

# Big in Japan

Foreign Office's Yokohama terminal  
Meeting Wayne Hemingway  
Caerphilly Castle explored

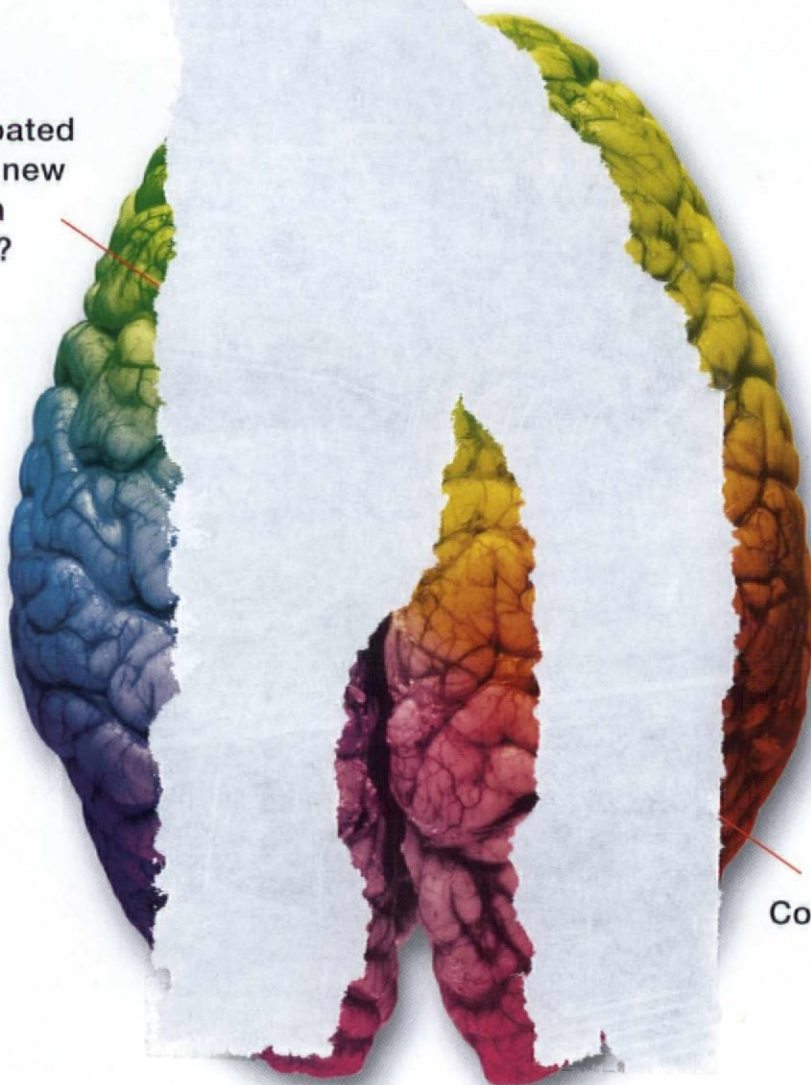
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# contents

12 | 09 | 02

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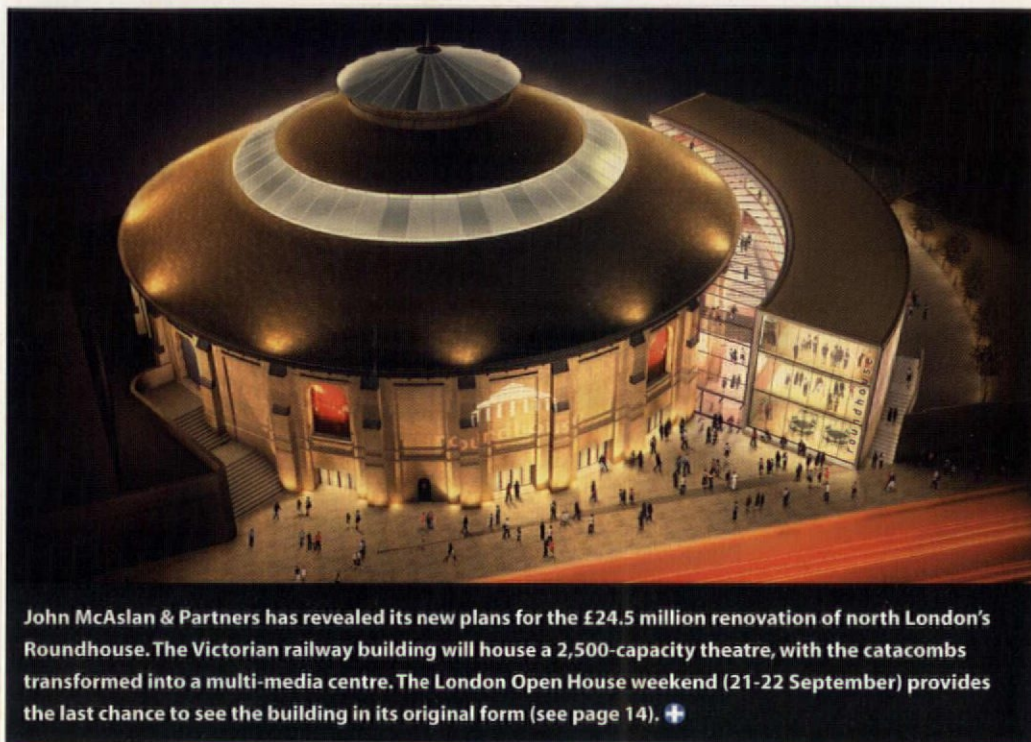
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John McAslan & Partners has revealed its new plans for the £24.5 million renovation of north London's Roundhouse. The Victorian railway building will house a 2,500-capacity theatre, with the catacombs transformed into a multi-media centre. The London Open House weekend (21-22 September) provides the last chance to see the building in its original form (see page 14). +

NEWS	4	
HELLMAN	10	
EDITORIAL/LETTERS	18	
WILL ALSOP/PEOPLE	20	Fashion guru and new Stirling Prize celebrity judge Wayne Hemingway profiled
MARTIN PAWLEY	22	
BUILDING STUDY	24	Ferry terminal in Yokohama, Japan, by Foreign Office Architects
REFURBISHMENT	32	Acanthus Holden Architects' refurbishment of Caldey Monastery, Caldey Island, Tenby
TECHNICAL AND PRACTICE	36	The new visitor centre at Caerphilly Castle
WORKING DETAIL	40	Caerphilly Castle's oak frame structure with glazed wall and 'sleeper' wall
TECHNICAL AND PRACTICE	42	Legal matters; dot.column
DIARY	45	Exhibitions and events
REVIEW	46	The garden at Stourhead in Wiltshire
	47	The evolution of squatter housing
	48	Highlights of Jean Prouvé
RECRUITMENT	49	
CLASSIFIED	54	
ASTRAGAL	58	
COVER		Foreign Office's Yokohama terminal, Japan Photograph by Satoru Mishima

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**'It became clear that the official planning process was following a pattern conventionally used by real-estate developers and that, in this instance, it had to be broken.'**

Herbert Muschamp on the redevelopment of Ground Zero. *New York Times*, 8.9.02

**'Not since the mid-1800s, when visionaries in the city commissioned projects such as Central Park, has there been such a fervent desire to put commercial needs in second place.'**

David Osborne on the redevelopment of Ground Zero. *Independent*, 4.9.02



Tickets are selling fast for the Stirling Prize Awards presentation and dinner, in association with the AJ. The event, at the Baltic in Gateshead on 12 October, will also include presentations of:

- The AJ First Building Award (sponsored by Robin Ellis Design Build)
- Stephen Lawrence Prize (sponsored by The Goldschmied Foundation)
- RIBA Client of the Year (sponsored by The Arts Council of England)
- RIBA Journal Sustainability Award
- Crown Estate Conservation Award
- ADAPT Trust Access Award

Tickets cost £100 per person + VAT. Contact Nancy Mills, RIBA. Tel 0121 233 2531, e-mail [nancy.mills@member.riba.org](mailto:nancy.mills@member.riba.org)

# Wilkinson vies for

Seven buildings as diverse as a dance studio in Scotland and a clothing company's office in Germany are to battle it out for the 2002 Stirling Prize.

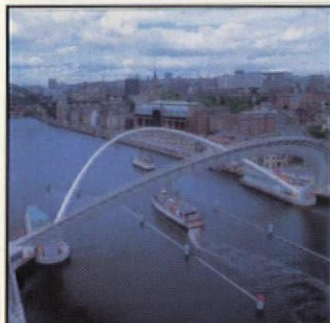
Announced today, this year's shortlist for the prestigious £20,000 prize encompasses a range of building types and scales – from a £1.6 million gridshell structure to a lavish £70 million headquarters building in the City of London.

And Wilkinson Eyre Architects, already tipped as the bookies' favourite, could make history as the first practice to take the award for a second time. The judges raved about its 'outstanding' £17.7 million Gateshead Millennium Bridge. The scheme, which has already won the Royal Fine Art Commission's Building of the Year, is one of the strongest candidates. However, the practice's win with Magna Centre last year could mitigate against it.

Also considered a likely contender is Edward Cullinan Architects' £1.6 million Downland Gridshell at the Weald and Downland Open Air Museum – despite having the smallest budget of the seven. A win for Cullinan could be a prelude for a Royal Gold Medal – an accolade that observers suggest is due to him.

However, Richard Rogers Partnership could also be in line for the recognition. Rogers has twice before made it to the shortlist – with Wood Street in 2000 and Thames Valley University in 1997 – and this year could be third time lucky.

Also shortlisted are Malcolm Fraser's £5 million Dance Base in Edinburgh; David Chipperfield's £11.5 million Ernsting Service Centre in Coesfeld-Lette, Germany; Benson and Forsyth's £10.7 million Millennium Wing for the National Gallery of Ireland; and BDP's £6 million Hampden Gurney Primary School in London.

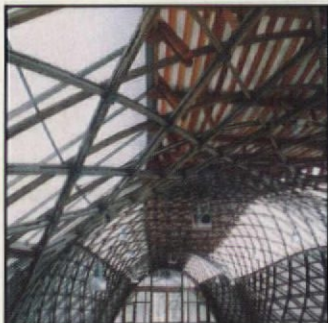


GRAEME FRASER/CK

**GATESHEAD MILLENNIUM BRIDGE**  
WILKINSON EYRE ARCHITECTS

Wilkinson Eyre Architects' bridge is this year's favourite following Magna Centre's surprise win over Grimshaw's Eden Project last year. The centrepiece of the regeneration of Gateshead, along with Ellis Williams' Baltic, had the judges exuberant: 'The wonder of this project speaks for itself, and the level of achievement is of the highest order.' However, last year's win could work against it.

BOOKIES' ODDS 2/1



STUART REEDON

**DOWNLAND GRIDSHELL, CHICHESTER**  
EDWARD CULLINAN ARCHITECTS

The £1.6 million gridshell exterior for the Weald and Downland Museum contains a building conservation workshop, demonstration area and museum shop. Though the most modest in scale at £1.6 million, the project is the bookies' second favourite. In their glowing citation the judges called it 'ground-breaking and loveable'. AJ Building Study 4.7.02

BOOKIES' ODDS 7/2

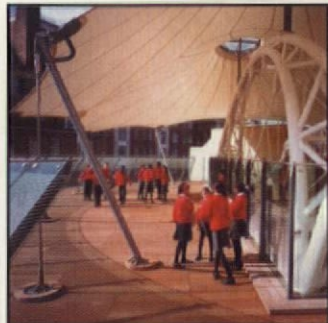


KATSUMASA KIDA

**LLOYD'S REGISTER OF SHIPPING, FENCHURCH ST, LONDON**  
RICHARD ROGERS PARTNERSHIP

RRP's £70 million new office HQ inserts two glass and steel towers onto a tight City of London site. The judges said: 'The project develops and refines the traditional elemental construction language seen with Lloyd's sister building to create a vibrant and animated presence within the City.' AJ Building Study 10.1.02.

BOOKIES' ODDS 4/1



MARTINE HAMILTON/PORT

**HAMPDEN GURNEY SCHOOL, NUTFORD PLACE, LONDON**  
BUILDING DESIGN PARTNERSHIP

The £6 million 'innovative' multi-storey primary school is organised around a central courtyard with 'creative' planning producing a covered playground on each level. Judges considered the design process which produced the 'impressive' building as 'bold and dynamic'. Surprise odds place the scheme, by the UK's largest commercial practice, at fourth.

BOOKIES' ODDS 9/2



'NYC had a dynamic mayor who was willing to tackle problems head on. We have powerless Ken, whose main priority seems to be to clear Trafalgar Square first of pigeons and then of cars.'

Steven Wells in a letter to the *Evening Standard*, 3.9.02

'The inscription on his tomb, a succinct five words in Latin, has the last laugh: the best way to know Wren is still through his buildings.'

Rowan Moore on Lisa Jardine's new biography of Sir Christopher Wren. *Evening Standard*, 9.9.02

'If Martin Amis needs to lighten up and chill out, then he couldn't find a better way to lift his spirits than a stay in Aberdeen.'

Amanda Harvie, Aberdeen chamber of commerce, after Amis calls the city an 'epicentre of gloom'. *Scotland on Sunday*, 8.9.02

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# second Stirling win

The final seven – along with the RIBA Special Awards revealed last week (AJ 5.9.02) – were selected from the list of 58 projects chosen for RIBA Awards in June. The final winner will be announced at an awards ceremony on 12 October at the Baltic in Gateshead to be broadcast live on Channel 4.

After criticisms last year that more than half of the schemes were in London, this year the judges chose only two projects in the capital. Ireland, Scotland and even Germany also feature in this year's list. However, Wales does not get a look in. Also notably absent is a single domestic project, despite 17 housing projects taking gongs at the RIBA Awards.

The RIBA's head of awards, Tony Chapman, said a common strength of all candidates is their approach to sustainability. 'The quality here just keeps getting better,' he said. Value for money,

across the ranging scale of budgets, was another theme, he added.

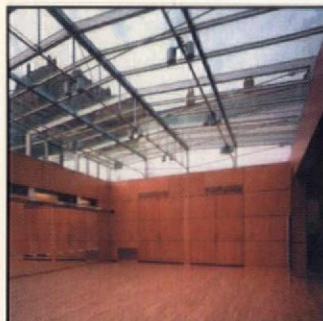
Practices missing from the list include Foster and Partners, which declined to enter a single project this year; Alsop Architects, which failed to even pick up a RIBA award for its Colorium office building in Düsseldorf; and Sarah Wigglesworth Architects' Straw Bale House, which was considered unfinished and will be entered next year.

Judges will be visiting the finalists this week and next and will agree a winner on the night of the ceremony. The panel comprises the AJ's editorial director and deputy chair of CABA Paul Finch, RIBA president Paul Hyett, Foreign Office Architects founder and director Farshid Moussavi, and celebrity judges fashion designer Wayne Hemingway and author and broadcaster Kate Mosse. +

Zoë Blackler

## STIRLING PRIZE WINNERS: THE FULL ROLL-CALL

- 2001: Magna Centre, Rotherham, by Wilkinson Eyre Architects
- 2000: Peckham Library and Media Centre, by Alsop & Stormer
- 1999: NatWest Media Centre, Lord's Cricket Ground, London, by Future Systems
- 1998: American Air Museum, Duxford, by Foster and Partners
- 1997: Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, by James Stirling Michael Wilford & Associates, succeeded by Michael Wilford & Partners
- 1996: University of Salford Centenary Building, by Hodder Associates



KEITH HUNTER PHOTOGRAPHY

### DANCE BASE, GRASSMARKET, EDINBURGH MALCOLM FRASER

The £5 million dance centre, sited on the lower slopes of a volcanic crag topped by Edinburgh Castle, is arranged as a cluster of studios over four storeys. The judges said the building 'magically exploits the topography of the site', adding the 'inspiring' scheme is 'plainly the work of a local architect who knows and loves his city'. Promising outsider. Also shortlisted for the ADAPT trust access award.

BOOKIES' ODDS

6/1



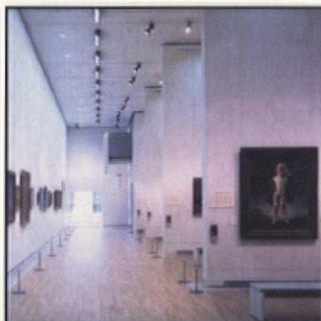
CHRISTIAN RÖHRS

### ERNSTING SERVICE CENTRE, COESFELD-LETTE, GERMANY DAVID CHIPPERFIELD ARCHITECTS

This £11.5 million office building creates a pavilion of open and flexible office spaces arranged around a series of gardens, courtyards and an atrium. The judges debated whether the 'sumptuousness' of the building was appropriate for the everyday office environment, but concluded that the building has a 'timeless quality, calm and calming'.

BOOKIES' ODDS

8/1



HELENE BRET

### MILLENNIUM WING, NATIONAL GALLERY OF IRELAND, DUBLIN BENSON AND FORSYTH

Benson and Forsyth won the competition for this £10.7 million gallery extension in 1996, but suffered a number of setbacks before opening this year. Judges said the building's 'special timeless quality' was due to its 'consistency – which extends through into its (at times risky) detailing'. However, they considered the vast circulation spaces sometimes 'dizzying'. The rank outsider.

BOOKIES' ODDS

8/1

## Q&A

# 36%

... of voters in a poll on the AJ's website strongly agree that skyscrapers are essential to deliver an urban renaissance in the UK.

Strongly agree

36%

Agree

11%

Don't know

23%

Disagree

20%

Strongly disagree

10%

Respondents: 218

This week's question:  
Which building should win the 2002 Stirling Prize?

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## STELLAR PLYMOUTH SHORTLIST

Plymouth City Council has revealed a shortlist for the redevelopment of a site on Armada Way. Six teams led by Niall McLaughlin Architects, Ushida Findlay, Panter Hudspith Architects, Wickham van Eyck Architects, Snøhetta Architects and Brookes Stacey Randall have been given a further 10 weeks to work on proposals. The project involves an unusual mixed-use redevelopment of a pavilion building including several commercial units and a tourism centre. The submissions will be put to public consultation in November. ⊕



The Walton Group, the developer behind Philip Johnson and Studio Baad's £250 million Chavasse Park scheme (pictured), has lost a public inquiry into the landmark retail development planned for Liverpool city centre. Secretary of State John Prescott ruled that that, though the building was 'exciting and innovative', it was inappropriate for its setting. The developer is considering a legal challenge, claiming the council has reneged on its commitment. ⊕

## GOODS YARD TO GET REVIEW

English Heritage, the Prince's Foundation and the London Railway Heritage Society have won the right for a judicial review into the fate of the Bishopsgate goods yard. The decision, received in the High Court last Wednesday, gives hope to campaigners attempting to block its demolition to make way for London Underground's East London Line extension. ⊕

## EXECUTIVE ROLE FOR LINE

The Prince of Wales has appointed Matthew Line – formerly editor of *Home & Gardens* magazine – as chief executive of the Prince's Foundation. ⊕

## CHAMBERS UPDATES NAMES

Ten architects have joined 500 new entries in the five-year update of the Chambers Biographical Dictionary. Along with Harold Shipman and David Beckham, the new additions include Will Alsop, Tadao Ando, Peter Eisenman, John Hejduk and Herman Hertzberger. ⊕

## A year on, Venice discusses future for Ground Zero site

Architectural symposiums at the Venice Biennale rarely engage with the world of politics, foreign policy and war, engaged as they usually are with culture, history, style and philosophy. An event about branding and museum design was par for the course (see below).

This year, however, with the anniversary of 11 September, a hard-hitting, two-hour discussion in the Arsenale put into sharp perspective the relevance of architectural culture to the 'real world'. The leaflet for the event, 'What next for Lower Manhattan?', showed a sad looking Yamasaki holding a model of his World Trade Center at the time of its completion. What will we see in its place? Chairman Deyan Sudjic introduced Robert Ivy from *Architectural Record*, who explained the complicated nature of the problem, from split client and ownership responsibilities to the political infighting over approvals and the brief.

Roger Duffy of SOM, given masterplanning responsibilities for the site by the WTC leaseholder, Larry Silverstein, gave a historical analysis and some indications of the thinking behind the formal scheme (get one million m<sup>2</sup> back on the site; maybe produce an 'infrastructure' tower for multi-use occupation).

This mild-mannered presentation was sunk without trace by a committed and clearly angry Herbert Muschamp, architecture critic of the *New York Times*; he has been working with Richard Meier, Fred Schwartz (present) and a group of other architects to rethink the strategy for redevelopment of the site. 'It is time to stop eliminating and marginalising architecture,' he declared. His contemptuous dismissal of the 'official' scheme, and the backing obtained from the Lower Manhattan Development Commission (represented at the event by Billie Tsien), appeared more than justified, given the richness of the alternatives proposed. In essence they envisage the replacement buildings being erected along West Street, currently a hideous eight-lane highway canyon separating Battery Park City from the rest of Manhattan. Architects involved with individual proposals include Zaha Hadid, Rem Koolhaas and Alexander Gorlin. This strategic move would then allow replacement buildings on the Ground Zero site of a quite different nature, reflecting internationalist and cultural concerns rather than developer programmes. The formal memorial to 11 September might even move to Battery Park City.

This latter idea brought a blast from Daniel Libeskind, who condemned the 'banalisation of history' as exemplified at Potsdamer Platz, and demanded that the memorial remained rooted to the ground where the attack had happened. Steven Holl insisted that his design for an 'Orpheum' on the site would not be a museum, but a living 'confluence centre' representing life and culture. 'The programme needs intensity,' he declared.

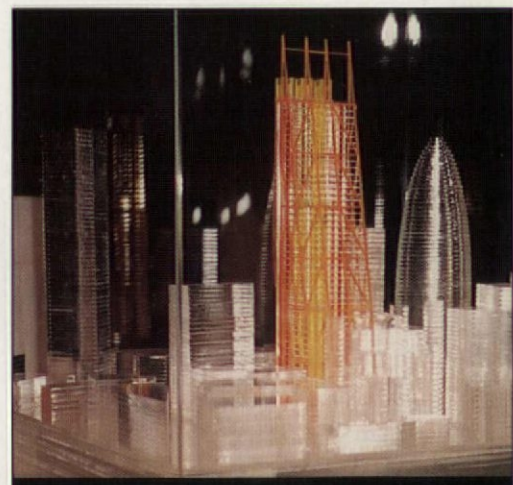


Intensity was what brought Charles Jencks to the floor; having left America as a result of the Vietnam War, he now declared that responsibility for 11 September was solely the result of American foreign policy in the Middle East. This was at least partly the view of a group of protesters who had disrupted proceedings briefly, with a simple message to 'Stop Global War'. So say all of us. Jencks also wanted a radical response on the site, suggesting diverting rivers to run through it, building gardens in the air representing various faiths, which might link tall buildings as symbols of connection and as escape routes in the event of further attacks.

With international contributions now being sought, the chances of what Muschamp called the 'narcissistic self-regard of powerful people' may be properly balanced. From London, Vincent Wang expressed surprise that the NYT should be adopting such a hard-line stance, given its monopoly media position, but this was defended by Bernard Tschumi as a brave stand in the face of a pretty awful proposal. Your correspondent urged a response to the event that avoided gigantism – the still, small voice of calm would have more effect.

There was a certain amount of heat generated at a Wolf Olins-sponsored seminar on branding, chaired by Architecture Foundation director Rowan Moore. This seemed trivial by comparison with the Manhattan event, though some contributors got hot under the collar. Jacques Herzog launched a ridiculous attack on Frank Gehry and the Bilbao Guggenheim, and was put in his place by Libeskind and Jencks. Jane Wentworth gave a cogent account of what was involved in marketing museums, but the real science of branding never reached the surface of the event. Paula Antonelli from MoMA pulled the rug from Wentworth by declaring, entirely convincingly, that 'Venice isn't a brand, it's a place'. Most interesting contribution came from Libeskind, who noted the increasing similarity (especially in his own work!) between shopping centres and museums, comprising as they do social space where other things happen. Please, let there be no 'branding' of Ground Zero.

Paul Finch



Richard Rogers Partnership has revealed its 47-storey office tower planned for Leadenhall Street in the City of London. The model, displayed at the Venice Biennale, shows its distinctive tapering form. Its appearance there follows the news that RRP has designed two towers for Canary Wharf in Docklands. ⊕



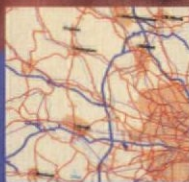
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AJ12/9



## ROGERS SLAMS UK STREETS

Lord Rogers has hit out at Britain's streetscape. The chair of the government's Urban Task Force – speaking in a BBC Radio 4 debate forming part of CABE's Streets of Shame campaign – said the UK's streets are the 'most squalid in Europe'. The majority of votes so far cast for worst street have gone to London's Oxford Street and Oxford's Cornmarket Street. Voting, on [www.streetsofshame.org.uk](http://www.streetsofshame.org.uk), ends tomorrow. ⊕

## ABS ON DONATION QUEST

The Architects Benevolent Society has launched a campaign to raise funds for its charitable work. It is keen to encourage contributions through monthly direct debits and 'Payroll Giving', whereby a practice and its staff can make donations tax-free. Contact 020 7580 2823.

## £5,000 CASH UP FOR GRABS

The deadline of 30 September for CABE's £5,000 Building Sights Award is approaching. The competition aims to reward the best public access to a construction site. Application forms can be downloaded from [www.buildingsights.org.uk](http://www.buildingsights.org.uk)

## ippr and AJ launch design contest to 'rethink town hall'

The AJ has teamed up with the ippr think tank, the Design Council and CABE to organise a major open design competition to transform a series of town halls – in Bradford, Stockport and Letchworth.

Ben Rogers of ippr said that, with the opening of Foster and Partners' City Hall building for the GLA this year and the launch of the Scottish Parliament building next summer, Britain is 'getting accustomed to new assembly buildings'. Now this competition aims to extend the fashion to the local level.

The competition forms part of a larger ippr project looking at the role that design can play in deepening and strengthening democracy.

'There has been a growing awareness of the role that design can play in improving the quality of our public services,' said Rogers. 'And there has been an increasing appreciation of the importance of involving people in local government. But architects have not been encouraged to explore the contribution that they could make to local democratic renewal.'

'Although Britain has many imposing 19th- and 20th-century town halls, few are adapted to the needs of modern local government or speak in the language of our less deferential times.' An ippr survey found up to four out of five councils identified

their town halls as unwelcoming or out of date.'

The extensions and conversions will include new or modernised offices, galleries, front-line services and shops or cafes, as well as public meeting rooms and debating spaces. Budgets are estimated at between £3 to £10 million.

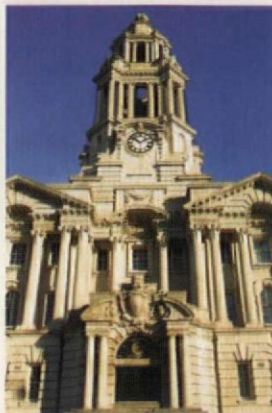
Most of the funding for the competition, launched this week, is coming from the three participating local authorities, which say they want to commission the winning teams to develop and build their plans.

The three winning teams – to be announced in January – will be awarded £10,000 each, and six runners-up will get £5,000. Judges include Robin Nicholson of Edward Cullinan Architects, Ron Arad, Julia Barfield, Paul Finch, and the ippr's director, Matthew Taylor.

Taylor, who first conceived the project, suggests that 'since the days of Ancient Athens, democracy has been associated with buildings and a sense of place. For many Britons, democracy is inextricably linked to Big Ben and the green benches of the Houses of Parlia-

ment. This competition will give architects the chance to build on the long relationship between design and democracy, and create a new generation of welcoming, public-minded town halls'.

For details on the competition, which also has *Local Government Chronicle* as a backer, see page 17 or visit [www.designsondemocracy.org.uk](http://www.designsondemocracy.org.uk)



The town hall in Stockport is awaiting transformation



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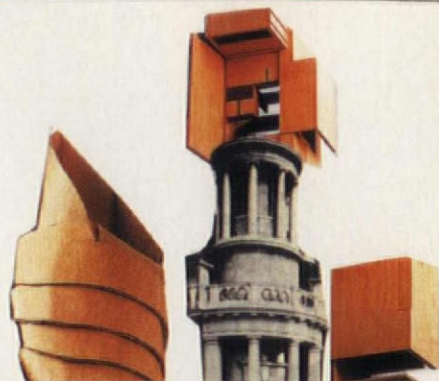


# Hellman

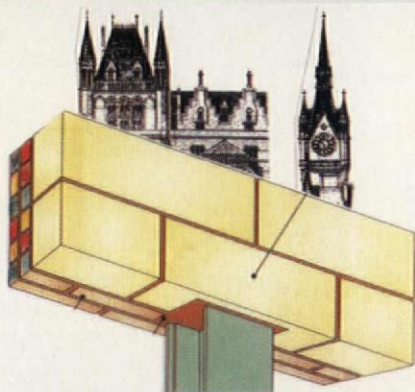
THIS AJ/ippc COMPETITION 'DESIGNS ON DEMOCRACY', TO TRANSFORM TOWN HALLS, IS EXCITING - HERE ARE SOME EARLY ENTRIES...



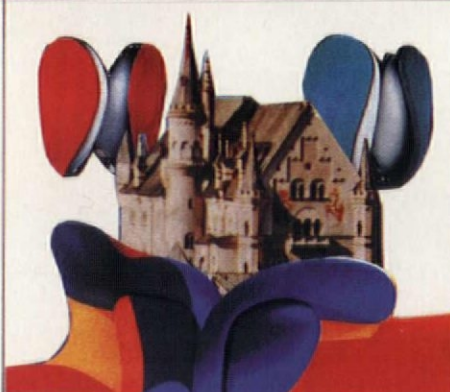
**Manleypool Town Hall** *Futile Systems*  
The new council chamber and offices are manufactured by local cutlery firms.



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New sustainable and energy-conserving towers replace 19th century elements.



**Letch Town Hall** *Chicks Porsch Possum*  
The Victorian building is raised up on a podium containing the new council chamber.



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## vital statistics

- Spring came to Britain seven weeks early in 2002 with the first shooting leaves and flowering plants visible up to 12 days earlier than scientists would normally expect, according to the government-funded Centre for Ecology and Hydrology.
- Visits from abroad to UK attractions fell by two per cent last year, new figures released by the English Tourism Council show. However, this represents a consistent decline – 2000 saw a six per cent fall off.
- Last year 250 people were killed or seriously injured trespassing on railways in the UK, a new Health and Safety Executive consultative document has reported.
- Property prices surged up another 2.5 per cent in August, according to the Nationwide Building Society. This represents part of a staggering leap in house prices in the last three months of 8.4 per cent with the average UK home now fetching £110,880.

## Clare Melhuish reviews... the 'happy' architects soon to be seen on our screens

BBC4 is putting out an eclectic clutch of programmes on architecture during the third week of September, including a potentially illuminating debate entitled *New Visions of Britain* – but also the direly named *Happy Architecture*. This programme is a pot-pourri of material from self-proclaimed mavericks, who come across like exact stereotypes of the self-important 'serious' architects they profess to despise. Architects, who in Piers Gough's words, are 'like ingrowing toenails', only interested in each other's approval, and who have 'an almost presbyterian attitude to architecture'. Why respectable architects such as Gough, Will Alsop, and FAT should want to set themselves up for ridicule would be a mystery – except that TV represents the swift route to precisely the establishment position they claim to reject.

According to critic Hugh Pearman, 'these people are Goths' – as in Goths v Classicists – who 'have got to outrage us more and more'. But the reality is they don't outrage, certainly not with tired clichés about 'the tyranny of good taste in design' (Sean Griffiths), and corny declarations of passion – 'I'm a passionate man' (Sam Jacobs). FAT's pronouncement that 'architects can be radical in two ways' – by making the building 'a very funny shape', or 'very complicated' – is merely thoughtless. And Richard Hywel-Evans' daring proposal that 'happy architecture' will 'borrow

shamelessly from outside' is hardly radical either. While his announcement that his Euston Road tower proposal will represent – through its incorporation of add-on features such as a climbing-wall and running-track – a new type of 'well', as opposed to 'sick' building, nurturing 'personal well-being', simply misses the point.

Fellow 'happy architect' Kathryn Findlay uses the platform rather more productively to broach the importance of 'texture of place' alongside formal issues in architecture. But this is jumpy TV which is terrified of dwelling on any material in depth. Of course, these architects would also jeopardise their 'happy' status if they seemed too 'serious'. But this is a pity because the programme contains the germ of some interesting discussions about the political backing for High-Tech, or 'Blairite Modernism', as Pearman puts it, and the government's refusal to acknowledge that architecture capable of enriching human lives costs more money than it is willing to put into it (Alsop). Perhaps there was more to this programme before the editors got their hands on it, but as it stands, it does not offer a very 'happy' insight into the state of architecture today.

*Happy Architecture* is broadcast on Wednesday 18 September, on BBC4 at 8.30pm. Other programmes during the week include *Cityscapes on London, New York and Paris* (Mon, Tues and Wed, 7pm); *Return of the Architect* and *Pop Goes the Museum* (Mon, 8.30pm and 9pm), *A Report from the Venice Biennale* (Thurs, 8.30pm), and *New Visions of Britain* (Fri, 8.30pm). The original *Visions of Britain* series will also be repeated each evening at 7.20pm.



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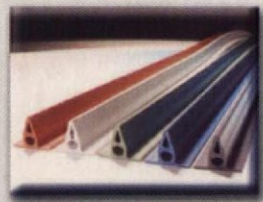
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#### SPACE SYNTAX OPENS UP

Design consultancy Space Syntax has moved to new premises in Southwark's Park Street. To mark the event, the practice is set to host a series of events in the autumn called Open Space, bringing together professionals from urban development and workplace design. For further details visit [www.spacesyntax.com/openspace](http://www.spacesyntax.com/openspace)

#### AWARDS OF MERIT FOR SOM

The Royal Australian Institute of Architecture has presented Skidmore, Owings & Merrill with three Awards of Merit for its £35 million renovation of the Adelaide Convention Centre. The practice won Best New Building, Best Interiors and a Special Steel Award for the project.

#### ONLINE HELP FROM PLIMSOLL

A new service, provided by Plimsoll Publishing, to advise architects on the value of buying or selling other firms or practices has gone online. The site is designed to help members of the profession better value their own operations and those of their competitors. To use the service, visit [www.whatcompany.co.uk](http://www.whatcompany.co.uk)

## Egan's follow-up report puts architecture centre stage

Architectural standards have been catapulted to the centre stage of construction industry reform following today's publication of Sir John Egan's long-awaited report, *Accelerating Change*.

The 42-page document – following up the highly influential *Rethinking Construction* – highlights design as pivotal to the success of the industry's modernisation.

Although Egan's first report in 1998 was largely welcomed by the construction industry, architects warned at the time that it did not pay enough attention to the importance of architecture.

But a new recognition of the importance of design is exemplified by the introductory remarks from construction minister Brian Wilson. Wilson writes that 'excellence in design can help raise productivity and business competitiveness, as well as improving our quality of life'.

RIBA vice-president of practice Richard Saxon said the report represents a volte-face for Egan. 'When he wrote *Rethinking Construction*, Egan did not talk to any design consultants, it was a completely client-orientated exercise. This has changed.'

'This new document has a much more balanced outlook and recognises the importance of architecture,' Saxon said. 'It recognises that to achieve good value over the whole life of a building, you need to look more at the design stages.'

However, Design Build Foundation chief executive Don Ward warned there is a lot of advice and little substance in the report. 'It is trying not to be

too prescriptive. It is giving the industry freedom to achieve the aims without ordering it about.'

Egan, though, urges the industry to make strides forward in sustainable development and says this should be achieved through good architecture. 'The construction industry needs to exploit the economic and social value of good design to improve both the functionality and enjoyment for its end-users and the environment,' the report says.

Also central to this reform agenda is getting clients to understand the importance of whole-life costing. 'Integrated high-quality design should always lead to a lower cost over the lifetime of a building or a structure,' *Accelerating Change* stresses.

Egan also demands a revolution in clients' attitudes to architecture. And he says the public sector has already successfully gone down this road with Design Champions, 'as the key to ensuring an understanding of how the *Rethinking Construction* agenda is used to ensure a high-quality final product'.

The recently launched Design Quality Indicators (AJ 11.7.02) are central to achieving these changes, he argues: 'From the outset it has to be clear that the quality in design and construction have to be treated as one, and these indicators are the key.'

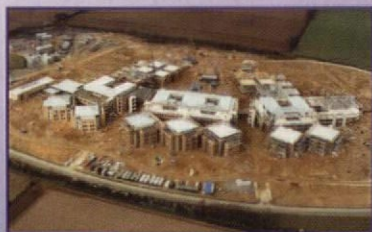
Graham Watts, chief executive of the Construction Industry Council, the man behind Design Quality Indicators, is also pleased with the new report. 'This represents a major step forward for the design agenda,' he said.

Ed Dorrell

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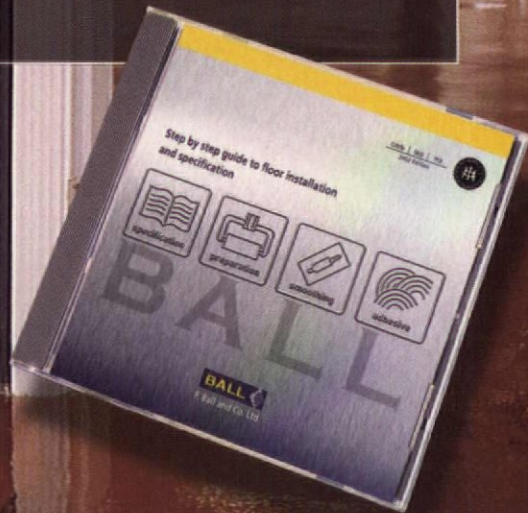
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**DOCUMENTS ONLINE**  
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**NORTH EAST SUSTAINABILITY**  
Durham County Council has published a new document, 'Building in Sustainability: A Guide for the North East'. The report is available by calling 0191 383 3000.

**HISTORY ON SHOW**  
More than 2,200 historic properties from around the country will be opening between 13 and 16 September as part of the Civic Trust's Heritage Open Days. For details visit [www.heritageopen days.net](http://www.heritageopen days.net)

## Stirling Prize contender joins 'Open House 500' list



Foster's HM Treasury will be opening its doors

Visitors will be offered a unique inside view of one of this year's Stirling shortlisted buildings as part of London Open House 2002. Richard Rogers Partnership's Lloyd's Register of Shipping (page 4) will be open to the public along with 500 other buildings in the capital's annual architecture exhibition on 21-22 September.

And fears of a repeat of last year's terrorist attacks have not marred the event, with all the government buildings that normally participate opening their doors. Following the 11 September attacks, Crown Estates withdrew from the event, with Michael Hopkins and Partners' Portcullis House the only government building to remain. Portcullis will feature again, along with HM Treasury – revamped by Foster and Partners.

Another highlight will be the first appearance of Foster's City Hall. Visitors will be offered the chance to vote on the success of the GLA's new home. And Allies and Morrison's dance studio, The Place in Camden, will feature specially choreographed performances to explore the connection between architecture and dance, as will the Royal Opera

House and the Greenwich Dance Agency.

Open House director Victoria Thornton said the buildings are chosen for their quality and changed annually to keep the event fresh. Some 20 per cent of those open this year are featured for the first time. Others to look out for include the St Pancras hotel; Ushida Findlay's communications agency office in Wandsworth; Goldfinger's Trellick Tower, Westbourne Park; and Birds Portchmouth Russum's Footbridge for Plashet School in Newham. For opening times visit [www.london.openhouse.org](http://www.london.openhouse.org)

Zoë Blackler

## Architects must play part in the fight against terrorism

The leader of a RIBA seminar into designing out terrorism has demanded architects do more to counter the threat of terrorism. Bob Knight, chair of the Designing Out Crime Association, said there is a 'mind-set' problem within architecture. 'The attitude is: what has terrorism and crime got to do with architects? What has a chemical weapons attack got to do with us? The whole ethos of designing out terrorism is ignored,' he said.

Knight told architects they should look for solutions to the global threat. 'Amazingly, there has never been a single aspect of architectural education that looked into the importance of designers in counter-terrorism,' he said.

The RIBA, which initially said that MI6 would be taking part in the seminar (AJ 1/8.8.02) later retracted the statement, saying rather that they would be 'government security experts'.

# Part I

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A one-day conference on how architects, engineers and manufacturers are meeting the challenges of the Part L regulations, and how tougher standards now in the pipeline will affect the way they design.

## Part L - Getting it right

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](mailto:clare.bendon@emap.com).

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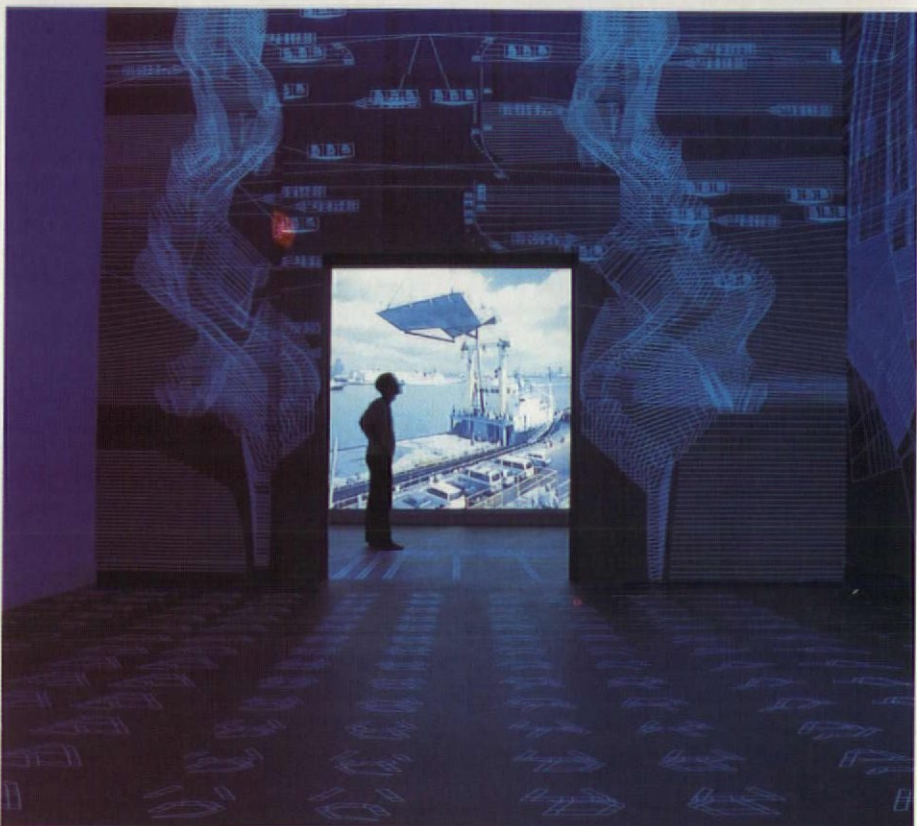
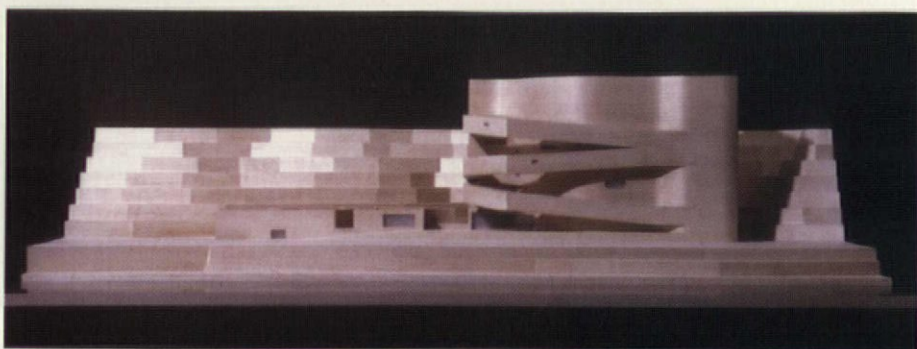


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Above: MVRDV's Hageveld housing from the prize-winning Netherlands Pavilion. Above right: Alvaro Siza's Iberê Camargo Foundation, another Golden Lion winner. Below: Sendai Mediathèque by Toyo Ito, honoured for his lifetime achievement. Right: the British Pavilion



## Dutch scoop top honour at Venice Biennale

The Netherlands has won the Golden Lion for the best international pavilion at this year's Venice Architecture Biennale. In a design by Herman Hertzberger, schemes by five Dutch practices under 40 are shown in Gerrit Rietveld's permanent building in the Castello Gardens.

'It represents in a simple and immediate way three generations of architects, in a country where architecture has always been expressed at the highest level,' said the jury.

The Golden Lion for the best project in the exhibition went to Alvaro Siza, for his Iberê Camargo Foundation in Porto Alegre, Portugal. With projects in Santiago de Compostela, Porto and Amsterdam, Siza has lately made a speciality of art museums. This new one, four storeys tall but embraced by the landscape, includes a full-height atrium and a demonstrative system of ramps, which partly project in front of the wavy north facade.

The jury praised the 'intense intellectual curiosity and creative research' that informed the building, and claimed that it 'sets a pattern for the future'.

Once more the Biennale honoured an architectural patron – the Chinese developer Zhang Xin, who is the force behind an ambitious scheme in Beijing called the Great Wall Commune. Houses by 11 Asian architects, in what the jury called 'a definitively contemporary manner', are accommodated on the slopes of two converging valleys near the Great Wall, with an aim to inspire new patronage and design.

All these awards, along with a special prize to Barcelona for governmental patronage, were decided by a jury comprising architect Michele de Lucci, design curator Marie-Laure Jousset, ex-museum director Richard Koshalek and Rowan Moore. Curator of architecture at New York's Museum of Modern Art, Terence Riley, was in the chair.

But a further Golden Lion, for lifetime achievement, was the remit of Biennale director Deyan Sudjic, who gave it to Toyo Ito – clearly a popular choice. Singling out the Sendai Mediathèque in particular, Sudjic praised Ito's 'enthusiasm for impermanence and ambiguity', in buildings that 'are beauti-

fully made, but which rely as much on the quality of the ideas that underly them'.

Split between two major sites in Venice, the Castello Gardens and the Arsenale, the Biennale, entitled 'Next', presents schemes that are now being realised. At the Arsenale, the projects are grouped thematically, in sections on housing, museums, education, etc. John Pawson's design gives this part of the exhibition an impressive clarity and order, and there are many notable inclusions.

The international pavilions at the Castello Gardens are, as usual, very variable in quality, though there are strong showings by Germany, Japan, and Finland (among others). But Foreign Office Architects' British Pavilion, filling the building with a mysterious blue light in its installation based on the Yokohama Terminal, is especially striking. It must have been a close contender for the Golden Lion.

The Biennale continues until 3 November. For a full report, see the review pages in next week's AJ. Further information is available on [www.labiennale.com](http://www.labiennale.com)

Andrew Mead



# Designs on Democracy

## an open, two-stage competition



The Institute for Public Policy Research, in association with CABI, the Design Council and the Architect's Journal, are running an open two-stage competition to reinvent Bradford, Stockport and North Hertfordshire (Letchworth) town halls.

We are looking for expressions of interest from architect-led design teams who want to create accessible and welcoming civic places — in particular, public meeting rooms and debating spaces. The international competition forms part of ippr's **Designs on Democracy** project exploring the role that design can play in deepening democracy and promoting citizen involvement in decision making.

- ⌚ Nine teams will be short-listed, three for each site, and asked to develop detailed concept designs.
- ⌚ Bradford Metropolitan District Council, Stockport Metropolitan Borough Council and North Hertfordshire District Council intend to commission winning teams to see their schemes through to realisation.
- ⌚ Budgets for the projects are estimated to range between £3–10 million.
- ⌚ The finalists for each site to be awarded £10,000, runners-up £5,000.
- ⌚ The competition runs from 12th September 2002 until mid-January 2003.
- ⌚ Expressions of interest must be received by 21st October 2002.

More information can be found at:

**[www.designsondemocracy.org.uk](http://www.designsondemocracy.org.uk)**





## Yokohama at Biennale: foreign officials showing us the way

### WHAT'S NEW ON THE WEB?



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

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

## editorial

## letters

Foreign Office Architects' Yokohama ferry terminal, the subject of this week's building study (page 24) and now a centrepiece of the Biennale in Venice, is truly a remarkable project. Both in its aesthetic and the way a young, virtually unknown practice was commissioned for a key scheme costing £129 million on the other side of the world. It is tempting to look at that client 'bravery' and ask the question 'why does that not happen here?' A look at previous Biennale 'stars' adds weight to the theory that taking a risk in commissioning 'risk' is done much more abroad than it is on these shores.

Take the last Biennale in 2000. The British Council had intended to base the exhibition on the Jubilee Line Extension, a prime example of the selection and coordination of the cream of British architects by Roland Paoletti. That idea was scrapped because it could not get sponsorship, and the British face the council wanted to present to the world was split into the work of four architects. One was Will Alsop, whose career was kicked off by a major commission abroad – the 1990 competition-winning *Le Grand Bleu* in Marseilles. Another was David Chipperfield, who has complained that his oeuvre is more appreciated in countries like Germany, Italy and Japan than it is in the UK. The third name was Branson Coates, which scored with work in Japan in the late 1980s before it made it over here. And lastly, there was Zaha Hadid, whose particular brand of Deconstructivism has been more appreciated in Germany and latterly Cincinnati than, say, Wales. The Cardiff Bay Opera House saga exemplified this lack of bravery in the UK, although in that case a client taking a 'risk' was let down by political interference and funding disputes, leading to the scheme's demise.

With Yokohama, the two founding partners of Foreign Office defeated more than 600 architectural practices to win in 1995, only two years after they set up practice. They had no easy ride thereafter, either: years passed, the economy faltered, and the architects fought hard to keep their design safe from cost-saving measures. But the project made it to reality, and is a testament to risk being rewarded with riches. And in that, the British Council made an excellent choice.

David Taylor

### A Canterbury tale: saving the industrial



I fear that your brief (and of course welcome) report on our campaign for St Mildred's tannery in Canterbury is a tad inaccurate (AJ 5.9.02).

We have not called on the government to save the tannery for the nation – a nice, but unrealistic thought. What we have called for is the rewriting of the development brief for the site to take into account the existence of an exciting range of Georgian and Victorian industrial buildings, and for an architectural competition to come up with the right design for the rest of the site. It is vital that the historic buildings on the site are retained and reused, as they make a substantial contribution to the character of Canterbury – something the present brief for the site fails to acknowledge.

This is a wonderful opportunity to reintegrate this substantial part of the conservation area with the rest of the city centre, and it need not be at the expense of the historic buildings.

Adam Wilkinson, secretary, *SAVE Britain's Heritage*

### Greater wealth equity is no help to ordinary folk

We have got used to sifting out the disinformation put about by oil giant Exxon and the various mouth-pieces of WTO. What is disconcerting is to find our very own AJ providing a platform for this nonsense (AJ 5.9.02).

When Ceri Dingle presses for putting 'serious development on the agenda', has she in mind such projects as Enron's Maha-

rasha 695 megawatt power plant which sells power at seven times the price of its nearest competitor, and whose mandatory fixed charges alone cost the state \$210 million a year? Or perhaps it is projects such as Bopal, which no doubt have substantially contributed to the 'four million children dying of respiratory diseases'? No doubt the huge forest fires on Malaysia were responsible for many deaths. Perhaps that is what Dingle has in mind when she says the cause of these deaths is the practice of 'wood burning'?

The notion that Western style development should be extended to the entire world population, or indeed can continue in the West, was discounted with the International Panel on Climate Change's (IPCC) Third Assessment Report published in 2000.

The report from Working Group 2 states that atmospheric concentrations of CO<sub>2</sub> are at their highest for 420,000 years and probably 20 million years. The same can be said for methane, which has increased by 151 per cent since 1750, due to human activity.

It states that: 'There is new and stronger evidence that most of the warming observed over the last 50 years is attributable to human activities.'

This evidence is the result of new detection techniques which are able to identify anthropogenic greenhouse gases and distinguish them from agents of natural warming.

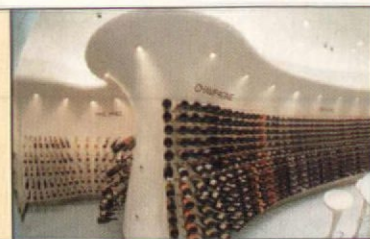
If we are already seeing significant climate changes at 350ppm concentration of CO<sub>2</sub>, the effect of 970ppm, the IPCC's most pessimistic prediction, is unimaginable. Yet that is where we are heading at present – 350 per cent higher than 1750.

The ecological footprint analysis, developed by the Canadian William Rees, shows that if



**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 on project news – this week's offering includes Future Systems' scheme for Selfridges' Food Hall in Manchester (right). The shop has also appointed Stanton Williams, Adjaye Associates, Vincent Van Duysen and Cibic & Partners on interiors elsewhere in the store.



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

YOU CAN ALSO AIR YOUR VIEWS ON OUR ONLINE DISCUSSION FORUM AT: [WWW.AJPLUS.CO.UK](http://WWW.AJPLUS.CO.UK)

the entire world population lived at European levels of consumption, we would need two planets. At the US average we would need three. Only the poor will suffer the consequences, which cannot be predicted.

The recent devastating floods along the Danube, Vltava and Elbe are but a small foretaste of what we have to expect. Holland, Denmark and, in the UK, East Anglia are particularly vulnerable to sea-level rise. The head of Munich Reinsurance states that claims due to storms have doubled in every decade since 1960. The Loss Prevention Council has said that by the middle of the century, losses will be unimaginable.

Has Ceri Dingle not made herself familiar with the findings of the report of the World Commission on Dams, launched by Nelson Mandela in London on 16 November 2000? It urges that alternative means of satisfying the irrigation or power generation needs should always be explored before resorting to a dam.

Andrew Wilson, writing in *London Review* (27.6.02), considers that the worst wars of this century are likely to be fought over water rather than oil.

Dingle also seems to be unaware of a report in the US journal *Science*, which has made a cost-benefit analysis on the conversion of wilderness to human development and concludes that this costs economies \$250 billion per year. One fifth of the world's topsoil has been lost in the past 50 years, along with one fifth of agricultural land and one third of forests. The primary resources of the global commons are the only real wealth we have. At present, we are squandering our children's inheritance.

That is not to advocate that the undeveloped world, or the West either, needs to 'be forced back into the primeval wilder-

ness. The Washington World-watch Institute (WWI) states: 'An electricity grid with many small generators is inherently more stable than a grid serviced by only a few large plants.' So-called intelligent grids, which can receive as well as distribute electricity at every node, are already emerging in the US. The WWI believes that in the future most of our electricity will come from millions of micro-turbines, solar panels and hydrogen powered fuel cells.

Greater wealth equity is a preoccupation flaunted by Ceri Dingle, but conventional centralised 'development projects' have always resulted in the further impoverishment of ordinary folk and the enrichment of a corrupt minority.

**Kate Macintosh, Winchester**

### Civic renewal – moving Yorkshire ever forward



**Alsop's Barnsley vision**

I write in response to Will Alsop's article 'Yorkshire Forward will lead the north to a brighter future', (AJ 29.8.02). As an architectural practice based in Grimsby, we fully endorse Alsop's comments. His tone is understandably harsh and necessarily succinct; the situation is, of course, more complex and involved.

The appointment of Latham Associates and EDAW by Yorkshire Forward, and the interest expressed by Alsop, is welcomed and represents an opportunity to put right wrongs and unlock the potential of acres of waterside opportunities.

However, we would make reference to the points raised by Irena Bauman (Bauman Lyons,

Leeds) in her letter to the AJ 14.3.02, in which she reminds us of the importance of local involvement, she states: 'Intimate knowledge of place, together with citizenry, commitment, continuity, delicacy of understanding and tapping into the smallest available unit of local skill and creativity, all have a part to play in achieving lasting quality... There is no regeneration without civic commitment and there is no civic commitment without civic involvement.'

We envisage a long-term commitment to our area and believe it is our duty to enrich in some small way our immediate environment and the lives of the people in it through quality architecture and design. We would like to extend an open invitation to Messrs Latham, EDAW and Alsop to visit our offices next time they pass by.

**Mark Hodson, Hodson Architects**

### ... and preserving Gateshead's memory

I write with reference to Heather Geddes' memories of Gateshead pre-Baltic (Letters, AJ 29.8.02). A stroll down a dirty back memory lane, to paraphrase Priestley, brought back a few images (I'd forgotten about the Sunday morning Quayside escapologist).

She seems to be suggesting that the past is being deliberately erased. She is right, of course, the steelworks in nearby Consett were obliterated; no architectural loss, perhaps, but the only decent building on the site, the Victorian Offices, could and should have remained as a museum.

Gone is the red dust that covered everything from rooftops to gardens and washing lines in between, as well as the clouds of vapour that identified the place from anywhere in Country Durham – and rightly so, but why should a new Labour council be so keen to erase the memory of an old Labour landmark?

Similarly in Gateshead I am also glad that the grime and grit is gone but sad that it should be forgotten. There is now a generation that, thankfully, did not have to go down the pit but that also, sadly, does not know what a piece of Gateshead coal looks like, let alone where it comes from. Gone, yes... forgotten, almost!

PS: Heather's memory played one trick – the King Edward Bridge is up river and for trains only, whereas the High Level, built by Stephenson and his mates from Teeside, has trains on top, trams (now buses) below and pedestrians on either side.

PPS: About the time you were publishing my last letter concerning the Baltic and its problems not divulged in your otherwise fine article (AJ 15/22.8.02), the disabled community were berating the designers for inadequate facilities, but Jeremy Barford, head of planning at Gateshead Council, assured us that these teething troubles would soon be put right. Watch this space...

**P C Harvey, Wm C Harvey, Tyne and Wear**

### The engineer must always get equal billing

Not wishing to quibble about the ownership of design, however, in Grimshaw's Eden Project voted the 'best in 50 years' (AJ 5.9.02) rather than naming the engineers for the most impressive engineering project you chose to name only the architects. I welcome the day the names of engineers trip off the tongue as easily as those lorded architects.

**Ian Hargreaves, David Narro Associates**

### Correction

Hélène Binet's photograph of Eric Parry Architects' 27-30 Finsbury Square (AJ 29.8.02) was wrongly captioned as Royex House.





will also

## The perfect spot for a Ground Zero memorial is the ground

I was in New York in May this year to participate in a discussion that focused on some of the issues surrounding Ground Zero. I was present along with representatives from Berlin. The comparison between London, Berlin and New York approaches regarding regeneration, infrastructure and appropriate uses was interesting, with the exception of the NY contingent, which came across as arrogant and complacent.

It first stated that its city was the most important in the world and that second, it had all the abilities locally to make plans and concepts to repair the damage and assure a future for south Manhattan. The group seemed impervious to the challenge that the US was very quick after 11 September to make the issue into an event of world importance. The announcement of a war on terrorism was designed to engender a solidarity among allies to assist in tracking down and preventing the perpetrators acting again. Perhaps this is laudable enough, but why was it that when it comes to rethinking the town, everyone else is excluded?

The competition announced was only open to locally registered architects and planners. Not only that, but it came to light that the appointed design team would have one month to produce a solution. The winning firm, Beyer Blinder and Belle, failed to produce a blinder, and subsequently its and other firms' plans were revealed to the public. They lacked soul and imagination, and failed to take the opportunity to make significant improvements to this difficult part of the city. The truth is that the Twin Towers were not great architecture and failed at ground level to offer anything to anyone. The towers represented something like 25 per cent of the office floor space in Manhattan but nothing else. Public transport is terrible and there is

no connection to the waterfront.

After the IRA bomb, Manchester grasped the nettle and took the opportunity to improve the city. It worked. Rotterdam was annihilated in the Second World War and its rebirth is a process which continues. It showed great architectural innovation in the '50s and '60s and these buildings still give pleasure today. They were brave, they recognised that out of disaster can come a new beginning, and as such in New York, the best memorial would be a substantial improvement to the area.

The disappointment of the plans resulted in the authorities announcing a new start, which would allow for a consideration of participants worldwide. There is still, however, only a month for the five or six chosen ones to present a proposal, and the original masterplanners will continue with an involvement whoever wins.

I am not sure that a plan as such is required, as it will only end up in a choice between a range of Beaux Arts diagrams for street and square making. There is perhaps another strategy of events and other devices to encourage a use of this space which it never had before. The physical manifestation can emerge from the lessons learnt from observing different behaviours in this very particular piece of geography.

Perhaps all proposals should have an initial height restriction of 1m. This is not to preclude height in future, but more to focus the attention on the ground where it needs it. An emphasis on process, and the enjoyment of it, is required, not an ill-defined and ill-disciplined creation of useless objects that simply replace office space which has, by now, relocated anyway. Ground Zero or Ground +1 or a table of theatre for all. Take your choice. *WA, overlooking the River Mass, Rotterdam*

'The truth is that the Twin Towers were not great architecture and failed at ground level to offer anything much to anyone'

people

Wayne Hemingway is a ruffler of feathers. And that is appropriate for this affable, self-made, and extraordinary man – because not everyone you meet is the son of a Red Indian chief and former heavyweight wrestling world champion.

The feathers he is ruffling now are those of the housing developers, where he is delighting in shaking up attitudes towards the sometimes appalling stuff they produce.

Not content with travelling around this country, scarcely able to look at identikit estates, he has set out to change them by trying to rethink the housing market for George Wimpey City, using inspiration from travels abroad.

First will be the Staiths South Bank in Gateshead, a 700 home, low-cost housing project (homes start at about £65,000) whose first phase now has planning permission. It is not ground-breaking stuff (CABE thought it a bit bland), but he is proud of the way he worked with the local authority and developers. 'We don't do futuristic and mind-blowing,' he says, 'we do things that move things on slightly and that people can accept.' He is proud, too, of how he has brought in new materials after seeing examples on visits to Scandinavia and e-mailing websites to pinpoint the product.

On the back of the Staiths success, Hemingway discloses that there will be at least four more around the country under his Wimpey contract, with two in the south he is talking to authorities about. Quite suddenly, as a result, the other volume housebuilders have also been banging at his door.

Hemingway was born in Morecambe. But, save for an odd choice of degree at UCL – geography and meteorology – the real skills he has picked up are from life.

'I think the only training I've ever had was probably through my Mum and my Grandma, who were just very visual and the coolest people in Morecambe,' he says. 'They made their own clothes and were always decorating the house. When you look back at the pictures our house was always completely different to everybody else's. Ours was the one with more visual stuff going on.'

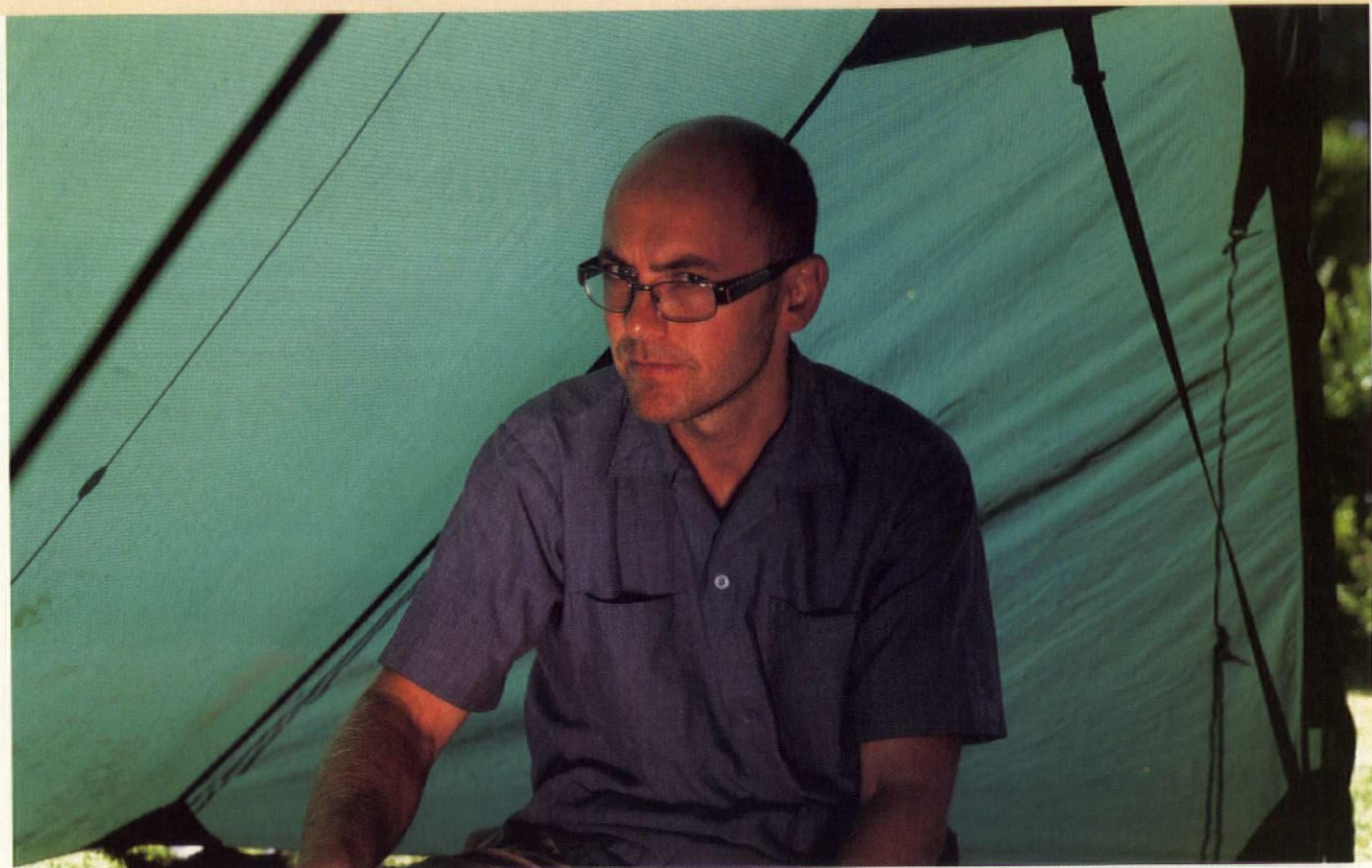
The Hemingways moved to Blackburn in the '60s, and in the '70s in came the purple shag pile carpets and padded seats. 'We had all that, which made my mum a fashion victim or a closet designer or something.'

'But the only things I can remember being important – and school certainly wasn't important – was going to the casino,



**Stirling Prize celebrity judge Wayne Hemingway, who will be speaking at the AJ's architects' evening seminar at 100 per cent design on 26 September, is turning his hand to volume housing design after years in the fashion industry**  
by david taylor. photograph by charles glover

## have-a-go hemingway



or going to Blackpool Mecca, then being a punk, travelling down to London. Everything revolved around lifestyle.'

Hemingway's father, the Red Indian Billy Two Rivers, became a politician in Canada, successfully taking up arms against authorities which wanted to turn a reservation into a golf course, then became a film star, with a role in *Black Robe*. 'He's like me – I'll have a go at that.'

Hemingway started selling at Camden Market in London, taking along some of the second-hand clothes he no longer wanted. Then he and his wife Gerardine started designing their own look. Outlets of their firm – called Red or Dead in honour of his Red Indian roots and the Russian peasant inspiration for the first collection – followed in Kensington Market, then Soho. A buyer came in from New York who ordered 200 of everything. And they were off.

His business acumen largely stems from this entrepreneurial spirit, coupled to a period when his mother and stepfather would go off travelling, often for three weeks at a time. They would leave the pub they ran, the Halfway House in Blackburn,

entirely in his hands aged only 13.

His involvement with Wimpey came about after Hemingway publically criticised its output. They got in touch and Hemingway instantly thought he'd once again 'have a go'.

'Doing the work that we do is as much about business sense as it is about design. One of the main reasons we're working with Wimpey is because it realises it has to make money, whereas with most designers and quite a lot of trophy architects, the first thing they think about is aesthetics and how it would affect their reputation. We know it's going to be a compromise from day one.'

The Hemingways are working with architect Ian Darby Partnership, who Wayne admires, although he thinks architects in general do not have that vital capacity to compromise. Neither does he think that architects get out enough to see inspiring work. And their writing bothers him: 'I've tried to read some of the stuff that architects write and I find it unintelligible,' citing Rem Koolhaas in particular. 'I sometimes wonder if the public can understand what they're on about.' He expects to take a more 'pragmatic' approach than his architect colleagues when

he helps judge the RIBA Stirling Prize.

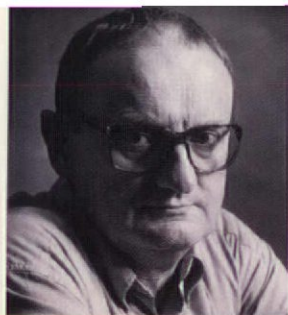
Hemingway feels that to get architectural training now would just slow them down – not that this belief has rubbed off on their kids. The eldest, Jamie, is keen on being an architect. As an 11 year old, he used to follow his folks around when they were designing their home on the south coast. But he has been warned off training. 'If he wants to be Richard Rogers or something then maybe he has to,' says Hemingway. 'But if he wants to get involved in what we're doing, he's better off just getting his hands dirty.'

So what's next? A carpet range for Milliken, then maybe a furniture range, again affordable, and again targeted at local DIY stores such as B&Q, because Hemingway feels charging six grand for a sofa is mad. ('I'm just anti-waste of money.')

There will also be more of that 'energising' attitude that developers and councils say he has brought to the volume residential market. More too of the 'can do' spirit and the process behind Staiths replicated around the country.

'It needs catalysts for that,' says Hemingway. 'And we're very good catalysts.'





**martin pawley**

## Weather the transport storm and follow the lead of the homeowner

Not many people these days have heard of the name George Katona, which is not surprising since he was a professor of economics at the University of Michigan more than 40 years ago. While he was there, he wrote a book called *The Powerful Consumer: Psychological Studies of the American Economy*, which is equally unknown today.

This is a pity because Katona's psychological studies not only explain the success of the modern US economy but can be stretched to explain the consumerisation of the British housing market, and stretched still further to illuminate the bare bones of the transport crisis, about which so much despairing talk is heard these days.

What Katona discovered about the US economy in the years after the Second World War was that the more people got involved in running it, the better it worked. He came to this conclusion after observing the refusal of the US working population to use its wartime earnings to shop till it dropped as soon as the war was over – which is what the United States Treasury had expected it to do – but to save it and invest it instead.

As a result of the New Deal, wartime full employment and compulsory bond purchases, more than 60 per cent of US households possessed savings in 1945, as opposed to less than 30 per cent in 1940 before the war.

The establishment may have braced itself for a victory binge followed by massive inflation, but what it got was a prudent consolidation of savings and investments that survive to this day in the stubborn Yankee anti-dirigisme that prevents American governments from telling the American people what to do, and makes them try to find out what it is doing instead.

How different from our own dear country, we may think, but in fact there is one vitally important branch of the British economy – the housing market – that has also ended up with 60 per cent of the

householders in the country running it while the government can only stand and stare. As a result, like US investors, British homeowners enjoy practical immunity from the taxation that would otherwise have long ago put a stop to their outrageously tax free capital gains.

To push this outlandish parallel a little further we might ask why, if de facto emancipation from government control can be achieved by NOT spending on one hand while borrowing heavily on the other, could the same miracle not be worked in the realm of transport? Just as saving and investing enabled ordinary Americans to take control of their national

economic policy; and owner occupier buying and selling enabled their British counterparts to take control of housing policy, how is it that the individual traveller does not hold the key to the transport crisis?

This is where George Katona comes in. According to the theory he developed, it should be possible to argue that private transport (universal car ownership), not only represents power through ownership of an asset – like equity in the housing market – but also confers the right not to surrender that asset under duress.

Just as owner occupiers weathered the negative equity crisis of the early 1990s, so can

motorists weather the congestion charges, the disabling of the road network to facilitate walking, cycling, bus-laning, speed bumping, bollarding and other anti-car measures, secure in the knowledge that these destructive policies will never solve the transport problem: only motorists can do that, when and where they decide to do it.

All that is necessary to relieve the government of the insuperable burden of devising and enforcing an impossible integrated transport policy is for it to decriminalise private transport by conceding the highway to the control of its users.

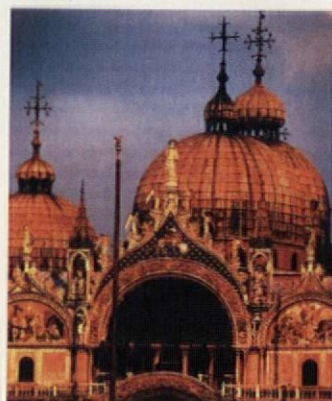
**'What Katona discovered about the US economy was that the more people got involved in running it, the better it worked'**

## a life in architecture

**libby purves**

'I know it's a cliché, but the mixture of perfect form and perfect detail is irresistible. It makes me want to cry – and somehow its vulnerability with the rising waters adds the final touch. It has three classical essentials of beauty – proportion, integrity, splendour. Proportion is obvious; integrity, because it is still a church and prayed in; splendour, because of its setting.' So says writer and broadcaster Libby Purves of the Church of St Mark's in Venice (pictured) – richly furnished with marbles and mosaics, and an inspiration for many writers (not least Ruskin, of course).

At the other end of the scale, Purves is just as adamant about what she doesn't like. 'I hate, hate, hate the Millennium Dome. It is a boil, a pimple, an inverted wok, a scruffy tent. It used to have a slight beauty when it was lit inside at



night and looked like a spaceship. But its awful contents, its present shoddy decline, and the shameful financial mishandling of it, now mean that the sight of the damn thing is associated with nothing but hubris, failure and stupidity.'

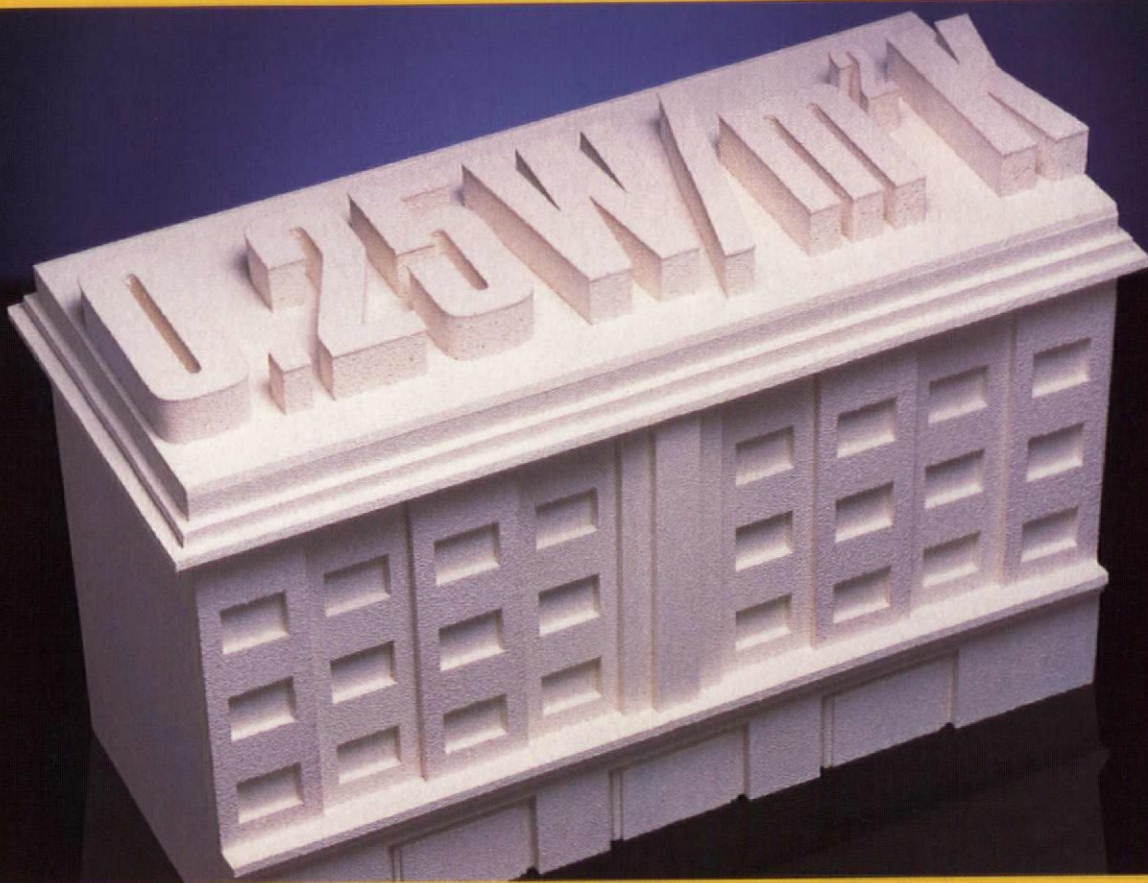
But Purves suspects she might have a second favourite building soon, thanks to Foster and Partners. 'I think I could get very keen on the new Music Centre at Gateshead when they finish it,' she says. 'I saw the model recently and it is endearingly like a tin snail. The interiors look fabulous, and practical too. I hope it lives up to its promise.'

Eleanor Allen

12 September 2002



# Hot property, perfectly insulated

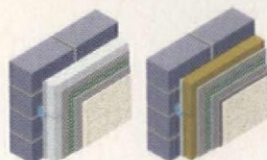


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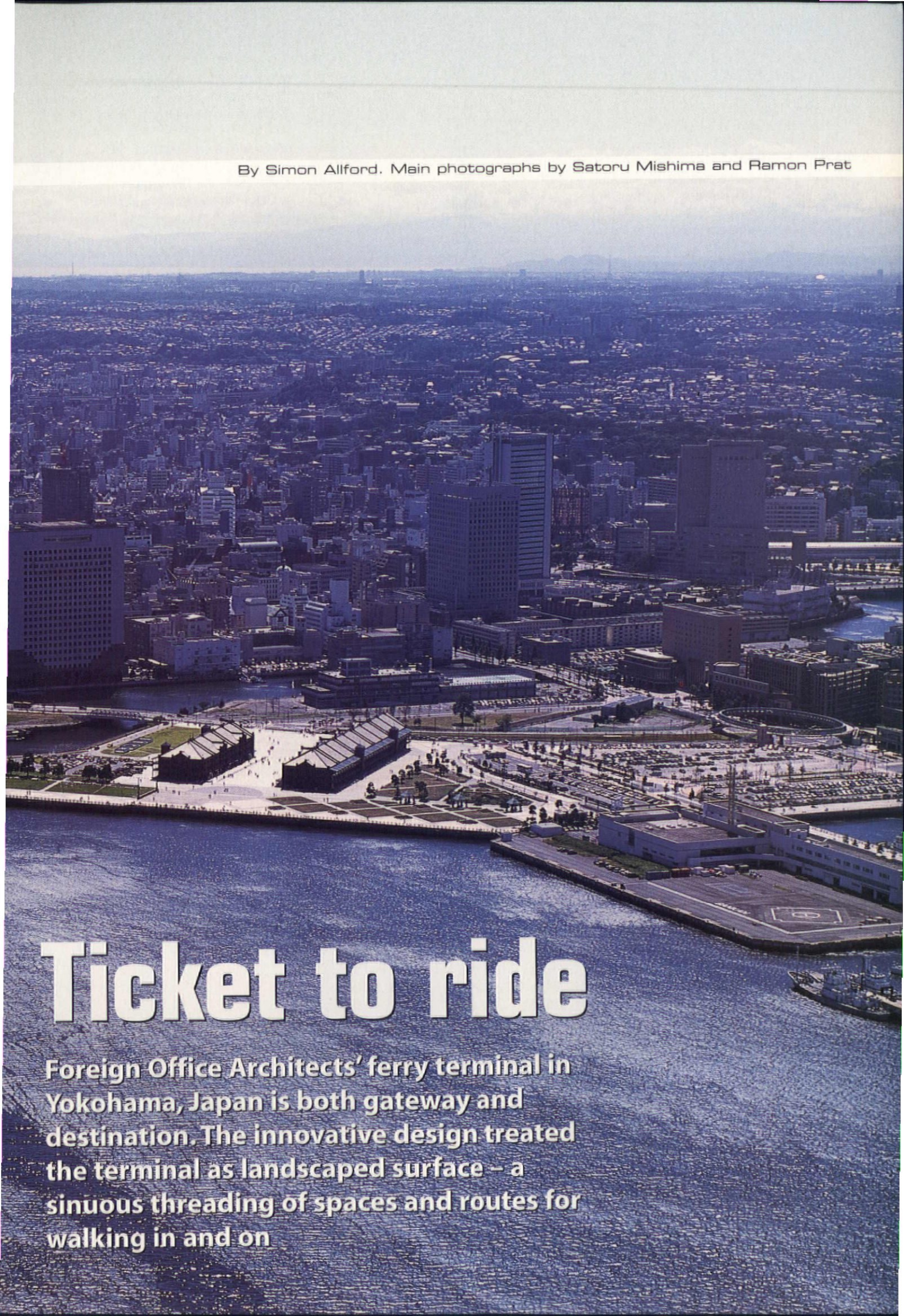
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aj building study







By Simon Allford. Main photographs by Satoru Mishima and Ramon Prat

# Ticket to ride

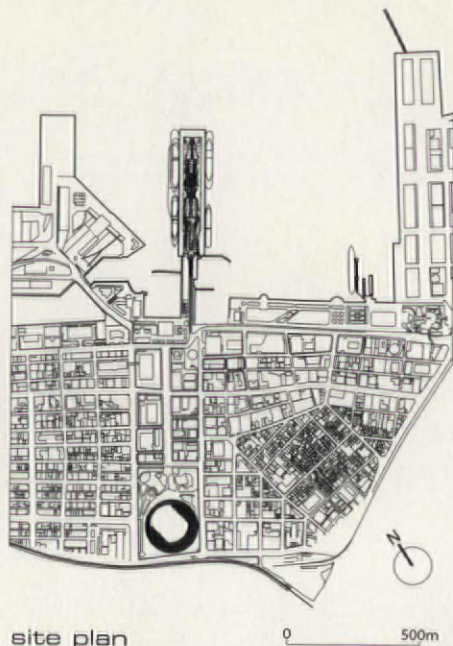
Foreign Office Architects' ferry terminal in Yokohama, Japan is both gateway and destination. The innovative design treated the terminal as landscaped surface – a sinuous threading of spaces and routes for walking in and on



An express from Tokyo, a cab from the station and suddenly the ferry terminal looms into view. It is early June – two events are eagerly anticipated: the opening of Foreign Office Architects' (FOA) building and the World Cup – both to be held in Tokyo's hitherto-anonymous satellite port of Yokohama.

It is one day to the first big event and Farshid Moussavi and Alejandro Zaera Polo of FOA are confronting the irritation of Japan's equivalent of the Health & Safety Executive revisiting guarding details long since signed off and lamenting the inevitable kitsch retail-kiosk products. To my partners and myself it doesn't matter; the building is impressive and intriguing. We spend two hours delighting in its simplicity and directness.

On the city's axis the building is surprisingly modest, a super-scaled insect clamping itself onto the shore – inviting the observer to clamber onto its back or be swallowed into its interior. On travelling through its halls, down its ramps to its underbelly and then up onto its back, the initial impression of scale is almost reversed. Like other iconic buildings with which we are familiar through exhibition and publication, it is, on physical encounter, strangely familiar yet different; complex but simple; intimate and vast. My experience is that of the land-locked visitor. I would like to arrive by boat, which I anticipate would be an equal pleasure, but that is best reserved for a future study of the building's operation. Instead I will concentrate on the particular 'process'



site plan

that determined this very special 'product'.

The building functions simply. For 90 days of the year, it moors boats large and small on local and international journeys. Its Civic Hall will function throughout the year, encouraging swarms of people from land-side to seaside, from park back to city. When the boats are absent, baggage consoles descend into the floor, immigration controls disappear and the main terminal and the 'apron' upon which it hovers offers the possibility of a multiplicity of uses – there is still

much to come from this building.

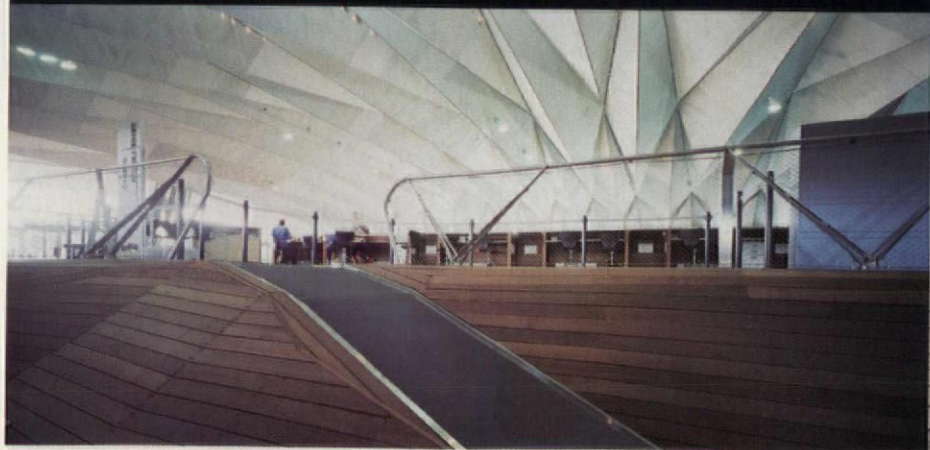
So how has this invention been realised? Throughout the project's history, the architect has followed two sets of rules: those 'given' and those 'invented'. Some rules were established at the outset, others over the next seven years. At the competition stage, the brief for both a gateway and destination with a prescribed section – 'a transportation machine' – was accepted. All effort was focused on the architect's key invention: a 'differentiated topography' (of the cross and longitudinal section) which served to break down the physical barriers between levels.

The topographical form determined the building's structure: a series of twin structural ramps spanning along the long axis acting as conveyors of people, goods and services, while offering support to 'secondary' folded steel plates which create and cover the two 'civic plazas' – within and without. As FOA advises, the terminal height was set at 5m above the concrete apron, which then determined the length of the ramps to the building's entrance. The length of the ramps to ground then determined the size of the terminal, the height of the roof and, therefore, the form of the park – even the artful indent of the terminal's ramps at the landside was the result of land or, more accurately, 'sea ownership'. It is all sounds very easy.

The competition was won in 1995, feasibility was carried out in 1997 and in 1999 FOA, having cut its contractual and detailing teeth on the clever but modest Belgo restau-



Above: the terminal as destination – you can come to watch the boats. Right: floors can be cleared for other uses. Below: baggage handling. A clip-on extension for busy times can be packed away





rant in London's Ladbroke Grove, moved everything to Tokyo. Inappropriately experienced and therefore, paradoxically, ideally prepared, FOA enjoys the idea of naivety and calculated risk-taking as generators of innovative architectural thinking.

In 1999, with eight months to tender, a new set of 'givens' was established: the extended concrete base was now asymmetrical in cross section to the piles which anticipated the point loads of the terminal, and money had been saved by raising the parking to the apron's surface. These 'givens', allied to FOA's insistence on a steel structure, set the design criteria. A concrete option for the superstructure was rejected for two reasons – an interest in the historical association with shipbuilding and harbours, and in any event, Nervi 'had already done wonderful things with concrete'. So why not go for steel? Much can be discovered from collaboration with 'other' industries. Anyway, how often can you explore an architecture which utilises fireproof structural steel and is free from the twin evils of the thick blankets of thermal and fire insulation? FOA pursued a geometrical 'order', disciplined by making rather than shaping, insisting that the final form would emerge from an assessment of the 'easiest' way to construct. Of course, the final structure is also ideally suited to resist earthquakes.

The complex form of the primary ramps/arches is defined by 'simple' templates which, like the bulwarks of a boat, travel

## Structure

The folded plate concept of the structure was conclusively determined in June 1999. Until then the scheme had included upper and lower steel plates with an inner web that varied in response to local stresses. The entire building became composed of two structural types – the girders (containing the ramps) and the folded plates (the remainder of the structure).

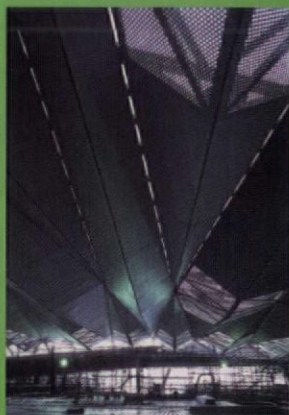
The girders are comprised of 1,200mm-high box girders with steel plate thickness ranging from 6mm to 40mm, according to stresses. In areas such as the landings of the large ramps, the girders are filled with concrete to give extra bracing strength. All the girder members were assembled by welding; person-sized hatches were necessary throughout the girders in order to allow access for the welders.

The girders also contain longitudinal rainwater drainage pipes, which hindered the coordination of all the other necessary aspects. The manufacturing process began with factory welding of large plates, followed by their assembly into medium-sized and large units. Girder units were then divided into 50 tonne sections, the maximum load that could be lifted directly from the pier by the 750 tonne crawler crane chosen to assemble the structure.

Though the folded plates appear like paper-folding, their construction is of framing and metal sheet, which acts in both tension and compression. In the original design concept, the surface was to be made of deck plates, thereby ensuring rigidity against out-of-plane deformation. However, because the plates are made of a thin steel plate, welding would result in distortion, so Hilti rivets were adopted once fire checks had been made. The plate comes in 1.5m rolls so structural members are placed at 1.5m intervals. The surface material is divided into three steel plate thickness – 2.3mm, 3.2mm and 4.5mm – according to local stresses.

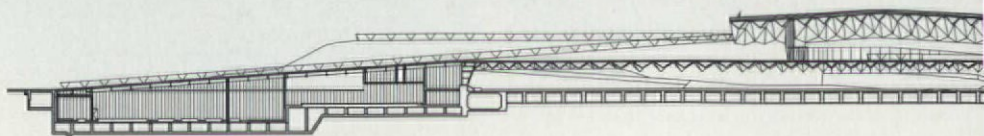
During the original design phase, a universal ball joint was chosen, but could not meet the required tolerances for manufacture and assembly in some locations, so was replaced with high-tension bolts in oversized holes. The manufacturing tolerance of the girders was  $\pm 3\text{mm}$ , as was the tolerance for installing the folded plates. The assembly tolerance for each was  $\pm 10\text{mm}$ . Once the girder installation was complete, their actual three-dimensional coordinates were confirmed and feedback given to the factory manufacturing the folded plates.

*Kunio Watanabe, Structure Design Group*

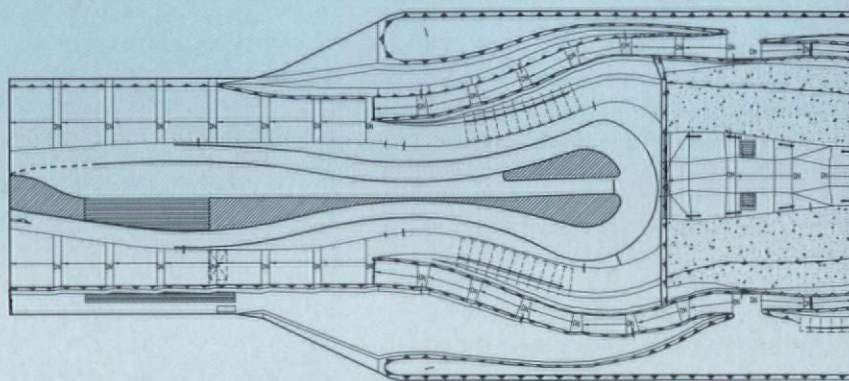




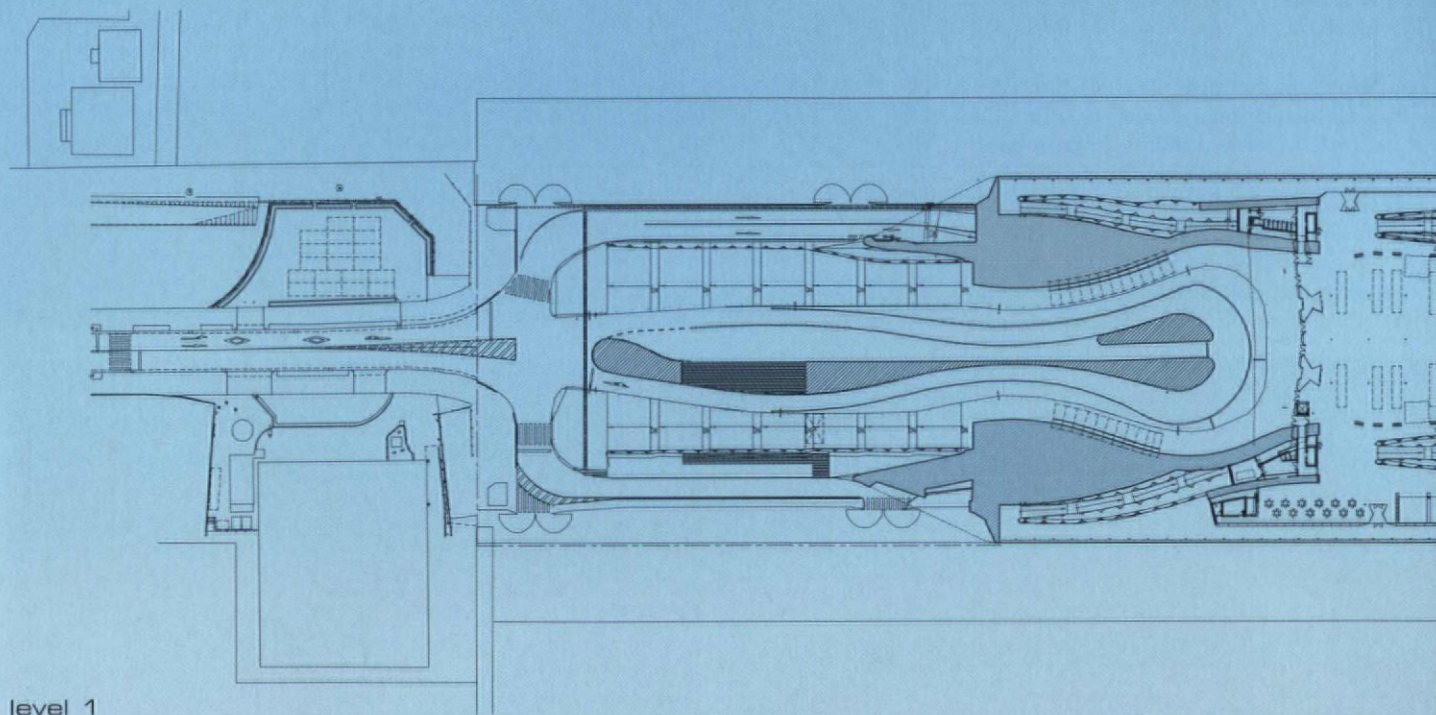
long section



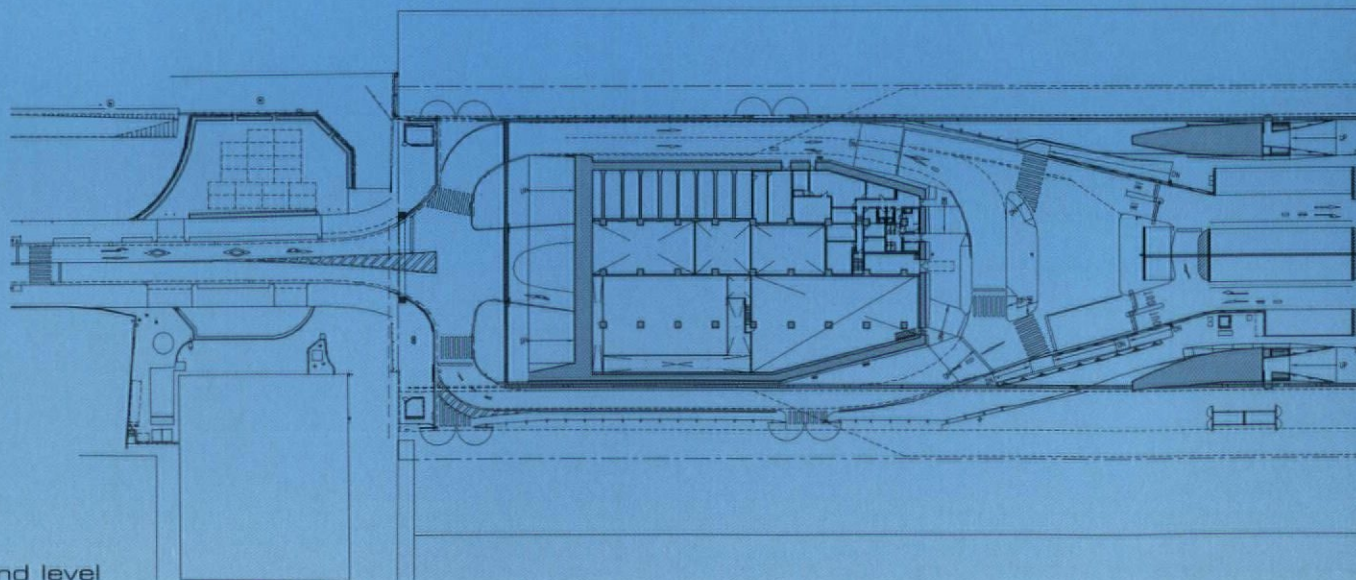
level 2



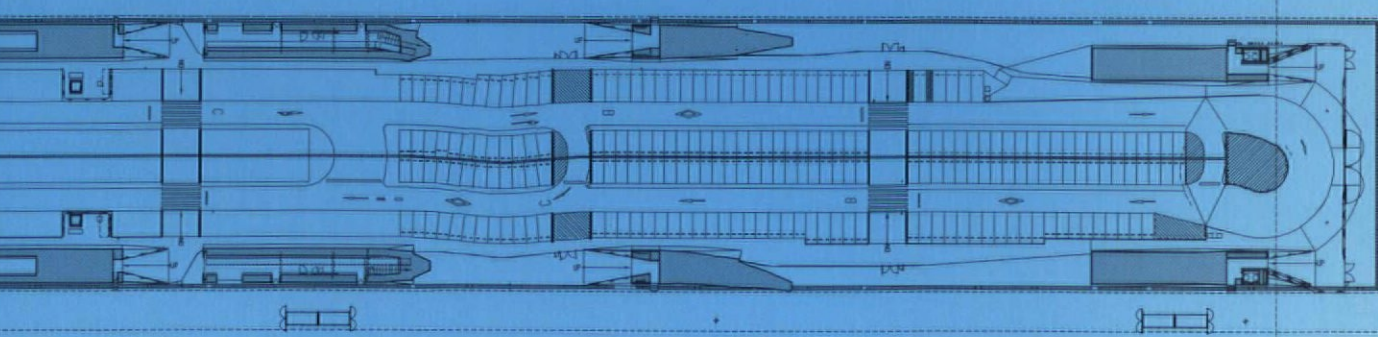
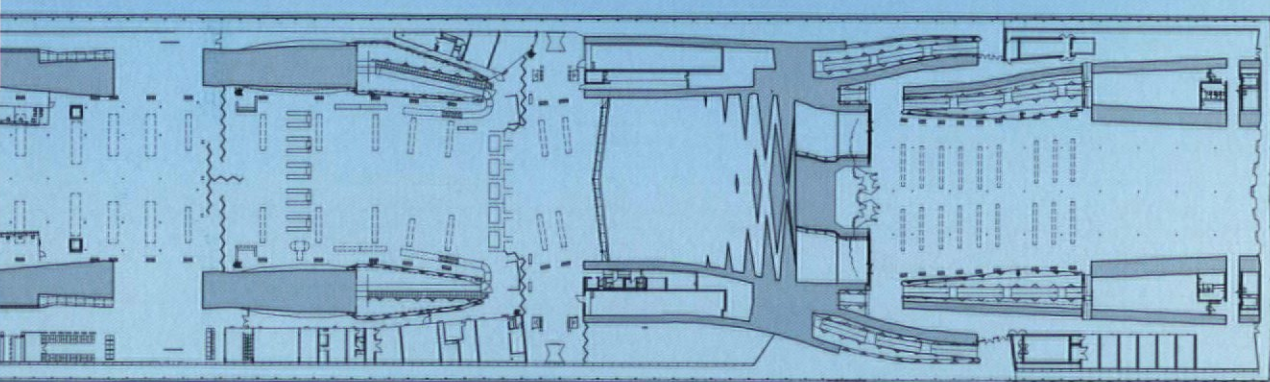
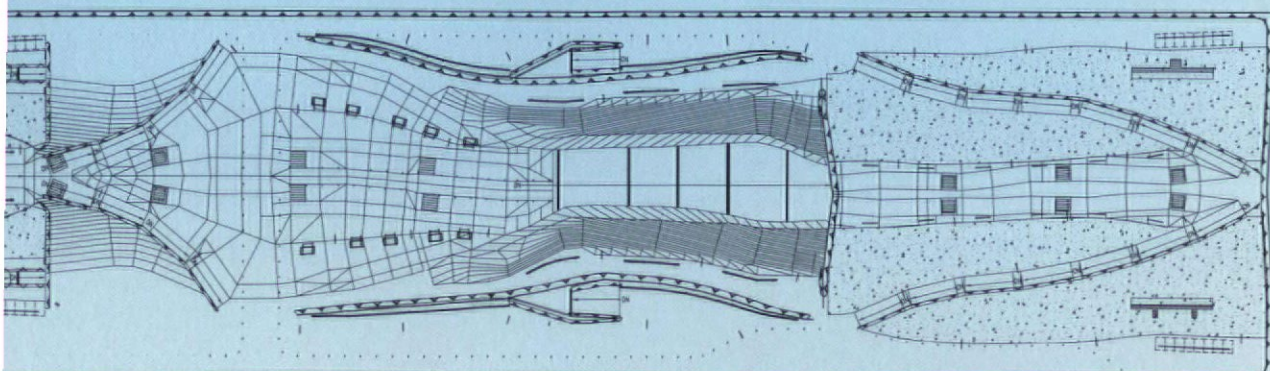
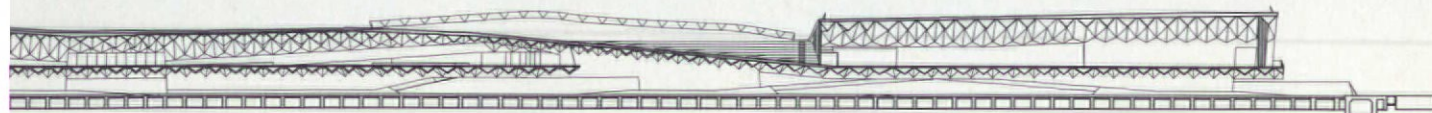
level 1



ground level

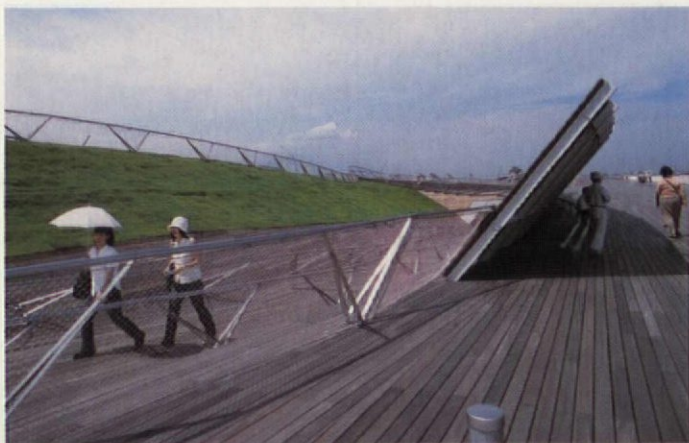






0 100m





Left: fixed and portable shading for rooftop promenaders. Right: threading through. The use of grass was the client's, rather than architect's, choice



Above: perimeter routes draw you into the building while keeping contact with the exterior. Handrail supports are at right angles to inclined surfaces

along curves generated by the inconsistently located footings. Similarly the folded steel secondary structure is standardised to facilitate its structural connection to these ramps/arches. The result is a meandering ridge easily resolved in detail and concealed by the folds of the plates. This logic is carried through to the detailing of the changing cantilevers on either side, which are themselves determined by the terminal's asymmetrical location. Once again, it is all very easy. That is, until you explore FOA's pile of elegantly conceived drawings providing templates for each individual piece of steel – the Japanese contractors relied for production on FOA's 'rods' (full-sized details). Interestingly, they then accepted liability.

Another important FOA 'invention' responded to the contractual arrangements. The programme demanded that three main contractors worked simultaneously and adjacently on a building divided along its length into three artificially separate sites.

The challenge of adjacency and detailing consistency was resolved by each individual contractor accepting responsibility for the continuity of detailing of individual packages across the three.

This 'invention' resolved a given procurement issue and determined the detailing. This is a robust building, relying for its impact on clarity, subtlety of conception and form, and the confident use of a limited palette of materials. The concrete base is clad, where required, by cheerfully marked tarmac. The painted steel shell is lined – only when trafficked by people – with open jointed timber which changes surface texture to deal with pedestrian safety. Glazed cladding 'folds' to obtain stiffness, eradicating the ubiquitous fin or wire solutions. Finally, a braced railing system deals with anything from guardings to handrails to fences. As a principle, details were eradicated and quality on site is ensured.

Yokohama is completed at a poignant

moment, when the glut of architectural publications delight and entertain us with the works of the competing protagonists of international architecture: the Swiss pursuit of surface, the double Dutch of irony and the international brigade of sculptural form.

Listening to FOA's description, one is struck by the contrast: the clarity of thinking; the acceptance of certain key 'givens'; the wit of the response that generates the 'inventions'; the evolving systems of rule-definition that steer the concepts through the construction process. Complex problems are absorbed and represented as finite solutions. These skills were utilised in a difficult political climate to ensure the end result was a building, not another 'lost' project. Indeed, FOA's *modus operandi* facilitates the arduous task of taking a competition-winning idea from paper to site. Yokohama Ferry Terminal is an essay in the process and product that constitute architecture and a great building.

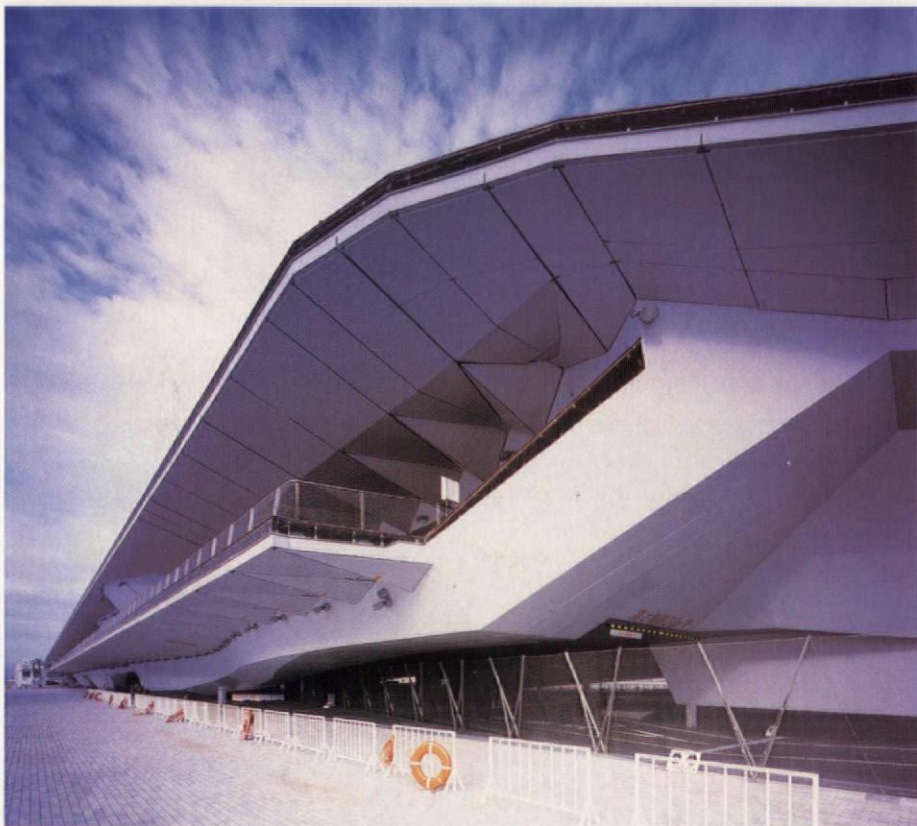




VALERIE BENNETT



Left: flowing on and off the terminal. Right: facing the glazing avoids metal support framing



Above: vertical railings are removable, providing platforms to access ships (see also cover)

#### CREDITS

##### TENDER DATE

February 2000

##### START ON SITE

March 2000

##### PLANNED COMPLETION DATE

November 2002

##### GROSS EXTERNAL FLOOR AREA

438,243m<sup>2</sup>

##### TOTAL COST

£129 million (¥23.5billion)

##### CLIENT

The City of Yokohama Port & Harbour Bureau  
Construction Department, Osanbashi Passenger  
Vessel Terminal Maintenance Subdivision

##### ARCHITECT

Foreign Office Architects: Farshid Moussavi, Alejandro  
Zaera Polo; for detailed design Kensuke Kishikawa,  
Yasuhisa Kikuchi, Izumi Kobayashi, Kenichi  
Matsuzawa, Tomofumi Nagayama, Xavier Ortiz, Lluís  
Viu Rebes, Keisuke Tamura; for construction phase  
Shokan Endo, Kensuke Kishikawa, Yasuhisa Kikuchi,  
Izumi Kobayashi, Kenichi Matsuzawa, Tomofumi  
Nagayama, Keisuke Tamura

##### QUANTITY SURVEYOR

Futaba Quantity Surveyors Co

##### STRUCTURAL ENGINEER

Structure Design Group

##### SERVICES ENGINEER

PT Morimura & Associates

##### MAIN CONTRACTOR

First Division – Shimizu Corporation

Second Division – Kajima Corporation

Third Division – Toda Corporation

##### DISASTER PREVENTION CONSULTANT

Akeno Fire Research Institute

##### ACOUSTIC CONSULTANT

Nagata Acoustics Inc

##### TRAFFIC CONSULTANT

Urban Traffic Engineering

##### LIGHTING CONSULTANT

Kado Lighting Design Laboratory

##### SUBCONTRACTORS AND SUPPLIERS

Steel Kawasaki Heavy Industries, NKK Corporation;  
stainless-steel nail fastening Hilti (Japan); glass Asahi  
Glass Building Component Engineering Co;  
waterproofing polyurethane Mitsui Chemicals  
Industrial Products; wood (IPE) Isolite Insulating  
Products, Maeda Environmental Art Co; handrail  
metalwork Kanematsu Devices Corporation; mesh  
Koiva Kanaami Co; low-temperature metal spraying  
system Metal Spray Engineering Co; artificial soil Toho  
Leo; elevators Yokohama Elevator; conveyors Toyo  
Kanetsu KK

#### Services

The original air-conditioning plan was to combine a basement plant room with ceiling ductwork. However, the plant room went in cost cuts, and overhead ducting was difficult to install in the folded plates that form the ceilings and walls. With no plant room, we used small distributed air conditioners within the folded plates, avoiding large ducts. As these were below the floor of the air-conditioned level, we could use floor diffuser outlets. We looked at conventional outlets but the architect felt that these would clash with the natural finish of the wooden decking. After a number of studies, we finally hit upon the idea of using the slot-shaped openings formed by the 3-5 mm gaps in the wooden decking itself. As there were no previous examples in Japan, a process of testing and technical confirmation was carried out. We bevelled the edges of the openings by 15 degrees for effective mixing of the diffused air by generating directed air currents.

Based on Japanese Fire Protection Codes, foam fire-extinguishing systems were required for the first-floor parking space and sprinklers for the hall. As the folded-plate structure is exposed on the ceiling of both spaces, it was very difficult to develop a plan for installing the fire-extinguishing piping and spray heads. We therefore decided to adopt a new fire-extinguishing system – a closed-type spray fire extinguishing system – for the car park (one of the very few to be adopted in Japan, though more costly). For the hall, we used 'deluge guns' which are more powerful than spray heads, so reducing the frequency of penetration of the waterproof roof layer. This fire engineering solution included red warning lamps and evacuation warnings by loudspeaker.

Masanori Sodekawa,  
PT Morimura & Associates

#### COST SUMMARY

	Cost per m <sup>2</sup>	(£m)	Percentage of total
Foundations	48.35	21.190	16.40
Upper building	178.62	78.280	60.59
Plumbing	18.57	8.140	6.30
Space heating/ air treatment	11.87	5.200	4.02
Electrical services	23.46	10.280	7.95
Transformer	8.31	3.640	2.82
Generator	1.57	.690	0.54
Lifts	3.17	1.390	1.07
Conveyors	0.91	.400	0.31
<b>TOTAL</b>	<b>294.83</b>	<b>129.210</b>	<b>100</b>

#### WEBLINKS

Foreign Office Architects  
[www.f-o-a.net](http://www.f-o-a.net)  
Futaba Quantity Surveyors  
[www.futaba-eng.co.jp](http://www.futaba-eng.co.jp)  
PT Morimura & Associates  
[www.ptmtokyo.co.jp](http://www.ptmtokyo.co.jp)  
Shimizu Corporation  
[www.shimz.co.jp](http://www.shimz.co.jp)  
Kajima Corporation  
[www.kajima.co.jp](http://www.kajima.co.jp)



# Habit of a lifeline

By Barrie Evans.

Photographs by Peter Holden, Barrie Evans, Sandtoft

Fabric repairs to Caldey Monastery are giving a new lease of life to buildings that have been too-literally low-maintenance for much of the past 100 years. Their siting on the 228ha Caldey Island, located 3km off the Pembrokeshire coast at Tenby, has added cost and complication to their recent refurbishment by Acanthus Holden Architects.

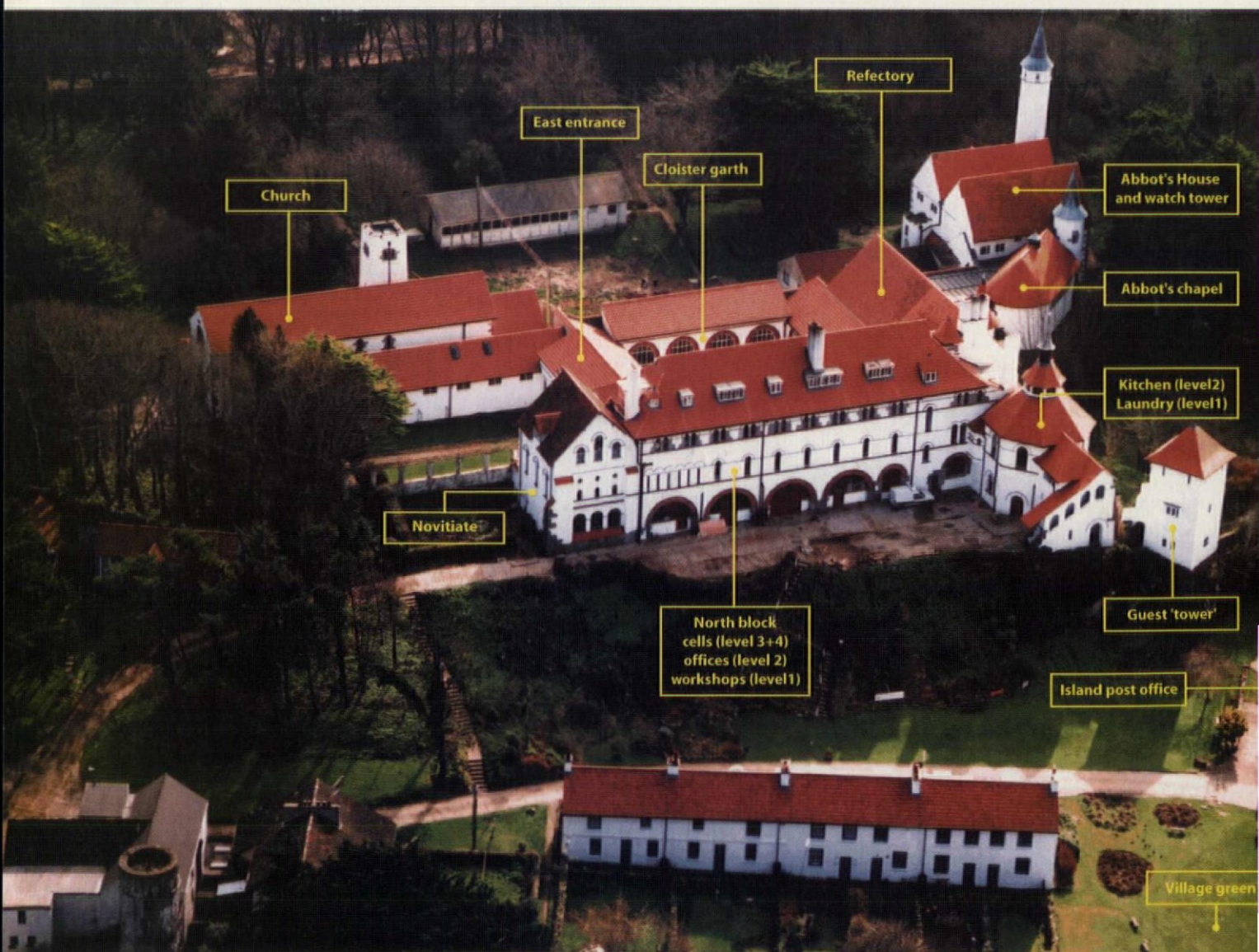
The picturesque architecture is the work of Cardiff architect John Coates Carter (1859-1927). He was a pupil of High Victorian Gothicist John Pollard Seddon. Seddon (1827-1906) is known for his delight in curves, turrets and towers as well as an interest in new technology such as concrete. Architect Peter Holden, who is keen to champion some of the lesser-known Welsh architects, sees in Coates Carter a range of other influences too – William Burges, Rowand Anderson's Mount Stuart on the Isle of Bute, and H H Richardson, whose Colony Road Railway Station in particular is reflected in Coates Carter's Caldey post office.

While Arts and Crafts themes are evident in Coates Carter's simple limewashed rough-cast walls, orange-tiled roofs and window treatments, as seen in other Coates Carter buildings such as Ty-Gwyn cottage on Caldey, the Arts and Crafts tradition does not provide a ready language for dealing with the scale of this building, especially its cliff-like north range set on the sloping ex-quarry site edge. Of course, the Victorian Goths built on this scale, for example Mount Stuart, as did the builders of Bavarian castles and a number of powerful continental monastic communities – all of which can be read into the design. But the monastery should be acknowledged for Coates Carter's originality of composition. Holden sees it as the most significant Arts and Crafts building in Wales.

If the monastery had a spectacular architectural start, its current condition owes much to the changing fortunes of successive religious communities on Caldey. This island has been their home since the 5th cen-

tury, a continuity brought to an end by the dissolution of the monastery in 1539. Only the priory church has been restored from that period. At the end of the 19th-century, Aelred Carlyle, an ambitious man, began to form a monastic community. Received as an Anglican Benedictine monk in 1898 and approved as abbot of his small band of brothers in 1902, he was seeking a permanent home for them. There was much public interest in the idea of setting up the first Anglican monastic establishment, attracting several High Anglican backers.

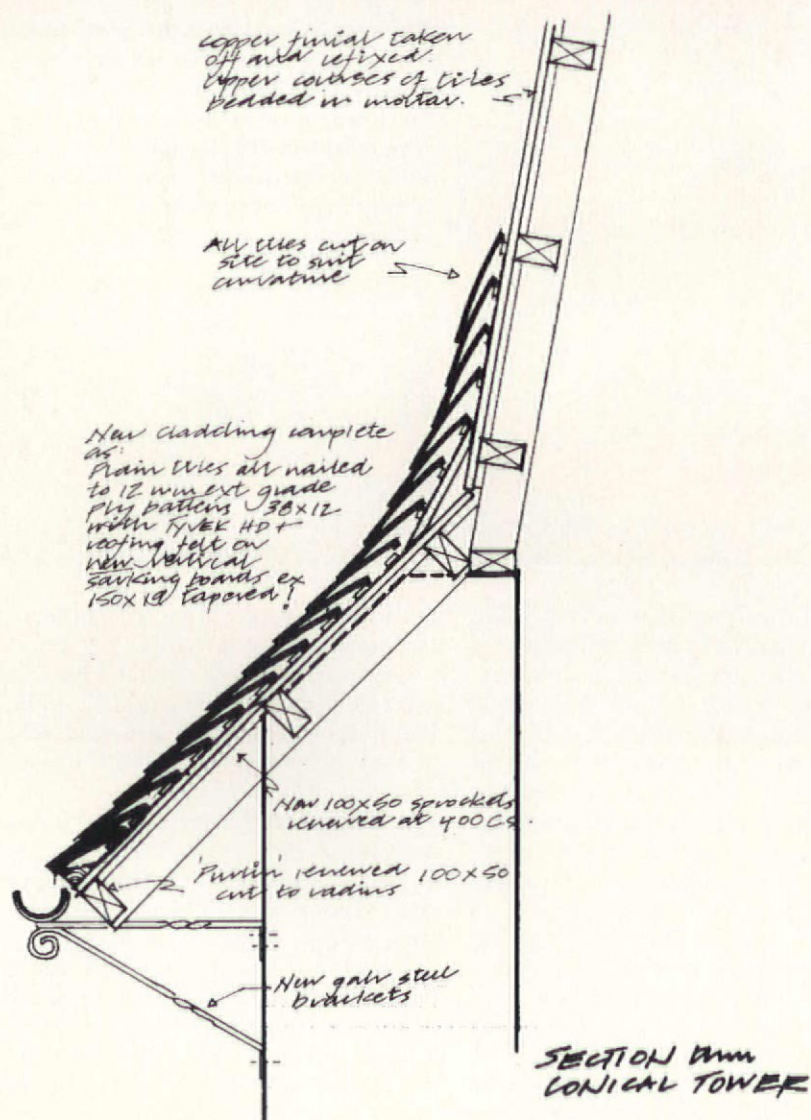
The brothers moved to Caldey in 1906 and Coates Carter was commissioned in 1907. Design development was incremental, driven in part by the shifting enthusiasms of his client, Carlyle, and by the intermittent availability of donated funding. A 'temporary' terrace of six cottages was followed by a church at one end and a grand abbot's house for Carlyle at the other. This terrace later became the south range as the quadrangle developed. As well as the monastery, Coates Carter also designed guest accommodation, cottages and other buildings on Caldey, although these are not part of the recent refurbishment. There are 40 lay people living on the island today, and the monastery is currently welcoming 600 guests a year.







A synthesis of turn-of-the-nineteenth century influences, though it is hard to suppress the word 'Disney'. To the right, the HH Richardson-influenced post office



Before and after images of a conical tower, with the kitchen roof beyond. Left, Acanthus Holden's repair detail





Above: the view into the cloister garth towards the north range. Much of the rest of the monastery is single storey. Left: the original flat-roofed dormer stripped down. Opposite page: repair detail by Acanthus Holden. Below: landing craft for transport to the mainland. In the background to the left is Coates Carter's Ty-Gwyn cottage



The new works were complete by 1915, except for a large guest wing once envisaged where the smaller novitiates wing now stands – an early photograph shows work just beginning on this wing when the other main north range was already roofed. However, few records survive to explain more. In 1913, the donations had mostly stopped. Not too surprisingly, as abbot Carlyle had deserted the Anglicans and made Caldey a Catholic Benedictine monastery.

War diverted public interest and the community shared the prevalent decline in farming fortunes. It struggled on until 1925 when it sold the monastery to the Cistercians (an offshoot of the Benedictines). Carlyle had already resigned and left for Canada in 1921. It appears that the aim of

the purchase was to inject some cash, with a view to helping the existing community get back on its feet economically, and the community then buying it back. This did not work. The community failed and in 1928 left for Prinknash Abbey, taking almost all the furniture and fittings. In 1929, monks of the Order of Reformed Cistercians from Scourmont Abbey in Belgium took up residence.

That strict, contemplative Order remains today, observing silence from 7pm to 7am and celebrating seven offices each day. This community remains somewhat unworldly. It has got by on income from farming, tourism and perfume-making. But practicalities such as cleaning out gutters and maintaining joinery, walling and roofing are not high on the priority list. The monks have made efforts,

not helped by the size of the building nor the inaccessibility of certain areas.

Past maintenance has included replacing failed window frames and gutters with uPVC, leaded lights with plane glass, and failed pitched dormers with flat roofs. This make-do is different from the agenda of the funders for the recent refurbishment. The works have been 64 per cent funded by the Heritage Lottery Fund, 31 per cent by CADW and 5 per cent by the monastery. The majority funding view is that Caldey, with its Grade II monastery and Grade I priory ruin, is a major heritage site in South Wales and a key tourist location – currently 65,000 visitors per year.

A consequence of this public grant aid is that money is available for the benefit of the public, which means refurbishing the out-



side of the building. The monastery itself was once open for occasional tours by men and boys over the age of 12, but is now closed to the public. It remains a building without space heating generally, although there is a stove in the refectory, and there is now enough hot water for a shower a day rather than one a week. The electricians, too, are safer.

After 90 years, some materials were coming to the end of their lives, abetted in some cases by original choices such as softwood window framing, rather porous double roman tiles with small laps and an absence of counter-battens. As Peter Holden says: 'The original roofing was in poor condition with tiles lifting in the wind and blowing off, nails corroded away, water coming in and leadwork at the end of its life. From a conservation point of view, it was decided that any work done should offer extended life with minimal maintenance, and that all the roofs of the monastery, including the lead roofs, should be relaid.' The south cloister roof pitch was raised from 15 degrees to 25 degrees; the east and west cloister roofs were already at about that angle.

The scope of the works was also shaped by the logistics of building on Caldey. Some 30-40 tonnes of building materials were brought by the post boat and an ex-military landing craft. It is quite possible, suggests

Holden, that this building will not be scaffolded again overall for say 50 years, so anything that could only be reached from scaffold needed a long-term approach – principally Keim mineral paint for walls, replacement tiles, repair or replacement of sarking boards, timber window frames and metal casements, new cast iron gutters, downpipes and steel replacement gutter brackets, and re-leading of flat roof areas (using 6 tonnes of lead). Under the tight budget, there was no money to replace still-serviceable uPVC windows.

Reinforced concrete had sometimes been used for framing, notably the lower floor of the north range, and for various roof vaults and minarets. External walls are of brick, hollow concrete block or the porous Caldey limestone, which can achieve a polished surface. The render finish is generally in good condition. Windows are glass in lead frames set directly into the masonry or in softwood subframes. Opening casements are steel-framed with leaded lights, Dormer sills have been replaced and there has been a lot of piecing-in repair, including using galvanised sections to mend metal casements.

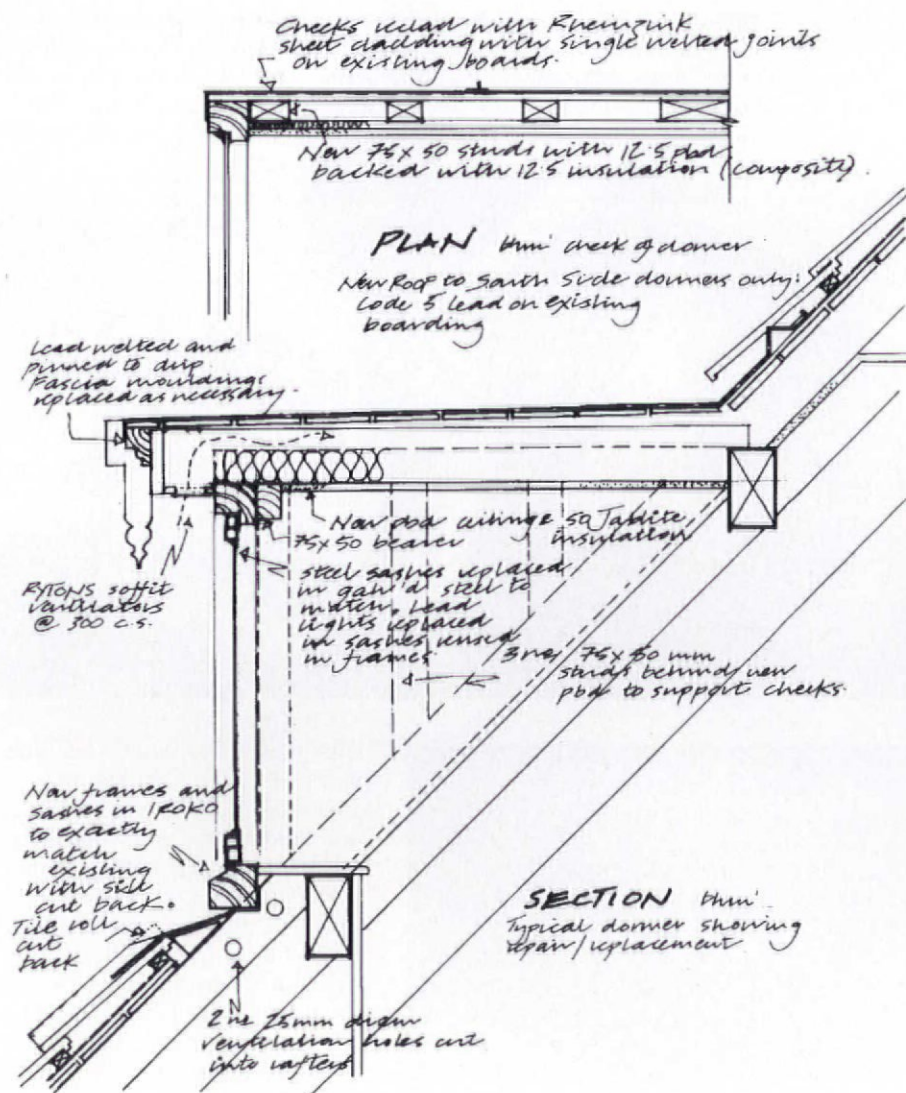
Roofing was the most challenging item. Holden was unable to find a current manufacturer here or on the continent to match the original Somerset double Roman clay

tiles. Special manufacture would have been too expensive. So the re-roofing finally involved Sandtoft supplying 15,000 single roman tiles, 36,000 plain tiles, and hand-making a total of 900 hip tiles for the varying plan shapes and slopes of this idiosyncratic collection of roofs. As Nigel Dyer of Sandtoft explains: 'We had to take samples from the site and make a mock-up roof section to see how the samples sat on it. Arris hips had to be made to fit the roof.' Sometimes when using special moulds, they were making only 10 tiles per day.

Contractor Nick Randell says: 'For some parts of the roofing, we were working from old photographs in addition to the architect's drawings to make sure the finished result was as near to the original as possible.'

Staffing the project was also an issue, with six to eight contract staff on site for most of the two years, living on the island during the week. The main contractor bought its own boat to ferry staff onto and off the island. On a few occasions, the sea was too rough to get to the island and so work stopped.

There may be future phases of refurbishment, although the monastic community now needs a rest from building works. Even so, Holden hopes he can persuade them to keep watch on the buildings by entering into a planned maintenance contract.



## CREDITS

### REFURBISHMENT REPORT

April 1999

### CONTRACT COMPLETION

Spring 2002

### COST

Total contract value £676,382, including approximately a 30 per cent mark-up on materials and labour for working on the island

### CLIENT

Caldey Abbey Trust

### ARCHITECT

Acanthus Holden Architects

### CLERK OF WORKS

Whitney John (working for Acanthus Holden)

### QUANTITY SURVEYOR

Ivor Russell Partnership

### MAIN CONTRACTOR

Phase I: Dimbylow Crump (now in liquidation)

Phase II: Randell & Janes

### SUBCONTRACTORS AND SUPPLIERS

Roof tiles Sandtoft Roof Tiles; rainwater goods Hargreaves Foundaries; masonry paint Keim Mineral Paints

## WEBLINKS

Acanthus Holden Architects

[www.acanthus.co.uk/holden](http://www.acanthus.co.uk/holden)

Caldey Monastery

[www.caldey-island.co.uk](http://www.caldey-island.co.uk)

Cistercian Order of the Strict Observance

[www.ocso.org](http://www.ocso.org)



## Caerphilly does it

A dynamic new visitor centre at Caerphilly Castle has provided a bit of a headache for the architect

BY AUSTIN WILLIAMS. PHOTOGRAPHS BY NEIL TURNER AND MIKE DAVIES

If you like castles, you will love Caerphilly (or Caerffili as some have been known to say). At 1.2ha, it is the second largest castle in the UK after Windsor, and is reputed to be the only concentric castle in Britain. It has no cafes or restaurants and little to do except walk around appreciating the scale and history of the structures.

Built by Gilbert de Clare, Lord of Glamorgan in the time of Henry III, it was intended to secure the lowland regions of South Wales from falling into the hands of Llywelyn ap Gruffydd (who many people cite as the last true Prince of Wales).

Begun on 11 April 1268, it was completed in 1271, after a brief repulsed attack a year previously,

**Ongoing works ...**

**Left: the posts**

**relocated away from the wall.**

**Middle: the complex jointing details.**

**Right: the prow attacking the south-east tower**

of what is on show today is actually less than 150 years old.

The castle has a concentric plan form with double moats and high external walls and turrets rising out of the water. Its south-east tower is the most recognisable feature, leaning at a precarious 10 degrees to the normal – the result either of subsidence or the Civil War.

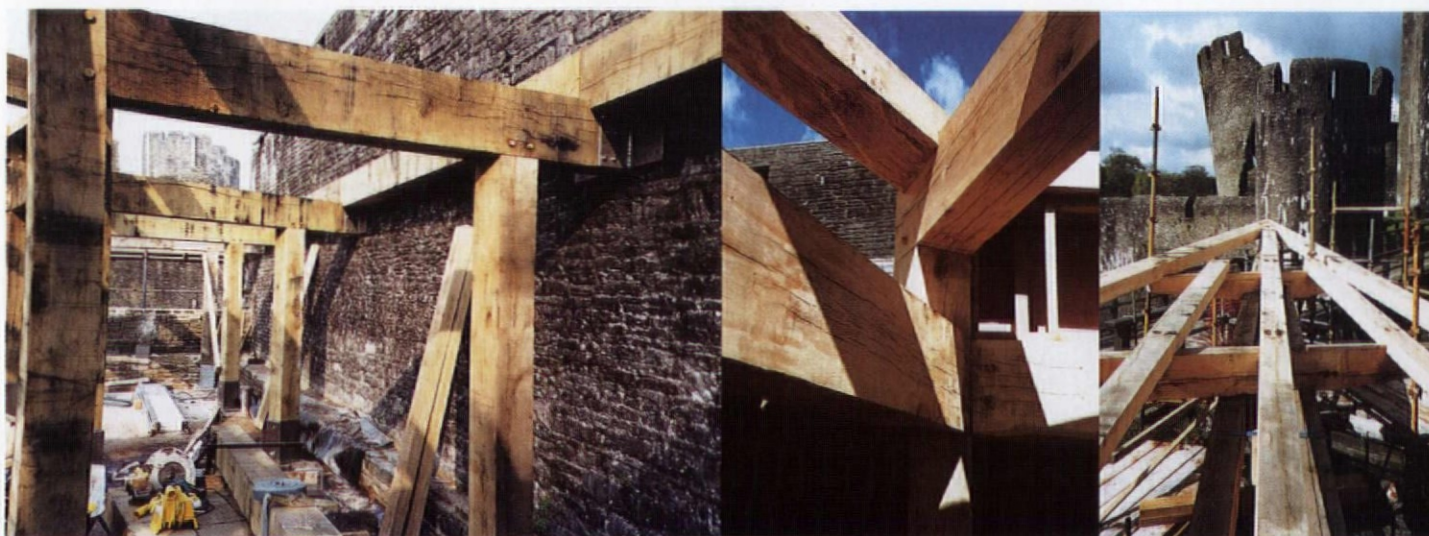
### Making history

Visitors enter through the east gatehouse into the outer ward. The original ticket office – a run-down temporary cabin – which also housed the bookshop, was an inauspicious first impression for a scheduled monument. With more than 90,000 visitors every year, the

client CADW (Welsh Historic Monuments) wanted more modern facilities and more space.

The new visitor centre is adjacent to the existing office to allow the attraction to continue functioning while the building works continued on site. It is situated with its back to the castle wall and facing south, to take advantage of solar gain but also, says Mike Davies of architect Davies Sutton Architecture, 'it was the most discreet and appropriate location'. Nominal fencing off has meant that the works have been fully visible throughout the year.

Oak was chosen as the main structural framing material because, says Davies, 'this was the language of the medieval period' and would have been used in and around the castle during its active life – CADW, for example, has recently constructed an oak hoard (projecting parapet) along the north side of the inner ward to give an added sense of authenticity to its re-enactment programme. However, to avoid parody, the visitor



which successfully pushed Llywelyn back to Gwynedd in the north. Caerphilly is an impressive example of late 13th-century fortress architecture. Apart from some changes made to the Great Hall in the 1320s, no significant alterations have been made to the structure. However, it must be noted that major restoration works were carried out by the Marquis of Bute in the 19th century, when much of the stonework was repaired or replaced and effectively, a great deal

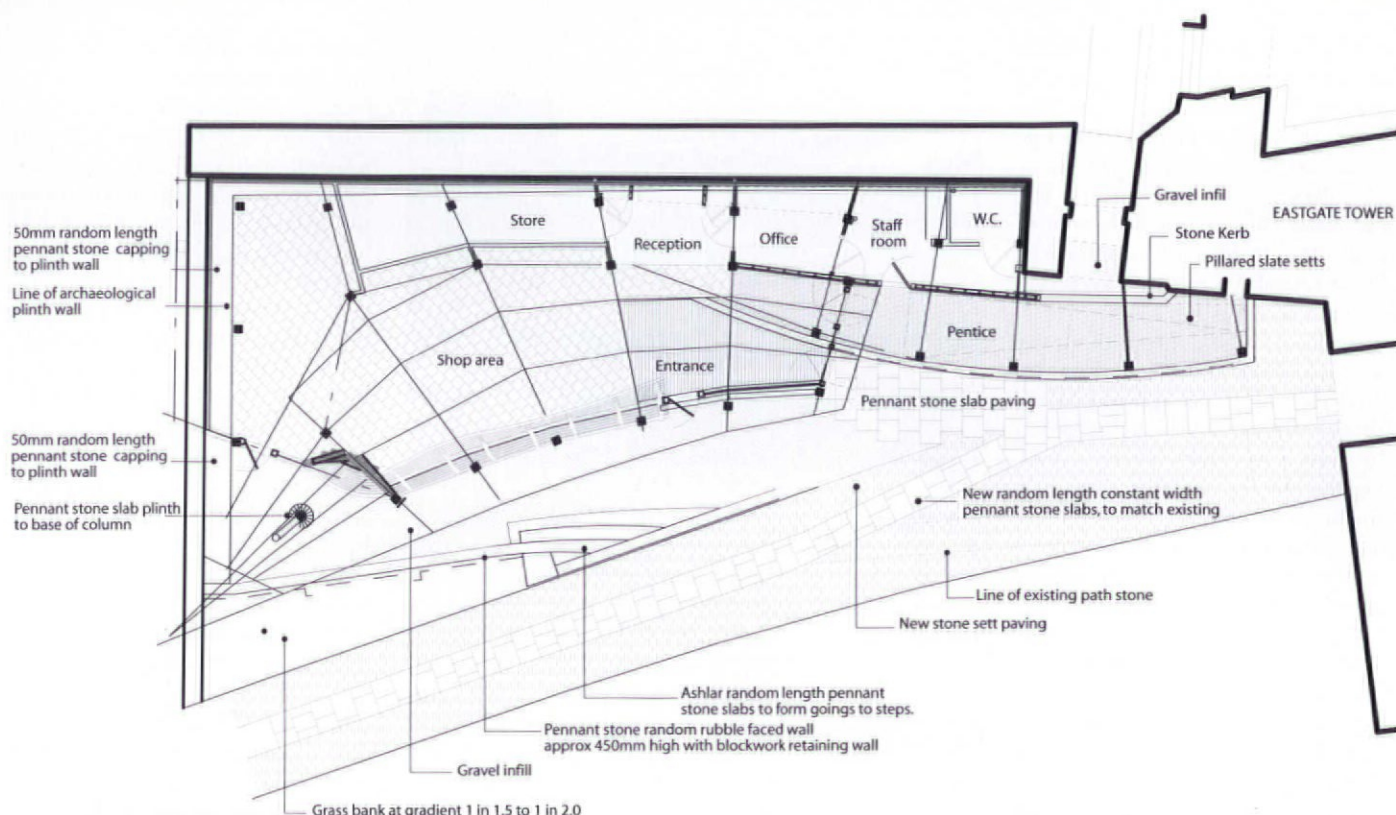


Computer layout of main oak structural frame

centre design incorporates steel and glass, and the architect says that its location, form and materials symbolise a building which is 'sympathetic to its surroundings but simultaneously, of its time'.

The relatively simple building houses the reception, ticket office, shop and information point, as well as staff facilities and storage. Visitors will be drawn into the building as they walk through the gatehouse and exit by doubling back on themselves,





under a pentice (covered way), into the east gate turret where the main exhibition is housed. The architect hopes that the revised routing will address the problem of visitors sneaking in without paying.

Explaining the plan form, Davies notes that the castle itself is about defence and attack and the practice wanted to emphasise these contextual dualities which arise by the simple process of placing a modern building in historic surroundings. After all, says

#### Completed works...

**Left: faceted shop wall. Middle: view through the east gate. Right: roof plan**

Davies, this building is an imposter on the site; 'the enemy rather than the defender'. Its pointed prow therefore 'attacks' the castle and the roof plan absorbs references from the oak siege engines which line up along the south-east walls. The geometry of the roof members has been engineered to line through as an attack on the inner gatehouse turrets.

#### Undercover design

After the detail design was complet-

ed, the oak frame was assembled off site (in an industrial unit to ensure that sunlight did not silver the timber prematurely), and main contractors were invited to inspect the frame prior to tendering (GC/Works/1 contract), to make them all aware of the type of building that they would be dealing with.

With no 90 degree angles in any of the jointed connections, it was also intended to be a useful exercise for the oakwrights. The scheme includes



a 13m-long main beam which is believed to be the longest piece of structural oak used in this country. As the main prow member, its complex bending moment has been carefully engineered to allow for live and dead loads as well as having to tackle the stresses of wind uplift. Unfortunately, there was no room within the industrial shed to construct the prow and this, without the benefit of a practice run, proved to be a complicated aspect of the building; instead of two weeks, as everyone assumed, it took nearly three months. During assembly, all pre-cut timber was forklifted, manhandled and slotted into place.

In euphemistic terms, Davies says that this scheme has been a 'learning curve... whatever could have gone wrong probably did go wrong'.

Prior to commencing on site, trial holes were taken for archaeological evaluation and the datum level at which objects were discovered meant that the raft level had to be redesigned to be 200mm higher. However, when the first sod was cut, it was discovered that the main castle wall had a thickened plinth below ground level which meant that the oak posts had to be relocated 450mm away from the rear wall; affecting the structural layout and the oak detailing (which had already been cut and trial assembled).

Further problems with the green oak frames included adjustments to be made after disassembly due to the



**The largest oak prow beams ever used in Britain project through the main structure**

#### CREDITS

**EMPLOYER/CLIENT**  
CADW – Welsh Historic Monuments  
**ARCHITECT**  
Davies Sutton Architecture  
**QUANTITY SURVEYOR**  
Press & Starkey  
**STRUCTURAL/M&E ENGINEER**  
Buro Happold  
**MAIN CONTRACTOR**  
John Weaver (Contractors)  
**SUPPLIES AND SUBCONTRACTORS**  
*Ground works* Rockfield Construction; *timber frame* TJ Crump Oakwrights; *stainless-steel shoes* Metal Fabrications; *structural glazing* A B Glass; *terne coated steel roofing* contractor CEL; *single-ply membrane roofing* contractor Darlington Bros; *vital rooflight* Skylight Solutions; *oak cladding* International Timber; *mechanical services* JW Morris; *electrical services* A E S; *kitchen units* Spacesavers

movement of the timbers; while unsightly staining of the oak decking during heavy rainfall on site necessitated the timbers to be sprayed with oxalic acid, jet-washed and sanded. The 32mm timber decking (which formed the exposed soffit) also moved after insulation and to avoid the silver vapour control layer (vcl) being visible through the widened joints, a black building paper had to be laid between the deck and the vcl.

A new WC facility, constructed in oak and lead, is located within the inner ward to replace the original WC block and to minimise the visual intrusion of the required metrage. Its site is the dramatic location of a huge section of the collapsed south-east tower. Everyone assumed that, as this area had been significantly rebuilt by Lord Bute, any original archaeology in the area would have been destroyed and so no bore holes were taken. As soon as digging started, they discovered medieval steps and seven hectic days were spent re-engineering the raft to cantilever over the find.

The buildings have finally been completed but just to compound the fraught nature of the works, just four weeks from completion, gales and torrential driving rain from the north penetrated the 1.5m-thick castle wall – horizontally – and stained the back wall of the new build. The architect had become accustomed to the unexpected and was reasonably circumspect. 'When things were going well,' says Davies, 'it was a pleasure to watch.'

The main elevation of the visitor centre faces due south and the roof overhang is designed to provide opti-

mum shade in the summer months and light penetration in winter. The mass of the concrete slab and grey slate floor acts as a heat sink with underfloor heating coils connected to an open pond-loop system. Under the glazing, an integral heating coil beneath the louvred seat can be activated by the Building Management System (BMS) to provide additional heating when the weather conditions demand and when the heat sink does not suffice. Furthermore, air drawn in naturally through these louvres provides natural cross-ventilation, exhausted at the rear rooflights, which can also be activated by the BMS.

#### Keep upkeep

Undoubtedly the architect has taken a big financial hit with this scheme. Notwithstanding the delays, the frequent site visits, the site-driven design changes, there have been other costly factors. Davies remembers the time he visited the site to help the contractor understand the faceted oak sleepers stacked up as a feature wall; he ended up spending two days on site building it himself. Then a performance specification clause for the glazing failed to deliver the necessary 25mm laminated glass and, once again, the architect obliged by altering details to suit the contractor's 12mm toughened glass tendered proposal: the glass panels were reduced and fins added.

When Davies recalls exasperating moments like these – events to which other, less forgiving architects might have reacted differently – he asks rhetorically whether the complexity of detailing was worth it. The radiating beams, for example, were essential to the concept, but given the amount of trouble and headaches it caused, perhaps if they had only simplified things, maybe no one would have noticed. Admittedly, Davies' rueful attitude came after I spoke to him on a particularly bad day at the office.

He might have a point, but he sells himself short. Notwithstanding the unlucky and self-inflicted problems on site, the resulting building is a subtle, generous space which adds to, but does not detract from, the magnificence of the castle surroundings.



**The pentice directs people back into the east gate turret**





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**An oak frame structure with a glazed wall and a 'sleeper' wall**

## Caerphilly Castle visitor centre Davies Sutton Architecture

# working details

The visitor centre is a single-storey oak-framed structure, with an overhanging terne-coated steel roof, set against the historic walls of the castle and with a glazed wall facing south. It contains a reception space, information point and shop, with staff facilities and storage enclosed in rooms at the rear.

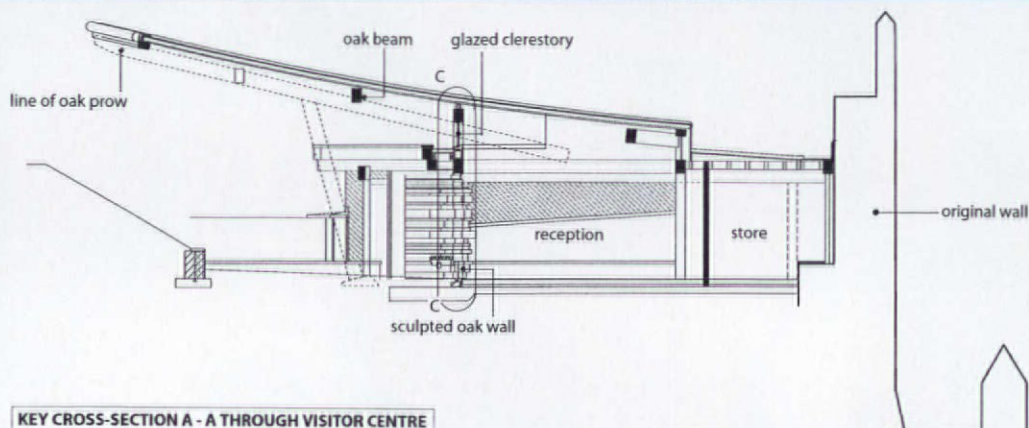
The frame is of green oak jointed with mortice and tenons or half-laps and secured with oak pegs. Oak beams, including a 13m long 'prow' beam, are positioned in a fan-like arrangement on 200 x 200mm oak columns.

The south wall is glazed with 12mm toughened glass panes which are faceted to curve outwards to the south-west corner to meet the emerging prow beam. At their bases they rest in stainless steel channels set in a rebated 175 x 150mm oak sill beam; the top edges are restrained in stainless steel channels housed in a 200 x 150mm oak purlin, and braced with toughened glass fins.

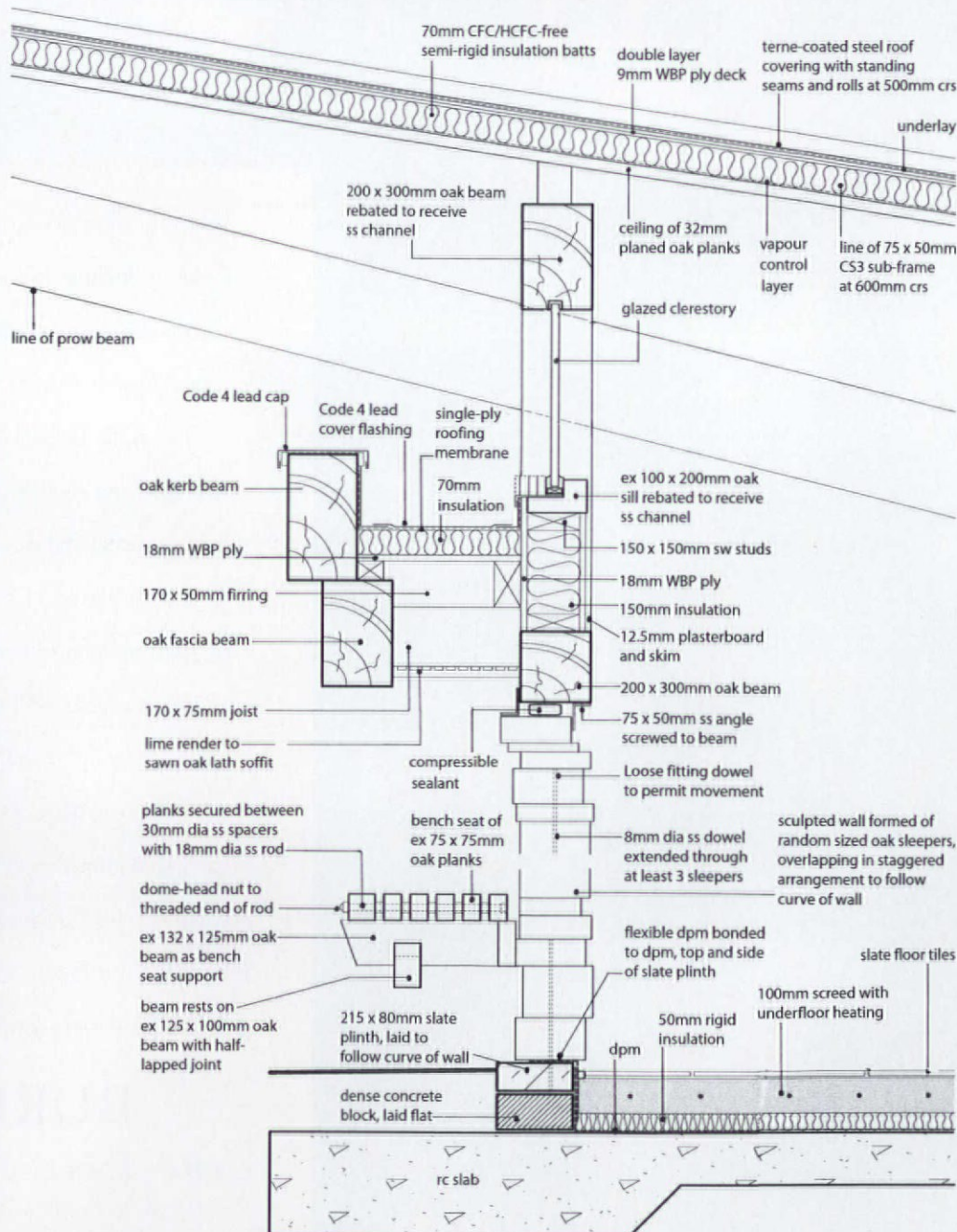
An oak bench runs on each side of the glazed wall. The outer bench is formed of 75 x 75mm oak planks set apart with spacers along a series of 18mm diameter rods. The inner bench is made of 50 x 25mm oak planks with raised spacers between. Louvres and heaters below the benches deliver supplementary heat and ventilation when required.

Below the prow beam the glazing continues as a clerestory above a curved 'sculpted' wall of oak 'sleepers', between 25mm to 200mm thick and laid in a staggered arrangement to follow the curve. The sleepers are drilled in groups of three and secured with 8mm diameter stainless steel dowels. Oak fixings were made of stainless steel, which resists staining by tannins leached from the oak.

Susan Dawson

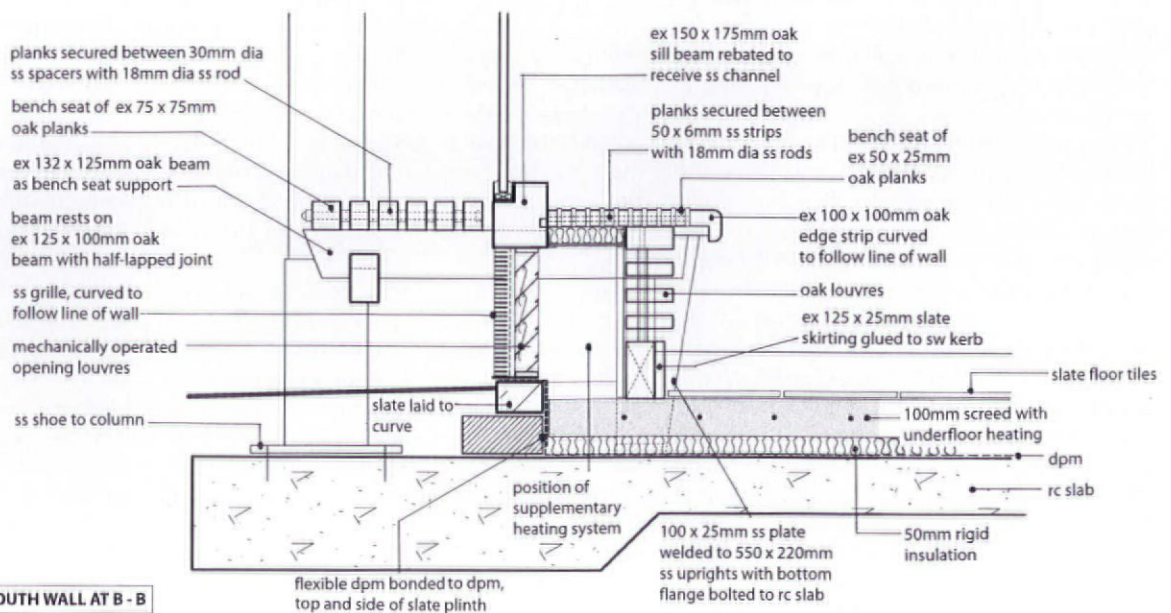
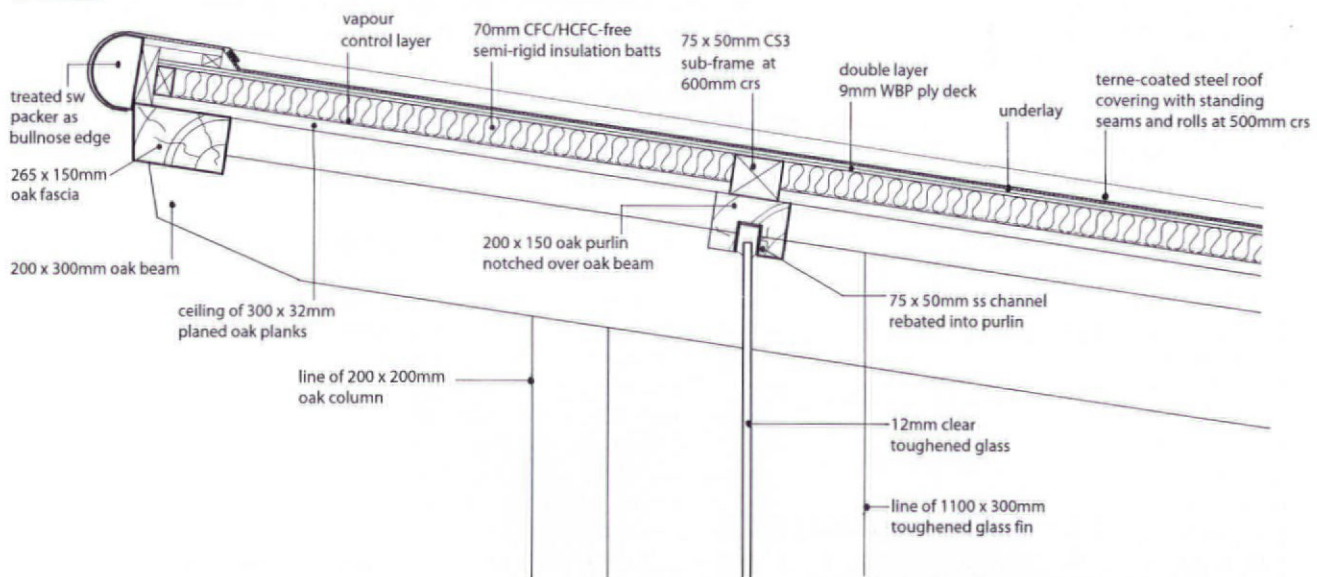
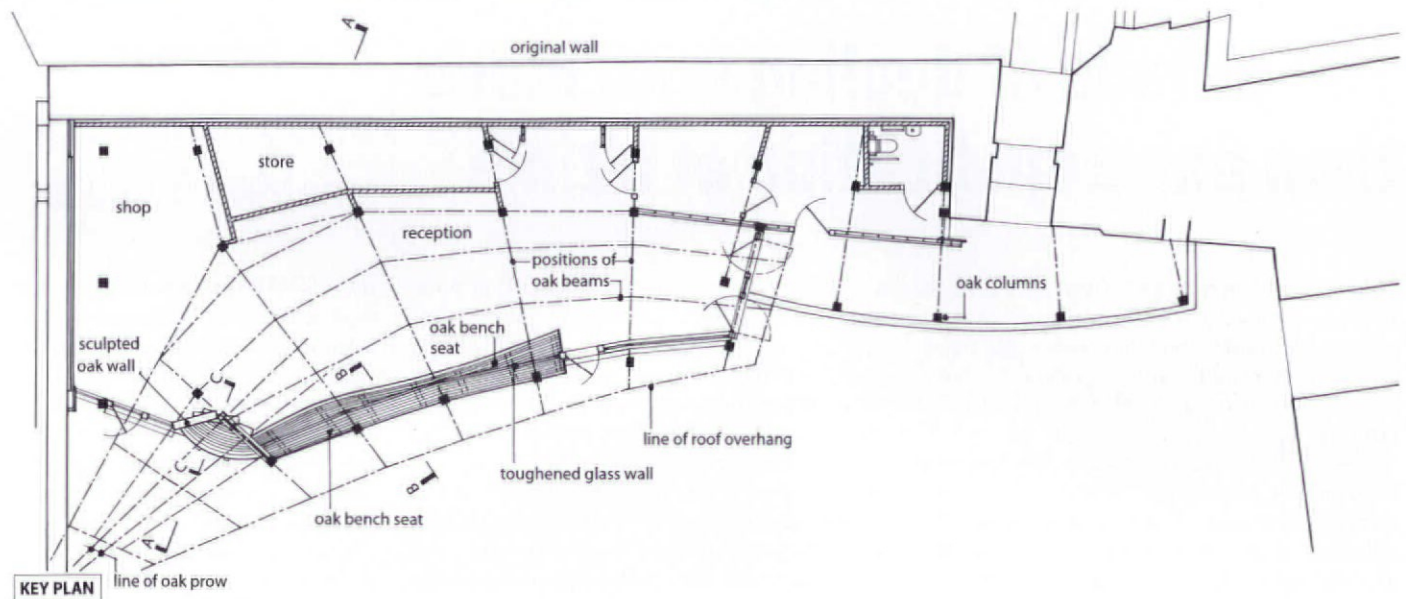


KEY CROSS-SECTION A - A THROUGH VISITOR CENTRE



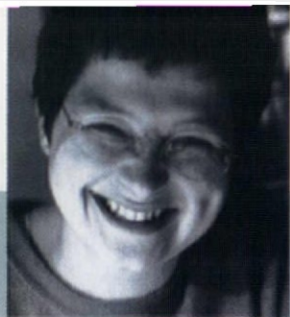
DETAIL SECTION AT C - C THROUGH SCULPTED WALL





**DETAIL SECTION THROUGH SOUTH WALL AT B - B**





## The pitfalls of dealing with more than one adjudication at a time

Adjudication was intended to be an efficient way for those involved in the construction process to temporarily resolve their differences. But trying to over-streamline the process can create problems, as the recent case of *Pring & St Hill v CJ Hafner* illustrates.

The same adjudicator acted in four adjudications arising from three related but separate contracts. The judge refused to enforce one of the adjudicator's awards because of the risk of bias, and cast some light on the problems faced by an adjudicator asked to deal with related disputes.

Pring was a subcontractor to main contractor Sir Robert MacAlpine, and C J Hafner was Pring's sub-subcontractor. A brise soleil was installed, both Hafner and another company, J C Howell, having a hand in the installation.

MacAlpine started an adjudication (number one) against Pring, claiming for glazing damaged during the installation of the brise soleil, and a Mr Riches was nominated as adjudicator. There was a second adjudication (number two), started by Pring against MacAlpine, in which Riches was also the adjudicator. In adjudication number one, Pring and MacAlpine agreed on the number of panes of glass that had been damaged, and Riches, who visited the site and met and listened to the parties, decided how much was owed by Pring to MacAlpine as a result.

Pring wanted to recover from its sub-subcontractors the sum it had to pay to MacAlpine, and so it started subsequent adjudications against Hafner (adjudication three) and Howell (adjudication four). Riches was appointed as adjudicator.

From Pring's perspective, the benefit of having Riches appointed was obvious. All Pring wanted was the adjudicator to apportion between Hafner and Howell the sum it had paid to MacAlpine. Riches already knew the background to the dispute, so there would be economies of time and effort if he dealt with the adjudications three and four. But the judge found that, looked at from the point of view of Hafner, Mr Riches' involvement with adjudications one, two and four left it with something of an uphill struggle.

First, Mr Riches tried to run adjudications three

and four at the same time. Adjudication three was being run under the statutory scheme, which says that an adjudicator may deal with related disputes under different contracts at the same time if the parties to all those disputes consent. Hafner, as was its contractual right, refused consent. The judge said the purpose of this provision in the scheme is that the parties know that the adjudicator may acquire information in relation to one dispute that might relate to another.

It is the parties who are best placed to decide whether to let the adjudicator proceed. Without Hafner's consent, Riches should not have dealt with both matters at once.

Second, Hafner had a limited idea about what had happened in adjudications one and two. It had not been represented at Riches' site visit, and had not made representations to Riches when he arrived at his decision on how much the damaged

glazing was worth. Unlike simultaneous related disputes, there is no provision in the scheme that governs an adjudicator dealing with sequential related disputes. But the judge said an adjudicator dealing with sequential disputes between different parties should tread carefully.

There is a risk of bias in that in carrying forward what was seen and heard in

the earlier adjudication, and the decisions arrived at, the adjudicator may be pre-disposed to a certain view on the evidence in the later adjudication. An adjudicator in this position must therefore make sure that their thought processes and decision making in the earlier adjudication are open to scrutiny in the later adjudication.

So there are a number of practical and legal questions that might crop up when an adjudicator is asked to deal with sequential or concurrent related disputes. Are two disputes related? Is it possible that only the adjudicator is in a position to know. Is the parties' consent needed? Is it possible to make the information gleaned in an earlier dispute fully available to participants in the later dispute? Before agreeing to proceed with what might at first appear to be an efficient way to resolve a dispute, pause for thought.

Sue Lindsey

'An adjudicator must make sure that their thought processes and decision making are open to scrutiny'

## The Internet sledgehammers wielded by nuts

I have never bought into the notion that the best brains of Britain are to be found in Whitehall. But Whitehall has nothing on Greece's equivalent. According to that old reliable *The Register* at [www.theregister.co.uk/content/4/26939.html](http://www.theregister.co.uk/content/4/26939.html), the timeservers in Athens have now interdicted computer games. Yes, apparently it's true. No more Doom – which puts paid to any Greek architecture school emulating Cambridge's and Hull's development of fast environment simulations. It's all in aid of cracking down on Internet gambling. *The Register* reports: 'The [Greek] legislature has concluded that all electronic games have got to go because the bureaucrats... aren't swift enough to figure out the difference between video poker and TuXkart.' It is eerily reminiscent of attempts by UK and EU bureaucrats to spy on everything we do on the Internet in the name of terrorist-catching.

The same issue notes that e-mail and net abuse (two thirds is porn) has become the primary reason for sacking staff in the UK. Thirty per cent of firms now ban all Internet use in the office. As a staunch supporter and contributor to our own non-porn AJ Plus website, I can't think that is a good idea.

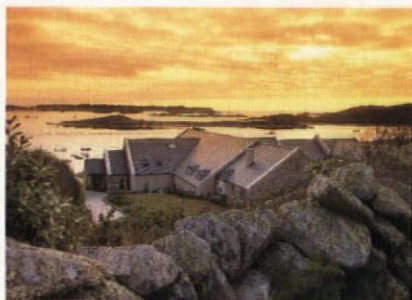
That legendary doyenne of architectural editors, Monica Pidgeon, suggests I take a look at [www.diypublishing.com](http://www.diypublishing.com). It's a site by the firm which distributes her Pidgeon Audiovisual material and, among others, the RIBA's Heinz Gallery's AV offerings. The way it works is that you decide how much you want to charge readers, e-mail across an electronic version of the manuscript to DIY Publishing with a £35 fee, and there you are. If someone buys it, you are paid the whole price, not the conventional two or three per cent, less a handling charge. Two questions: how is your work publicised by DIY? And where is the 'next page' button on page one of DIY Publishing's website section on how it all works?

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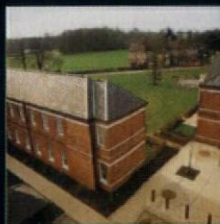
## NETHERNE ON THE HILL : RENOVATION

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Netherne on the Hill,  
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## London

**Urban Design Week: Street Life** 16-22 September. Includes a lecture by

Danish urban designer Jan Gehl at the RICS on 17 Sept. Details of the national programme of events from 020 7251 5529 or [info@udal.org.uk](mailto:info@udal.org.uk)

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

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

**100% Design** 26-29 September. At Earls Court 2, including an AJ seminar, 'Fashioning Space', on 26 September, 18.00.

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

**Films by the Eames** Friday 27 September, 19.00. A free show at the Bloomberg Space, 50 Finsbury Sq, EC2. Details 020 7330 7500.

**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).

**Richard Wentworth: An Area of Outstanding Unnatural Beauty** Until 17 November. An Artangel project at 66 York Way, N1. Details [www.artangel.org.uk](http://www.artangel.org.uk)

## Eastern

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

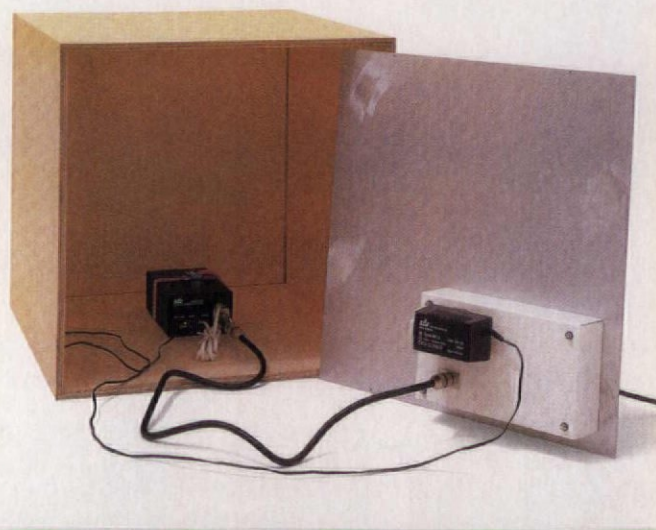
**Glass: A Material for the 21st Century** Wednesday 25 September. A seminar at the BRE, Garston, Watford. Details Angela Mondiar 01923 664775.

## East Midlands

**Rosalind Stoddart** 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 CPN seminar at Durham. Details 020 7222 8891.



## OVER THE RAINBOW

The Institute of Visual Culture has just opened its new exhibition space at the Fitzwilliam Museum, Trumpington Street, Cambridge, with a show by Angela Bulloch. Working with computer engineer Holger Friese, Bulloch has made a series of 'pixel boxes' which mix the light from fluorescent tubes to create a huge range of colours. The press release promises 'a new pixel-based architecture that softly shifts, pulses, mutates and glows'. Until 13 October. Details 01223 350 533 or [www.instituteofvisualculture.org](http://www.instituteofvisualculture.org)

**Sir Terry Farrell: Designs for Life** 28 September-9 November. An exhibition at the Hatton Gallery, Newcastle University. Details [www.ncl.ac.uk/hatton/](http://www.ncl.ac.uk/hatton/)

## North West

**Fabrications: New Art & Urban Memory in Manchester** Until 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

**Ushida Findlay** Friday 20 September, 19.00. A talk at the Study Gallery (opposite the Civic Offices), Poole. Details Kelvin Bland 01305 225213.

**Richard Long** Until 22 September. An exhibition at the New Art Centre, 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. 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

**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: 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.

**Institute of Wood Science Annual Convention** 10-11 October. With speakers from Arup, Hopkins and Buro Happold. At the Cardiff Hilton. Details 01494 565374.

## Northern Ireland

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

## International

**Study Tour to Rome: Historical Urban Design** 18-21 October. A UDG tour. Cost £380. Details [udsl@udg.org.uk](mailto:udsl@udg.org.uk) **Arne Jacobsen** Until 12 January 2003. A major retrospective at the Louisiana Museum, Humlebaek, nr Copenhagen ([www.louisiana.dk](http://www.louisiana.dk)).



# Gardener's world

ANDREW MEAD

## Stourhead Revisited

At Stourhead, Stourton, Warminster until the end of September (and probably beyond)



A Temple of Apollo on a thickly planted hillside, a scaled-down version of the Pantheon overlooking a lake – these are the familiar images of Stourhead landscape garden. The Classical dream in the paintings of Claude, Poussin and Gaspar Dughet was apparently made real in 18th-century Wiltshire. But that was never the whole story of Stourhead (now in the care of the National Trust). The garden's contents were more various, and its underlying programme less unitary, than the temples imply – as an enterprising project there this summer has revealed.

On the initiative of the head gardener at Stourhead, Richard Higgs, several lost features have either been recreated or suggested in stage-set *trompe l'oeil*, and the visitor encounters them where they would have stood. So the counter-clockwise circuit of the garden, instituted by its founder Henry Hoare II (1705–85) and consolidated by the NT after the Second World War, is temporarily more complex, or more catholic, than it has been for many years.

The first recreation you find, a painted plywood cut-out, is a statue of Apollo at the end of the south lawn beside Colen Campbell's Palladian Stourhead House. The

original statue, placed here on a mound, was an element of the largely formal scheme immediately around the house. The replica stands at the point where the close-cropped tongue of lawn gives way to more roughly mown grass, and the land starts to drop away. It layers the approach to the garden beyond, arresting the eye in middle distance against a backdrop frieze of trees.

Following the curving path that appears past the statue, you come shortly to the Temple on the Terrace, presented simply as a plywood facade, based on a 1779 sketch by a Swedish visitor to Stourhead, FM Piper. Its notional reconstruction now is timely, since earlier this year gardeners uncovered foundations at a spot nearby – thought to be of this temple – and an archaeological dig is in hand.

On then through the trees, and just before the descent towards the lake begins, the Classical mood is disrupted by a Turkish Tent. This is presumed to have resembled the one at Painshill Park in Surrey (AJ 5.9.02), whose creator Charles Hamilton was a friend of Hoare's; and, yurt-like in appearance, it is of canvas supported on wooden slats.

If the tent seems out of character with what has come before, it nonetheless sub-

scribes to a central principle of Stourhead in offering an artfully contrived view. The sudden vista, perfectly composed – a temple seen through a gap in the trees, the lake seen from an opening in the brick-and-tufa Grotto – regularly punctuates a circuit of the garden. The canvas of the Turkish Tent, drawn back like curtains in a theatre, supplies another of these frames around the landscape – a prospect of the Pantheon on its distant bank.

But the most conspicuous recreation in 'Stourhead Revisited' is of the footbridge which spanned more than 30m in a single arch near the northern end of the lake. It was built of oak in 1750, with open tread stairs – 'like crossing the lake on a very flimsy ladder,' said a visitor at the time.

It is referred to in the present project as 'The Chinese Bridge'; confusingly at first, as a note in the NT guidebook says that the bridge was based on a plate in Giacomo Leoni's 1721 translation of *The Architecture of Palladio*, Book III, and was 'sometimes incorrectly called Chinese'.

But Hoare's taste definitely did run to the Oriental, as a so-called Chinese Alcove in the garden, not replicated now, attests; and Higgs believes that detailed drawings by Piper (the Swedish visitor) confirm that the bridge, like one at Painshill, was indeed Chinese.

Its recreation is in the form of an image printed on a banner, suspended across the







Opposite page, far left: a quintessential image of Stourhead, with Henry Flitcroft's Temple of Apollo. Opposite page, below left: the Temple on the Terrace. Opposite page, bottom: the Turkish Tent. This page: the Chinese Bridge, re-created by structural engineer Mann Williams, seen at a distance and in process of erection



lake on cables from scaffold towers hidden in the trees. This is quite effective at a distance – especially when seen from the Temple of Apollo, near the end of the visitors' circuit, which offers broad views back across the garden that recapitulate the route.

None of these lost structures were nearly as significant as those temples, designed by Henry Flitcroft, that provide the dominant image of Stourhead; but like other features from Hoare's time – King Alfred's Tower on the outer circuit of the property; the medieval cross which Hoare rescued from Bristol and placed just inside the garden; the inclusion of St Peter's Church (Gothic) among the calculated views – they expand the references of the garden but dilute its essence. Over the door of Flitcroft's Temple of Flora (1744-46) is a quotation from the *Aeneid*, and Virgilian themes have figured in commentaries on Stourhead ever since, but – as Kenneth Woodbridge in the NT guide puts it – 'Hoare was no purist'.

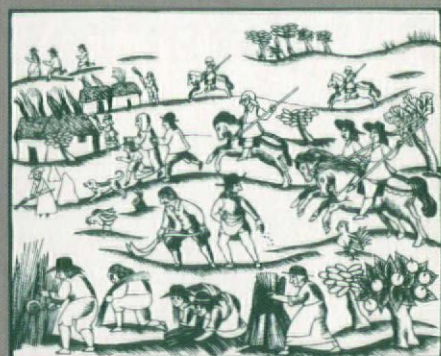
It seems that Hoare's grandson, Sir Richard Colt Hoare (1758-1838), thought the same, observing that Stourhead was 'overcrowded with buildings', which moreover were not in harmony. Hence the demolitions which he authorised; he wanted to eliminate

the Oriental and give the garden a new correctness. But why, then, was the Temple on the Terrace, suitably Classical, demolished too? Not that Colt Hoare was a dogmatic Classicist – he was susceptible to the increasingly Romantic spirit of his time, as his additions to the Gothic Cottage in the garden reveal. Again, no unitary reading prevails.

In the eclecticism of their contents, their cultural sampling and globetrotting within the confines of a single site, 18th-century English landscape gardens can seem to be polite precursors of Disney – not that Walt ever worried about the *Aeneid*. But, of course, they were more than places of simulation and amusement, they were places of ideas and of meaning.

In a garden as seductive as Stourhead, it is easy to drift around disarmed, oblivious to the intent behind it. This present project is of value, then, because as well as replicating temporarily what has gone, it is likely to sharpen perception of what remains, prompting visitors to decipher the garden more intently, in the manner of their 18th-century forebears.

Whatever conflict of agendas is then exposed in the development of Stourhead, how shorn of allusion so many landscape schemes today seem by comparison.



### Cotters and Squatters: Housing's Hidden History

By Colin Ward. Five Leaves Publications, 2002.  
176pp. £7.99

This small volume about the evolution of squatter housing from the Middle Ages to today is as well researched as you would expect from this prodigious author, writes *Austin Williams*. The 'hidden history' of the book concerns the 'one-night house'. These houses were self-built on common land by landless labourers between sunset and sundown. If these dwellings could be completed on time, often with the requirement that smoke also be rising from the chimney by dawn, then the squatter would have settlement rights to that plot.

Several minor variations to this principle have arisen over the years – the key period being 1790 until 1844 – in different regions of the country, and Ward explores each reference in detail.

He shows how the permanence of these settlements – and the reaction to them – has changed, or created, the face of the British landscape. He quotes Simon Schama that many forests 'were imposed on large areas of the English countryside, including the entire county of Essex, that were not wooded at all and which included tracts of pasture, meadow, cultivated farmland, and even towns'. The relationship of these early squatters to the enclosures could have been more finely detailed.

In a polemical conclusion, improvements in labour productivity – the essential component of the brutal Enclosures Act – are decried by Ward. He quotes Kropotkin, on his romp across the English countryside: 'How can land be cultivated when there is no one to cultivate it?'

By eulogising labour-intensive farm methods, using a 100-year-old quote, Ward chooses to denounce the few positive aspects of capitalist efficiency, in favour of anti-modernity. Sadly, this is the modern anarchist project writ large.

A fascinating if laborious social history, *Cotters and Squatters* is undoubtedly a valuable reference resource, but I doubt that it will interest the general reader.



# A lighter touch

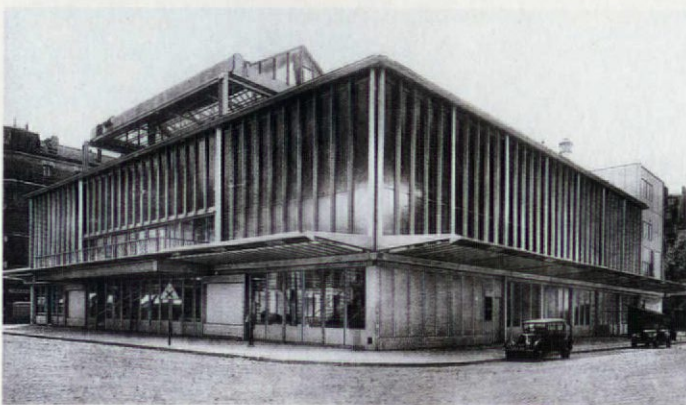
MARTIN PAWLEY

**Jean Prouvé Highlights: 1917-1944**

By Peter Sulzer. Birkhauser, 2002. 171 pp. £29.50



**Above: Prouvé's prefabricated housing at Meudon, 1950. Left: the Maison du Peuple, Clichy, photographed on its completion in 1939**



Sandwiched between the age of ornate Victorian furniture and the age of the polypropylene chair lies the age of pressed metal and wood, the materials of the prefabricated house, the twist-tab Schuco toy train, and the cheap, stamped-out assault rifle. As a vocabulary of form, it flourished with the mass production needs of the early 20th century, and died out with the coming of plastics and composites in the years after 1945. During its heyday, it had few masters, but one of them was the French engineer Jean Prouvé.

Born in 1901, Prouvé started out as a blacksmith in his home town of Nancy in north-eastern France. From an early age he worked long hours, dying in Paris in harness as a renowned consulting engineer in 1984.

Despite his remarkable contribution to French architecture, he was never admitted to the *Ordre des Architectes*, with the result that only his smallest domestic buildings and furniture were attributed to himself alone. Like the American inventor, Richard Buckminster Fuller (1895-1983), his near contemporary, Prouvé fell between professional and industrial stools because he was first and foremost a pioneer, pointing architecture and industrial design in the direction of a lightness, cheapness and expendability that both tend to avoid when left to their own devices.

Fortunately, the Prouvé archive, under the watchful eye of the engineer's creative executor, Stuttgart professor Peter Sulzer, is of sufficient completeness and accessibility to

survive the vagaries of fashion. The success of the first two volumes of Sulzer's *Complete Works* has already stimulated growing interest in the metal-folding techniques first explored by Prouvé more than 70 years ago, and this compendious English language paperback should continue the good work.

Certainly it raises the central question of where the tradition of light, prefabricated component building explored by Prouvé, Fuller, Eames and, in England, Walter Segal, stands today. Can their parallel but separate lives still be considered forerunners of a new engineering approach to economical construction? Or are they gently sinking to the level of mere footnotes to an architectural history that has left behind their austere, wartime commitment to prefabrication and mass production.

Sulzer seems aware of both possibilities. But while he has no great sympathy with prefabrication, he has an unshakeable enthusiasm for, and encyclopedic knowledge of, Prouvé's life and work, and a number of statements of allegiance to show that it is still alive. Lord Foster, for example, is quoted as saying that 'Prouvé shows how art and technology can still be reunified'. While Renzo Piano – who has cause to be grateful to the man who chaired the panel of assessors for the Centre Pompidou – is even more straightforward: 'I loved him like a father, he taught me not to accept the separation between the saying and the making.'

What Prouvé actually did in the 1930s and 1940s with buildings like the Maison du Peuple at Clichy and the prefabricated houses at Meudon, was to unchain the building industry by pioneering a process of building using folded and welded steel and aluminium sheets with rubber gasket glazing. Instead of working with heavy steel beams like Mies van der Rohe, Prouvé achieved structural rigidity with the light gauge metals used in the aircraft and motor industries.

He needed special circumstances of scarcity to optimise the value of his light pressed-metal beams, insulated panels and curved monoplane sheets – all manufactured using simple metalworking tools and generally assembled without scaffolding because they were so light – and the circumstances found him during and after the Second World War, with the French government's demand for prefabricated housing, barracks, colonial rapid deployment structures and emergency schools.

With the passing of this age of scarcity, he was left with curtain walling and space frame roofs – but in these two fields, he was master until the end of his life.



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Architect **Lee Morris** has been appointed head of design in the established design and engineering team of **Atkins** in Birmingham.

**Atkins Design Environment & Engineering** has moved to Euston Tower, 286 Euston Road, London NW1 3AT, tel 020 7121 2000, fax 020 7121 2255.

**PRP Architects** has moved to Ferry Works, Summer Road, Thames Ditton, Surrey KT7 0QJ, tel 020 8339 3600, fax 020 8339 3636.

**Allen Tod Architecture** has moved to 75 Cowcross Street, London EC1M 6EL, tel 020 7251 9392, fax 020 7251 9228.

Architect **Philip Singleton** has been appointed the first director of **MADE** - the architecture centre for the West Midlands region.

**MEPK's** London office is relocating to 10-18 Vestry Street, London N1 7RE, tel 020 7251 5573, fax 020 7251 5574.

**Michael Betts**, formerly an associate of **Burrell Foley Fischer**, has become a member of the practice. **Anna Joynt** and **Matthew Lunn** have become associates.

**The David Wilson Partnership** has moved to The Old School, Ladywell, Pilton, Barnstaple, Devon EX31 1QT, tel 01271 374485.

**Deerns Consulting Engineers** from the Netherlands and Oxford-based **Roberts & Partners** have closed a binding and exclusive partner agreement to form **Deers Roberts**.

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

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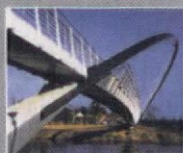
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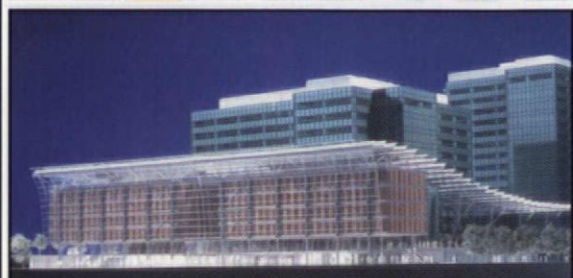
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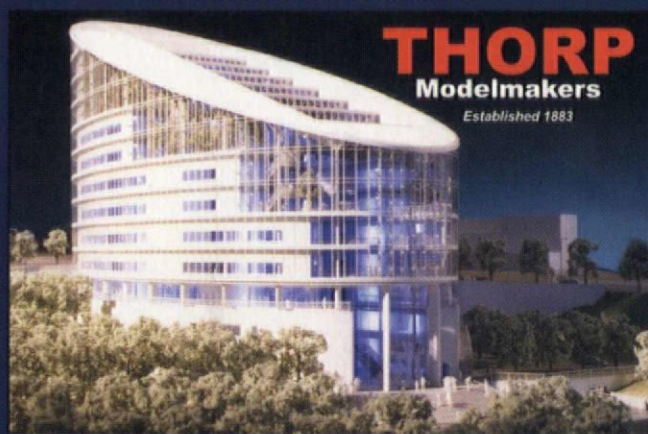
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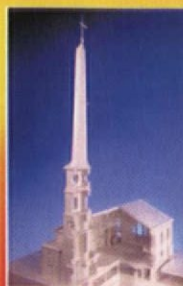
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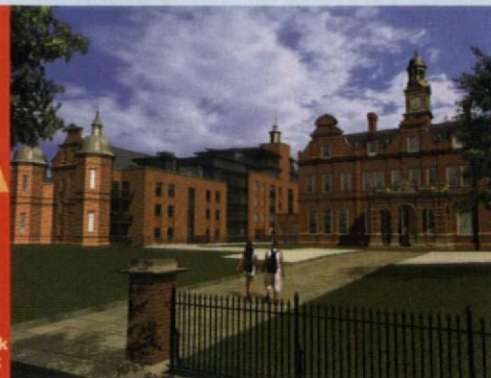
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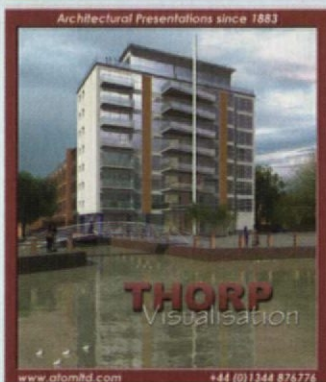
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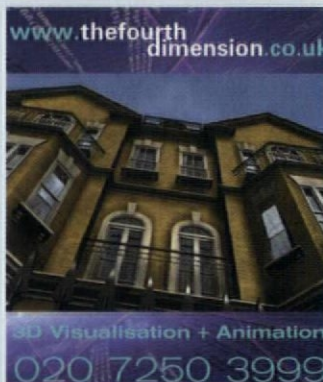
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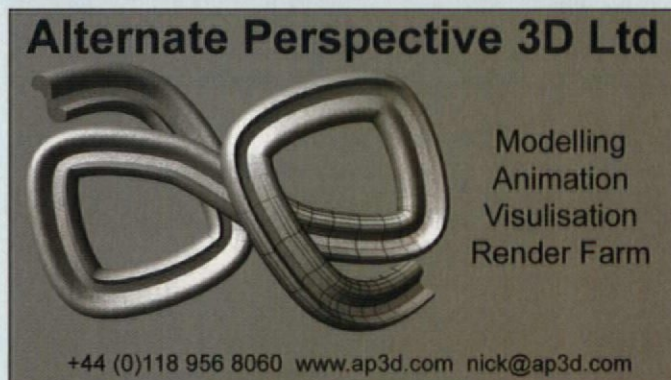
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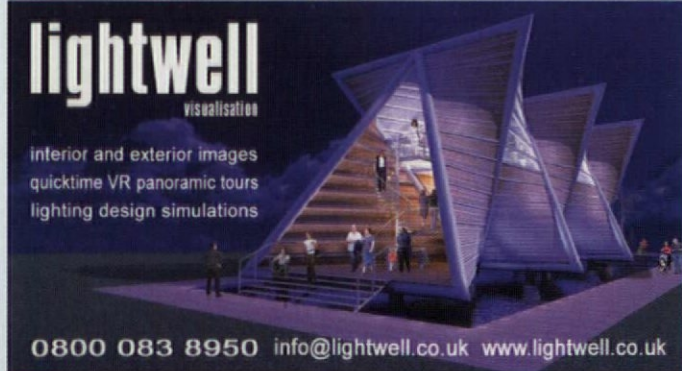


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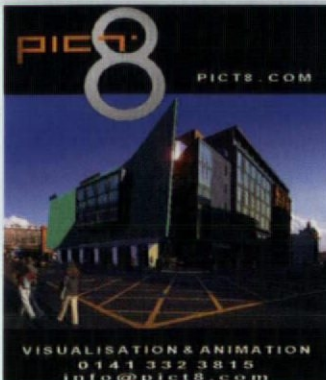
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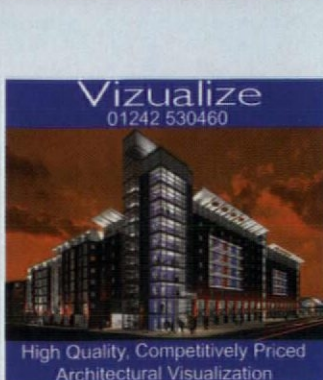
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## archicharades



Champagne goes to Stephen Moorcroft of CUH2A Europe, London WC1 who correctly identified Nicholas Hare 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.

### Life in Venice

**T**o Venice for the 2002 Architecture Biennale masterminded by **Deyan Sudjic**, who has put together the best Biennale anyone can remember. The opening bashes were of equal eminence. The Peggy Guggenheim Collection kicked off proceedings with a party to celebrate a show of British sculpture, based on maquettes commissioned by Sculpture at Goodwood – the splendid collection of British works set in a landscaped environment founded by **Wilfred and Jeannette Cass**, who have promoted UK artists since 1994. The show was opened by **Lord Foster** and Channel 5 arts presenter **Tim Marlow**. More than 80 maquettes were on display – some for works already commissioned by the Casses for their Sussex sculpture park, others made specially for the Guggenheim. Foster praised two people who have always shunned the limelight. Wilfred and Jeannette are that rare thing – true patrons of the arts, philanthropists even. They deserve every round of applause.

### Dinner time

**W**ater taxis (at 50 euros for about 1.5km they are probably the most expensive form of public transport known to man) whisked us to the very exclusive dinner on the Missoni barge, hosted by the Missoni family, complete with sleek, revealing frocks and multi-coloured jumpers. At the captain's table were author **Charles Jencks**,

newly appointed director of the Architecture Foundation **Rowan Moore**, and director of the National Gallery of Scotland **Tim Clifford**, with his architects **John Miller** and **Su Rogers**. **Jan Kaplicky** and **Amanda Levete** of Future Systems expressed their satisfaction with the installation of their Birmingham store in the exhibition. **Arata Isozaki** turned up in a rather demodé Beatles cap while **Zaha Hadid's** fashionable heels were so high that she refused to walk up the gangway, and spent a short time taking in the proceedings from the quayside, before wandering off with **Lord Rogers** for a drink in one of the hilariously expensive cafes in the Piazza San Marco.

### Brits on top

**N**ext day's opening reception for the British Council Pavilion was attended by **Baroness Blackstone**, minister for the arts. Style guru **Peter York** was the only man, apart from **Blackstone's** accompanying civil servant, **Fergus Muir**, to turn up in a formal dark city suit. **Will Alsop** and **Nigel Coates**, who both showed in the pavilion at the last Biennale, tucked into the prosecco and Parma ham. Stars of the party were **Farshid Moussavi** and **Alejandro Polo** of Foreign Office Architects, whose Yokohama Terminal is featured in the pavilion in a funky display using all-round projectors and ultraviolet light. The British Pavilion was narrowly beaten into second place by the Dutch, though some judges, including Terence Riley of MoMA, believed the British one edged it.

### Party on

**A**ction moved to the opening party set among the amazing buildings of the Venice Arsenale. The fact that the buildings used to house the Italian Navy's armaments put paid to plans Sudjic had for a firework display to launch the event. A loud band and yet more prosecco, however, helped the evening go with bang. Gold medallist **Peter Cook**, RIBA president **Paul Hyett**, **Hans Hollein** and **Bernard Tschumi** were all there, but **Jean Nouvel** wasn't, having been stranded by the Air France strike. On Saturday night, the beau monde descended on Harry's Dolci restaurant. Richard Rogers and Marco Golschmied took their staff out to dinner there; **John Ritblat** of British Land attended a dinner for Deyan Sudjic, laid on by **Peter Murray** of Wordsearch – organiser of the competing Clerkenwell Biennale. Other guests at the Wordsearch do included **Philip Rylands**, the English director of the Peggy Guggenheim Collection, **John Pawson** – who designed the exhibition installations in the Arsenale – LSE City Policy Unit director **Ricky Burdett**, and the AJ's **Paul Finch**.

### Frozen north

**I**n Venice to stage a show on **Gordon Matta-Clark**, New York gallery owner **Lance Fung** tells me of his plans for colder climes the winter after next. 'The Snow Show', which Fung will curate then in the Finnish Lapland towns of Kemi and Rovaniemi, will team 30 architects with 30 artists to make works in snow and ice.

### Future Systems and Anish

**Kapoor** have already signed up, and while in Venice, Fung hoped to convert Lord Foster and Zaha Hadid to the cause. The big freeze is scheduled for February 2004. 'It will cost a lot of dollars – and they're all going to melt,' says Fung cheerfully. There's no business like snow business.

### Brits in evidence

**S**now-white was a suitable description for **Sir Jeremy Dixon's** elegant suit as he strolled the exhibition with **Julia Somerville**, as often as not with **Ed and Margot Jones**. They made a striking-looking quartet as they sped by water taxi from the airport to San Marco, overtaking those of us confined to the vaporetto. This had its compensations, including conversation with Design Museum director **Alice Rawsthorn**, who was slumming it at the Danieli. **Eva Jiricna** also looked glamorous in white at the Wordsearch bash. By contrast, publisher **Andreas Papadakis** wore his usual dark attire. His plans for a virtual reality magazine are nearing fruition, he tells me, not least as a result of help from his daughter, AA student **Alexandra**.

### Star surfeit

**H**ow do you deal with the world's star architects when you have to keep them in line as the exhibition designer? **John Pawson** tells me it reminded him of his Yorkshire childhood. 'I had a friend called Clifford. My mother would say to him: "Clifford, would you like a toffee?" He would say: "Can I have two?"'

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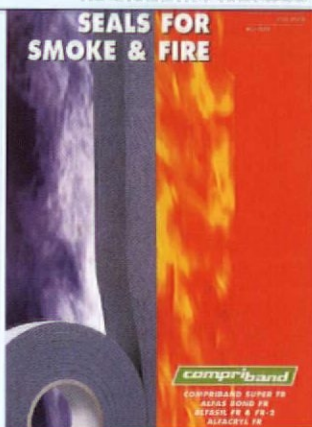


AccentHansen, part of the £100 million Anglo-Scandinavian HansenGroup, has been awarded a major £400,000 contract to supply hundreds of new FireShield doors to Oxford University's new Department of Chemistry building. A total of 450 doors – in single- and double-door configurations from the FireShield and MultiShield ranges – will be fitted throughout the facility.

## COMPRIBAND

**AJ ENQUIRY NO: 203**

Why, when designing seals to protect against weather, smoke and fire, should the designer have to consider the three factors separately, when there is a better solution? The Compriband range of smoke and fire seals includes the Compriband Super FR fire-rated elastic smoke and weather seal to BS476 Part 20. For full technical details and fire resistance data of all Compriband FR products contact 0191 419 6860.



## STOAKES: PROJECT OF THE WEEK

**AJ ENQUIRY NO: 204**

This spectacular night shot of Kalwall is architect Fletcher Priest's new sports club at Chelsea Football Club. Highly insulating Kalwall floods the building with museum-like-quality diffused light, yet offers privacy for its members and makes it spring to life at night. Kalwall resists solar gain and eliminates glare, hotspots and shadows. For Kalwall cladding and roofing, tel 020 8660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)



## CITADEL

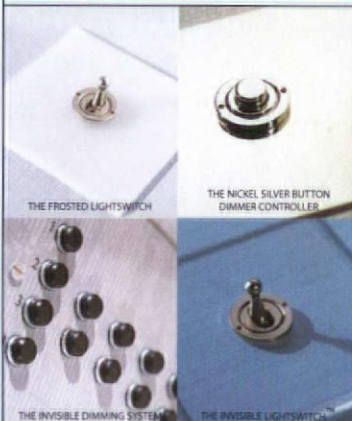
**AJ ENQUIRY NO: 205**



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

## FORBES AND LOMAX

**AJ ENQUIRY NO: 206**



Invisible switches have flush-to-the-wall acrylic plates, allowing the wall colour to show through. Other plate finishes include frosted acrylic, stainless steel, nickel silver and unlacquered brass. The invisible dimming system is a remote-controlled, scene-setting dimmer. Tel 020 7738 0202 or visit [www.forbesandlomax.co.uk](http://www.forbesandlomax.co.uk). See us at 100% Design – stand H50.

## KINGSPAN

**AJ ENQUIRY NO: 207**

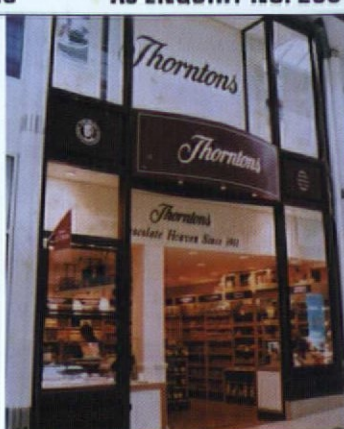
Kingspan Insulation, leading manufacturer of insulation products for the construction industry, has launched a brochure on its tapered systems, developed specifically to address flat roof design issues of insulation and rainwater run-off. The user-friendly literature includes detailed data on the complete range of Kingspan Thermataper zero ODP Systems, and provides specifiers, contractors, stockists and end users with clear advice.



## SENIOR ALUMINIUM SYSTEMS

**AJ ENQUIRY NO: 208**

The stunning glazed facade for Thorntons in Banbury has been created using Senior Aluminium Systems' flush glazing sections (SFG) incorporating NOR windows. Offering a high level of flexibility, SFG was specified to include a burgundy aluminium sheet bonded onto ply panels, with feature mouldings, emblazoned with the Thorntons name.







NBS Plus

# Product Information

## We find their information so you don't have to

It can take you a lot of time to look up manufacturers, select their products and specify them in your building specification. We have created NBS Plus, free in NBS software\*, so you do not have to spend time searching for product details. It provides you with a library of manufacturers' product information that can be easily 'dragged and dropped' straight into your specification.

We would list all the manufacturers in NBS Plus here but there is not enough room on the page. There are 304 of them available in NBS software now, and the number is steadily increasing.

If you subscribe to NBS software, remember to look for NBS Plus next time you produce a specification. If you do not subscribe, why not contact us for more information about NBS and NBS Plus.

\* Not yet included within NBS Scheduler

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