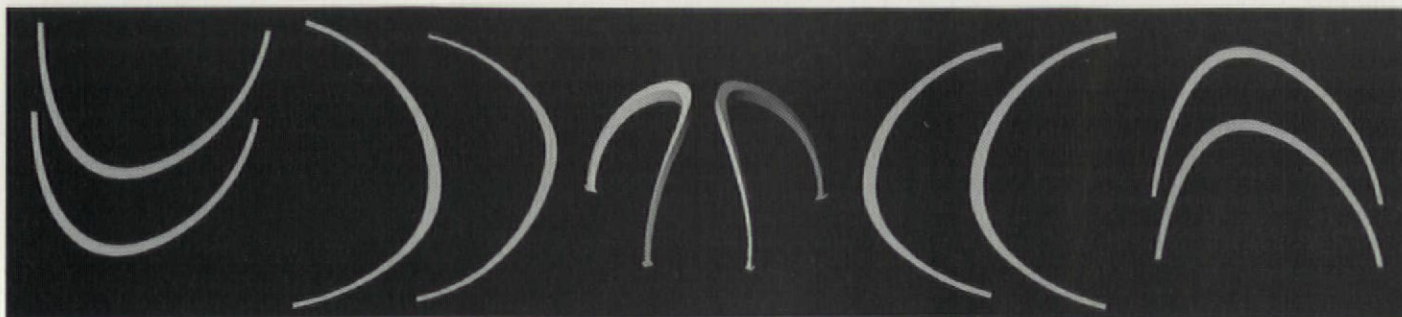
started as a personal interest and transferred ad hoc onto a number of the practice's projects, is now a self-sufficient division, set up 18 months ago. 'All our jobs require 3D to make them work,' Lucas says. 'They are complex jobs, a lot of our work is with artists or sculptors who need visual clarity in the stuff that we show them.'

The north London project is relatively typical in a world of one-offs. It is for the N1 shopping centre in Islington. A team consisting of architect Letts Wheeler with sculptor Wolfgang and Heron won a developer's competition to design a scul-

ture incorporating a free-standing florist's shop on the theme of angels' wings. As the project developed (the final design bears almost no resemblance to the competition entry), the engineer used three or four different software packages.

The final design has the wings springing from two arches that are linked above the kiosk. Partway through the design process, the client requested that the kiosk be enlarged, and this resulted in the arches being curved in two dimensions so that they did not have to be ridiculously high in order to clear the kiosk. The secret, however, is to ensure that each individual piece of metal in the arches curves in only one dimension so that it can be cut out of a flat piece of steel.

Price & Myers used SolidWorks product design software to model the sculpture, did some analysis and then used a package called Rhinoceros to



unfold the surfaces. Then the model was put into AutoCAD for drawing.

'The trick is realising what different things can do well and using the piece of software to its best,' Lucas says. He likes SolidWorks because it will perform a finite-element analysis, so it is not necessary to export the design for this part of the process.

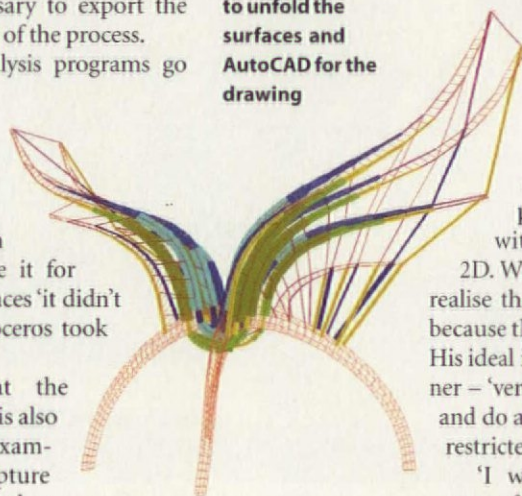
'The usual analysis programs go out of the window on this kind of thing,' he says. But SolidWorks also has its drawbacks. When Lucas tried to use it for unfolding the surfaces 'it didn't really work. Rhinoceros took about 10 minutes.'

The way that the modelling is done is also important. For example, the angel sculpture was set up around a skeleton so that it was possible to change the geometry without starting from scratch. This allowed the dimensions to be squashed a little to allow the elements to fit onto a standard truck for delivery.

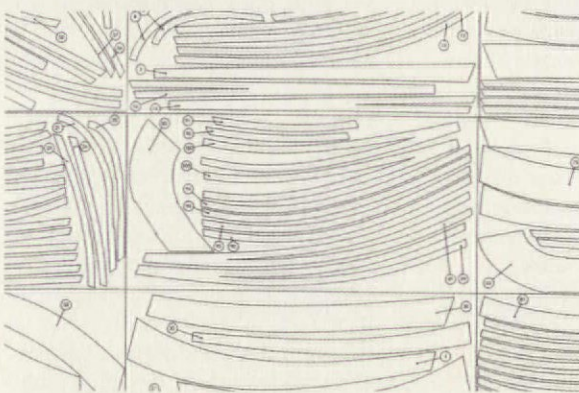
Another part of the design process involves laying out the pieces of the sculpture on 4 x 2m steel sheets in the most economical way possible. Steel fabricators have software that will do this for standard building components but not for such complex projects. A Price & Myers engineer managed to reduce the number of steel sheets needed here from 30 to 20 – at a saving of £800 per sheet.

This is essential since most of the 3D projects are fairly small in size and value. For example, one of Lucas' projects was the bandstand at the De La Warr Pavilion by Niall McLaughlin (AJ 11.7.02). And he worked with the same architect on its competition

The Angel sculpture was modelled using SolidWorks product design software with Rhinoceros used to unfold the surfaces and AutoCAD for the drawing



The pieces of sculpture are curved in only one direction so they can be marked and cut out of flat steel sheets economically



entry for a bridge at Temple Quay in Bristol, where architect and engineer were in close collaboration to produce a stress-skin structure that incorporates the balustrades. Although it skews along its length, Lucas is confident it is constructable and used rapid prototyping to produce a physical model for about £500 that confirms the computer model will work.

McLaughlin fits the category into which Lucas puts most of the architects with whom he works – 'very 2D. We are working with them to realise the projects they want to do because they couldn't describe them.' His ideal is a practice like Piercy Conner – 'very 3D. We sit down together and do a 3D model.' But he does feel restricted by software.

'I wish that SolidWorks had more freeform sculptural stuff to make nice shapes – we use 3D Studio Viz.' The software that Lucas would like is available, but beyond his reach. Recently, he looked at Catia, the software Frank Gehry used on the Guggenheim. 'It looks great,' Lucas says. But the cut-down version cost £7,000 and the full version £28,000, 'way beyond the scope of engineers'.

Not only are most of Lucas' jobs

small. They are also the kind of jobs that many engineers will do for next to nothing, for the fun and challenge of it. But the fact that Price & Myers has set up 3D Engineering as a separate division means it has to earn its keep.

While Lucas' endless enthusiasm for problem solving and learning new packages is essential to his role (he reckons it takes a couple of months to learn a new piece of software), the artists and architects he works with chiefly need faith and confidence.

'Architects are putting themselves in our hands,' Lucas says. 'They are nervous if they haven't worked with us before. They can be very controlling.'

At the early stages, the engineer will find itself having to translate the architect or artist's vision into a workable 3D model. There can be a sense of shock when this is seen as being substantially different from the initial concept. But once the designer realises that this is just the first stage in an iterative process of collaboration, they usually relax and realise that they actually have more freedom – and more control over costs.

'We can get a good idea of costs,' Lucas says. 'The more clearly you can describe your design intent the better.'

Lucas is an excellent proselytiser for 3D design. He loves the fact that it takes out the tortuous process by which the design of three-dimensional objects has to be translated into 2D by draughtsmen, checked, changed and re-exported.

Within Price & Myers he gives tutorials to other engineers and encourages them to use the same approach on more conventional buildings. This may, of course, involve using some different software, but if they are looking for an enthusiast for discovering the applicability of software to a particular purpose, they need not look further than Lucas.

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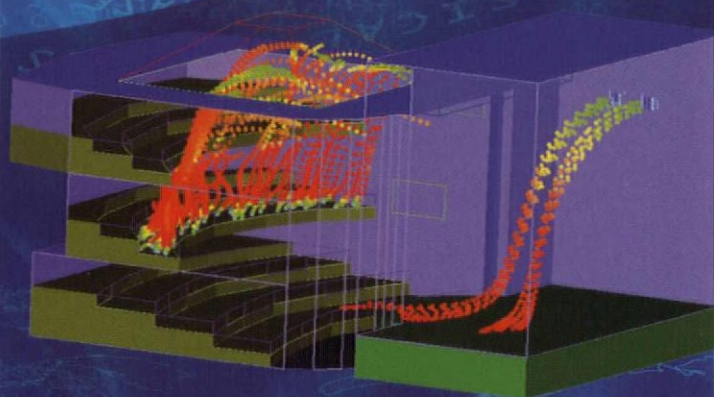


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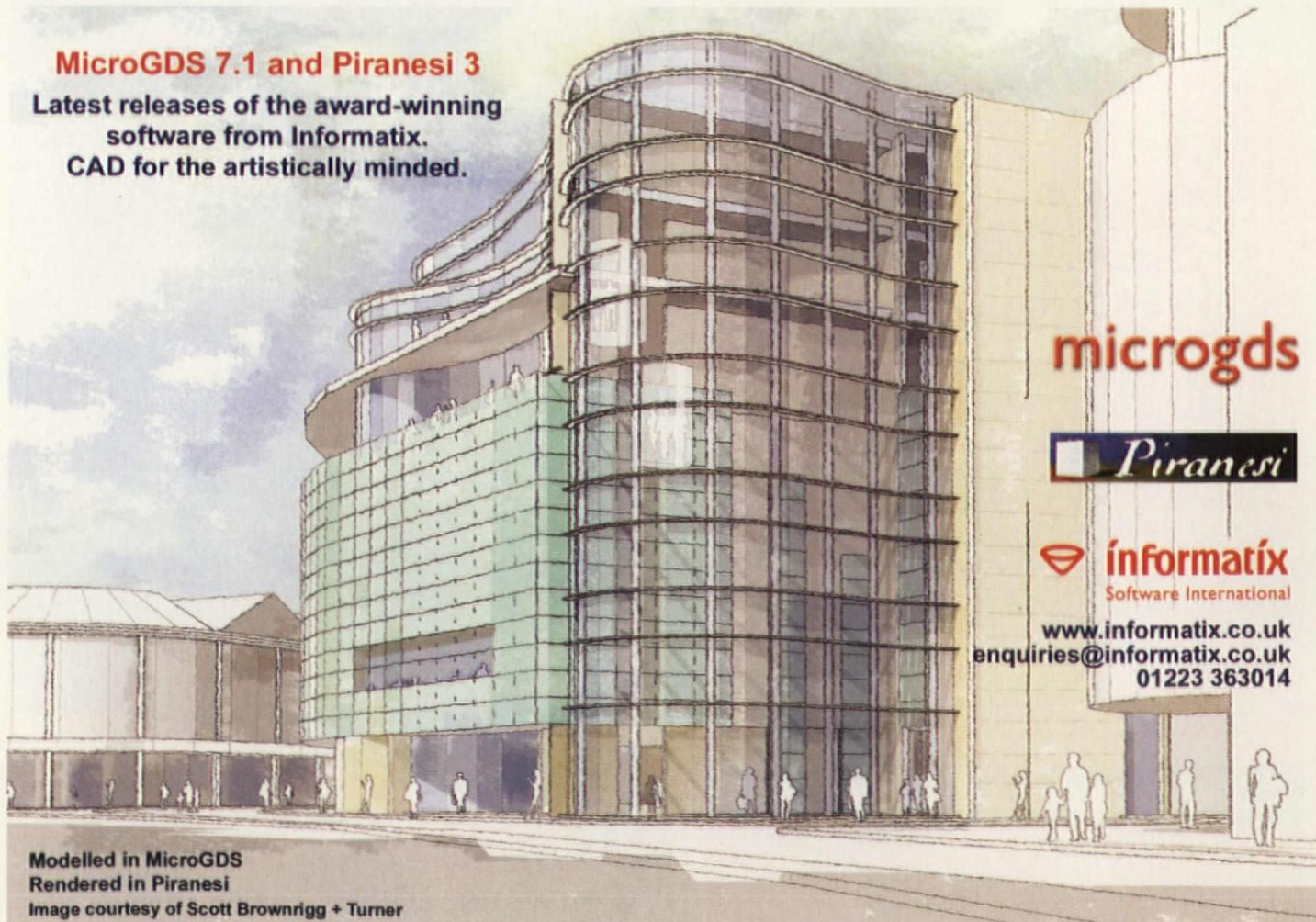
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Improving your performance

Many users are not aware that the speed and capability of their computers could be down to their choice of graphics card

BY JOE CROSER

When buying a new computer, most people are quick to inform you about the processor clock speed. 'It's a 2.2GHz P4!' you will hear them exclaim excitedly. Some will go on to dribble over the half gigabyte of RAM and perhaps extol the virtues of the pretty LCD flat panel monitor. But many will barely know the memory capacity, let alone the type of graphics card installed, a factor that will make or break the usability of their new toy.

In recent years, graphics card manufacturers have increased performance dramatically while slashing retail prices. One such company, which sells high-performance cards at relatively modest prices, is nVidia. Offering graphics cards for everything from the optimised home gaming machine to the professional graphics workstation, nVidia is committed to a high level of research and development investment.

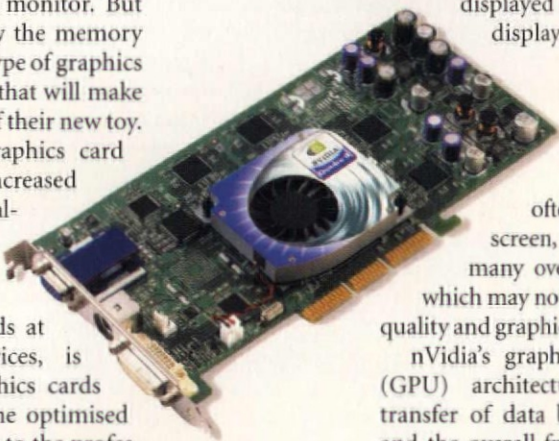
But what makes the difference between a graphics card that enables you to whiz around a dungeon killing everything in your path and a card that increases the speed and flexibility of your CAD workstation in the office? I have looked at representatives of each, the Quadro family for the tough stuff and the GeForce family for gaming.

The Quadro performs almost all its calculations on the hardware, whereas the GeForce uses software to resolve the graphics. Being hardware-based makes Quadro significantly quicker than the equivalent approach using software.

You will pay more for this increase in power: the GeForce family starts at about £30; the Quadro at a few hundred pounds. Quadro cards have at least six key areas in which they outperform the GeForce card, including anti-aliasing, clip regions, clip planes, memory management, overlay planes and CAD application optimisation.

Next time you suffer computer problems, do not assume that you need to rush out and buy a new machine

Anti-aliasing Many CAD applications offer the option of using anti-aliased points and lines. With this option turned on, component edges can be viewed as precisely as possible without encountering the jagged-line effects that are associated with lines displayed on a rasterised display.



Clip regions CAD applications rely heavily on pop-up windows. These often occupy the full screen, so the result is many overlapping windows, which may noticeably affect visual quality and graphics performance.

nVidia's graphic processing unit (GPU) architecture manages the transfer of data between a window and the overall frame buffer by 'clip regions'. If one window overlaps another, then the transfer of data from the colour buffer to the frame buffer must be broken into a series of smaller, discontinuous rectangular regions. These are referred to as 'clip regions'.

Clip planes These allow sections of 3D geometry to be cut away so the user can look inside solid objects. Many professional CAD applications, including MicroStation, allow users to define clip planes.

Memory management Quadro memory management allocates and shares memory resources efficiently between concurrent graphics windows and applications. In many situations, this affects application performance and so offers demonstrable benefits over the consumer-oriented GeForce GPU family.

Overlay plane support The user interfaces of many professional applications often require elements to be drawn interactively on top of a 3D model or scene. The most obvious example is the cursor, which is drawn

in front of any 3D object or window. You may have experienced 'screen debris' in the past when the movement of the cursor leaves 'bits' in its wake.

Another example of a user interface element is a pop-up menu. Unfortunately, when these menus pop up in front of an OpenGL (Open Graphics Language – the benchmark for fast rendered on-screen graphics) window, they cause the contents of the window beneath to become 'damaged'. CAD applications tend to use overlay planes to combat this issue of debris, but your graphics card needs to support this function for you to get the benefit.

CAD application optimisation nVidia works closely with most CAD application developers to take full advantage of all the features of each CAD application.

It's not a game

While the benefits of hardware-oriented features such as anti-aliased points and lines, clip regions, clip planes and overlays are somewhat hidden from an end-user's workflow, support for these features will translate directly into productivity benefits. Using a decent graphics card will improve the screen clarity and speed of manipulation of your drawings and models.

Costing in the region of £500 without VAT, the nVidia Quadro4 750 XGL Graphics Controller is a high-performance, mid-range graphics card with the ability to render 60 million lit, shaded, and tri-linear-textured triangles per second. It also benefits from 128MB of fast Double Data Rate (DDR) memory and its second-generation nfiniteFX II Engine makes procedural effects (high-quality texture mapping) possible in real time. These features are complemented by the nView multi-display technology that lets users spread their work across dual monitors.

So next time you suffer problems do not assume that you need to rush out and buy a new machine. A professional graphics card could have a greater impact on performance than another 500MHz of processor speed. Joe Croser can be contacted at joe@croser.net

Piranesi 3.0

PROS:

- Photoshop tools for 3D models

CONS:

- It does not work on Apple Macs

The Apple Macintosh was for many years the architect's favourite hardware platform, because of its superior graphics-handling ability compared with the IBM-compatible PC. Ask any architect why they used Macs and they would tell you that design involves more than just technical drawing, and that the Mac with Freehand, Photoshop and Quark gave them the tools they needed to complete their presentations.

With a simple and intuitive interface, and a plethora of sketching, painting, layout and pre-press software available, the Mac reigned for many years in design studios. During hardware selection, the humble and comparatively clunky PC was passed over regularly. But then the Mac started to lose ground as Windows improved. Many CAD vendors ceased developing for the Mac Operating System (OS) and graphics-software companies started to develop for the Windows-based PC. These changes enabled many practices to upgrade their ageing Apples to faster PCs without the loss of the graphics dexterity they had previously enjoyed.

One such developer, Informatix, was quick to recognise that the computer-literate architect does not just use a single piece of software for creating high-quality presentations; indeed, in many cases a presentation would only be deemed complete after it had passed through a series of different filters. For example, a CAD drawing could be used to create a 3D CAD model, which would then be rendered and an image saved for inclusion in a brochure or wall presentation. However, prior to laying out the presentation in Quark, the architect will often 'massage' an image in Photoshop to enhance certain aspects of the view. Following some in-depth research and development, Informatix released the first version of Piranesi in late 1997.

Designed to bridge the gap between the three-dimensional world of computer models and the static environment of Photoshop, Piranesi is a unique concept in computer rendering. Imagine using Photoshop to add textures to an individual image and you have the concept. However, with Piranesi, when you add a texture, it is applied to the whole model so that when you change your view all your previous efforts are still included in the image.

Supplied with a comprehensive library of more than 2,000 textures and cut-outs (we will come to those later), you are well

equipped to start work straight away. Installing and starting up for the first time is as easy as you would expect, and the user interface combines the graphical simplicity of Windows' own Paint application with similar geometrical locks or switches found in Autodesk's Architectural Studio or Last Software's SketchUp; both very competent modelling tools.

Getting started is easy too. If you are coming from another CAD application, a tool called Vedute delivered with Piranesi will open and convert your 3D model data to Piranesi's own file format. The file formats supported by Vedute include DXF, 3DS, MAN and THF. Once the model has been opened in Piranesi, you are ready to start painting and applying textures to transform what could in the first instance be a very simple block model into a competent visualisation.

The process of applying textures could not be easier. Using similar application techniques to those used by 3D Max, textures can be dropped onto the whole scene or onto individual faces of geometric shapes with switches to affect the scale, transparency and orientation. Furthermore, textures can be reapplied again and again to the same place to build up intensity. Another neat feature is the switch for 'Grain' which will 'fuzz' the background portions of the texture, leaving the foreground pin sharp. This

PRIME^{PA}

PROS:

- Opens up each daybook to the entire practice

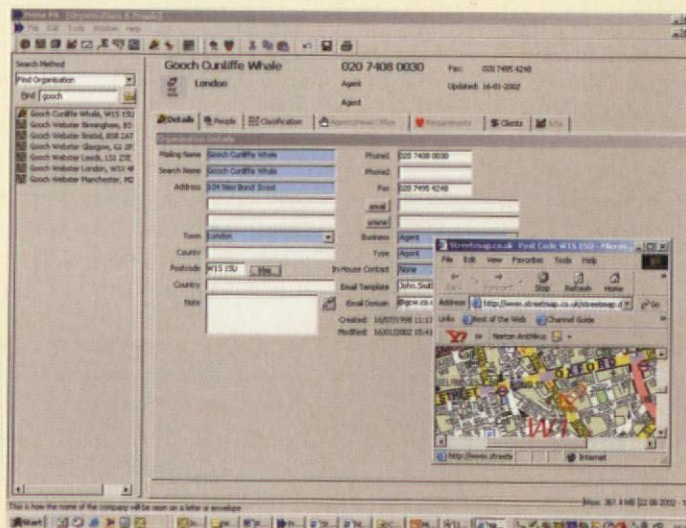
CONS:

- It is only as reliable as the users' input

It is funny how some totally disconnected situations often come together as a result of alcohol-induced discussions.

A few weeks ago, I looked at a piece of software called PRIME^{PA}, which was designed by a chartered surveyor and developed on its behalf by Prime Computer Consulting for client-services management. At first glance it appeared quite a useful tool, and I resolved to take a closer look when afforded a little more time.

Then out of the blue, while sharing a beer, my architect friend Andy began bemoaning the fact that in the past six months, he has filled four hard-backed A4 daybooks with notes from every telephone conversation and meeting he has been involved in. He finds that it now takes him far too long to retrieve his comments from any particular conversation, and his problem gets worse with every day that



The fully customisable PRIME^{PA} is a valuable tool that enables users to create, track and manage all relevant correspondence with other team members and the client, while affording them flexibility

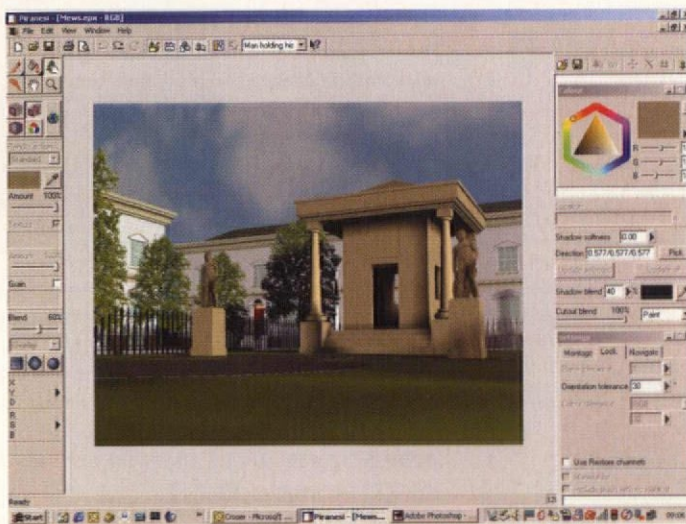
passes as he fills in more pages in his fifth book.

'Is there any software that can make this process easier?' he asked. In response, I tried to describe PRIME^{PA}, its functionality and the benefits of databases. This made me realise I needed a closer look at the software.

The interface is robust if a little inelegant;

some might say that it is typical of something designed by surveyors rather than architects. But as it moves into the architectural market, Prime wants to partner with architectural practices to develop the tool further in terms of functionality and aesthetics, so you can expect improvement.

But what is it? PRIME^{PA} is a Windows-



Piranesi is designed to bridge the gap between the three-dimensional world of computer models and the static environment of Photoshop, enabling textures to be added to individual images

failed to change the setting for the direction of the shadows!

One of the new features in Piranesi 3.0 is the ability to create Quicktime 3D panorama movie files that can then be viewed and downloaded from the Internet. Again, this is easy to do and makes the package even more attractive.

Costing approximately £450 for a single licence, Piranesi is great value, and there are incredible deals available for students and educational establishments.

So the message for all the architects who once selected Apple Macintosh computers over IBM-compatible PCs on the grounds of the amount of graphics work they did, is that they should take Piranesi 3.0 for a test drive. As for those architects who still use Apple Macs, I recommend that you join the 21st century and get a PC. Without it you will be missing out on the very thing you think the Mac once gave you; the ability to use the best graphics software on the market.

RATINGS

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

increases the perspective effect and the overall legibility of the image.

As is often the case, a computer-rendered view can often appear false when no elements of scale are included in the scene. Piranesi's solution for placing people, street furniture, cars and landscaping elements such as trees and bushes comes in the form of 'cut-outs'. Essentially the cut-outs are static images with invisible backgrounds on the alpha channel. As with textures, placing cut-outs of people and landscape is straightforward. Using the same style browser that you

used to select textures, you can select a person by double-clicking on the image and placing it in the view. Since the Piranesi scene is a 3D model, the cut-outs are scaled as they are moved around the scene to comply with the perspective. And it is possible to place them with or without shadows for greater reality. The only downside appears to be the way the cut-outs are lit; sometimes they look about as convincing as the NASA moon-landing photos where the shadows project towards you, while the objects are lit from the front. It is of course possible that I

based application consisting of a simple and intuitive front-end to the labyrinth of structured information storage space that is a database. Being fully customisable, PRIME^{PA} enables any user to access a familiar environment tailored to the specific needs of their own practice. Out of the box it is subdivided into three key sections, which consist of:

Customer relationship management (CRM)

This is the bit that could easily solve some of Andy's woes. Linked to a client journal, the CRM section enables users and the practice as a whole to track and manage all relevant correspondence with other team members and the client. Producing a complete audit trail, it can highlight areas of importance quickly to more than one party within the same team and automatically flag up pre-defined reminders for various project activities. Furthermore, it interfaces directly with popular e-mail and word-processing packages to create mail-merge and e-mail documents for individuals or client groups. This means there is no need to bin existing applications in order to make full use of PRIME^{PA}.

Jobs

As it stands, the 'Jobs' section enables users to create, manage and measure all job information about their clients, which is then available to the practice as a whole. With a few tweaks, it could be modified to also facilitate internal project team analysis and resource/cost management. For example, it could provide a one-stop shop to find out which employee worked on the cladding package of a recent project with a particular cladding supplier. That way it could serve as a valuable resource to another team when confronted with similar design issues.

Events/campaigns

This section has been designed to enable the marketing team to manage client hospitality and events better. However, I am not sure quite how relevant it would be to the average architectural practice.

While it is easy to get carried away with the possible benefits on offer by implementing computerised client management, it is not a panacea. And, as is always the case, it is only as good as the people using it. Technology should never be viewed as the solution; it is never the end in itself. Projects of this nature

involve three inter-dependent and key components: people, who drive the process which, in turn, should be assisted by the technology. One should remember that the knowledge held by the team belongs to the practice and not to the practice employees. Capture it and you may make your combined practice knowledge greater than the sum of its parts.

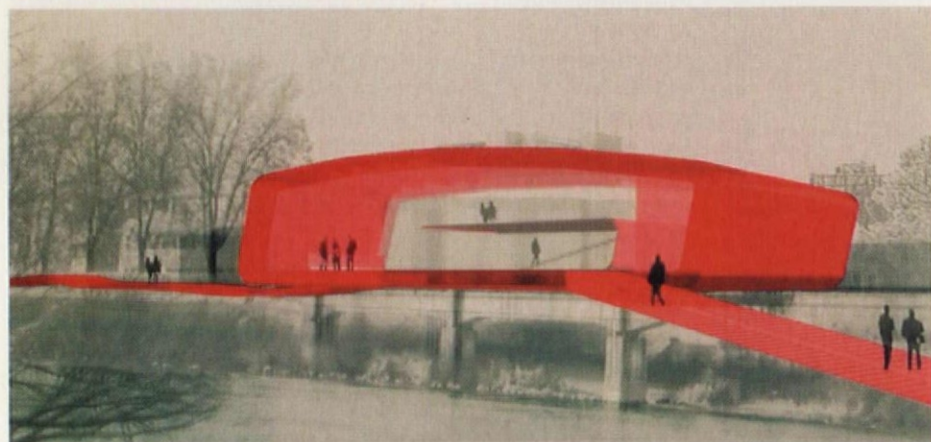
The real beauty of this tool is the flexibility afforded to the architect. Andy will be able to find the tit-bit of information he requires from a database with far greater speed than he would by leafing through the pages of his daybook. Furthermore, any one of his colleagues could perform the same search on the database and be party to the same information without even having to converse with Andy. Now that will please his team!

Joe Croser can be contacted at joe@croser.net

RATINGS

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

Virtual winner on the Danube



An Austrian team has won Graphisoft's competition to design a new conference centre for its dramatically situated headquarters on the banks of the Danube in Budapest. The winners, from urbanFish.architects, were Mladen Jadric, Thomas Galos, Peter Knoll, Daria Jadric, Julia Jadric and Sven Jadric. The international jury, which included Axel Schultes and Erick van Egeraat, commended the creative proposals for the building, which will house architectural exhibitions and conferences. Second prize went to a Turkish team and third prize to an Argentinean team. UK practice Assael Architecture received an honourable mention. Fortunately, construction had not begun before August's floods in eastern Europe.

GET YOUR TEETH INTO BLUETOOTH

Bluetooth has been one of the most hyped and least-understood of technologies. Now Unwired is to host a series of executive briefings for the property and real-estate sectors, analysing its impact on work, the work process and the workplace. They will be held in central London at 8am and 12.30pm on 2, 16 and 30 October and on 6 November. Cost is £99 plus VAT. For more information ring 020 7794 3900 or e-mail michelle@unwired.eu.com



Works on paper

Since only the most dedicated technophiles believe that the computer will ever entirely replace hand drawing, an attractive effective pen is always welcome. Staedtler has introduced the Mars professional pen, intended for use in both writing and drawing. It uses indelible black drawing ink housed in a 'technologically advanced' ink feed system. The pen has an aluminium finish, with a black grip zone. Line widths are 0.25, 0.35, 0.5 or 0.7mm, and the recommended retail price is £6.99.

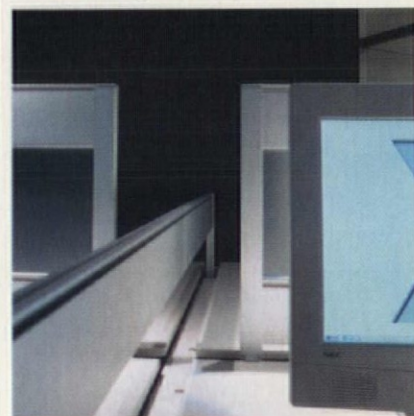
WHAT'S HAPPENING?

Informatix Software International is now selling and supporting MicroGDS direct to its UK customers. **NavisWorks** has launched NavisWorks 2.2, the latest version of the 3D design-review solution, with full support for Windows XP and features to further enhance collaborative team working. **CDR In-Site** has introduced the CDR Rugged Tablet PC, a portable, rugged digital viewing device incorporating state-of-the-art touch screen technologies. **Autodesk** has launched a Productivity and Presentation Extension for Autodesk Architectural Desktop 3.3. **Kyocera Mita** has launched the KM-4800W range of A0 plotters, copiers and multifunctional devices. **Getmapping** is offering free PC software to view the Millennium Map.

One-off teleconferencing

The appropriately named YAC, a UK-based telecommunications company, has launched a service that allows companies to hold teleconferences without setting up an account. Potential users can set up a conference through YAC's website, www.yac.com, by entering their credit card details. This is in contrast to standard procedures, which usually require customers to go through a two-week process to set up an account. This would suit a regular user of teleconferencing, but would be frustrating for the one-off user who suddenly realised they needed the facility. Charges for the YAC service are by the minute and are, claims the company, about 25 per cent less than BT.

Flattening out the office



It should only be a couple of years now before all those clunky old monitors are cleared off architects' desks and the desks of their clients, and the flat screen reigns supreme. What, then, should those desks look like? One company that has given some thought to this is Italian company Forza Furniture, which has introduced the Concept Bridge panel system by International Office Concept. With an aluminium structure that can support flat-screen monitors, lights and accessories, it includes etched glass, fabric and veneer sections. As IT finally becomes more elegant, it seems only reasonable that the desks on which it sits should follow suit.

Get rid of it

Cleanaway has set up an IT recycling facility in Hertfordshire that will, it says, be able to process 5,000 tonnes of electrical equipment per year under secure conditions. This should tackle the twin problems of security of data and the environmental issue of waste. The company offers a full audit trail, and will collect from anywhere in the UK. To learn more, call 01923 246731.

London

Designing out Terrorism for Construction Professionals Tuesday 10 September. A one-day course at the RIBA, 66 Portland Place, W1. Details 020 7307 3697.

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)

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

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).

Winning Designs Until 26 September. Projects won through RIBA competitions – an exhibition at the RIBA. Details 0906 302 0400.

Ernö Goldfinger: The Measure of Man Saturday 28 September. A conference 'focusing on the humanism of Goldfinger's outlook'. At the AA, 36 Bedford Sq, WC1 (01223 366977).

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

Eastern

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

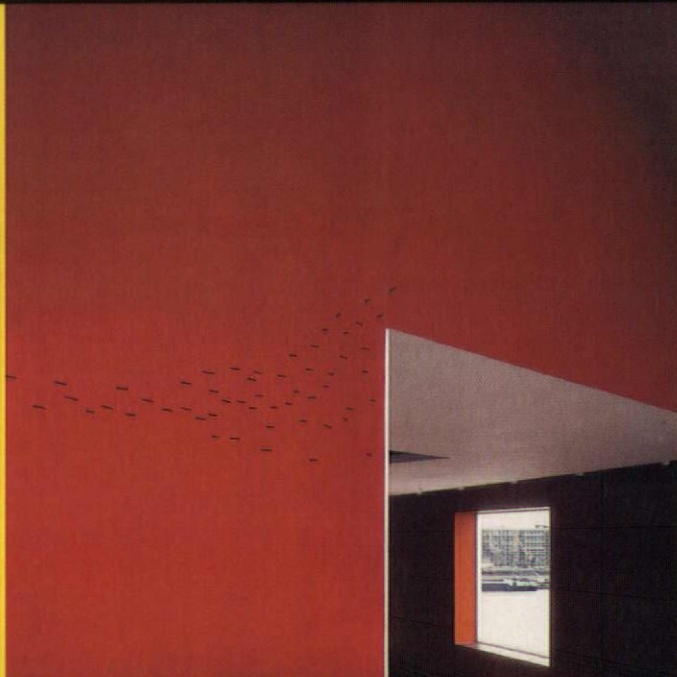
Glass: A Material for the 21st Century Wednesday 25 September. A seminar at the BRE, Garston, Watford. Details Angela Mondiar 01923 664775.

East Midlands

Rosalind Stoddart 8 and 15 September (14.00-18.00) and by appointment. Sculptures in perspex and metal at the Old Water Tower, Fermyn Woods, Brigstock, Kettering (01536 373469).
RIBA CPD Event: The Party Wall Act 1996 Wednesday 25 September, 16.00. A seminar at Nottingham Forest FC. Details 0121 233 2321.

Northern

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



TRANSITIONAL ZONE

Last year, Antoni Malinowski – a past collaborator with Haworth Tompkins Architects – made paintings and installations at the De La Warr Pavilion. His new show is described as being both 'an exploration of the nature of the threshold' and 'a journey through the colour spectrum'. At Gimpel Fils, 30 Davies St, London W1 from 20 September-19 October (020 7493 2488).

North West

Fabrications: New Art & Urban Memory in Manchester 11 September-2 November. An exhibition that reflects the changing face of Manchester. At CUBE, 113 Portland St, Manchester (0161 237 5525).

South Eastern

RIBA CPD Event: CDM Update Thursday 19 September, 16.00. A seminar at the Holiday Inn, Maidstone. 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.
RIBA CPD Event: CDM Update Thursday 26 September. A seminar at Le Meridien Hotel, Gatwick. Details 01892 515878.
Langlands & Bell at Petworth Until 29 September. An exhibition of architecturally based work in Turner's studio at Petworth House, Petworth, West Sussex. Details 01798 342207.

Construction and Repair of Timber Frame Buildings Thursday 10 October. A CPD course at the Weald & Downland Museum, Singleton, Chichester. Details Diana Rowsell 01243 811464.

Southern

Talking Shape Wednesday 18 September. A conference with Kathryn Findlay, Craig Downie et al at the Theatre Royal, Winchester. Details 01962 877598.
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.
Poundbury Study Visit Monday 23 September. A visit organised by the Prince's Foundation. Details 020 7613 8535.
City Living 24/7 26-27 September. The National Conference of the Association of Women in Property will take place in Bristol. Details Louise Clements 01208 851188.

West Midlands

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

RIBA CPD Event: VAT - The Latest Changes Wednesday 2 October, 14.00. A seminar at the Windmill Village Hotel, Coventry. Details 0121 233 2321.

Yorkshire

RIBA CPD Event: BS8300, DDA and Designing Tuesday 1 October. At the Hilton Hotel, Garforth, Leeds. Details Cathy Poole 0113 245 6250.

Scotland

Visions in Light: The Architecture of Basil Spence Until 13 September. 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.
Timber and the Built Environment 17-18 October. A conference at The Hub, Castlehill, Edinburgh. Details 0131 229 7545.

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

RSAW CPD Event: CDM Regulations Monday 16 September, 16.00. At Llanerchaeron, Ciliau Aeron, Nr Aberaeron. Details 029 2087 4753.
RSAW CPD Event: Keeping Out of Trouble Monday 23 September, 16.00. At Sketty Hall, Swansea. Details 029 2087 4753.
RSAW CPD Event: A Planning Update Wednesday 9 October, 12.00-15.00. At Faenol Fawr, Bodelwyddan. 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

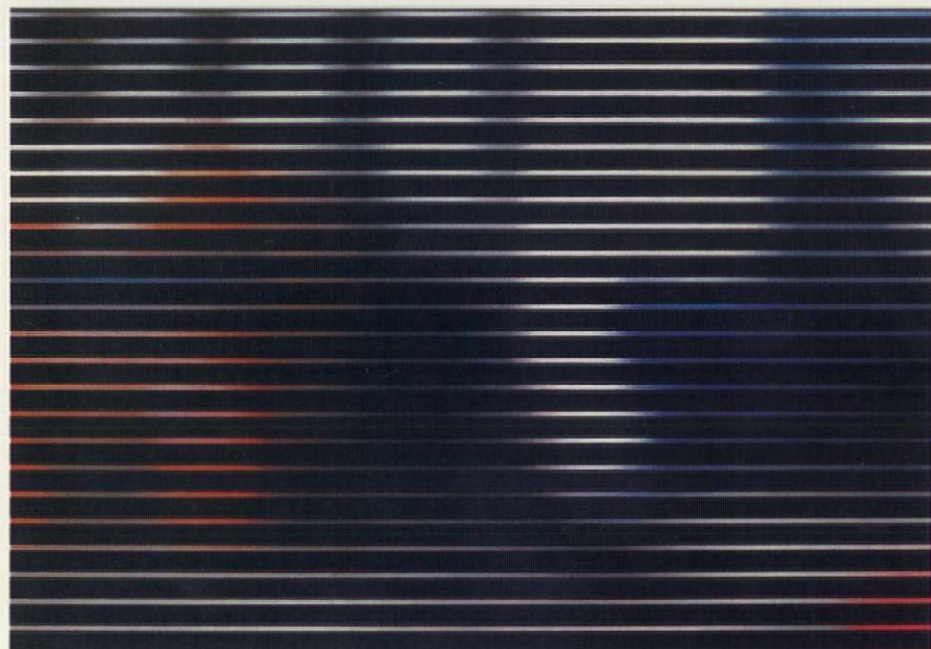
Image, Use and Heritage: The Reception of Architecture of the Modern Movement 16-19 September. A Docomomo conference in Paris (contact.adcep@wanadoo.fr).
Study Tour to Rome: Historical Urban Design 18-21 October. An Urban Design Group tour. Cost £380. Details udsi@udg.org.uk
Arne Jacobsen Until 12 January 2003. A major retrospective at the Louisiana Museum, Humlebaek, nr Copenhagen (www.louisiana.dk).

Stage and screen

ANDREW MEAD

Douglas Allsop: Seven Sequential Spaces

At Southampton City Art Gallery, Civic Centre, Southampton, until 6 October



Transport, 2002 – one of Allsop's 'screened' images. A book of them accompanies the show

Slotting a video cassette into the VCR, does anyone look twice at the tape coiled tightly around its spool? One day, Douglas Allsop did; and in a surprising act of lateral thinking, found an architectural role for it.

For it is videotape that defines the first of Allsop's 'Seven Sequential Spaces' at Southampton City Art Gallery – a substantial exhibition for this artist whose work has long been appreciated on the continent (he had retrospectives in two German museums last year), but is not well-known here.

Across the big barrel vaulted room that is the gallery's main space, Allsop has attached strips of videotape to aluminium profiles on the opposing walls to form a taut 1m screen that spans 15m. The lengths of tape do not abut exactly but are a little apart, so, at the same time that the screen reflects back elements of the scene in front of it, there are glimpses of what lies beyond.

Installed towards one end of the gallery, some way above spectators' heads, its appearance changes greatly with your viewpoint. At times it is nearly monochrome and opaque; at others, consumed by light, it starts to dematerialise. And while these variations are absorbing in themselves, your attention is directed also to the high window nearby,

itself a screen of sorts; but one which, on inspection, proves to have three components, for the glass with its glazing bars is shielded externally by a screen of interlinked stone circles – part of E Berry Webber's original 1929 design – and then by wire mesh, added later to deter the birds.

So the view out from the gallery to Watts Park, the tree-fringed green space in front of the gallery, is mediated by a series of screens or grids. Each eliminates some of the information beyond, while inserting its own material quality (wire, stone, glass, videotape); a difference, among other things, between grids which both mask and reflect and those which only mask.

This first intervention, *Blind Screen*, proves to be integral to all that follows. In the second of the 'sequential spaces', opening off the main gallery, five large, cast-acrylic sheets are hung flush on hardened steel hooks against the walls. Four of them, facing each other down the length of the room, are black, while the last – at the end – is clear; and all have apertures of various shapes and sizes (slots, squares, circles), cut out of them in regular patterns. Allsop calls them *Reflective Editors*; their mirrored images are part-erased by the blank white wall.

What you register at once is how precise and immaculate these pieces are. In the spirit of Mies van der Rohe (demanding that visible welds be ground off and painted over), or of Mies' admirer Donald Judd, who showed the same perfectionism when supervising the fabrication of his sculptures, Allsop seeks the ideal of machine finish – impersonal and unblemished.

Just as the videotape screen in the first space brought adjacent 'screens' into focus, so the *Reflective Editors* point up their surroundings. They join with the other reflective surfaces (polished stone jambs and shiny floor) to make a place which seems particularly *alive*. Move just a step or two and the room is reconfigured – a kind of optical complexity that has parallels, for instance, in the pavilions of Dan Graham and the work of Herzog & de Meuron.

While its galleries at Tate Modern are mostly indifferent, Herzog & de Meuron clearly put thought into the use of translucent/reflective materials there, especially in the vicinity of the long two-storey escalator; and its new building in Basel for pharmaceutical company Roche shows similar concerns. There is, of course, a difference between perceptual enrichment of this kind and the visual chaos that can arise in buildings when such effects are unconsidered.



Meanwhile, the apertures in the acrylic sheets, particularly the broad vertical slots in one of them, engage with other openings in the second room – their position, their proportions, what they frame; and given Allsop's Constructivist background, it is apt that one framed view is of a Kenneth Martin painting from Southampton's permanent collection.

In the third space is another videotape screen, only just above head height, and, side-by-side on the wall, two large-format Lambda prints in which a blur of variegated colour is overlain by narrow, horizontal black bands. Both are entitled *Watts Park*, but it is the 'screen' that is in focus, not the scene beyond, which remains indeterminate – as open to your own projections as a Rorschach blot.

The wood-panelled Baring Room comes next, and seems at first to be an interruption, as if we have entered a very different exhibition. There is no sign of anything by Allsop; instead, six landscape paintings from the 17th-19th century, which he has chosen from the city's collection. But the logic of your progress so far through the 'sequential spaces' prompts you to establish connections.

One obvious link is in format – all Allsop's works in the previous rooms are horizontal in emphasis, with the implication of landscape. But I think the kinship goes further. An *Extensive Landscape* by Philips Koninck

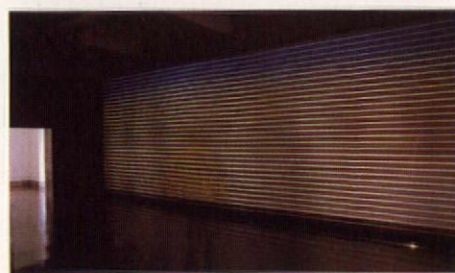


(1619-1688) is just that – a panorama stretching to a level, distant horizon; but though at first it looks to be quite meticulously done, the information it contains is not distributed evenly. Clouds overhead cast some areas into shadow, trees in full leaf are like foliage screens – in both cases, detail is edited.

And the 'screens' are metaphorical as well as literal. Like any painter in a particular period, Koninck reflected certain conventions, assumptions about what was worth

Bottom: the second room, with two of the cast-acrylic *Reflective Editors* in place. Below left: the third space, with a videotape *Blind Screen* in front of the entrance to the Baring Room.

Left: looking back to the third space from the Baring Room. The painting is Barend Cornelius Koekkoek's *View over Heidelberg*. Below: the fifth of the 'sequential spaces', where three 'screened' images are successively projected

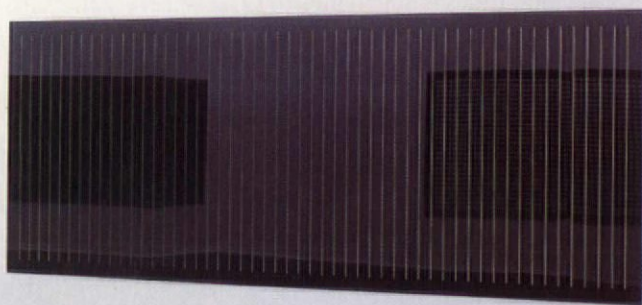


representing and what could be overlooked – a partial blindness, that only an exceptional artist will challenge. What we 'see' too depends on habit and conditioning. Can we give ourselves the slip and see anew?

In the next room, which is otherwise dark, three slides are projected successively for 10 minutes at a time to fill the whole of one wall. Like the earlier *Watts Park* images, the stated subjects of them can barely be deciphered because of the superimposed screen/grid, which is different in every case; while viewers' silhouettes are sporadically absorbed into the work as their reflections were earlier. That spectators remain aware of themselves and their surroundings is fundamental for Allsop. His art is no escape route to another world, it deals with the specifics of this one.

Then, in the sixth space, a luminous vitrine holds the key to all that has gone before. Laid out in a 7 x 4 grid, and lit from below, are 28 oblong pieces of film, each with its own permutation of dots, lines, or bands, each a unique screen. And it is these which Allsop inserts in a device attached to his camera to make the *Watts Park* images and their equivalents, and these that underscore the principle of the *Reflective Editors* and the *Blind Screens*.

We emerge from this glowing room into the seventh 'sequential space', which is the main gallery where we began, though approached now from another angle, and with the memory of all those screens and grids, those reflections, elisions and ambiguities, we have encountered in-between. So ends an unusually cohesive exhibition, distinguished by its intelligent conception, attention to materials, precise execution, and subtlety of effects.



For the unconverted

DEAN HAWKES

Sustainable Architecture and Urbanism: Concepts, Technologies, Examples

By Dominique Gauzin-Muller. Birkhäuser, 2002. 256pp. £45

It is now widely accepted that buildings and cities have a negative effect on both the local and global climate. In the summer of 2002, there was ever more convincing evidence of significant global climate change. We heard, for instance, of widespread flooding across Europe – the historic centre of Prague was evacuated – and of the 10 million square mile 'Asian brown cloud' that is choking the entire sub-continent and south-east Asia.

Such events would seem to justify the vast number of books that appear on the subject of 'sustainable' design. It is now established in the syllabus for architectural education and an increasing number of practices declare their commitment to it. But there is a sense that much of the generality of practice, in Britain and elsewhere, remains locked in a cycle of commercial pragmatism, in which these global concerns have little place beyond reluctant observance of legislative requirements. So what is the point of yet another volume on sustainability?

These were my thoughts upon receiving Dominique Gauzin-Muller's new book. My first reading hardly answered the question, but further scrutiny began to convince me that this is a very useful contribution and might help to persuade the unconvinced that sustainable design is not too complicated.

The book is straightforward and

unpolemical in setting out the sociopolitical and technological background to architectural environmentalism. Within the wider global context, the focus is upon European experience and practice. A central argument is that sustainable buildings must be seen as part of urban design, if they are to realise their greatest potential. A substantial part of the book is devoted to a clear exposition of principles for urban design, that is supported by examples of projects from Austria, Germany, France, the Netherlands and Finland. The discussion embraces land use and management, pollution and noise abatement, the management of journeys, energy, water and the control of waste. There is also an outline of the social aspects of sustainability.

Against this background the discussion moves on to building design. Once more, principles precede examples and technical information is presented with precision and clarity. The exposition of principles ranges over questions of rational energy use, renewable energy, the water cycle, materials, the construction process, site management and the environmental management of buildings. The built examples are drawn from across Europe – Finland to Greece – and range in scale from single-family houses, through school buildings to corporate headquarters.

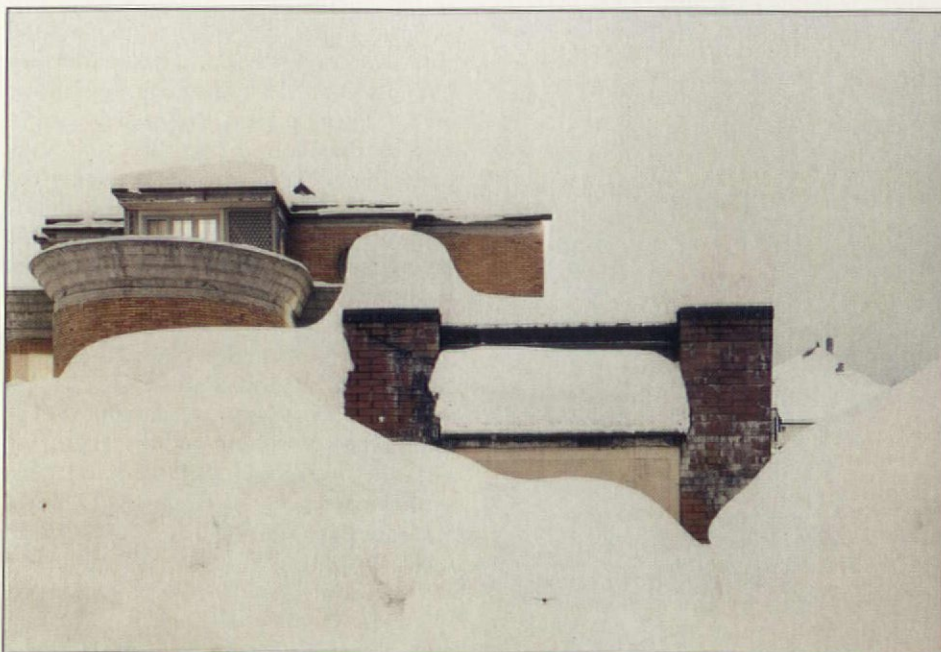
There are projects by, among others,

Joachim Eble and Gunther Behnisch in Germany, Baumschlager and Eberle in Austria, Alexandros Tombazis in Greece and Mario Culcinella in Italy. British practice is represented by Allford Hall Monaghan Morris' primary school at Notley Green in Essex and Ian Ritchie's Cultural and Visitor Centre at Terrasson in France. Large-scale details show how sustainability of material and performance may be achieved in construction that is, in most cases, architecturally elegant, and numerical data is provided where appropriate. In this respect it is a kind of 'sustainable working details'.

The architectural language of these buildings is cast broadly in the Modernist tradition, with inflections towards what Kenneth Frampton defined as 'regional cultures'. For example, a curvaceous house by Atelier de l'Entre, at Essertines-en-Chatelneuf in rural France, responds in form and materiality to both climate and topography. In contrast, Baumschlager and Eberle's school at Mader in Austria is an essay in precise orthogonal form and detail that is fine-tuned by meticulous attention to environmental concerns.

In its systematic and undogmatic manner the book is a valuable addition to the libraries of the already converted, and will serve well as an undergraduate text. But it is strongly recommended to the hesitant and unconvinced as a demonstration that the 's' word is, in reality, just a further step in the evolution of the mainstream of architectural thought and process.

Dean Hawkes is a professor at the Welsh School of Architecture



Does that heavy cornice look familiar? Yes, somewhere inside that snowdrift is Le Corbusier's Villa Schwob, built in La Chaux-de-Fonds in 1916. Such images of Corb's home town, part-submerged beneath the white stuff, form one part of a book by Swiss photographer Thomas Flechtner, *Snow* (Lars Müller Publishers, £58. ISBN 3-907078-49-7). If snow can simplify the world, and make the mundane briefly beautiful, its more malign quality is conspicuous in another section shot on Alpine passes. Here avalanches threaten and all bearings are lost. The last sequence, where Flechtner stares into the distance across the wastes of Greenland and Iceland, is in the line of Caspar David Friedrich, but shorn of his religious consolations – the bleakness is palpable. The book's price properly reflects its production values; a less costly version in a smaller format is promised for the future.

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people & practices

Hall and Partners has appointed three new associate directors: **Alan Muse** at the Newcastle office, **Andy Lawson** at the Yorkshire regional office, and **Mary Parsons**, who is to head the specialist regeneration team, Socia.

David Chipperfield Architects has appointed **Duncan Bainbridge** as head of communications at its London office.

G2 Architects has moved to 32 Victoria Street, Bristol BS1 6BY. Tel and fax numbers remain unchanged.

Lincoln-based **Simons Design** has promoted **Phillip Roe** to director.

Architect and designer **The Design Solution** has moved to 90 Westbourne Grove, London W2 5RT.

Dennis Sharp Architects has moved to 12 Woburn Walk, Bloomsbury, London WC1H 0JL, tel 020 7387 5006, fax 01707 875286.

Capita Property Consultancy has appointed **Ian Pepperell** as director of architecture at its Cardiff office.

Planning and environmental consultancy **RPS** has appointed **Jenni Morgan** as director of development and learning environments.

Fiona McLachlan has been appointed head of architecture at Edinburgh University, replacing **Professor Richard Coyne**.

Diana Earls has joined **BLB Architects** as a trainee architect.

● 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



TOWER HAMLETS

LONDON BOROUGH OF TOWER HAMLETS

TOWER HAMLETS LEA – ARCHITECTURAL SERVICE

The Council will shortly be inviting Tenders for Appointment of Approved Suppliers of Architectural Services for works in Education Premises within the Borough.

The Service comprises of:-

1. A full range of multi-disciplinary design services including advice, feasibility, design, cost advice, production of information, seeking of tenders, administration of works and final accounts.
2. The range of works will include alteration, extension, refurbishment and improvement of various premises including nursery, primary, secondary and special schools and other education buildings used, for example, by the Lifelong Learning Service.

The LEA intends to appoint a list of between 10-14 practices divided between two value bands for works (up to £500,000 and above £500,000). Work will be offered on a rotation basis within each value band.

The value of capital works in each year will vary. It is anticipated for the foreseeable future that the basis of the programme for school accommodation improvements will be in the order of £1.5m-£2m annually with a number of other schemes depending on funding bids and other initiatives.

Expressions of interest are requested from practices within the M25 area. A selection will then be invited to Tender. Information requested at this stage is:

The anticipated start date for commencement of the Contract will be November 2002.

Interested parties who wish to be considered for invitation to Tender MUST APPLY IN WRITING, giving the following information:-

- a) Details of similar contracts held during the past two years (including client details for reference purposes and contract values).
- b) Company Profile.
- c) Three years audited accounts (modified accounts will not be acceptable).
- d) Current Quality Control Procedures in operation.
- e) Examples of recent work in the LEA sector, including details of works values.
- f) Examples of LEA clients (who will not be contacted for references at this stage).

The Council does not bind itself to accept the lowest or any Tender.

Failure to supply all or any of the above information by the closing date may result in contractors not being considered. The Council does not undertake to invite all applicants.

Interested parties should apply in writing, together with all the required information, to Ms Paula Barthram/Ms Sharon Pavitt, Contracts Section, London Borough of Tower Hamlets, Mulberry Place, 5 Clove Crescent, London E14 2BG no later than Friday 20th September 2002.

If you require any further information please contact the Head of Education Building Development, Pat Watson, on Telephone No. 020 7364 4328.

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studio architecture and interior design recruitment

Ref: SS2023 Senior Project Architect. Architect Architectural Technicians required for ambitious and successful Architectural Practice in Hertfordshire with the emphasis firmly on quality of design. Excellent career prospects await an individual with min. 4-5 years post part 3 who can demonstrate the full complement of skills. This company is currently turning work down if it doesn't excite and are active in big international competitions! If you are a robust character who enjoys good quality design and can offer a "hands on" approach with a firm grasp of planning procedures, and seek a company who will appreciate and invest in your skills and talents, then your long term future is secure with this excellent opportunity. Experience of quality residential new build and refurbishment as well as commercial are prerequisite. Knowledge of master planning highly desirable. Only those with the ambition and passion for design need apply - be at the front of the queue as this company takes off! The company also seeks Architectural Assistants and AutoCAD Technicians (recently qualified pt 2 welcome) who seek to develop the full range of skills in this exciting environment. If you have a "can do" attitude and a willingness to learn coupled with AutoCAD skills and traditional draughting methods then this is a great opportunity to maximize your skill set and make this opportunity your own. This practice has work confirmed for the next 5 years! Easily commutable from London, aim high, apply today! Permanent. Location: Hertfordshire Salary: tell us what you're worth!

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Based: SE

Salary: Negotiable

Ref: 2281

This well respected housing developer currently requires a Senior Technical Co-ordinator to manage external consultants and liaise with other members of the design team to ensure time scales are strictly adhered to. Additionally will be responsible for attending Pre-Start and Site Progress meetings as required. Knowledge of NHBC and Building Regulations is required, as is experience of AutoCAD. Successful candidates will be well rewarded with above average salary as well as a fully expensed car, private healthcare and pension.

Please contact David Bean



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For further information please contact Stuart Ocock.

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Our client, one of the leading London practices, is currently looking for a Project Architect with 3 years post qualification experience, who will take projects from conception to completion. Proven design and detailing skills, construction and contract knowledge are essential. Must have AutoCAD experience. Call Richard Bell on 0207 959 0060 or email: richard.bell@capita.co.uk

LONDON > £30K

PART II ARCHITECT

Due to winning a major contract, our client is seeking an exceptional Part II architect to join their practice. This individual must have a proven track record in the retail/commercial market. Ideally with AutoCAD 2000 but Vectorworks experience will be considered. Call Ned Farr on 0117 907 9779 or email: ned.farr@shgroup.co.uk

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We are urgently recruiting an Architectural Technician for our Blackburn office. If you would like to embark upon a career path with a FTSE 100 organisation that will offer you diversity, challenge and a constant opportunity to develop your skills - then we want to hear from you. We place emphasis upon technical ability to produce detailed working drawings and would expect you to be fully versed with latest releases of AutoCAD. Call Ahad Ali on 0121 688 9780 or email: aali@shgroup.co.uk

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As a major retail/leisure practice our client is currently seeking a Project Architect to head up a major international retail project. Working closely with contractors and clients alike, this role will demand the upmost commitment but offers, in return, the opportunity to be associated with this exciting project. Call Liam Nolan on 0207 959 0060 or email: liam.nolan@capita.co.uk

LONDON > £35K

CAD TECHNICIAN

This prestigious Kent based multi-disciplinary organisation currently require an Architectural Technologist to work within a team of seven. Duties will include producing sketch schemes and planning drawings, as well as detailing design for Building Control Approval. Must be efficient in AutoCAD/ADT 3.3 and competent in undertaking site and measured surveys. Call Leigh Maltby on 0207 959 0060 or email: leigh.maltby@capita.co.uk

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This opportunity offers the chance to join one of the UK's largest, most vibrant packages. Working within the corporate sector this role will require excellent client and contractor liaison skills. Opportunities exist to progress to senior positions in this role, so if you feel you possess the skills for this role, apply now. Call Liam Nolan on 0207 959 0060 or email: liam.nolan@capita.co.uk

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BIRMINGHAM > £NEG

PROJECT ARCHITECT

Our client is currently seeking a Project Architects with 3 year post qualification experience. This individual will be required to take on projects from conception to completion, so applicants must have a proven track record and experience of dealing with Contractors and Clients alike. Call Richard Bell on 0207 959 0060 or email: richard.bell@capita.co.uk

LONDON > £33K

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competitions

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Development of 3,600m² research and teaching building for the Postgraduate Medical School. The building should be of contemporary design with internal areas providing flexibility for future re-planning and possible future change of use. It will comprise reception, offices, lecture rooms, laboratories and computer rooms. Value £5.5 million. Contact Dr Stephen Baker, University of Surrey, the Surrey Research Park, 30 Frederick Sanger Road, Guildford GU2 5YD, tel 01483 579593, fax 01483 568946. Applications by 13.9.02.

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New sixth form college in north-east Sheffield, to be known as Longley Park Sixth Form College. The 7,500m² campus is to be created on the Brushes Site of the former Firth Park School, off Barnsley Road. Contact Alastair Grindlay, South Yorkshire Learning & Skills Council, St Mary's Court, 55 St Mary's Road, Sheffield S2 4AQ, tel 0845 0194171, fax 0114 27526 34, e-mail southyorkshireinfo@lsc.gov.uk, web www.lsc.co.uk. Ref: LSC/NE. Applications by 19.9.02.

ALEXANDRA PALACE

The Alexandra Palace Trustees have been awarded a Heritage Lottery Fund grant of 75 per cent towards the cost of refurbishing the 80ha park. Landscape architectural services are required to develop the masterplan, obtain tenders, supervise the works, coordinate and be responsible for surveying, cost control, planning and engineering. Contact DM Moores, Alexandra Palace, Wood Green, London N22 7AY, tel 020 8365 2121, fax 020 8444 1548. Applications by 9.9.02.

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



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Permanent. Salary: Neg Location: Central London

Ref: DM4680

Project Architect

Opportunity exists with one of the industries most respected design led Architectural Practices whose workload consists solely of premier league Healthcare projects. Recent relevant healthcare project experience is expected to command the best salaries and to be short listed for the more senior roles. The ideal candidate will have had the potential to deputise for senior colleagues so will require the highest level of diplomacy for team management and negotiations with client & contractor, as well as good project management ability. Only candidates who are innovative and proactive thinkers will be considered. A high level of CAD skill is expected from this rapidly developing global Healthcare practice.

Permanent. Salary: £35-£45k Location: Zone 1

Ref: BH4693

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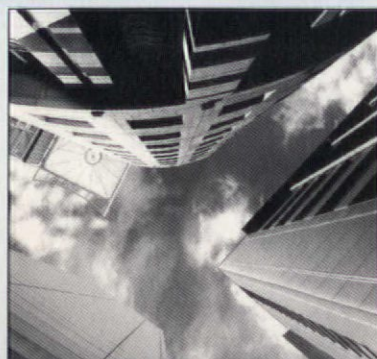
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A talented Urbanist/Urban Designer is required to provide support to the Urban Renaissance Team, in the preparation of strategic urban design objectives and be responsible for the production of IT assisted graphic and written presentation work.

You should be a graduate in architecture, landscape architecture, planning and/or urban design, with a minimum 2-3 years' post qualification experience or a recent masters graduate. A creative and strategic thinker, with strong graphic and written communication skills, you will also have organisational and team working ability. You should have experience of design workshop and community planning activity and be a proficient user of CAD (particularly Photoshop and PageMaker).

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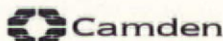
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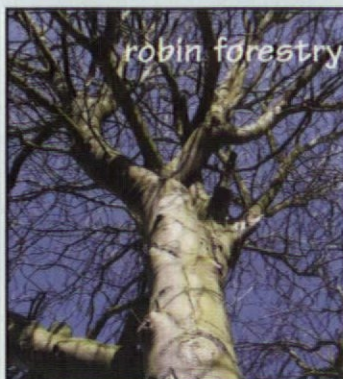
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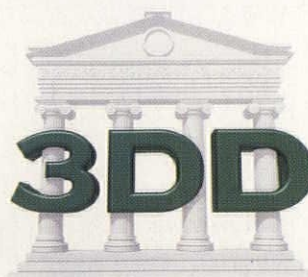
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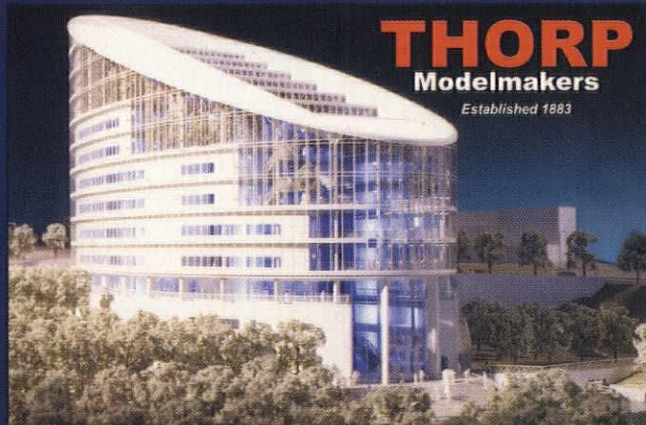
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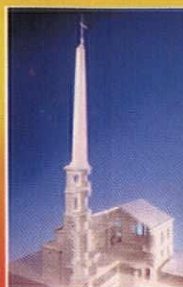
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archicharades



Champagne goes to David MacRitchie of Page & Park Architects in Glasgow who correctly identified Giancarlo de Carlo from the clues in our 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Send your answers on a postcard please, by first thing Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of bubbly.

Positive PFI move

Good news may be looming on the PFI front. Readers may recall that CABE and the Office of Government Commerce (the provisional wing of the Treasury) produced a joint report earlier this year on forms of procurement for public projects, which has been waiting for final approval from Gordon and the others. That is forthcoming, and although it will include guidance on getting best design value from various forms of contract, the most significant one will be PFI. Former Treasury chief secretary **Andrew Smith** approved the CABE/OGC proposals before he moved jobs; his successor, **Paul Boateng**, is understood to be positive about the value of good design, and could prove a friend to architecture. Meanwhile, the government's basic architectural policy, contained in the better public buildings document, is still the subject of seminars, encouraging clients to take a lead in demanding high-quality design however small (or large) the project. As ever with the Treasury, endorsement of design quality is likely to be contained in small print rather than headlines, but no matter. Watch this space.

Save the railways

News from New York of a likely victory for conservationists which should lead to an international design competition this winter. Friends of the High Line (FHL), a voluntary group that has laboured for the past two years to save a long stretch of disused elevated

railway running through newly fashionable Chelsea, is confident it will soon win its case. No doubt, after **Rudolph Giuliani's** opposition, the support of new mayor **Michael Bloomberg** has come as a relief. The plan is to give the preserved line over to pedestrian use as 'an elevated greenway', like the one near the Bastille in Paris. FHL will seek 'visionary plans for reuse' towards the end of this year. Check out the website at www.thehighline.org

Summer loving

To the Hempel for the Shrimpton Williams' wedding reception – graphic designer **Vanessa and Keith Williams**. Champagne was consumed in the square, which the Hempel has persuaded the keyholders to have redesigned, and then it was on to the stunningly designed hotel's I-Thai restaurant for a perfect wedding breakfast. Seen around the tables were **Ian 'Theatre Projects' Mackintosh**, Caro's **Carolyn Larkin** and whizzkid engineer **Matthew Wells**, **Robert Webster**, architects **Richard Coleman** and **Pierre d'Avoine** plus journalist **Clare Melhuish**. The bride's father commented to Astragal that he could tell the architects because they weren't wearing ties.

Air on a G string

Our mad air guitar-wielding architect friend has been at it again. You'll remember that Astragal brought you news aeons ago of **Zac Munro** and his prize-winning exploits in 'air guitar' – the tendency for

grown adults to ape their musician heroes by playing invisible instruments. Well, he's won the Air Guitar World Championship for the second year running. Munro, a 32-year-old architect from Brixton, London, is also known by his stage name, **Mr Magnet**. He defeated 11 others in the finals in the three-day contest with competitors as far afield as Australia, New Zealand, the US, Norway and Austria. He had to mime a one-minute long excerpt at the event in Oulu, north Finland. The Finns certainly are crazy cats. They also stage events such as cell phone throwing and wife-carrying contests. Good job they don't get those mixed up.

Ta, Mac

The old saying that family heirlooms have to start somewhere seems to be the idea behind a new business venture from two entrepreneurs called, simply, **Rebecca and Mike**. Forget 'pet rocks' from the 1970s, Rebecca and Mike recognise the media fad for archaeology and say, 'currently, archaeologists are



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Media move

News that **Rupert Murdoch** is considering leaving Fortress Wapping for the joys of Deptford, south-east London, may have upset hacks who live on the wrong side of town. But it is good news indeed for **Richard Rogers Partnership**, which has been busy at work on plans for Convoys Wharf, currently used for newsprint storage but which has the potential to be one of the most dynamic development sites on the southern side of the Thames. What with this mega-scheme and the major proposals for Canary Wharf, RRP is proving that riverside development extends a long way from its own Hammersmith (riverside) home.

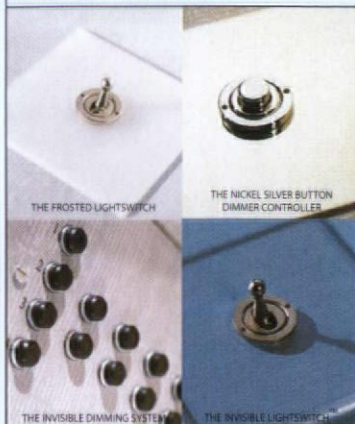
Tips on terrorists

Try phoning the Washington HQ at the American Institute of Architects. When you are inevitably put on hold, you get a pre-recorded advert selling a special AIA package on 'How to avoid a terrorist attack'. Tasteful.

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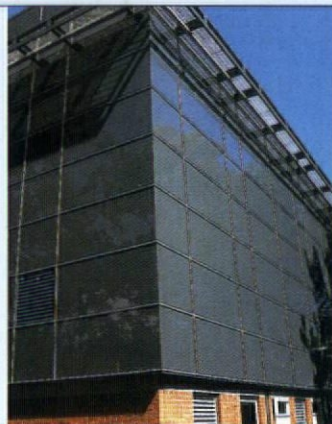


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