

Foster et al on Tyneside
McAslan in Greenwich
Timber in Architecture



the architects' journal

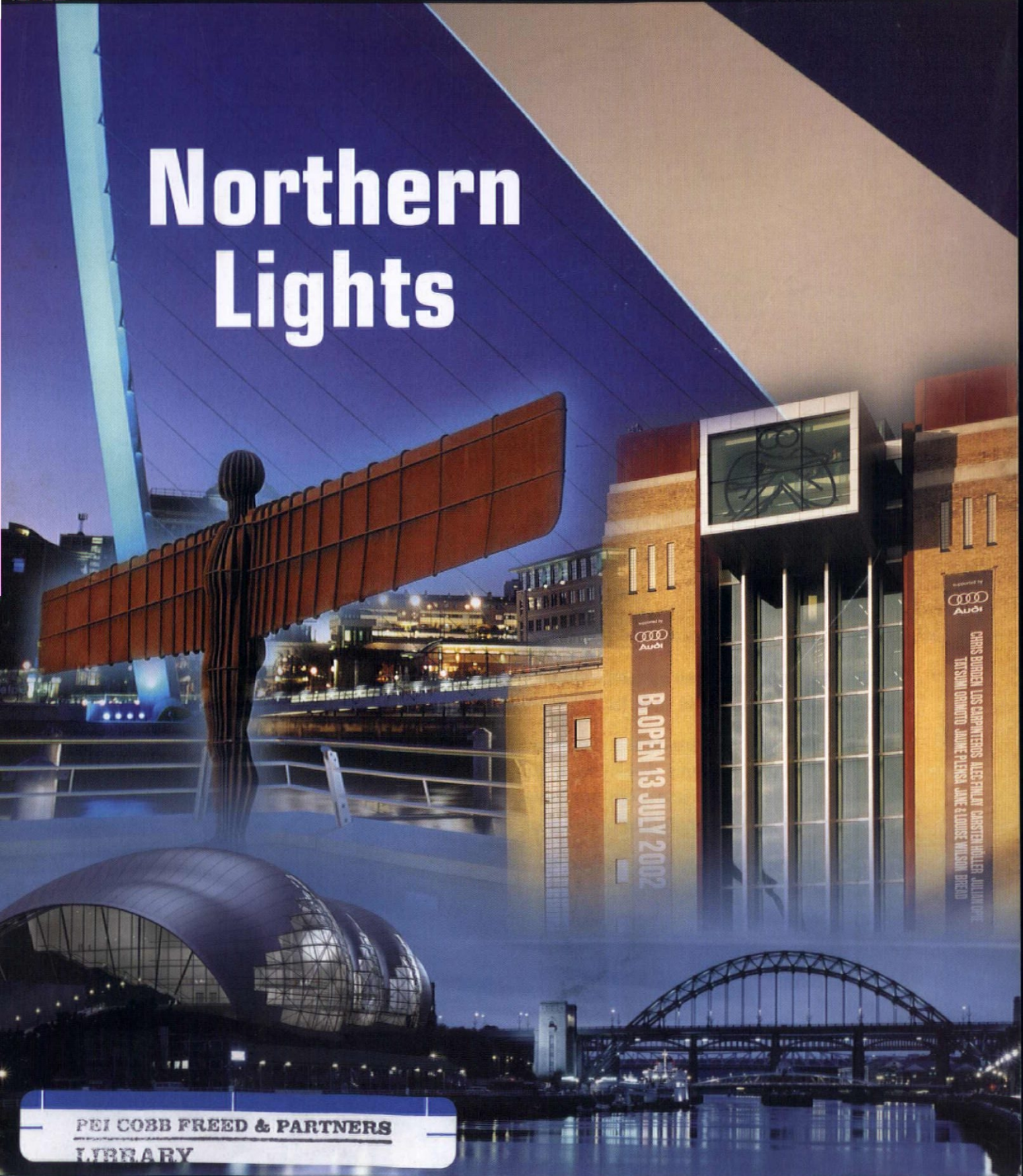


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The next phase of Trinity College of Music at Greenwich (see pages 45-48) involves roofing the courtyard. Options being explored by John McAslan + Partners with Arup include bearing on the existing structure and independent column support, with variations on retractability.

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'Anyone who thinks the outlook is other than grim in the next 18 to 24 months is wearing rose-tinted spectacles.'

Jeff Jacobson of property manager LaSalle Investments. *Daily Telegraph*, 5.10.02

'To give the prize for the second year running to a project in which the architect's contribution is marginal would be simply perverse.'

Deyan Sudjic on Gateshead Millennium Bridge, shortlisted for the Stirling Prize. *Observer*, 6.10.02



news

AJ'S PART L CONFERENCE

It is not too late to book your place at the AJ-organised 'Part L - Getting it Right Conference', at the RIBA on 17 October. The one-day event will focus on how architects, engineers, and manufacturers are meeting the challenge of the new regulations. It features Rab Bennetts of Bennetts Associates and is chaired by AJ editorial director Paul Finch. The price for AJ subscribers is £225+VAT, while the price for others is £250+VAT. For more information contact Clare Bendon on 020 7505 6850 or e-mail clare.bendon@emap.com

ARB DEFENDS ACTIONS

The ARB has defended its decision to remove prescription from the University of Central England's School of Architecture. There is no easy time, the board stressed, for this action to be taken. The students currently at the UCE were also reminded that there is nothing to stop them remaining on a non-prescribed course and presenting themselves to ARB for individual assessment.

LARGEST SCULPTURE FOR TATE

Artist Anish Kapoor has unveiled the world's biggest sculpture at Tate Modern on London's South Bank. The 35 x 155m structure is designed to fill the whole of the building's inner atrium. The scheme - put together in cooperation with engineer Arup - is made of three enormous steel rings connected by a single span of specially treated 'skin-coloured' PVC. +

For the best jobs in architecture turn to page 55 or visit www.careersinconstruction.com

MJP legal fight settled out of court

MacCormac Jamieson Prichard has been saved at the eleventh hour from an embarrassing legal battle over the performance of its seminal Cable and Wireless training centre in Coventry.

The case, which saw MJP facing a claim in excess of £50,000, ended in an out-of-court settlement late on Monday. The complicated action involved a series of claims and counter claims of negligence by the various parties involved with the building.

The action focused on the performance of the building's roof, which relied on insulation provided by manufacturer Rockwool. Eastern Telegraph, owner of Cable and Wireless, launched the original claim for £15,000 against Rockwool.

In its claim, it accuses Rockwool of 'negligence and/or breach of contract... relating to and connected with advice given and statements made about the suitability and/or qualities of roofing insulation.'

However, Rockwool launched a £50,000 counterclaim against MJP, pursuing damages suf-

fered as a result of the alleged breaches of contract.

And in an additional move, the AJ has learnt that MJP responded with its own action against main contractor Birse Construction.

The case, which was due to begin on Tuesday under ARB vice-chair Judge Humphrey Lloyd, was abandoned following the settlement. All parties have signed confidentiality clauses and refused to comment on the outcome of the agreement.

The building has won a series of awards since its completion in 1994. In that year it took an RIBA National Architecture Award, an RIBA Regional Architecture Award, and in 1996, it took a Civic Trust Award and the British Association of Landscape

Industries Award.

The curvaceous design of the roofing, which rises in a series of turquoise waves, was praised at the time for facilitating the use of natural ventilation and provides the most dramatic element of the building.

Zoë Blackler



MJP's award-winning Cable and Wireless building



Ian Simpson Architects has won planning permission for its £26m Holloway Circus hotel development in the centre of Birmingham. The structure, which will be the UK's largest residential and hotel development, will comprise a 40-storey residential tower block with 150 apartments, complete with residents' swimming pool and health club, next to a 220-bedroom, four-star hotel for Radisson SAS. Ian Simpson Architects worked with multidisciplinary engineering consultancy Buro Happold and structural engineer Cantescenic.

'The building to beat this year has to be Ted Cullinan's sensuous workshop at the Weald and Downland Museum. It captures the imagination of all who visit it.'

Giles Worsley on the Stirling Prize. *Daily Telegraph*, 5.10.02

'... To create an international identity, it is not necessary to assemble teams of architects from different cities. One architect with a cosmopolitan outlook can suffice.'

Herbert Muschamp on Libeskind's shortlisting for the WTC. *New York Times*, 1.10.02

'Being both the architect and the client is difficult because you are pulling in two slightly different directions. A lot of the time it was the architect who won.'

Sarah Wigglesworth on her straw bale house. *Daily Telegraph*, 5.10.02

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

RIBA's 16 per cent subs hike will see members' exodus

Small practitioners have reacted with horror to RIBA's plans for a 16 per cent hike in subscriptions. They warn that the jump – from £250 to £290 per annum – could trigger a mass exodus from the institution as small practitioners see a simultaneous jump in ARB fees and Professional Indemnity Insurance (PII) cover.

With sudden rises in the cost of insurance of up to 120 per cent following last autumn's terrorist attacks and this summer's 12.5 per cent ARB increase, the overheads for architects are spiralling.

Small practitioner Chris Smith, a council member for the South West who voted against the increase, said there are many architects in Cornwall – one of the UK's poorest regions – that will really notice the increase. 'The RIBA did not take into account the differences in the regions. It would have been better to have seen a comparison between the big London practices – who just absorb the cost – and the smaller practices who will really feel this in their back pockets,' he stressed.

One Cumbrian sole practitioner, who preferred to remain nameless, was horrified by the jump. 'The cost of ARB and then the staggering cost of PII is already crippling architects up north,' he stressed.

'If the RIBA is not careful it will see loads of its members from around here deciding that they can't be bothered with membership. After all, they don't do much for us up here.'

And RIBA council member for the North Clarence Daly is also concerned with the sudden subscription increase. 'It was a bigger increase than I would have wanted to see this year. I thought this year it would have been better to have dipped into the institute's savings. Otherwise we are in danger of pricing ourselves out of the market for some of the single practitioners in the regions,' he said.

'Council members and people who work for the RIBA can see all the improvements and streamlining in the pipeline. But many of the members will question the increase. There is a danger they will also question whether they can afford to keep paying the subs,' Daly added.

However, the RIBA said the cost rises are 'unavoidable', despite every effort being made to grow other income streams, such as the institute's Enterprise offshoot. Honorary treasurer John Pringle said further resources are needed if current activities are to continue to expand. The institute is also keen to see its research programme grow and the outreach programme developed to promote architecture to the public.



Electricité de France, the French electricity provider, has erected the first 'fougère' pylons – designed by Ian Ritchie Architects, French-based Rice Francis Ritchie and Kathryn Gustafson. The structures are either side of the Rhone as part of the new Tricastin-Tavel high-voltage line. The pylons were painted in contrasting blue and yellow as they lie within a military flight path along the Rhone Valley.

Most importantly, he stressed that the RIBA had allowed the subscription charges to fall behind inflation during the 1990s. Traditionally, subs represent one per cent of an average architect's income – in today's money that would be £350.

Pringle also said that the institute was encouraged by consultation it had carried out with its regional chairmen. They were, he said, surprisingly comfortable with the idea of the increase.

Ed Dorrell

King's Cross developer on look out for 100 practices

Developers behind the £1 billion masterplan for London's King's Cross will be searching for up to 100 architectural practices to help it fulfil its vision. The 20-year plan for the blighted land north of King's Cross and St Pancras stations (see pages 6 and 7) will create a mixed-use, high-density development and will include the refurbishment of the existing heritage buildings on the site, the construction of numerous new buildings and the creation of streetscapes and public spaces. There may also be opportunities for a number of tall buildings on the site.

Argent St George, which is behind the plan produced by Allies and Morrison and Porphyrios Associates, will be looking for a range of practices to carry the project forward. As well as approaching practices it has worked with in the past, it will also be launching a series of competitions to attract new talent.

ASH SAKULA WINS MFI

Ash Sakula Architects has won the MFI and RIBA competition 'A Child's Space in the 21st Century'. The scheme, launched last June, was designed to explore the evolution of a child's room over the years and through each stage of childhood. +

SCHOOL DECISION IMMINENT

A decision on the future of the contested former home of the St Thomas' Medical School on London's Albert Embankment was expected yesterday. The site has been the scene of wrangling between King's College, St Thomas' and the Aga Kahn Foundation, which wants to develop the land. Check out www.ajplus.co.uk for the decision. +

Q&A

30%

... of voters in a poll on the AJ's website think Edward Cullinan Architects' Downland Gridshell should win the 2002 Stirling Prize. The vote in full is:

Gateshead Millennium Bridge
8%

Downland Gridshell
30%

Lloyd's Register of Shipping
2%

Hampden Gurney School
6%

Dance Base
22%

Ernsting Service Centre
4%

Millennium Wing, National Gallery of Ireland
28%

Respondents: 3,522

This week's question: Should the ARB be abolished? (See p10)
+ Register your view at www.ajplus.co.uk

The £1 billion plan creates a new public space on the Goods Yard area in the northern section of the site, north of King's Cross and St Pancras stations



Brindleyplace team in £1bn King's Cross vision

The team behind the highly praised Brindleyplace in Birmingham has reformed to produce a billion-pound-plus, 20-year plan for the development of London's King's Cross. Allies and Morrison and Porphyrios Associates have jointly produced this vision for 23.8ha of blighted land north of King's Cross and St Pancras stations.

The plan, for joint developer Argent St George, builds on the work currently taking place on the Channel Tunnel rail link – which includes a terminal building by Foster and Partners and the revamp of King's Cross station by John McAslan + Partners – and is expected to begin in 2006/07.

It retains most of the existing buildings on the site, many of which are listed and which help define the form of the new layout of streets and public spaces. New buildings fit within this skeleton to create a middle-rise, high-density development with a mix of uses both horizontally and vertically.

Porphyrios Associates' director Demetri Porphyrios said that key to the project was to avoid the creation of a gated community, but rather to integrate the development with the rest of the city and encourage visitors and residents from surrounding areas to pass through and use the site.

'The geometry of the site must respond to what is around it, making it part of the city, not separate from it,' he said.

Allies and Morrison director Bob Allies added that the plan was intentionally fluid at this early stage, establishing the rules behind it while retaining a degree of flexibility about the form and layout of the buildings within it. The character of the existing buildings will determine their logical use, for example the small scale divisions within the Coal

Drop building would make it ideally suited to retail use and the larger scale of the Granary building would suggest its use as a museum or other public space. However, the plan suggests a range of options for both layout and function of the new buildings.

And it also identifies a number of positions outside the sight lines of St Paul's Cathedral, where tall buildings might be appropriate.

Argent St George is now beginning an intensive process of consultation with the local community and the strategic bodies. The local authority, Camden, has welcomed the plan and CABE is understood to be

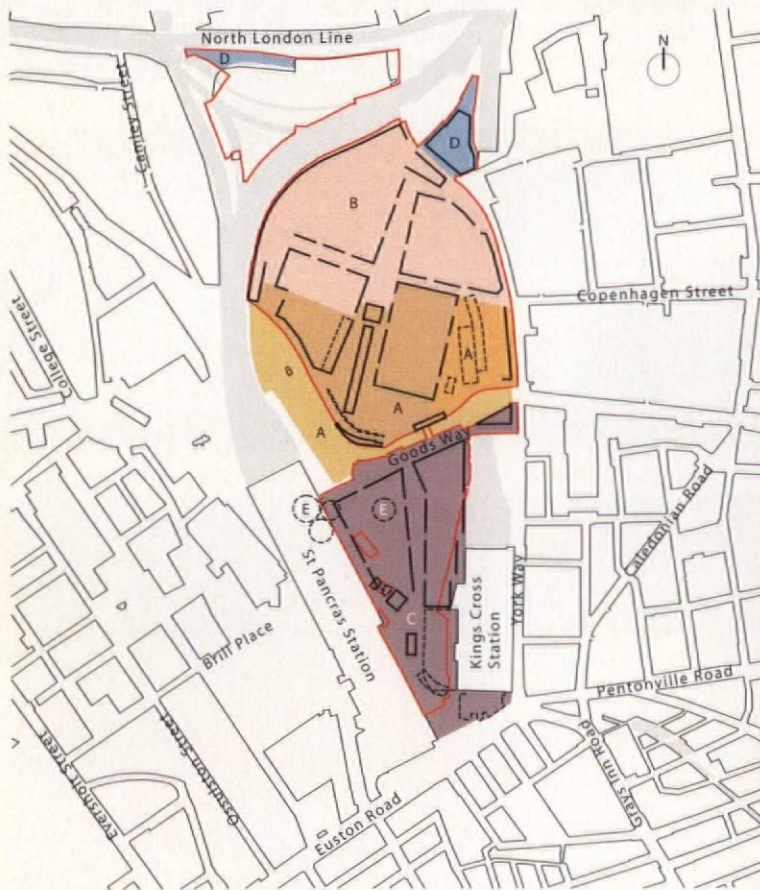
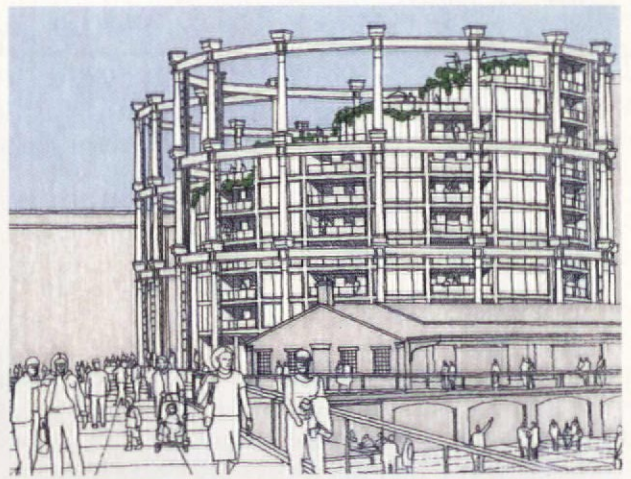
broadly supportive of the principles behind the proposal. And deputy chief executive of Argent David Partridge said the project was an exemplar for the development envisaged by the London Plan.

An outline application will be lodged with Camden council next year.

Zoë Blackler



The project creates a new public space on York Way



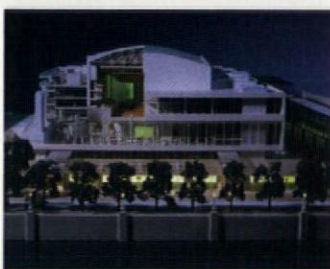
- Boundary of King's Cross Central
- A. The Granary complex and coal drops
- A. Regent's Canal and Natural Park
- A. Midland Goods Shed and Regeneration House
- B. New development areas to the north
- C. The southern hub
- D. Islington Triangle and Linear Land
- E. The gas holders



Concept designs for the distinctive gasholders. From top: residential schemes by John Thompson and Partners and Wilkinson Eyre; office development by Lifschutz Davidson; Urban Jungle by Alan Conisbee & Associates, botanist Paul Simons and Ian Simpson Architects



Work has started on Sheppard Robson's No 1 Spinningfields Square office development in Manchester (pictured). The 11,613m² scheme was prelet last year to the Royal Bank of Scotland and is designed to make a bold statement on Deansgate, one of the city's major roads. +



The redevelopment of London's South Bank has taken a step forward with the news that the Heritage Lottery Fund has awarded £15 million towards Allies and Morrison's £54 million refurbishment of the Royal Festival Hall. Chair of the South Bank Lord Hollick said the award was a vote of confidence in the 'excellent' plans, in Allies and Morrison and in the South Bank's management, led by Michael Lynch. +

EHF'S PUBLIC REALM FOCUS

The English Historic Towns Forum is to focus on the public realm in the forthcoming year, it told its annual conference. Members expressed the need for more advice and practical guidance on the management of the public realm.

RIBA Yorkshire hands out White Rose design awards

Stanton Williams, Feilden Clegg Bradley and Wales Wales and Rawson are the three winners of this year's Yorkshire White Rose Awards for Design Excellence.

Stanton Williams won an award – at last night's event – for the Whitby Abbey Visitor Centre and Feilden Clegg Bradley was rewarded for the much-praised arts space, Persistence Works in Sheffield.

'This scheme,' the judges said on Feilden Clegg Bradley's project, 'is a collaboration of architect and artist at its best. An energetic and enthusiastic client, the Yorkshire Artspace Society, made the project possible and the architects responded to their difficult brief with panache and style.'

This was the second year the judges have handed out awards specifically aimed at small practices. And it was in this category that Wales Wales and Rawson won a White Rose prize for its design of Grassington Bus Shelter in north Yorkshire.

The judges – including RIBA Yorkshire's vice-chair Derek Cottrell and RIBA East Midlands chair Steve Major – visited the 10 shortlisted buildings in one intense two-day period. They also highly commended two other schemes.

Terry Farrell & Partners was highly commended for The Deep in Hull, while Sheffield-based Price Tomlinson Architects won a special small project commendation for its work on a home extension.

'This could have been the ubiquitous conservatory,' the judges said. 'Instead it is the expansion of the house and an extension of the householders' lives. New and old, inside and outside, house and garden are now balanced in to a whole.'

Three more projects won commendations. York-based Moray Mackay Architect was praised

for its Carleshead Farm in Sicklington, while another commendation was handed to Bradford's Challenge College, designed by local authority architect Design Services. Carey Jones Architects was also commended for its Princes Exchange, in Leeds.

Ed Dorrell

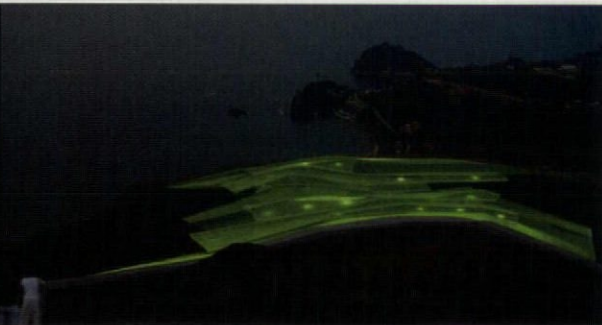
Smart money is on Wilkinson Eyre to win Stirling Prize again

Wilkinson Eyre Architects has strengthened its grip on the Stirling Prize for this year with its £17.7 million Millennium Bridge project in Gateshead, according to the bookies.

William Hill has shortened the odds for the scheme – built with engineer Gifford just a stone's throw from Gateshead's Baltic Centre for Contemporary Art, where the RIBA is staging its ceremony this Saturday – from 2-1 to 5-4, while support appears to be slipping for the second favourite, Edward Cullinan and Partners' Downland Gridshell near Chichester. That eased from 7-2 to 4-1 in the betting. The odds on Richard Rogers Partnership's Lloyd's Register of Shipping scheme in the City of London have lengthened from 4-1 to 9-2, and William Hill has increased its odds for all the other projects in the running. Hampden Gurney, the London school by BDP, has moved from 9-2 to 11-2; Dance Base, Malcolm Fraser Architects' project in Edinburgh, eased from 6-1 to 13-2; and David Chipperfield Architects' Ernsting Service Centre in Germany and Benson+Forsyth's Millennium Wing at the National Gallery of Ireland are the outsiders for the main £20,000 prize, both now rated 10-1 chances, having previously been 8-1 shots.

All the schemes will be judged on the night. Log onto the AJ website at www.ajplus.co.uk for the winner. +

London-based Urban Future Organisation, in collaboration with Centola & Associates has won a competition to design the Museum of Contemporary Art in Castelmola, Italy. The proposal redefines the slope of the hillside and functions as a series of cascading sections guided by the contours of the site. The flexible design allows for the different sections to be added or removed over time.



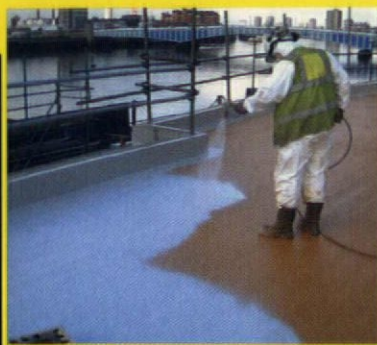
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EDUCATION PROJECT LAUNCH

Minister of state for school standards David Milliband last week launched a new education project intended to address the importance of buildings – including their history, their construction, how they function and the people who design, plan, build and maintain them. The **INTEGER** Education pack was unveiled on the opening day of National Construction Week at the Baltic in Gateshead.

TALKING DIRTY

A series of talks encompassing the spheres of architecture and design have been organised by east London's Women's Library, designed by Wright and Wright Architects, to complement its new exhibition, 'Dirty Laundry'. These include 'The Great Stink of London: Sir Joseph Bazalgette and the Cleansing of the Victorian Metropolis', on improvements in London's sewer and drainage systems; and 'Clean Cities, Modernism's Fear of Dirt', which looks at the role of early modern architects and their efforts to banish dirt and chaos from the city. To book tickets tel 020 7320 2222.

Hyett fires 'end to ARB' broadside

RIBA president Paul Hyett has demanded the end of the Architects Registration Board (ARB), citing 'ever-increasing bureaucracy' and recent hikes in minimum Professional Indemnity Insurance (PII) cover.

Hyett said the profession would be 'better off' without the regulator, and that the RIBA would be in an improved position to serve the interests of architects without ARB interference.

And he hit out at the ARB board's decision in August not to give its backing to a special lower level of cover for architects on very low wages (AJ 5.9.02).

Hyett told the AJ that the ARB board's decision not to approve the new lower rating had caused 'widespread frustration among RIBA members', especially when the main justification for the decision was that the change was not worth the bureaucratic effort.

'I cannot believe that they think an administrative reason for failing to adopt the new PII regulation is acceptable,' Hyett stressed. 'The whole PII issue has been mishandled. In truth, I would rather there wasn't an ARB at all.'

And he attacked the way the ARB has developed since its inception. 'I think the way that regulation has been handled by the ARB since it came into being is extraordinary. They seem intent on ever-increasing bureaucracy in the profession,' he said.

These problems have triggered a rethink

among those who promoted the idea of the ARB to the government in the late '90s, he said. 'Most who supported the continuation of the protection of title when the ARB was started would now choose to rethink that decision.'

'Neither the quantity surveyors nor the engineers have a regulatory body and they are fine without one. Many would say the RIBA could serve the interests of the profession far better without the interference,' Hyett added.

However, ARB chief executive Robin Vaughan rubbished the presidential attack. 'I do not understand why he says that we have increased bureaucracy. Since we came into being we have neither added regulation nor changed the code of conduct,' he said.

'Almost the entire architectural population has complied with the PII regulations. I believe that most of them understand that it is essential,' Vaughan added.

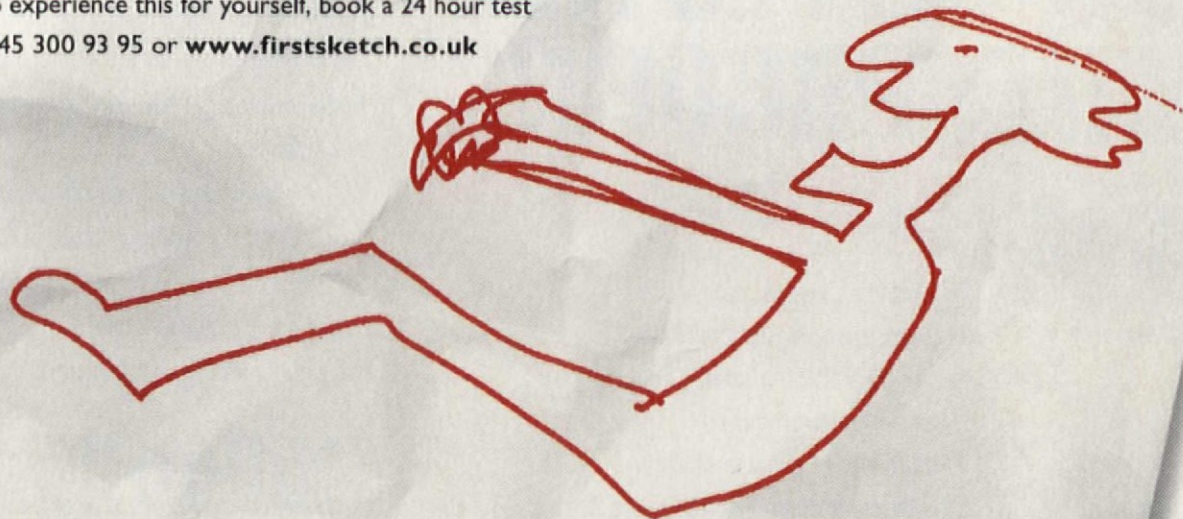
And he stressed that there is widespread support in the profession for the role of the ARB. 'I really do not understand who Hyett is talking for. It must be the very small group who still believe we are a trade body. We are not, we are a statutory regulator.'

'The RIBA needs to understand that the protection of title is a major benefit for architects and the overwhelming majority want it to remain,' Vaughan added.

Ed Dorrell

The First Sketch.

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



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Building Design Partnership's 150 million euro (£94 million) TresAgua retail and leisure development has opened in Madrid. The 'edge of town' scheme for Lend Lease España was developed with BDP's Spanish associate practice, Arquitectura Langdon. The project creates 65,000m² space over three levels and includes a 15-screen multiplex cinema, supermarket and entertainment centre with 32-lane bowling alley and health club. It is inspired by the town of Avila, north west of Madrid, producing a 'contemporary interpretation' of a walled town with the building facades punctuated by a series of vertical towers. +

Irish chief given RIBA council role to forge closer relations

The RIBA has decided the Royal Institute of Architects in Ireland's president should be accorded observer status on its council in order to develop closer ties between the two organisations.

The main reasoning behind the decision was the peace process in Northern Ireland, an area where the overlap in membership is extensive.

RIBA president Paul Hyett proposed the move at last Wednesday's council meeting and the motion was carried unanimously. 'The RIAI does not have the size of membership that enables them to make its voice heard on the international stage,' Hyett told the meeting. 'We are looking to develop a closer working relationship with it and develop joint meetings and initiatives that will help get its voice heard. The RIBA is keen to illustrate that we are keeping up with the improved

political situation in Ireland,' he added.

In the same debate, the council also agreed to a similar observer role for the president of the British Institute of Architectural Technicians. 'We have also been improving our working relationship with the BIAT,' Hyett said. 'This is in no way an effort to dilute the important title of architect,' he stressed.

● RIBA councillor Simon Foxell, the author of the proposed PFI policy paper, has called on the institute to develop a 'coherent response' to the controversial procurement method. Foxell said members are dependent on the council giving clear leadership on the vital issue of how to ensure design is central on PFI schemes. And he stressed that the RIBA must do more in championing the role of architecture to the government's procurement policy decision-makers. 'We need to support the partnership between public and private finance,' Foxell said. 'PFI is a massive issue at the moment and it is very important we have a strong voice.'

AA GOES TO MANCHESTER

The Architectural Association is planning a trip to see some of the most recent projects in Manchester, and take in some of the more historic and idiosyncratic parts of the city. The excursion leaves London on Thursday 17 October at 10.55am and returns on 19 October at 7pm. For tickets contact Micki Hawkes on 020 7887 4103.

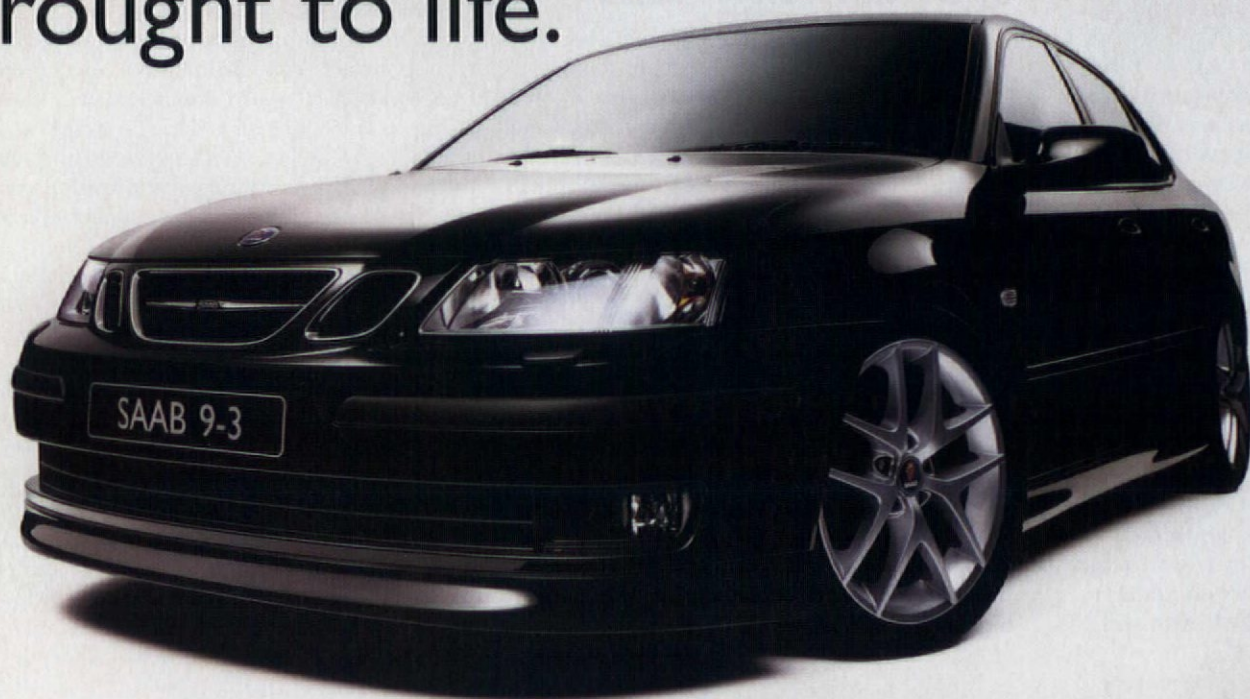
WEST WADDY'S ISLAND PLANS

Architect and planning consultant West Waddy ADP has won planning permission for its £1.6 million scheme for the redevelopment of the boatyard and chandlery at Nag's Head Island on the River Thames in Oxfordshire. Construction is due to start on site in 2003.

HEMINGWAY STARTS HOMES

Work has started on the Staiths South Bank development in Gateshead, the project jointly undertaken by architects Ian Darby Partnership, George Wimpey City and fashion designer Wayne Hemingway and his wife Gerardine. The development will comprise 688 homes.

Brought to life.



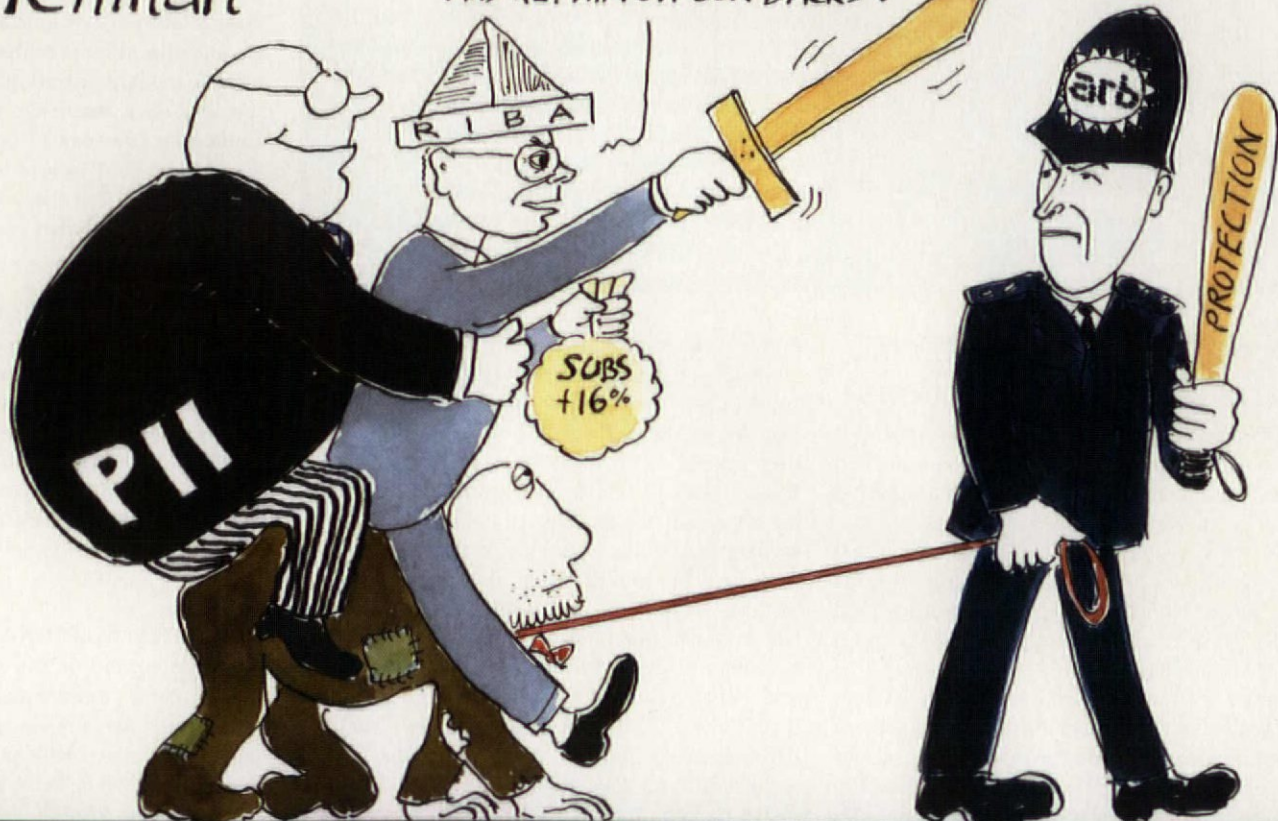
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vital statistics

- Gordon Brown's spending on infrastructure, hospitals, schools and social housing is compensating for the diminishing number of new private contracts for offices and factories, according to a RICS survey. Overall construction workloads rose at a slower rate in the third quarter. Growth in social housing slowed but remained positive.
- According to E C Harris, building tender prices are set to rise by 3.5 per cent in the year to the third quarter of 2003, with a further increase of 3.2 per cent the following year. The firm predicts that construction output will be bolstered by continued investment in infrastructure and by further planned investment in health and education.
- The River Tyne recorded its largest salmon catch since 1927, reports a survey from the Environment Agency. The figures suggest that rivers in urban areas are continuing to improve.

Clare Melhuish reviews... housing design in a world of mass-customisation

In the context of a society like London's, where the housing crisis has reached epic proportions – the average house price being £200,000, way beyond the earning power of the average household – it seems bizarre to set about designing a housing project based on the premise of 'mass-customisation'.

For most people, the very idea of a 'home of one's own' in London is now beyond the realms of possibility – let alone the concept of being able to customise a home to one's precise requirements, and purchase it just like any other consumable. Yet RAM-TV, a team of architects from the AA's Design Research Laboratory, seems comfortable with the notion of setting up a 'community' website for people to enter the details of their needs and generate a perfectly tailored design for immediate purchase and appropriation. Such a utopian ideal totally overlooks the drastic economic and social constraints in force in a major city such as London, and indeed seems to make a mockery of the problems that real people face in their pursuit of the most basic Lebensraum.

'RAM-TV' is an abbreviation of its members' names, but effectively evokes the associations with computer and video technology that underpins the team's work. RAM-TV aims to 'situate building design in an expanded world of network technologies'. The title of the housing project presented in a lecture at the AA (also published in a

book launched the same evening) – 'Negotiate My Boundary!' – makes reference to the concept of 'boundary maintenance [as] a crucial part of the self-preservation of all systems' (Patrik Schumacher, AADRL).

Schumacher describes the studio's aims as being to 'talk about housing in terms of the distinction between systems and environments'. At the same time, RAM-TV's 'mass-customisation of a neighbourhood' is supposed to have 'a strong social agenda'. Yet in the lecture, this seemed to be more a question of lifestyle options, represented in painfully detailed diagrammatic graphic form, than a serious concern for the political dimensions of real-life housing provision and design. Furthermore, as a member of the audience pointed out, there seems to be a fundamental conflict between the 'social scenario' and the 'responsive scenario' of the design strategy – the former based on an 'ergonomic', or 'activity tile' system, and the latter on a 'territorialising' system, or 'genotype', generated out of an analysis of 'unit combination techniques' at the Unité d'Habitation, Marseilles. Thus the principle of customisation, based on flexibility of spatial boundaries, is framed within a highly specific formal, volumetric system. And, once an individual unit has been customised, it loses all flexibility to accommodate different, future needs. In the end, the fact that, as one team member put it, 'you can't have customisation and flexibility' and 'we didn't go for the flexible option', seems to be a strange paradox. RAM-TV's lecture, 'Negotiate My Boundary!: mass-customisation and responsive environments', took place at the AA. The book of the same title is published by the AA.

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Stride Treglown's £36.1 million Temple Quay House in Bristol (pictured) has won the Office Agents Society award for the best urban development outside London. The 13,165m² building – designed for developer Castlemore Securities – was prelet to the Department for Environment, Food and Rural Affairs. It was a joint project with the South West Regional Development Agency. ➔

ROPEWALKS FACELIFT

The first phase of Brock Carmichael Associates' £21 million Campbell Square regeneration project in Liverpool has been completed. The scheme provides 133 apartments, 2,800m² of offices and 1,250m² of bars, restaurants and leisure facilities.

Scottish Tories fume at cost of RMJM's parliament building

The projected final cost for RMJM's Scottish Parliament building at Holyrood has increased to more than £300 million, leading to calls for an immediate debate on the issue from Scottish Conservatives.

The latest rise in costs is being blamed on an increase in security considerations following recent troubles in the Swiss, Indian and French parliaments, in local government buildings – and, of course, the 11 September attacks.

The initial maximum cost of the project was set at £40 million in 1997. However, this was prior to devolution and based on a conservatively projected floor space at a modest cost per square metre. The first estimate, after plans were drawn up by the late Catalan architect Enric Miralles, was £109 million.

This escalated after the death of Miralles and former Scottish first minister Donald Dewar to £195 million, the level at which the Scottish Parliament capped spending on the building in 2000. That constraint was lifted the following year and costs have crept up ever since.

However, Scottish Parliament spokesman James McKenzie was quick to point out that the money is still well spent. 'We are constructing a public sector building with a 100-year projected lifespan,' he said. 'We have just received the final part of our BREEAM assessment, and we received an "excellent" rating on all three areas of the site. In addition, a great deal of time has been spent mak-



Building work under way on the Holyrood site last week

ing sure that the disabled access is first class, and we have recently heard from the EU that it believes the scheme will have the best disabled access of any public building in Europe.'

Scottish Tory chiefs are still up in arms over the increased spending, with their leader David McLetchie suggesting that the money could have been far better spent on public services. Project architect RMJM declined to comment.

Rowan McIntyre

David Richmond loses Tate galleries job to Grimshaw

David Richmond & Partners has lost the commission to extend its storage building for the Tate galleries after it suggesting expanding the scheme.

The Tate decided to appoint higher profile practice Nicholas Grimshaw & Partners for the project after David Richmond won outline planning per-

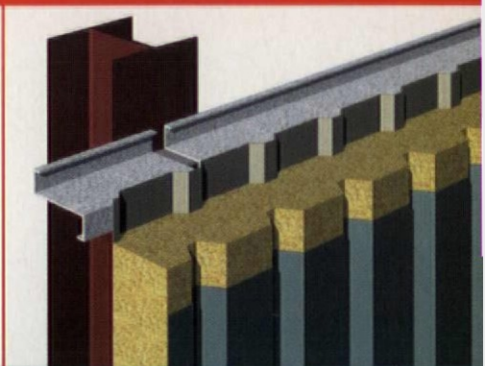
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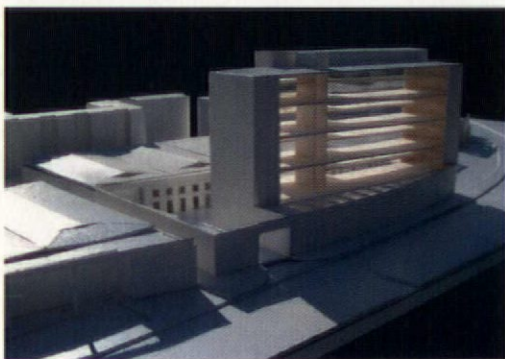
The alternative to a one product

mission for his scheme in London's Southwark.

In the original masterplan, David Richmond added an extra 12,000 m² to the brief by raising the height of the building to 11 storeys. But the changes raised the cost of the project and the gallery was obliged to advertise through the *Official Journal of the European Communities*. After interviewing a number of practices, it chose competing practice Nicholas Grimshaw & Partners.

'It's a huge waste of time and knowledge,' David Richmond said. 'We know that store inside out. It's our own fault – we should have said we couldn't make the scheme any bigger. I'd like to think that maybe they're a little embarrassed.'

However, a spokesperson for the Tate said it had no choice but to advertise the project and that, although David Richmond had been a strong candidate to take the project forward, Nicholas Grimshaw & Partners offered them 'what we needed'.



Richmond's masterplan raised the building to 11 storeys

Rick Mather wins next phase of history museum's revamp

The Natural History Museum has appointed Rick Mather Architects (RMA) to produce a new masterplan for its South Kensington estate.

The masterplan will see the 'enhancement' of the Grade I-listed Waterhouse building, with particular focus put on improving visitor circulation. The scheme follows the successful completion in the summer of phase one of the Darwin Centre, the research centre designed by HOK International (AJ 19.9.02). HOK International was also responsible for an original masterplan of the site in 1992.

The project, which will attempt to bring together the museum's building conservation strategy, its access audit and its visitor strategy, will 'articulate the space' between the site's different buildings.

Rick Mather said the appointment represents an exciting win for his practice. 'This is a fantastic opportunity to re-establish Waterhouse's vision for the museum,' he said, 'and at the same time set in place the directions for future developments on the site.'

The museum's head of estates, Kevin Rellis, praised RMA. 'It was chosen because of its experience of creating masterplans for arts venues and because of its individual tailored responses,' he said.

Copenhagen-based CF Miller and Partners won the competition to design the second phase of the Natural History Museum's Darwin Centre.

The new masterplan is expected to be completed in October of next year.

RIBA'S VISION FOR LONDON

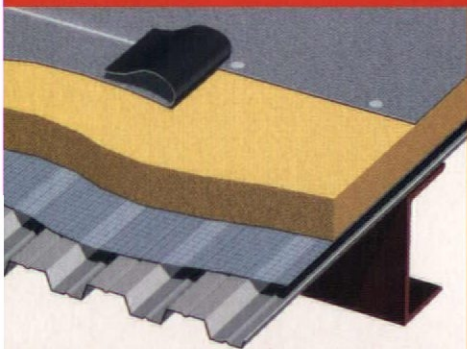
RIBA London chairman Simon Foxell has called for the creation of a London Architecture Centre to safeguard the quality of the capital's new buildings. 'Delivering the Vision', the RIBA's response to Livingstone's London Plan, was published last week. The document states the proposals need to be altered in seven areas in order to receive backing from the RIBA. +



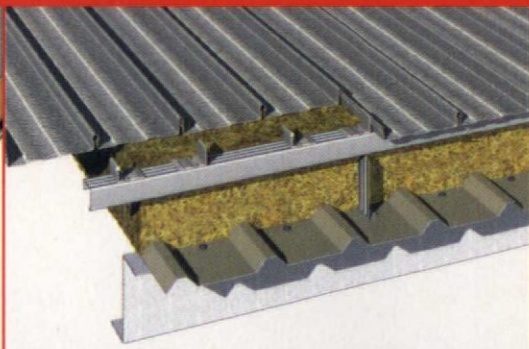
Foster and Partners' £1 million national police memorial for The Mall in London (above) has won planning approval. Designed in conjunction with Danish artist Per Arnoldi, the memorial will consist of a book listing the names of officers killed on duty, to be displayed in a vitrine within a dark stone wall. This will make up one side of a rectangular enclosure around a concrete vent shaft. Adjacent to this there will also be a tall glass wall set in a reflecting pool. +



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ALBION SCHEME TOPPED OUT
Foster and Partners is set to top out its mixed-use Albion Riverside scheme between Battersea Bridge and Albert Bridge in London on 10 October. The mayor of Wandsworth will perform the ceremony, together with Lord Foster and the chief executive of developer Hutchison Whampoa, Dr Edmond Ho.

SCENES OF LONDON ONLINE
The biggest collection of historic photographs of London is now available online. The new site – www.photolondon.org.uk – is a collaboration between five of the capital's major photographic libraries, with a combined collection of more than one million images. ➤

TECHNICAL ADVANCES EVENT
'The Technical Innovation in Design and Construction Conference', organised by the British Institute of Architectural Technologists, will be held at the British Museum on 29 January. The event aims to raise awareness of technical advances in architecture. For further details visit www.biat.org.uk

Four top teams vie to design £12m Poole Harbour bridge

Four teams of leading architects are vying for the chance to design a new bridge across Poole Harbour. Ian Ritchie Architects and Schlaich Bergermann, McDowell + Benedetti with Arup, Wilkinson Eyre Architects with engineer Gifford and Dutch practice Posford Haskoning are on the shortlist for the £12 million project following an international call for entries.

The teams have three weeks to draw up initial ideas for the structure, which will link the town to the port and Hamworthy. Teams have been asked to produce a bridge with a 140m span containing a shorter section of 20m that will open to allow boats to pass through.

The scheme will fit within Terence O'Rourke's masterplan for the whole bay area – the second largest natural harbour in the world.

Geoff Wood, director of public arts consultancy pArts, is advising the Borough of Poole on the competition. Wood said: 'Potentially this project could be hideous, or it could be beautiful, or it could have no impact at all. What we are after is a

team that will create a new icon for the area.'

The selection process will include a series of workshops with three selected practices, with one or two successful practices eventually being commissioned to produce designs.

The Borough of Poole is also calling for expressions of interest from multidisciplinary teams to design a 40ha development that will create a new streetscape to run the length of the 1,200m-long new harbourfront and a new section of beach.

Teams must encompass an urban designer, architect, landscape architect, visual or environmental artist, lighting designer, engineer and quantity surveyor.

Wood said they were looking for a balanced team that will offer a creative solution as well as see the project through its implementation. For an information pack, telephone Val Taylor or

Sue Ludwig on 01202 633321, or e-mail planning@poole.gov.uk

Poole is set to receive further attention later this month, with the opening of its new £8.5 million centre for the arts, Lighthouse, designed by Alan Short Associates.

Zoë Blackler



The masterplan for the bridge and surrounding area

The RIBA Stirling Prize 2002, in association with **aj** the architects' journal

The Architects' Journal is very proud to be sponsoring the RIBA Stirling Prize for a second year. The Awards presentation takes place on Saturday 12th October at the BALTIC in Gateshead, and will be televised by Channel 4 at 8pm on Sunday 13th October.

The Architects' Journal would like to congratulate the shortlisted projects in each of the categories.

The RIBA and the AJ would also like to thank the sponsors of the Awards evening: Corus Colors, Corus Kalzip, The American Hardwood Export Council, Montagu Evans, SIV Recruitment and the Newcastle & Gateshead Initiative.

Full details of all the shortlisted projects can be found at www.ajplus.co.uk/riba2002



Royal Institute
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The winners will be shown online at www.ajspecification/stirling2002 after the Channel 4 televised ceremony.



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ACTION ON BARNSELY VISION

Yorkshire Forward has made the first step towards implementing Will Alsop's vision for Barnsley (AJ 18.4.02) by buying the leasehold for the town's Metropolitan Shopping Centre. The decision will enable the regeneration agency to go ahead with several redevelopment projects in the town – one of the original six in its Renaissance Towns programme. ➤

RMJM'S SHEFFIELD LIFT

RMJM has begun work in Sheffield on its second rotating boat lift, which is due to be completed within five weeks. The lift in Sheffield follows on from the earlier Falkirk Wheel that connects the Forth & Clyde and Union canals between Edinburgh and Glasgow, and was developed together with Butterfly Engineering and Arup.

CHELSEA COMPUTER EVENT

The AEC Design Computing 2002 Conference and Exhibition will be held on 29-30 October at London's Chelsea Football Club. The two-day event will have specialist architecture CPD-certified seminars. Tel 01689 616000 for details.

Northern Architecture head loses job after centre windfall

The driving force behind the North's architecture centre has been made redundant – following a pledge from CABE to significantly increase the organisation's funding.

Mark Daniels lost his post after the board of Northern Architecture decided to restructure the body in response to the new grant for £100,000.

The Newcastle-based centre – formerly administered by Daniels alone – is now advertising three new posts – director, programme coordinator and administrative assistant – to extend its programme of work. But chair of the board Tim Bailey said that Daniels' experience as programme director fell short of that needed for the new director's post while leaving him overqualified for the programme coordinator's role.

During his administration, projects initiated by Daniels included the Sitooteries with English Heritage – 12 installations and summer houses created in Northumberland by the likes of Foster and Partners, artist Thomas Heatherwick and the practice FAT during the summer of 2000.

'I had some very good years there and delivered a number of innovative projects that have made it what it is,' Daniels said. 'I will, of course, be sad to leave.'

His final project was the exhibition of Japanese love hotels, 'Commodity, Firmness and Delight', which travelled the country between October 2001 and August of this year.

Bailey said Northern Architecture will be using



British architect William Russell has collaborated with fashion designer Alexander McQueen to produce his New York flagship store. The scheme, which aims to create 'a softly lit organic space', avoids the use of straight lines, with each area of the store 'merging' into the next.

the grant from CABE, to be received over two years, to fulfil its remit to explore community and construction as well as just cultural issues, which have dominated its work since 1995.

The closing date for applications for the new posts is Friday 4 October. Daniels said he was still undecided whether to apply.

Zoë Blackler

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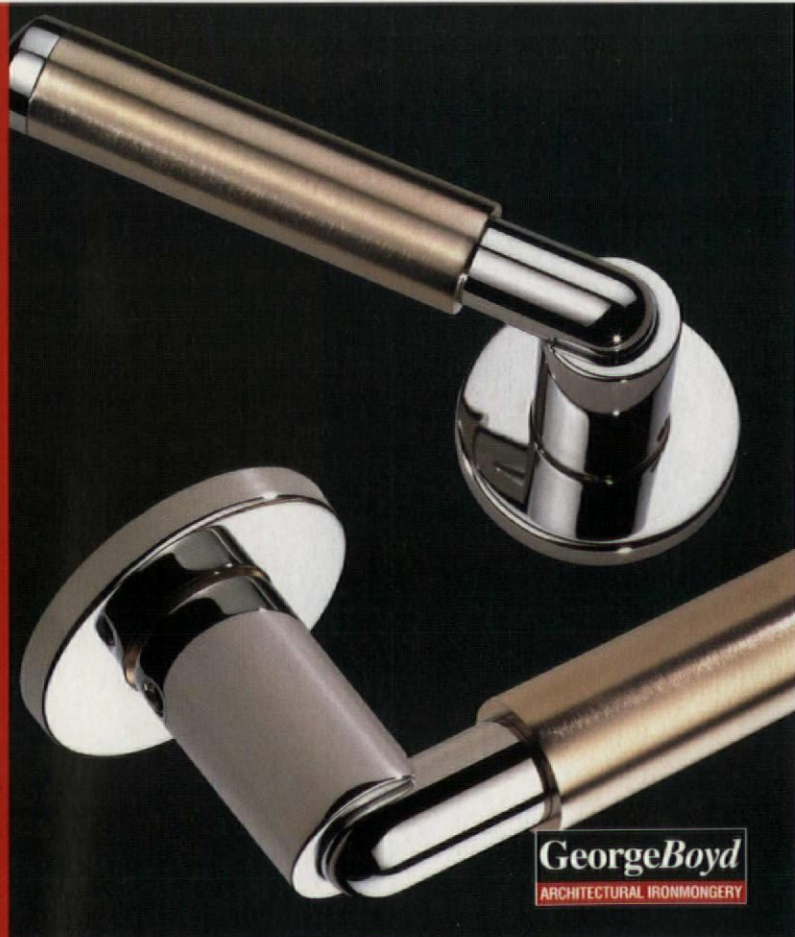
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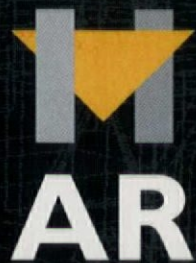
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MIPIM PROJECT PREVIEW 2003

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AR/MIPIM FUTURE PROJECT AWARDS 2003

MIPIM, the international property market, attracts over 16 000 delegates, the elite of the property world, to Cannes every March. To mark MIPIM's 12th anniversary, The Architectural Review is to offer Awards to distinguished, but as yet unbuilt projects. Awards will be given for unbuilt office, hotel and leisure, residential, retail and mixed-use schemes. There will also be a Best of Show Award.

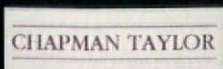
Selected commended entries will be reviewed by an international panel at Cannes. Since its inception in the nineteenth century, The Architectural Review has been devoted to excellence in architecture and environmental design and now invites entries to the AR/MIPIM Future Project Awards. All submissions will be displayed at MIPIM and will be published in a catalogue which will be given to all delegates.

Closing date for entries is 6 December 2002. For further information and an entry form see the Architectural Review website at www.arplus.com. Email enquiries to peter.davey@ebc.emap.com

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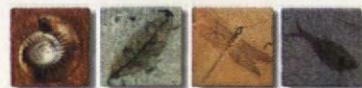
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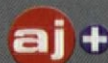


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editorial

Newcastle and Gateshead, second favourites for the European City of Culture 2008 tag and host to this weekend's Stirling Prize bash, continue to regenerate, partially via a series of key new buildings (see pages 27-44). Now London has the chance to end decades of blight in its King's Cross railwaylands (see pages 6 and 7).

This is what is called King's Cross Central, perhaps to mirror the other major developer site in the capital around a transport hub, Paddington Central in west London. Everything, it seems, is in the 'centre'.

But developer Argent St George has grasped the nettle with its billion-pound, 20-year plan for the 24ha site. Action on the area is long overdue, and promises to bring order to the scruffy hinterland of St Pancras and King's Cross stations. Perhaps even, in Dickon Robinson's optimistic words, to turn it into the 'Venice of London'.

But it can also prove, as with Richard Rogers' transport 'nodes' ideas, that transport can be an effective driver. Because the Channel Tunnel Rail Link's emergence (expected 2007), itself a response to new ideas about transport and Europe, is set to break the yoke of the 19th-century railway infrastructure that has blighted the area in the first place.

It is notable that the developer has chosen the same architects, Allies and Morrison and Porphyrios Associates, which starred in its Brindleyplace scheme in Birmingham – another city centre, mixed-use project which successfully breathed new life into an underdeveloped area and underappreciated canal system. At King's Cross Central there will be new bridges, new 'landmark public spaces', a commitment to public transport taking priority, housing, offices, some reuse of heritage buildings, and headline ideas about those listed gasholders.

But where Argent's plan scores is in its sophisticated approach to land ownership. Effectively it has tied up all the land deals before the design stage, pooling the property assets for the long term so that it is not under short-term pressure to build a money-spinning building early on which distorts the scheme's ideal phasing. It is a new 'quarter' of London which deserves to succeed – and which has a better chance of remaining on track.

David Taylor

letters

It's the RFACS that is holding Scotland back



Under fire: Reiach and Hall's design

Heaven help us if, as Gordon Davies believes, the Royal Fine Art Commission for Scotland has been given a brief to be more 'proactive in promoting good design' (AJ 3.10.02). Seems to me it is the commission's lack of understanding of what constitutes good modern design and contemporary urban thinking that will continue to hold Scotland back as a country whose architects can once again have a European, or even national, influence.

Moreover, to respond to Charles Prosser's most recent off-the-cuff remark, I'll tell you what makes my toes 'curl with shame', the 'To the Queen's Most Excellent Majesty May it Please Your Majesty' that prefaces every Royal Fine Art Commission for Scotland Report. The documents, which also define the commission, read like some 14th-century parchment.

It is time this organisation was dragged kicking and

screaming into the 21st century and opened up to a more democratic process and one more representative of a devolved Scotland.

The Royal Fine Art Commission for Scotland obviously feels that a project or competition lacks any legitimacy, unless approved or commented upon positively by its commissioners. Yet no one knows how a commissioner is appointed. They also lack any commercial representation, are aloof and often inexperienced, and their views are representative of 20-year-old thinking.

Alan Dunlop, Glasgow

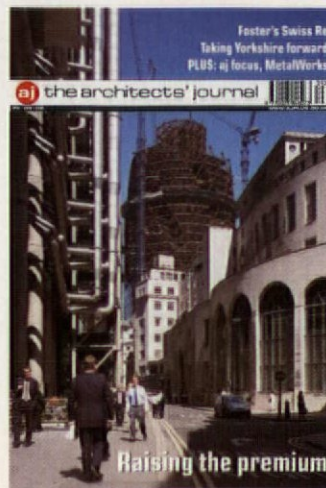
Don't forget acoustic consultant's 'Swiss role'

I read with interest the article on Swiss Re in your recent issue (AJ 26.9.02).

We are the acoustic consultant working on both the shell and core and fit-out. I noticed in the credits at the end of the main article that Sandy Brown Associates is listed under sub-contractors whereas we have a direct consultancy appointment with Swiss Re and are a member of the design team.

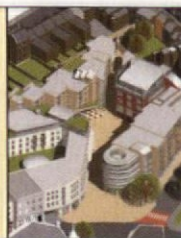
I was wondering, if you print further articles, that you might correct this.

Stephen Stringer, Sandy Brown Associates



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 the Boisot Waters Cohen Partnership, which has submitted revised plans for Greenwich. The project for the town centre now includes designs refined after CABE and London mayor Ken Livingstone called for more 'striking' and less 'polite' proposals. The practice worked with Kim Wilkie Associates on urban design and public realm aspects of the brief.



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

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

Invest in people, rather than preserve in aspic

I am disappointed to observe that the Twentieth Century Society is to step up opposition to changes proposed for the Byker Estate in Newcastle (AJ 3.10.02). I enjoyed living in the Wall until earlier this year, revelling daily in the spectacular views, the inventive urban design and the exquisitely tuned architectural spaces that Erskine has bestowed upon the people of Byker. It is truly a place worth fighting for, but not with the intention of turning Byker into a museum piece.

Byker is a dynamic, living, changing community. Erskine's architecture is all about responding to the needs and aspirations of the resident community, but as an architect and resident-by-choice, I cringe in shame when intellectuals insist that the heritage value of the buildings overrides the *firmitas, utilitas, venustas* designated for the working classes. If they truly understand that Erskine originally intended for the estate to serve its residents, rather than vice versa, then the intellectual end of the architectural spectrum should prepare to concede to alternative means of protecting the spirit embodied in Byker. Investing in people, not aspic, would be particularly effective.

My wife and I moved from Byker because our neighbourhood suddenly deteriorated, and because we were lucky enough to have a choice to do so: after four years she no longer felt



safe at night, and eventually neither did I.

We still have close friends in the Wall, many of whom will freely make available to Catherine Croft a guest bed in their lounge for a full-colour, 24/7 visit. This is a particularly good time of year to visit. One can admire the ritual of daily pyrotechnics which necessitates the proposed Fire Station which the Twentieth Century Society assesses as a threat to the architecture of Byker.

Tim Robinson, Gateshead

Chilled beams and room acoustics – any views?

Why is it that chilled beam designers have not produced a satisfactory way of dividing their units post-installation? For example, where dividing partitions are required that cannot possibly be placed on grids set by the chilled beam layout, in my experience chilled beam systems and subdivision of floor space are never compatible.

There is a possible chance when a chilled ceiling is incorporated (as compared with

below ceiling units) as this does at least provide the option of a flat blanked area to which the partitions can be fixed. However, even these create major acoustic issues between office spaces. Has anyone else had this problem, and did they discover a satisfactory solution?

Lee Roth, via e-mail

uPVC discoloration – the search for a remedy

Some of the components on my three-year-old uPVC windows have discoloured. The supplier and subcontractor supplier agreed a faulty batch of extrusions was used at that time and proposed to carry out remedial work by applying solvent to remove the top layer and then treating with acrylic laquer. The supplier has not yet provided independent evidence that this approach is appropriate or durable.

Can anyone advise whether this is a common problem and offer comment on suitability of the process, and whether this is a standard industry technique? Any references to test or research would also be useful.

Mike Pocock via e-mail

PFI is here to stay – we'd better get used to it

Your thoughtful editorial last week hit the PFI nail on the head as far as the world of architecture is concerned (AJ 3.10.02). As the prime minister and chancellor have made clear, this financial procurement method is here to stay, so architects had bet-

ter learn how to use it in the best possible way instead of shouting into the wind.

A key problem which needs addressing is poor client expectations from the process; many education authorities and hospital trusts seem so dazzled by the prospect of actually getting a new building that they lose all their critical faculties when it comes to design and quality issues. If clients don't demand high design standards, PFI bidders won't prioritise architecture.

The RIBA could usefully address this question by producing a comprehensive briefing pack for clients, explaining how to get the best out of PFI. One good idea is to use an architectural consultant to guide them through the rapids of brief writing, bid assessment etc.

Andrew Frazer, London SW19

Clarification

Apologies to Carol Pletz of David Gibson Architects, who was not named as one of the winners of one of our prizes given away last week at 100% Design (AJ 3.10.02). Pletz won the Mathmos Spin City Lampshade.

Corrections

The company that supplied the cladding panels for William Russell's house (MetalWorks, AJ 26.9.02) is Cryotherm, not Cryoform.

● The publisher of *The Really Useful GA handbook* (MetalWorks, AJ 26.9.02) is Gooding Aluminium.



Small projects competition – call for entries

The Architects' Journal this week invites entries for the Small Projects Award, sponsored by Robin Ellis Design Build, and clinched last time by Simon Conder Architects. The practice scooped the top prize for its extension to a 19th-century house in London's N1 (pictured), while second place went to Buckley Gray and third was shared between Baart Harries Newall and Adams & Sutherland.

This year the maximum contract value for projects is again £250,000. Schemes must have been completed between 1 December 2000 and 1 December 2001, and be unpublished.

Please send drawings, publishable photographs (not laser copies) and a description of not more than 150 words to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, by Friday 29 November. Schemes will be published in the AJ and selected projects will go on public exhibition. Prizes will be given for the best entries.



will alsop

Society's inability to draw is destroying the art of looking

Drawing is a delight, and yet, in spite of this fact, the vast majority of the population would maintain that they cannot do it. What is really worrying about this is that they feel no shame at this admission. If we asked if they could read, or were capable of performing relatively simple mathematical operations, everyone would be embarrassed to answer no, as a negative would be evidence of a lack of education and culture. And yet an inability to express oneself through a two-dimensional representation is apparently not critical to the existence of modern society.

My father, who was born in 1886, was not an artist in my experience of him when he was alive. I never saw him put pencil to paper, and yet when I was clearing the house of redundant items after his death, I discovered some very accomplished drawings he had done as a younger man. The point here is that as a young Victorian, drawing was a skill that was a part of life. Inevitably, much of it was academic and lacked a genuine expression and exploration of a wider vision, but the Victorians were not known for their spirit of gay abandon.

We can see very clearly by referring to *Hansard* that the level of debate in parliament about new public buildings was at an extremely high level in the 18th and 19th centuries. These parliamentarians could, no doubt, all draw, which is a great help if you are discussing the merits of a design which is communicated by drawing. Being able to draw helps the art of looking, and looking is what tends to be absent in this visually challenged society.

Architecture is by implication the art of predicting the future, which can only be done by making approximations of the possible. Sir John Soane only had drawings and models at his disposal. Today the computer has invaded most studios. This is simply another tool,

admittedly more sophisticated than the pencil or Rapidograph, to be used by the imagination. Many people think that this aid has ruined the art of drawing, an attitude with which I disagree. I have noticed that all the people in my studio who make the best 3D representations are all able to draw very well using a pencil in what has become known as a more traditional medium. This underlines the importance of being able to draw.

There are difficulties in drawing while on a picnic with anything other than a pen or pencil. The art of looking works in two ways. There is the art of looking into yourself to allow the movement of the pen, or the mark of a paintbrush, to feel the vision and to allow you to discover things that you would not have seen if you were not engaged in this activity. There is a certain serendipity in this approach which transports you beyond what you know. We are all tainted by our own acquired cultural baggage and lazy habits.

Alternatively we draw what we see. I remember being asked to draw a brick, with no shading, line only, for five hours each week. After three months I was allowed to progress to the tin can. These objects start to exist in a different way and although I do not advocate such a system of teaching, I do feel that in schools the attitude towards drawing is often seen as an extension of play and not a serious activity. It is therefore no wonder that all arts, and visual arts in particular, are marginalised by society, including our government, in favour of studies that are more obviously linked to the tangibility of materialism.

If our politicians are only able to use their mouths and ears and not their eyes and hands to communicate, how on earth can they be expected to guide us towards a more spiritual, relaxed, and creative future?

WA, from the table at Parkgate Studio

'Architecture is by implication the art of predicting the future, which can only be done by making approximations of the possible'

people

Richard Waterhouse has just been appointed managing director of National Building Specification (NBS) – the industry standard specification service. His position and background mean that he is very much directly involved in a wide range of decision-making processes: from deciding on how best to develop products for market, to attending worldwide business conferences on the future of the industry.

Having relocated offices from Newcastle's Quayside to the converted Old Post Office near the Central Station, however, he is still exercised by how best to stop people coming in to try and buy stamps from the receptionist.

An architect by training, after qualifying from Newcastle University and working in a number of practices in the North East, he carved a niche for himself as an architect-cum-CAD manager at the offices of Geoffrey Purves Partnership. Working on housing association projects, speculative developments and healthcare projects, developing notional standard details on screen, he was in regular contact with NBS, on the other side of town, feeding back criticism of the early versions of its software, making contacts and generally helping out with market testing.

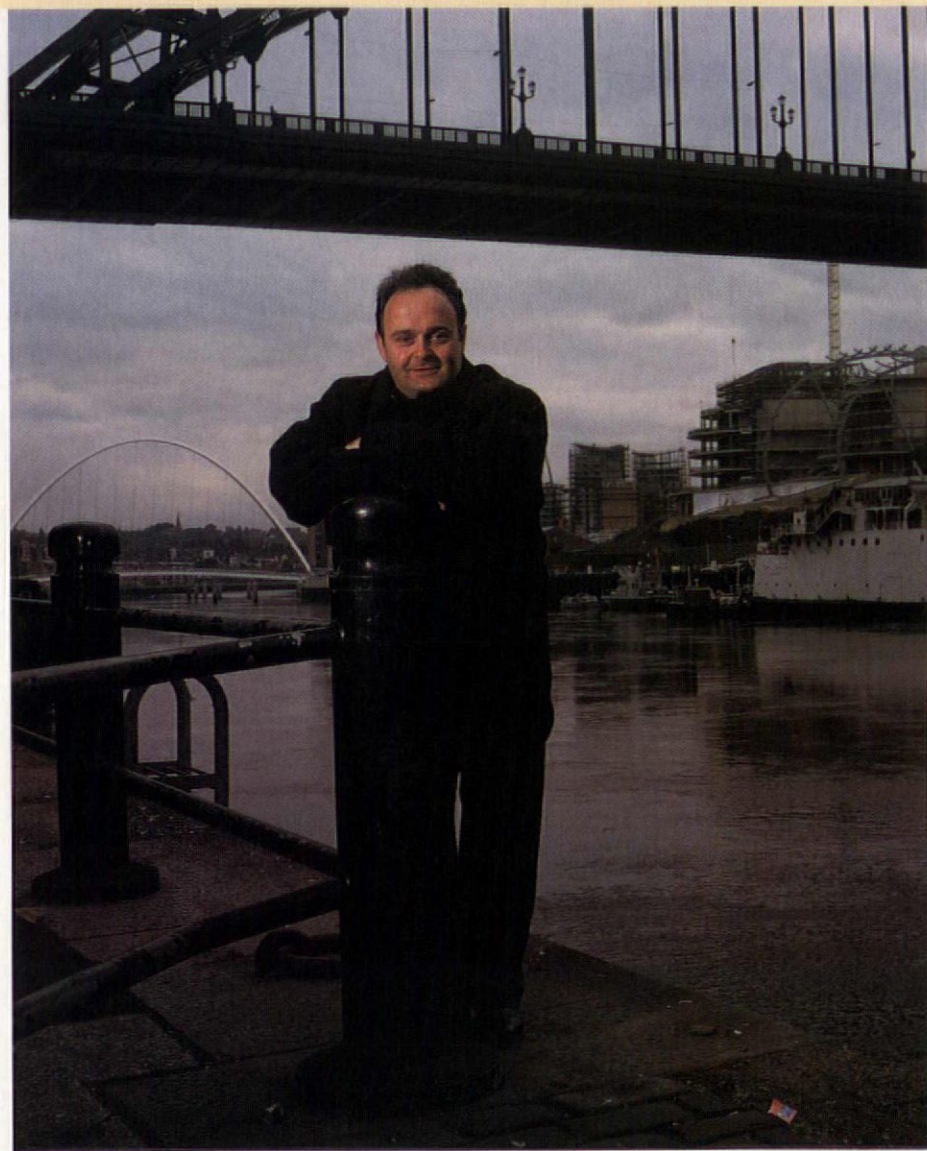
When a local post strike threatened the delivery of one of his tender packages, he realised the potential of 'electronic submissions' – still a futuristic concept for most small practices in the mid-'90s. Noticing a job advert for NBS in the local paper, he made a career decision, and applied. Starting as a sales manager in 1996, he spent his time driving around the UK to sell Specman upgrades and deal with technical problems in architects' offices. After serving his time, he rose to development manager, and was appointed as development director in 2001 responsible for new products.

He is modest about his architectural abilities and says that he does not miss practice at all. Describing himself as 'competent but not inspired', he realised early in his career that his designs 'would never make it onto the front pages of the AJ'. Instead, he believes his skills to be in communicating design information and he sees little difference in whether that is done graphically or in words. His function is to inform the construction process in his own way.

To clarify this point, he described the

Richard Waterhouse, new managing director of National Building Specification, is passionate about the need for an integrated approach to the architectural 'process', where specification writing is not seen as an add-on
by austin williams. photograph by shaun bloodworth

standard-bearer



various stages in the realisation of a project. Although he acknowledges that architects with flair and aesthetic vision are credited with the scheme's visual conceptualisation, many projects rely on non-drawings-based documents; as well as rigorous site management and working details, in order to get the project built.

All stages of the process play a part in the whole and, rather than try to indulge the common vision of the architect as draftsman, he is keen to help realise the architectural vision: taking the graphic image and communicating it in words. His role, he says, 'is actually the classic project managerial role of the architect': overseeing many different professional functions.

He is passionate about the need for an

integrated approach to the architectural 'process', whereby the specification writing is not seen as an add-on – a package of the works separate and distinct from the 'real' business of drawing – but is built into the development of each particular project.

He still plays with products and insists on being involved in testing new software packages but less so than before and misses the day-to-day development activity; 'the fun bit' of the organisation.

But with his new authority he has too many other responsibilities and has moved from his central position on the mezzanine floor of the building to a enclosed ground floor office. Betraying his architectural background, he has yet to hang a picture on the wall of his new office, preferring to see it

languish on the floor beside his desk. He says he would have preferred to remain with the 'people messing about with software ideas' but recognises that he cannot play games any more. His tasks now range from writing technical position papers to liaising with RIBA companies; from managing the sale of NBS' Quayside property to adding 1,100m² of additional office space for internal expansion; from assessing the merits of on-line provision in the current market conditions, to keeping a watchful eye on his competitors.

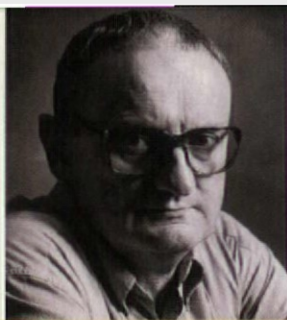
On that point, even though NBS is in a fortunate position in that it has been in e-business and dedicated to product development for longer than most, Waterhouse says that he would welcome competition in the marketplace. 'It might save us from having to do all the R&D,' he says.

'The problem with NBS is that it's worthy but dull. I'm more than happy to continue as worthy but we must show that we are anything but dull. We are vital.' When I point out that it must take a certain type of person – perhaps an anorak – to want to write specifications, he tells me that it couldn't be further from the truth. I cite the fact that his squash game has lapsed and he has become a sneaky advocate of Friends Reunited.

'Far from it,' he says, 'the people who are involved in this technology are cutting edge; they are usually some of the most extrovert and eccentric people with a wonderful sense of humour.'

We proceeded on to the next hilarious topic of conversation: object technology, whereby NBS is building-in increasing inter-operability into the specification and scheduling packages. Object-based technology, commonly recognised as having had labour-saving benefits in graphics packages, has rarely been taken advantage of in terms of the written word. His eyes light up while explaining the transformative potential of the technology: minimising the amount of first generation inputting required; relying on automatic transfer of data into various packages and clauses.

The new object-based software will also mean that packages can be split up into various sub-trades without manual duplication and without the risk of omitting key cross references. 'At the end of the day,' he says, 'the point is to spend less time doing specs so that there is more time for doing designs.'



martin pawley

A red-letter day for the UK's vanishing pillar box population

A few years ago the AJ published a revealing conversation between Berthold Lubetkin and Gavin Stamp in which these unlikely bedfellows united in deploring the disappearance of the red telephone box.

I remember being disappointed by this at the time. Did Lubetkin, the great modern architect, really want to preserve Gilbert Scott telephone boxes in the age of the mobile phone? More to the point, did he no longer subscribe to Antonio Sant' Elia's dictum, set forth nearly 100 years ago in the *Manifesto of Futurist Architecture*: 'The fundamental qualities of the architecture of the future will be impermanence and transience?'

If Lubetkin didn't believe this, then perhaps he was not really an out-and-out Modernist at all: if he did believe it, then he must have been hypnotized by the charismatic Stamp, and would have agreed with anything he said.

For whatever reason, neither man saw any connection between the threat to telephone boxes and the miniaturization of the mobile telephone, which was achieving saturation ownership by leaps and bounds even as they spoke. Both of them were distracted by the present (which has become a national failing), and as a result the future waltzed past them unrecognized and unchallenged.

Nor was this a new phenomenon, for Lubetkin, at least, was old enough to have lived through the rise and fall of the wireless aerial. In the 1920s this was a thing as tall as the mast of a J-Class yacht, with stays that occupied most of your garden, and had to be 'designed by naval experts'. Now, of course, 'wireless' means something else entirely and a radio aerial is either an inconspicuous nubbin stuck on the back window of a car or a bit of wire draped over a bookshelf. Nowadays, every private soldier has a cellular telephone in their knapsack, every

cavalryman a hands-free telephone in their car, and every staff officer their own personal satellite. Why on earth, then, should we worry about the fate of old telephone boxes? The answer is we shouldn't. They are all in the process of removal anyway. Time marches on.

But too few people enjoy the transience of technology. Even though Net surfing and e-mailing are now the sport of millions all over the world, doing in seconds what used to take days, the old

Lubetkin/Stamp class action is rumbling into operation again. Last week (you are excused if you did not notice it) marked the start of a campaign by English Heritage and Royal Mail to 'Save our red postboxes.'

From what? Presumably from the sort of Tardis-like ephemeralisation into thin air that is cutting such a swathe through the telephone box population. No wonder the reactionaries are worried. There are only just over 100,000 red letterboxes, while the telephone box population used to run into millions, so the odds on survival don't look too good. But hey! Never mind, there is no cause like a lost cause. We should never forget that this is the 150th anniversary of the installation of the first hexagonal iron red letterbox which was 'created' (does that mean designed or authorized?) by the novelist

Anthony Trollope, who seems to have worked the Christmas Post 100 years before John Osborne.

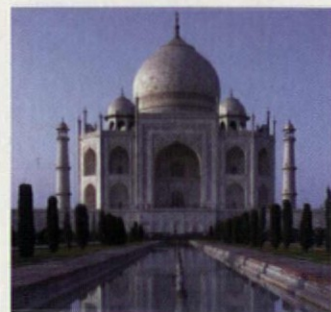
This time around it is not clear who is playing the part of the young fogey, but the late Berthold Lubetkin is being played by English Heritage's Sir Neil Cossons, once boss of the Science Museum and now firmly on the other side of the fence, who declares that red letter boxes 'are an enduring icon and a much-loved part of our everyday culture'.

A pity, but we shall not miss them. Not after a month or two, anyway.

'Why on earth should we worry about the fate of old telephone boxes? They are all in the process of removal anyway. Time marches on'

a life in architecture

nigel mcculloch



The Right Rev Nigel McCulloch is the Queen's Lord High Almoner. Among his duties is to accompany the Queen when she distributes the Royal Maundy money just before Easter. He is also chairman of the Church of England Communications Unit, as well as a fine musician and a devotee of brass bands.

A particular favourite of his is St Thomas's Church in Salisbury. It was founded in 1218 and used by the workmen building Salisbury Cathedral. 'It was impressively rebuilt and beautified by Salisbury's wealthy citizens in the 15th century,' says McCulloch. 'It is a light and graceful building, which contains Europe's largest medieval Doom painting.' (Doom paintings depict the Last Judgement.)

McCulloch also likes St Thomas's because it has personal associations for him. He was rector there from 1978 to 1986 and says it was 'the scene of very happy times for me, my wife and children'. He has been the bishop of Wakefield diocese, West Yorkshire, since 1992.

The bishop had to think rather hard when asked about architectural dislikes, and finally decided he would probably go for 'anonymous 1960s high-rise flats somewhere'.

But, returning to what he likes, he declares: 'The most stunning building I have ever visited is the Taj Mahal (above). I know that a lot of people say this, but it's true. It is the only building that, however much it's hyped, will still exceed your expectations.'

Eleanor Allen



With the Stirling Prize taking place at the Baltic Centre in Gateshead on Saturday, we visit Tyneside, riding high on a wave of regeneration

By Austin Williams

In September, US current affairs magazine *Newsweek* announced that Newcastle/Gateshead was the fourth most important 'new centre of culture and vitality' in the world, rivalling London, New York, Paris... and, er, Tijuana, Antwerp and Kabul.

'The North East's buzzing' is the unofficial slogan of the aspirant cultural capital. So while most people, especially those involved in the 'cultural sector', repeat the optimistic mantra of indefinable upbeatedness, we look at some of the issues involved in the regeneration debate.

Dole not coal

Unemployment in the North East has fallen by 46 per cent in the past five years, reflecting the general trend in the national economy as a whole (53 per cent fall). But, at 5.7 per cent, the North East still has twice the unemployment rate of the national average.

The Department of Trade and Industry (1999) reports that the region had the highest percentage of exports to the EU of all the UK's regions. Furthermore, the North East had the second highest level of manufacturing investment as a percentage of manufacturing

output, surpassed only by Wales and closely followed by the North West.

However, the North East has the lowest manufacturing output in monetary terms (combined foreign-owned and domestically owned companies) of any region of the UK. It equates to only half of the value created by manufacturing in the East Midlands and one third of that from the North West. This is not to say that interesting things are not happening.

Case studies

The major new-build programme taking place along the Tyne is featured in a construction study of Foster and Partners' The Sage Gateshead (page 18), described as a 'pioneering international centre for musical discovery' situated along from the Baltic Centre for Contemporary Art; and in a critique of the council's regeneration strategy for both banks of the Tyne. We also examine some of the private developments in the vicinity arising out of these, and similar, high-profile schemes.

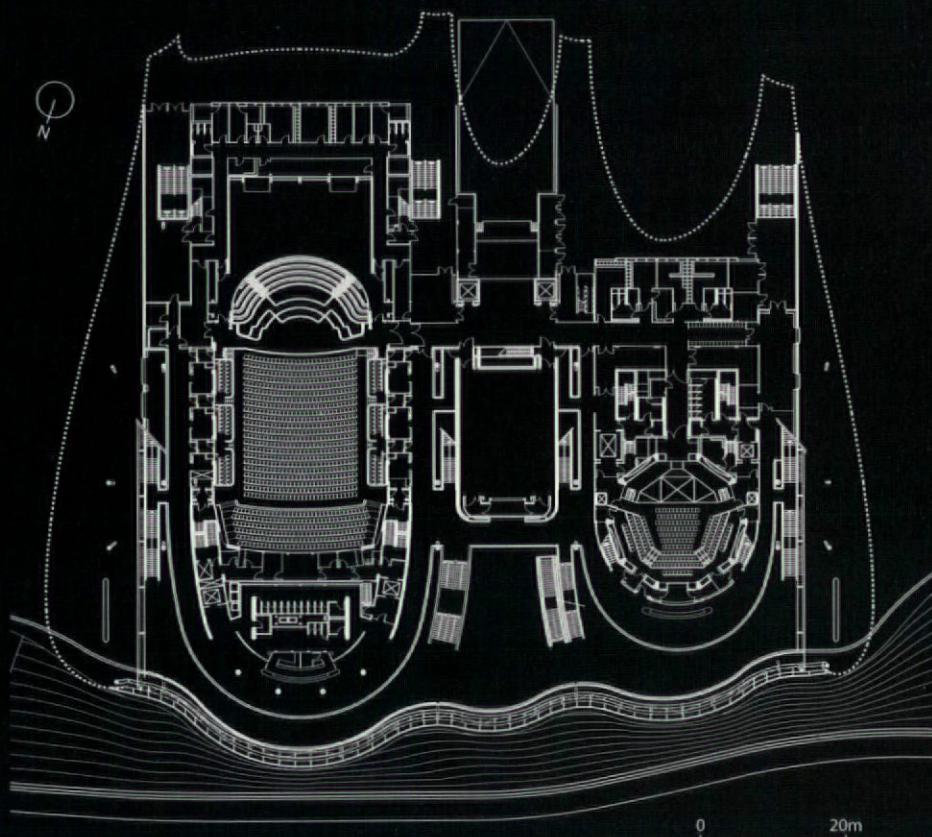
The refurbishment of a landmark Victorian edifice on the north bank of the Tyne exemplifies the move towards city-centre loft living; unheard

of 10 years ago. Bill Hopper Architects' transformation of E&F Turnbull's brick warehouse has provided Newcastle with its first £1 million apartment (which is yet to be let).

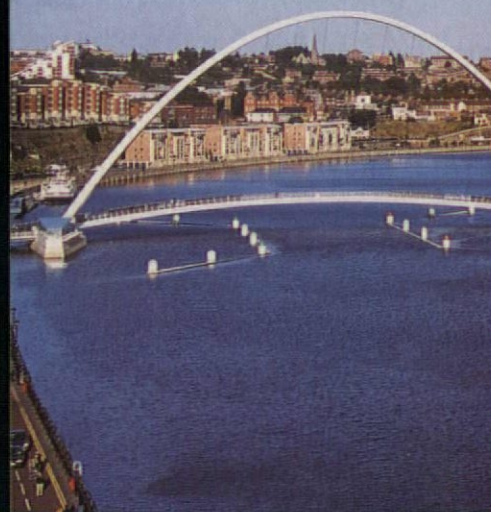
Ryder's scheme, currently on site, for the old Swan House office block which used to house the DHSS – renamed 55 North – involves a major rethink about the routes into, and around, a forgotten area of the city. Whether executive flats situated in the middle of the busiest motorway roundabout in the North East can be made to work, remains to be seen, however.

EC Harris examines the construction market in the North East and we have included some further statistics on the area, including a rough guide to architects' and technicians' salaries.

We have also attempted to showcase some local architects working in, and around, the North East and abroad, and to feature other projects which are currently ongoing in Newcastle city centre. Finally, we explore the concept of holistic regeneration in Gateshead. We hope that this issue opens up some discussion about the meaning of city renewal, with specific reference to the North East.



The Sage is set: the sweeping shell-like roof of the Northern Sinfonia's future home dominates the south bank of the Tyne. Nearby are Wilkinson Eyre's Millennium Bridge and Ellis Williams' Baltic Centre for Contemporary Art



Music centred

We investigate Foster and Partners' The Sage Gateshead as it reaches the mid-point in its construction phase

By Austin Williams

In April, Northern Sinfonia, one of Europe's finest chamber orchestras, moved across the river from Newcastle to the Old Town Hall in Gateshead to acclimatise; ready to move to its final home at The Sage Gateshead on its completion in July 2003.

The new venue, designed by Foster and Partners, will comprise a sweeping shell-like roof enclosing three state-of-the-art auditoria, a music school, rehearsal rooms, recording studios, bars, restaurants and ancillary spaces. It is already dominating the riverscape to the east of the Tyne Bridge and creating a fascinating counterpoint to the monolithic brick massing of the new Hilton Hotel taking shape on the other side of the bridge. Two prime sites, only one opportunity taken.

Currently, the centre is reaching a critical moment in its programme, as the massive in situ concrete is complete and the steel is being erected. General site activity is fairly

muted while the steel trades takes priority, although I have not seen – for a very long time – as many cabins, canteen facilities or sunbathing labourers as I did when I visited in early September; all waiting to gear up for the roofing/glazing works, first fix and fitting out to commence. There are even two clerk of works. The car park to the north of the site has more than a hundred vehicles perched in spaces between the rebar and steel sections, among them a knackered Reliant Realto GLS 3-wheeler. Architects, it appears, are lower paid in the North.

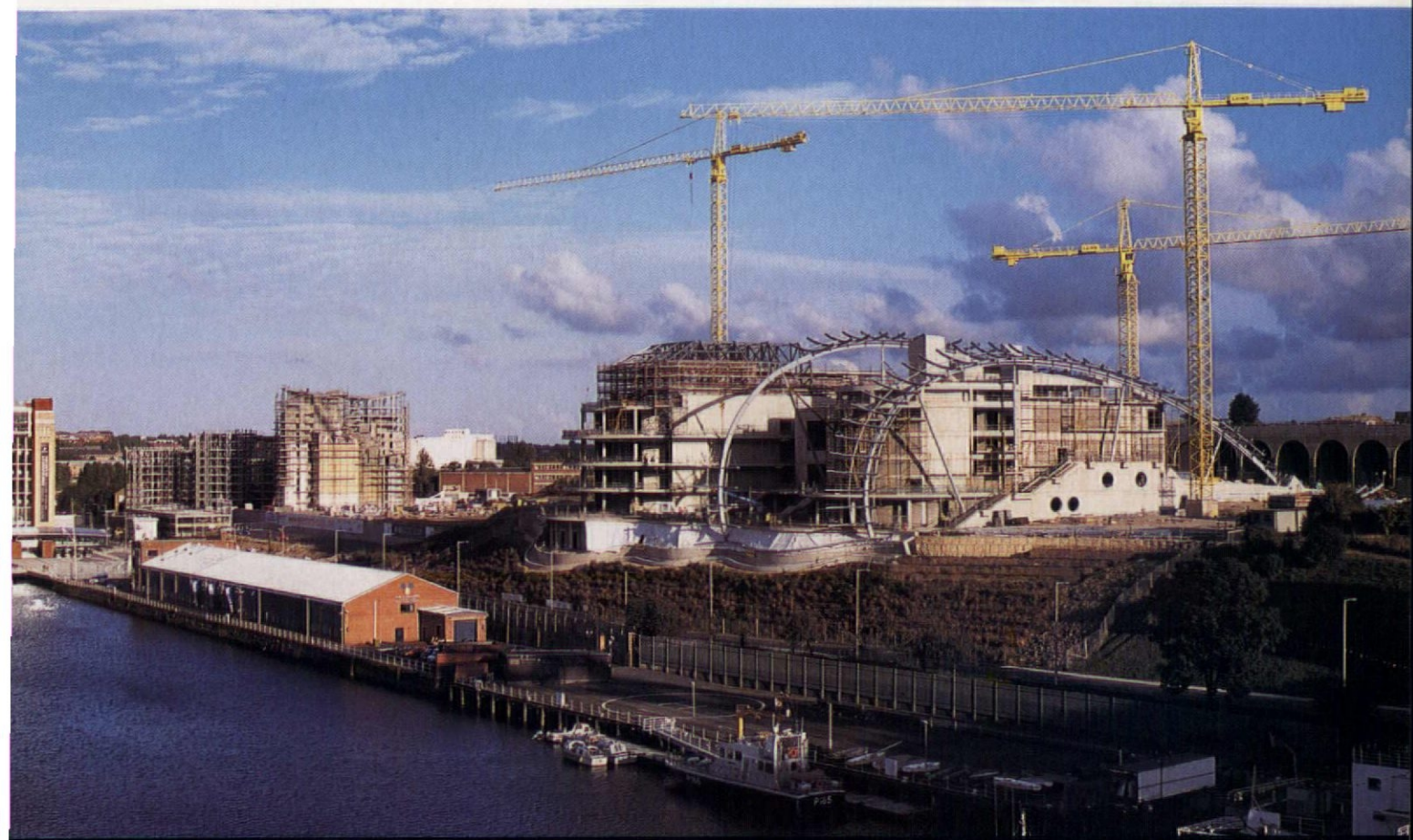
The three muses

After an 18-month public consultation exercise, the client, North Music Trust, asked for an 'inclusive' venue which might encourage a cultural osmosis between various music lovers.

To this end, the three auditoria comprise a three-storey, 1,650-seat orchestra hall to the east; a rehearsal room in the centre; and

an octagonal hall for chamber music, folk and jazz to the west. Architect Jason Flanagan says the design concept has been totally dictated by the acoustic requirements for the building. Each hall is therefore a stand-alone mass-concrete structure, structurally and acoustically isolated from the public areas and each other; but concert-goers will be forced to mingle in the communal circulation spaces. The 'green room' is intentionally small and open-plan to encourage musicians also to mix with their audience. This, apparently, at the behest of the Northern Sinfonia musicians themselves.

The roof is an undulating steel and glass lattice – supported in the 'troughs' by columns which lie at 90 degrees to the tangent of roof curvature. It oversails the three auditoria – disconnected from the musical function of the building; it thus provides shelter and enclosure only. On completion, dynamic coloured lighting will be played off the soffit.



The curved steelwork main members have already been craned into place (with starter connections to the horizontal rails already attached), looking like huge spinal vertebrae emerging from the side of the steeply sloping site. They arch over the frontage towards the Tyne and are bolted to a rolling mass concrete wall at the lowest level.

The cladding comprises glazing, single-ply membrane and stainless steel panels and the roof curvature will, in fact, be faceted with flat plane roof panels. But the architect hopes that the curve is gentle enough that the segmentation will not be too visible (see *Working Details*, pages 22-23). Rainwater will run off into a 300mm-wide concrete gully at external path level, which then discharges to storm drains to the river.

The Trog

The lowest level houses the music school, 'accessible to children, schools and people of

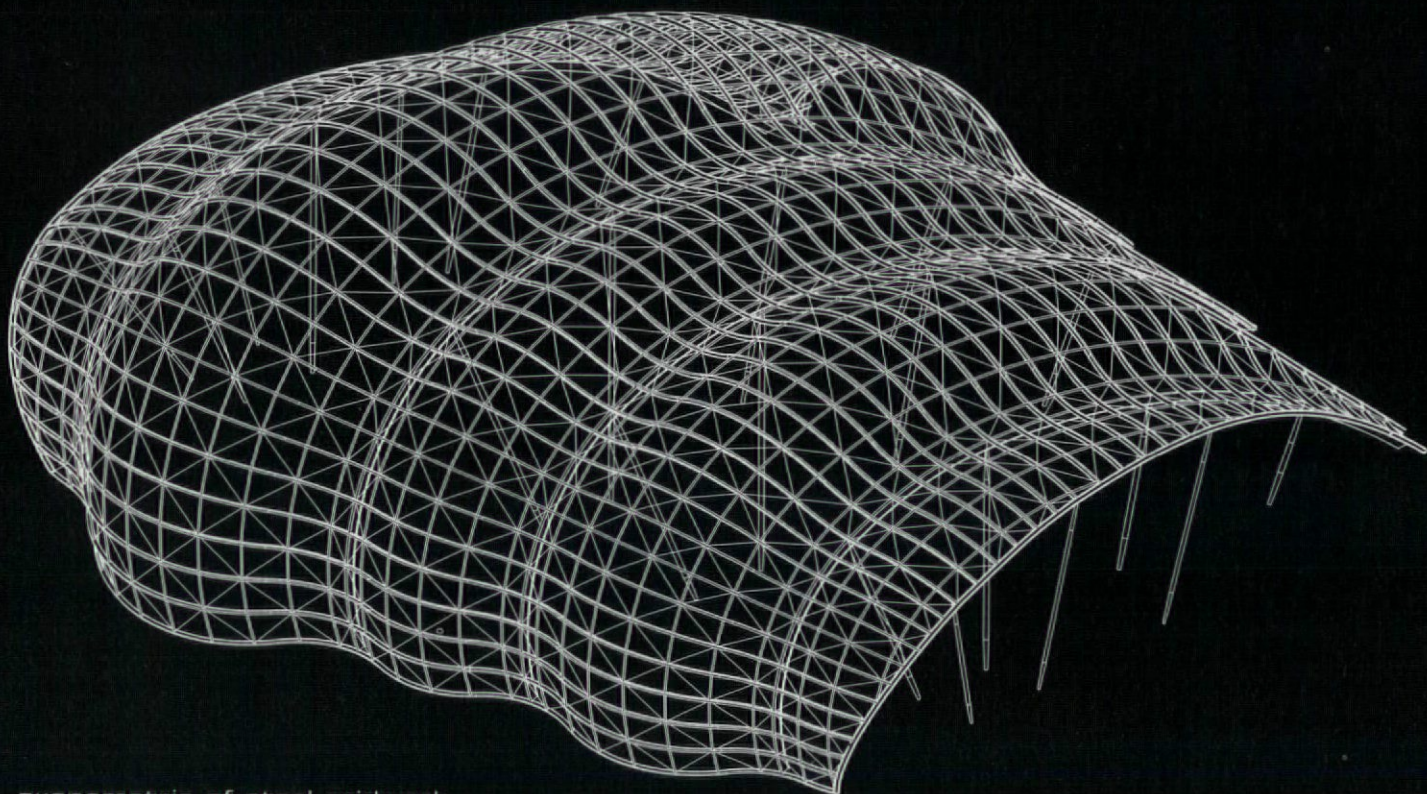
all ages, raising the profile of the region as an innovative provider of musical education'. It is an underground cavern dug into the hillside with natural light available from the north over the concrete upstand wall – and, as the floors do not touch the external skin – from light filtering down from the floors above. Curved corridors disappear into the distance to give access to teaching rooms, rehearsal spaces, workshops and stores. As the Northern Sinfonia and Folkworks will be resident, they will assist the teaching programme.

The orchestral auditorium is a vast arena which will be timber lined, with panelling fixed directly onto the concrete and block walls; acoustic curtains will be stored in pockets along the wall, and the ceiling baffle panels will be adjustable to suit the performance and the need for intimacy. The recital hall will have 400 seats in the round and be so cosy that the audience will be in close

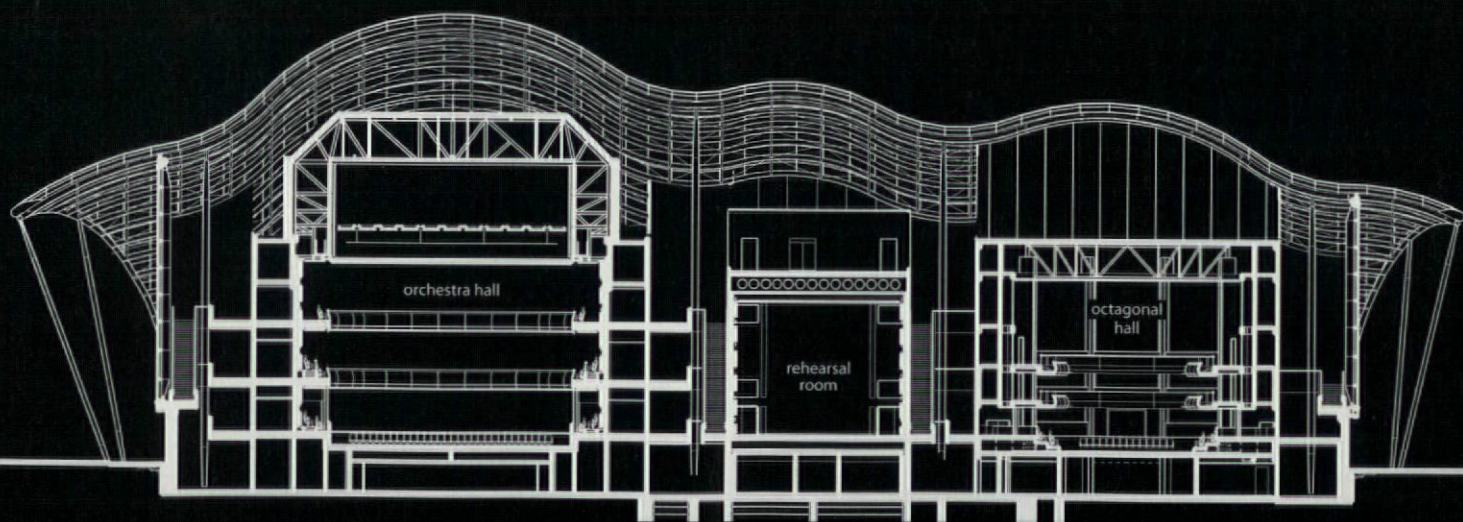
proximity to the performers from any level. The central auditorium is a 10m-high rehearsal room, constructed as previously described but about to be dry-lined and provided with acoustic panelling. The wall between the rehearsal space and the main concourse will have a large glass panel enabling people to look in and see people practising (although there is a large curtain proposed as a back-up for privacy).

So solid crew

The structure generally, and to each auditorium in particular, comprises a massive concrete frame with infill walls of dense blocks laid on their side. Rather than modify the concrete detailing to satisfy various structural requirements of the building, the architect has resolved to accommodate the structural thickness as standard, recognising that this would provide optimal acoustic integrity. Therefore, instead of downstand



axonometric of steel gridwork



longitudinal section through music halls

beams and waffle slab, say, there is a consistent thickness slab throughout the ground floor. However, the architect has balanced this with the interconnectedness of public circulation spaces so that sound can float up from one space to another.

The 'ground level' is predominantly a street for arrivals, informality and ticket sales. Punters will ascend the grand staircases to wide walkways which hug the curvature of the auditoria. This level is made up of bars, cafeterias, WCs, and behind-the-scenes offices, changing rooms, administration, etc.

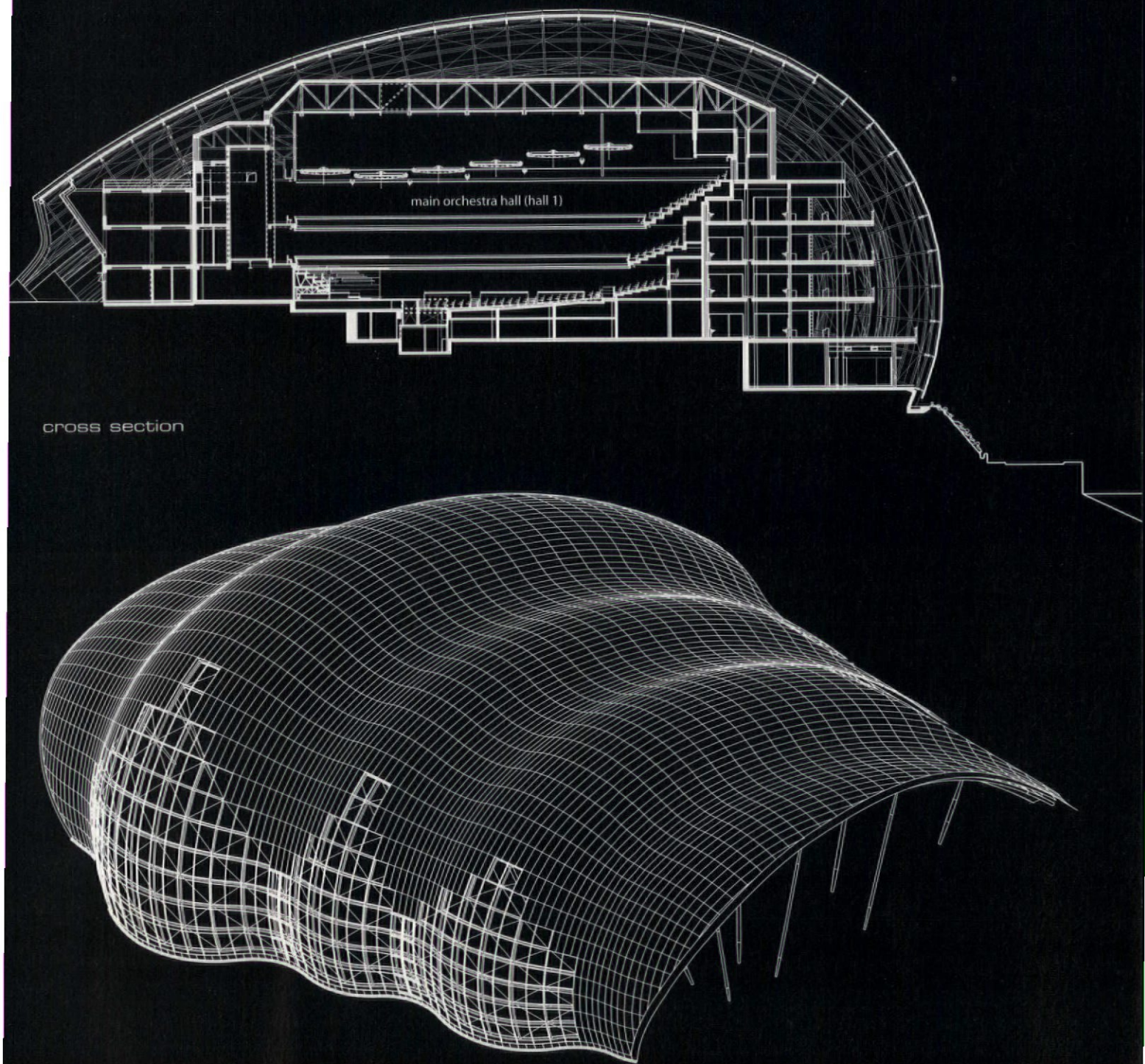
The rear service areas are neatly organised and benefit from all stage doors being on one level. ('Something we've learned from experience,' says Flanagan.) The 'street' is serviced from a loading bay in the centre, with a distribution corridor running the full width of the building between auditoria for fast and easy delivery.

The steel columns have been isolated from the upper floors by feeding them through large oval pocket cutaways in the floor slabs, which provide visually interesting glimpses through to other levels. The

steel column baseplates fix into the 200mm-thick ground floor slab, which is of sufficient mass as to not pose a problem for sound transference. The upper floor concrete slabs, however, are acoustically broken, typically around the edge of the stairs, to ensure that no sound vibration passes through into rival performances.

Fiddling facts

Under the core values of the North Music Trust – the umbrella organisation that manages the Northern Sinfonia, Folkworks and



cross section

axonometric of over roof

the Sage Gateshead itself – the building is dedicated to ‘valuing equally all kinds of music-making’. Students attending the college will be able to study on the UK’s first degree course in folk and traditional music. Locally based organisation Folkworks has thus been transformed from an organisation which runs workshops, summer schools and concerts, into a organisation on a par with the Northern Sinfonia.

The architecture sets out to exemplify this. ‘We have made equality of space an important feature of this building,’ says

Flanagan, ‘so that classical music isn’t seen to be better than folk music. It is a series of interconnected spaces that intend not to alienate music fans of any type.’

The old argument of whether Dylan is better than Keats may take on a new twist. Vin Garbutt? Better or worse than Beethoven? Whatever the answer on the performance front, at the risk of sounding absolutist, the building engineering, at least, surpasses most contemporary music venues in the country and, even in Gateshead, is a pleasure to visit.

CREDITS

CLIENT

North Music Trust;
Gateshead Metropolitan
Borough Council,
Folkworks, Northern
Arts, Northern Sinfonia,
Arts Council of England

ARCHITECT

Foster and Partners

CONSULTANT TEAM

Arup, Mott MacDonald,
Buro Happold, Davis
Langdon & Everest,
Theatre Projects

Consultants, Equation

Lighting Design, Lerch
Bates & Associates,
Burdus Access
Management, Winton
Nightingale, Desvigne &
Dalnoky, WSP, Laing,
Space Syntax Laboratory

AREA

17,500m²

VALUE

£70 million

working details

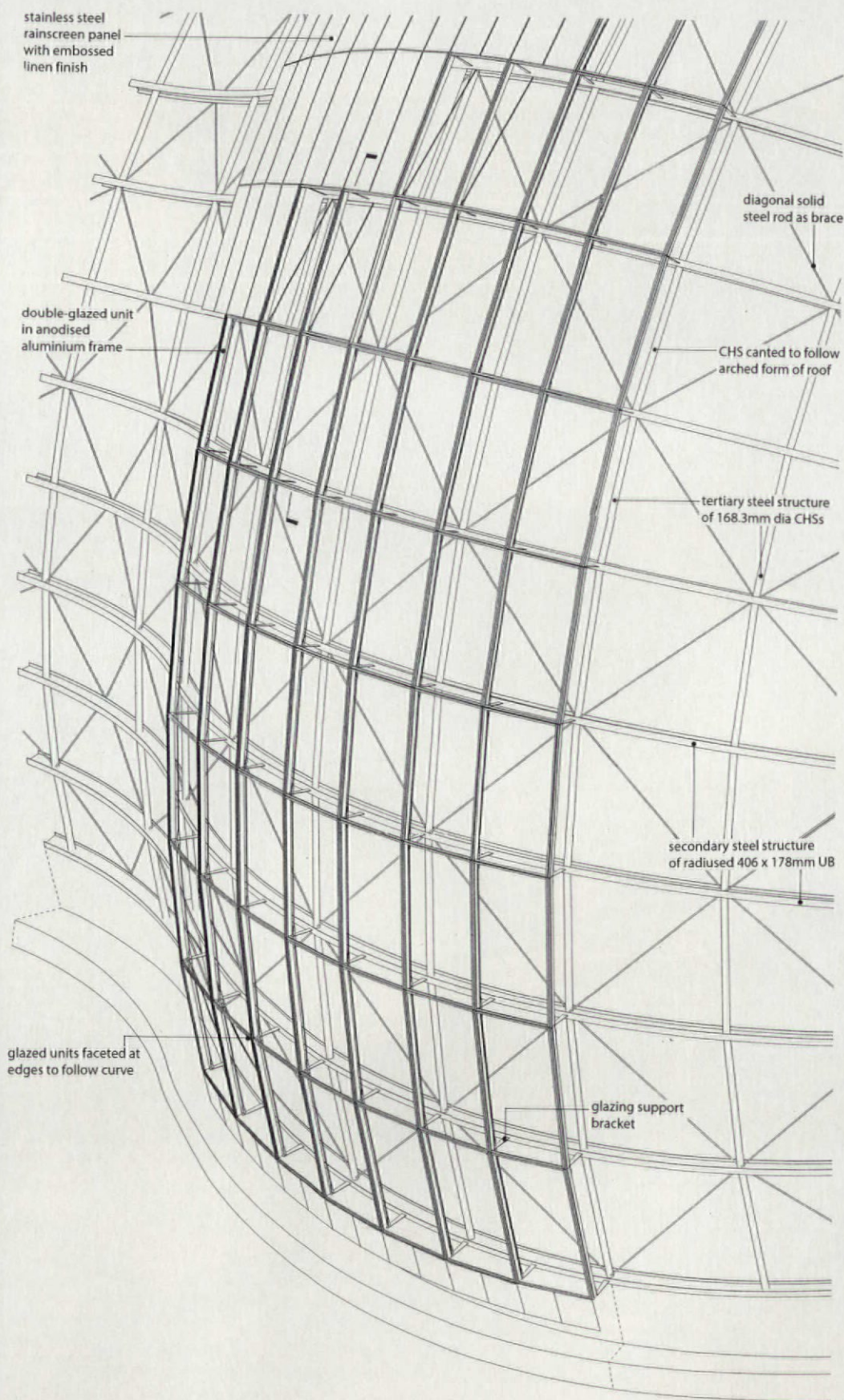
Two concert halls and a rehearsal space are covered with a toroidal shell roof approximately 100m x 100m. It fits closely over the three main spaces in a form based on intersecting toroidal surfaces. The structure of this complex shape is formed from standard radiused steel components.

The four primary roof arches are formed from radiused 838 x 292mm UBs with secondary members of radiused 406 x 178mm UBs spanning between the arches at approximately 4m intervals. The structural grid shell of the roof is completed by tertiary members – 168.3mm diameter CHS beams and 30mm diameter solid steel cross-bracing rods. They combine to stiffen the roof and allow smaller, secondary members to be used. To make the roof more economic, simple bolted connections are used where possible.

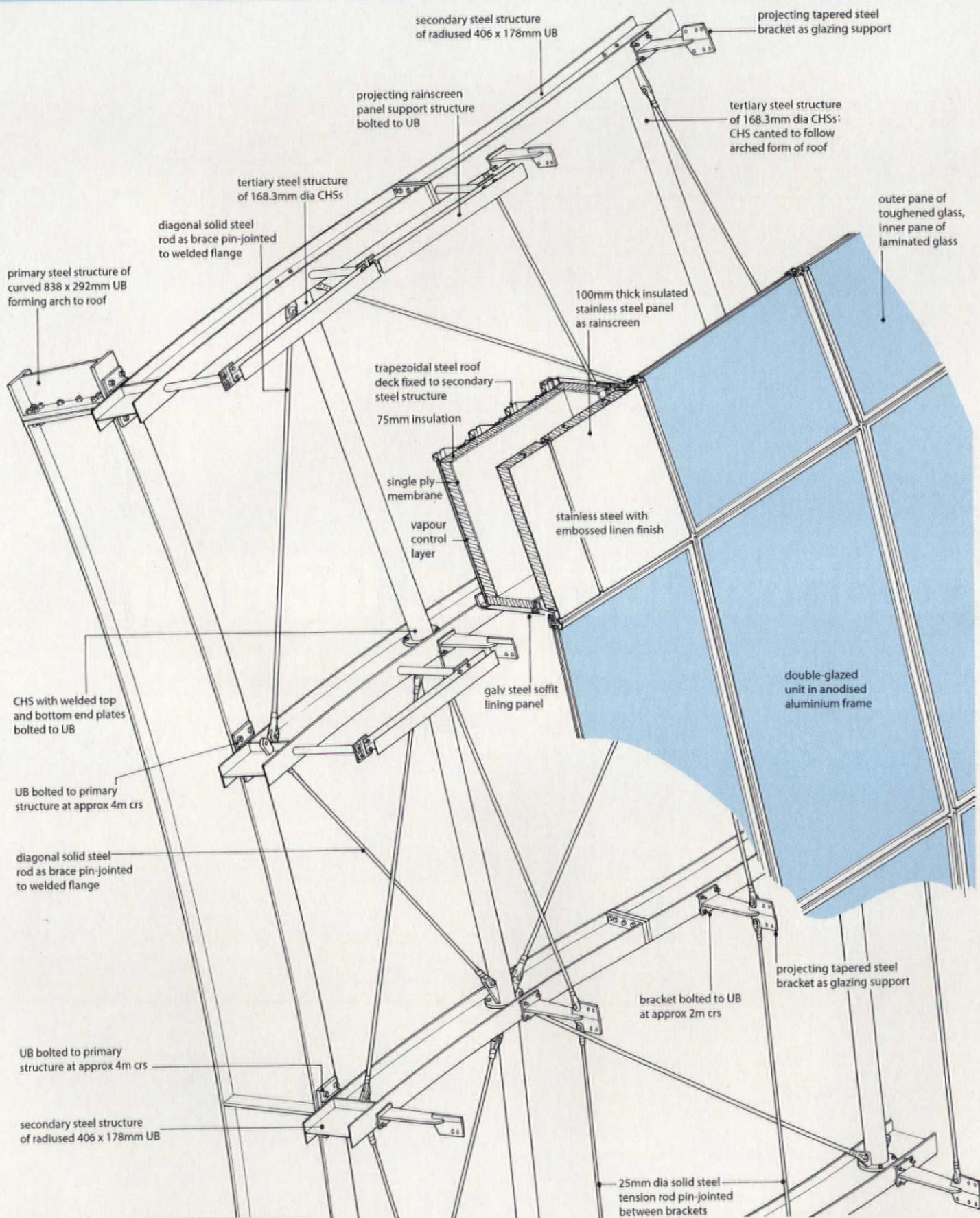
The roof structure is clad to form a smooth flush skin of solid and glazed panels. The major part of the roof is clad with stainless steel rainscreen panels over a built-up roof system. It consists of a trapezoidal-profiled steel deck, rigid insulation and single ply membrane, overlaid with stainless steel rainscreen panels. Rainwater drains through joints in the rainscreen panels to the membrane below and follows the slope of the roof to its valleys, where a gutter directs it into downpipes.

Panels of double-glazed units in anodised aluminium frames, faceted at their edges, are fixed to projecting tapered brackets to lie in the same plane as the stainless steel panels. The brackets are bolted to the secondary beams at approximately 2metre intervals. Solid steel suspension rods 25mm in diameter carry the weight of the panels back to the main roof structure.

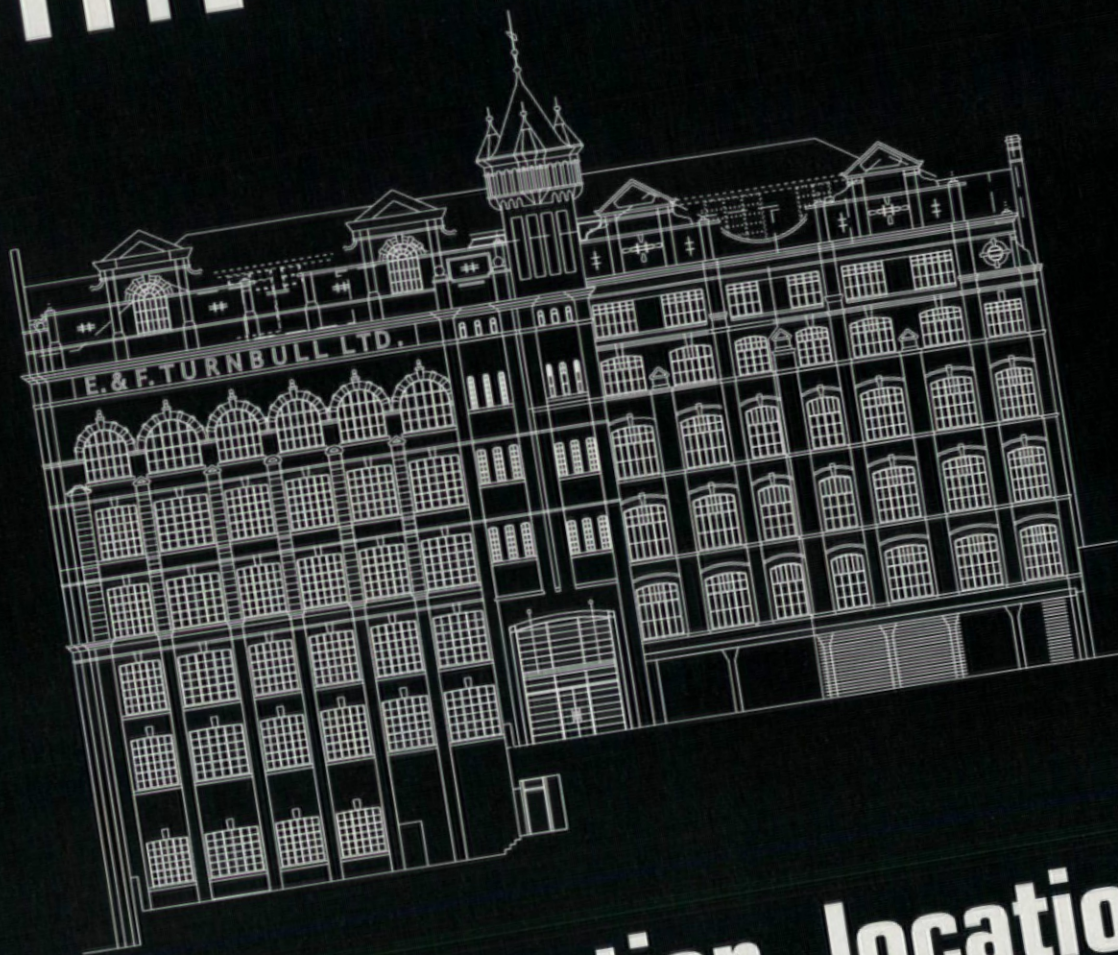
Susan Dawson



CUT-AWAY PERSPECTIVE SKETCH OF CURVED ROOF STRUCTURE



ISOMETRIC OF STEEL STRUCTURE WITH RAINSCREEN AND GLAZED PANEL ASSEMBLY



Location, location, location...

A massive Grade II-listed edifice overlooking the Tyne, at one time used as a storage area for prosthetic limbs, has been sensitively converted into impressive loft-style apartments

By Austin Williams

Standing across from the historic monument that gives Newcastle its name, alongside Stephenson's High Level Bridge, and overlooking the Tyne, is the huge Victorian edifice designed for R Robinson & Co in the 1890s. Originally a print works, it has subsequently been used as a hardware manufacture and storage area for prosthetic limbs. Under the auspices of E&F Turnbull since the 1960s, its company name has dominated the south elevation, visible from most of the approach routes across many of the Tyne bridges.

The building, designed by Frank West Rich, was built in two halves, or rather the first building was extended only a few years after it was built to give twice the floor area, following similar plan layouts, structure and elevational treatment. Essentially a six-storey, solid red brick box with glazed brick features and rigorous window pattern, it is topped with Dutch gables, grand pediments, parapets and even towers with cuspid lead-

work or triangulated roof coverings. The Grade II-listed building has had to be sensitively handled to convert it into this ubiquitous loft-style apartment building.

The approach to the building is less than salubrious, not helped by the fact that several adjoining owners have not sold up, and hence upset some of the grander plans for stepped terraces with vistas down towards the western Quayside. The Turnbull is now surrounded by a high brick wall and is hemmed in by a music studio housed in a grotty brick shed. However, with executive flats being what they are, high walls and overlooking properties are sometimes seen as beneficial to overall site security.

Warehouse ware

An annoyingly slow electronic pedestrian gate opens up into the courtyard and ground floor car parking. Because of the level changes over the steep site, the building steps down to a lower ground floor plan to the

front, which is currently proposed as a bar/restaurant but is, as yet, untouched and unlet. Here the building can be seen in its original condition, old timber floors, large windows and a grid of cast iron circular columns with rather ornate capitals.

Where possible – and because this is a commercially speculative venture – the original features and materials have been retained. The elevations have been cleaned up and patch repaired. Architect Bill Hopper says that 'the structure – heavy timber floors and joists, on exposed cast iron column and beams – cried out to be expressed as part of the design concept'. New steel and timber windows have been manufactured to match the original building. Where external render existed, these areas have been highlighted.

The most striking thing about the internal arrangement is the colour. Bright yellows, ochres, Aegean blues and turquoises abound and really lift the building. This is accent

10 October 2002



colour heaven. Add to that the honey-coloured oak floors and the dappled light from the atrium skylights and Carol Smillie would be in her element.

The entrance foyer is centred on the joint in the two historic 'halves' of the building, and the main column is an eccentric composite of two different cast iron forms, intumescent-coated and painted in gunship grey. The security/concierge desk is to the right (manned, when I visited, by a burly white South African whose history I did not think wise to enquire into) and two basic steel lifts directly ahead.

Well-lit lightwell

By maintaining a seven-storey fire compartmentation zone around the stairwell – a protected shaft, next to the lifts – and given that travel distances allowed, the architect has been able to open up the upper floors to the atrium, providing them with just guard rails to the lightwell rather than glazed screens. This makes all upper floors much more light and airy, and access to apartment doors is by means of the main landing or bridges across the atrium. Unfortunately, the protected shaft, constructed in chunky light grey steel with strong horizontal elements and wired glass, gives the mixed impression of an industrial building/loft apartment/prison. The lightness of the upper floors, however, makes up for it. The straightforward expedient of painting the recess returns around apartment entrance doorways is well handled and colour coordinated in two

dimensions (viewing up the seven storeys as well as across the given storey level).

All original colonnades have been retained, intumescent-coated and provided with timber skirtings. The timber beams above, together with the packers and connection brackets, have been cleaned up nicely and express the simplicity of the structure well. Sample timbers were char tested to show compliance with the required escape times, and formed part of a totalising fire strategy for the building, which includes dedicated mains-linked sprinklers in each apartment. The architect has provided a 300mm acoustic build up over the existing 60mm-thick oak (with metal tongues) floor.

Lack of ceilings means that the timber joists are uncovered to reveal the timber decking to the floor (flat) above, and all timbers have been sprayed with a fire-protective coating. The electrical conduits are surface-fixed along the walls, and fire alarm cable and sprinkler feeds are tucked between joists. However, when you add to this the industrial spec radiators and metalwork and exposed glazed brick walls, even though this all expresses honestly the materials, the empty properties gave me an overall impression of cold and impersonal living spaces – but spaces eminently mouldable into homes by individuals.

The penthouse flat, billed as the first £1 million apartment in Newcastle, and perhaps unsurprisingly one of the few spaces not yet sold, is a two-storey apartment which places a premium on flexibility and quality specification. Each storey has an entrance

door (for the busy business person – too busy to come downstairs to leave home) and the upper floor is cutaway to reveal the floor below. Being open plan, the quality of light inside the rooms is impressive and the large windows also offer panoramic views out over the river. The only room divider is at the bathroom.

Here, the sea-blue-coloured, mosaic-tiled, step-up bathroom is separated from the main space by a 2m-wide, frosted glass sliding door. This bathroom opens onto the timber-floored, dog-leg area of the overall plan, which can be closed off (presumably to form a gigantic changing room) by a massive steel-and-frosted glass door/wall. This 3.5m-wide door (moveable wall) rotates on a floor spring and closes against the external wall and internal column. It is finely balanced enough to be pushed by one finger, but has no braking device and currently clashes against a glass closing plate. It also affords no real acoustic or visual privacy and seems a little gratuitous – if not fun.

In general, this is industrial loft living writ large; internally well designed and laid out, beautifully coloured, but with some clumsy workmanship and niggling detailing to be expected of this type of commercial market where the principal selling point is 'location'.

SUPPLIERS

Kitchen units Poggenpohl; *worktop* Rustenburg black granite; *white goods* Bosch, Smeg; *floors* Graniti (tiles), Tarkett (maple), Yorvaerk (carpet), (Bisazza); *sanitary fittings* Stark 2, Duravit, Hansgrohe; *lighting* Deltalight, Arteluce, Hacer

Northern pride

We present five projects that show the diversity of contemporary architecture in the region



Waring & Netts

Blyth Community College, Blyth, Northumberland

Waring & Netts' proposals for Blyth Community College for Northumberland County Council will create a focal point for both pupils and the community.

Public entry is through a radiating plaza that is focused on a glazed circular cyber cafe below a feature tower. The curved top-lit central street running the length of the building will provide a display area for student work, overflow cafe and social area.

The £15 million building will accommodate state-of-the-art IT facilities reflecting the increased use of technology within the curriculum. There is provision for a nursery, open learning centre, sports hall, food court and 440-seat auditorium.

Externally, a fully integrated landscape design creates a tranquil community with an informal framework of trees and shrubs. There are wildlife gardens and 'shelter belts' plus a wide range of sporting facilities. www.waring-netts.co.uk

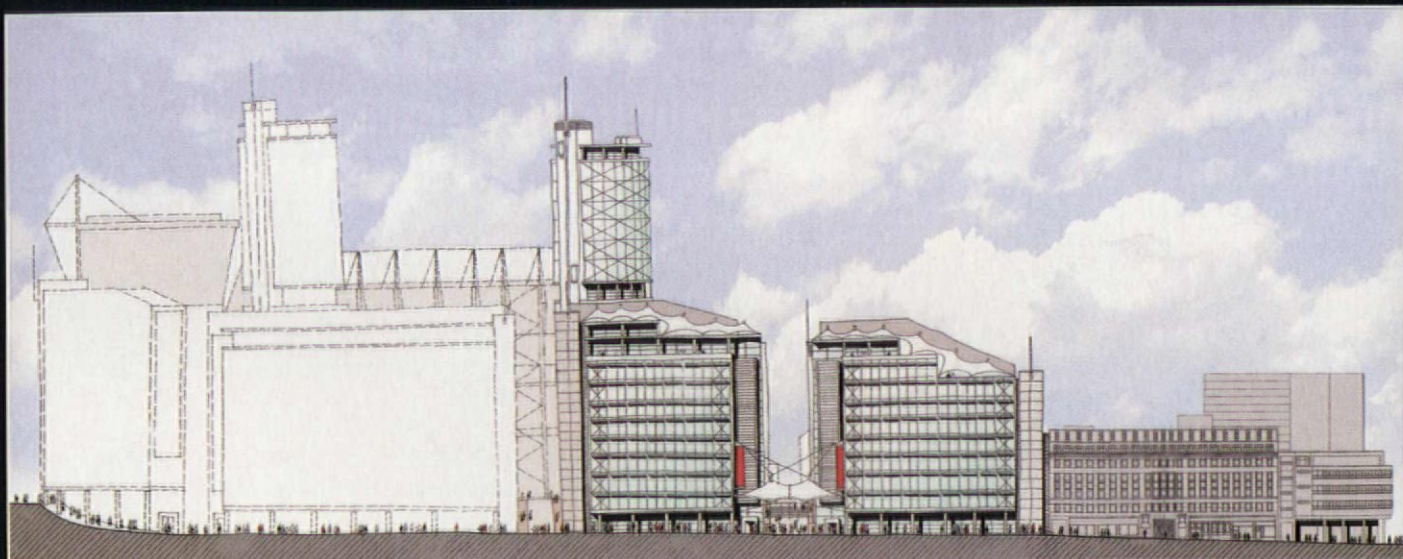
JABA Architect

The Bailiffgate Museum, Alnwick, Northumberland

Grade II-listed St Mary's Roman Catholic Church in Alnwick, which had been empty and dilapidated for 15 years, has been refurbished by JABA Architect to house the Bailiffgate Museum.

The party walls had to be stabilised and an internal floor inserted as a continuation of the organ gallery. Six steel columns rise from the basement, through the first floor, which is suspended on cantilevered booms and steel rigging. Other works include disabled access lift and cherrywood stair, retail spaces, fire screens, foyer and exhibition areas. Works were completed in February 2002 for £325,000. **Tel 01768 898021**





FaulknerBrowns

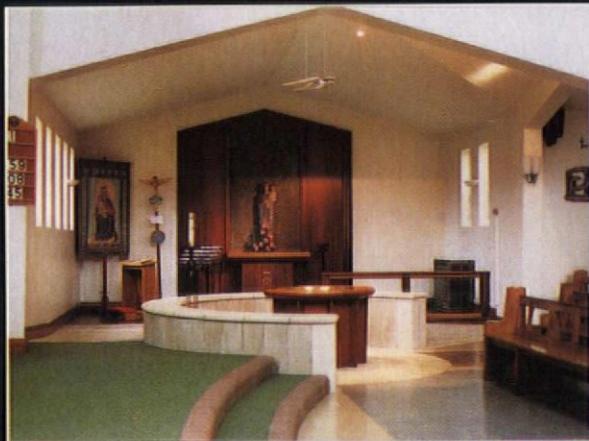
Whitehall, Newcastle

Whitehall, a multi-storey office building in Newcastle, is at the heart of the city's Gallowgate regeneration strategy. Adjacent to Eldon Square and the new city bypass, the site is identified as the location for 'tall buildings' and offers the opportunity back to the city to achieve its strategic objectives.

Phase one's office accommodation is intended to promote redevelopment of the whole urban area. The prominent location of the site means that the building will be yet another contribution to the Newcastle skyline when viewed from city approaches by car and rail.

The design of phase one is part of a masterplan developed by FaulknerBrowns for the redevelopment of the whole area. Later phases will combine 70,000m² of offices with residential and hotel towers in an attempt to define the area as Newcastle's new office location.

www.faulknerbrowns.co.uk



Pascal J Stienlet & Son

St Augustine's Church, Felling, Gateshead

Pascal J Stienlet & Son is one of the oldest continuously running practices in the North East. Currently run by Vincente Stienlet, it was founded in 1904 by his grandfather, an early partner of Henry Gibson. From Pascal Stienlet's listed St Edward's Catholic Church in Whitley Bay to his son's (Vincente) Our Lady & St Columbia in Wallsend to grandson's (also Vincente) St Augustine's Church in Felling (pictured), three generations have designed ecclesiastical buildings around the country; churches in the Roman Catholic, C of E and Methodist traditions.

The practice specialises in the architectural form of the liturgy, designs the building scheme, fixtures as well as the furniture, and regularly engages artists, sculptors and craftspersons early on in the project, to create pieces for inclusion in the overall design strategy.

Tel 0191 261 7621

xsite architecture

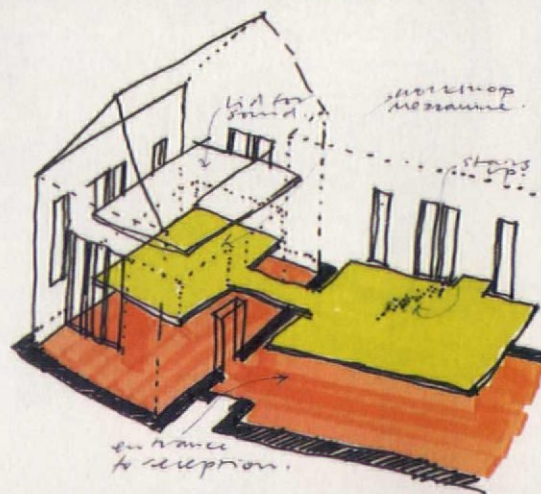
The Buddle Arts Centre, Wallsend

The Buddle Arts Centre (BAC) is a Grade II-listed (former school) building in need of updating. Work includes improved access, new artist's studios, a projection room in the former junior boys' WC block for Black Box Media, reconnecting the north wing of the building and developing the south wing as a new media suite.

The architect, xsite, has completed the development study, which is now entering the implementation stage. The work is in phases, potentially totalling £1.1 million, and will start later this year.

The building houses more than 10 different arts-based organisations, 'each contributing to a thriving and exciting community'. Part of the challenge for the development study was to find a technique for bringing this 'life' to the attention of the casual visitor. By re-establishing the old school corridor as the main thoroughfare to all parts of the building – placing reception, kitchen and WCs off it and designing places for coffee and a chat – 'a soulless space will become an active street that bustles and thrives'.

www.xsitearchitecture.co.uk



NORTHEAST

Ryder white Swan

An old office complex situated right in the centre of the busiest roundabout in Newcastle is being refurbished by Ryder

By Austin Williams

The Swan House roundabout is getting a makeover and will now be known as 55 North. Anyone who has driven over the Tyne Bridge will have been caught in congestion around the outside of the collection of buildings that populate the site, although, due to the clutter and the grimy condition of the repetitive concrete elevation, might not have given the actual building a second thought.

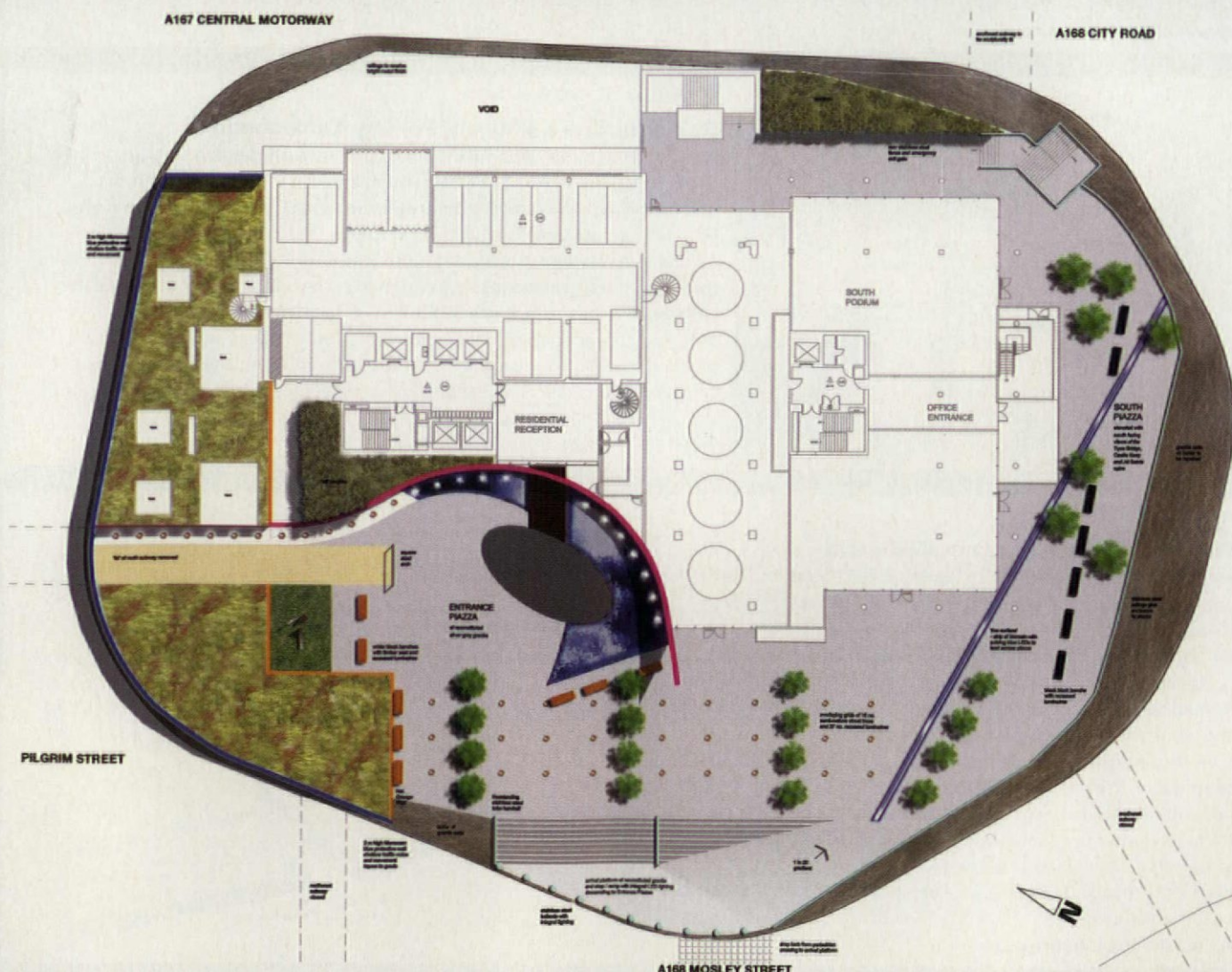
Historically, for the pedestrian, the only reason ever to have gone there has been for work; to register with the DHSS which once occupied a large area of the site; or to pass through the bleakest pedestrian underpasses in the city to get to some sorry nightclubs on the other side of town. Now, however, with the

development of the Quayside well under way, and a new commercial dynamic materialising, developers have realised the potential ransom value of this fulcrum site as a sensible, and short, route from town to the Millennium Bridge and the Baltic. The only other way to get from the town centre to the new parts of the Quayside is to walk down the hill at the Tyne Bridge and walk along the river frontage.

Swan House, the concrete-panelled office system building designed by RMJM and Arup, was constructed in the 1960s. The town council had intended to demolish the original buildings on the site – the Royal Arcade by John Dobson – while it built the motorway through the city centre, and then rebuild it

nearby after the roadworks had been completed. The demolition contractor, so the story goes, dutifully demolished the building, setting aside all the stoneblocks which had been carefully labelled to assist re-erection. Unfortunately, it had labelled the stonework with chalk, which washed off. The resulting jigsaw was too complicated to piece back together again and was never rebuilt; the stone found its way into several municipal projects around the city.

The famous decorated arcade, however, which was the primary reason for wanting Dobson's original building preserved, was recreated on the Swan House site. Not many people know that the beautifully painted





arcade is a fake – recreated in timber and plaster. So delightful is the arcade that Ryder has not only salvaged it for incorporation into its refurbishment scheme but is making a principal feature of it.

By demolishing the extraneous outbuildings that littered the site, and by taking off as much of the roof structure over the underpasses as possible, Ryder has cleared the land and enabled drivers a glorious view into the arcade, which is set exactly along the Moseley Street axis. The architect proposes building a glass box in which to preserve the arcade.

Overground, underground

So how is it possible to make access to the roundabout more pleasurable and bearable? The A167 underpass skirts the site and comes within metres of the south-east corner of the building, meaning that it would be prohibitively expensive for the architect to provide better pedestrian access under the road. Mains cables run across the site on the south side, preventing any excavations; and other hazards have materialised in consultation with the local authority highways engineers. The pedestrian routes will therefore transfer to above ground where possible. Much to the chagrin of drivers, a pedestrian crossing into the site across the roundabout will be provided, but given that the roundabout is controlled by traffic lights, it should not cause too many problems, says the architect.

The concrete has been cleaned and patch repaired, although architectural director Ian Kennedy says the Sica protective treatment to the original Swan House has worked very convincingly and hardly any concrete repairs have

been needed. This is a triumph given the building's age, the clichéd quality of the '60s concrete and the decades of traffic pollutants. Currently – with extraneous site buildings demolished so that the building can be seen in all its glory, and the concrete cleaned and repainted – it is looking strikingly good.

The podium block floorplate comprises a 90m-long, open-plan space with stairwells and little else. The section shows that the higher level floors of the podium block oversail the ground floor and lower three storeys. The upper-storey external walls are in fact load-bearing and so the triangulated cantilever under the overhang is designed to transmit the loads to the ground floor structure. Two lines of columns running down the centre of the plan provide the internal structural support for concrete beams which rest on the columns and span to the external wall.

With such a blank internal canvas, the opportunities for conversion were limitless (notwithstanding the fact that service puncture points through the floor were limited due to the coffer slab structure spanning between beams), and indeed Ryder did produce many variations on a theme. The objective was to ensure that the flats took full advantage of the external walls. These, because of the nature of the concrete panel system, comprise about 60 per cent glazing and offer tremendous daylighting benefit. The views are pretty impressive too – across Gateshead and the Tyne way back to St James' Park.

The design and build scheme now comprises a total of 165 starter flats, family apartments and duplexes (the duplexes have been provided with terraces at either side). The

fact that the previous owner had left some automatic car stacking lifts has come as a bonus, and the lower ground floor 'underground' car park can now store 110 cars.

Roundabout way of doing things

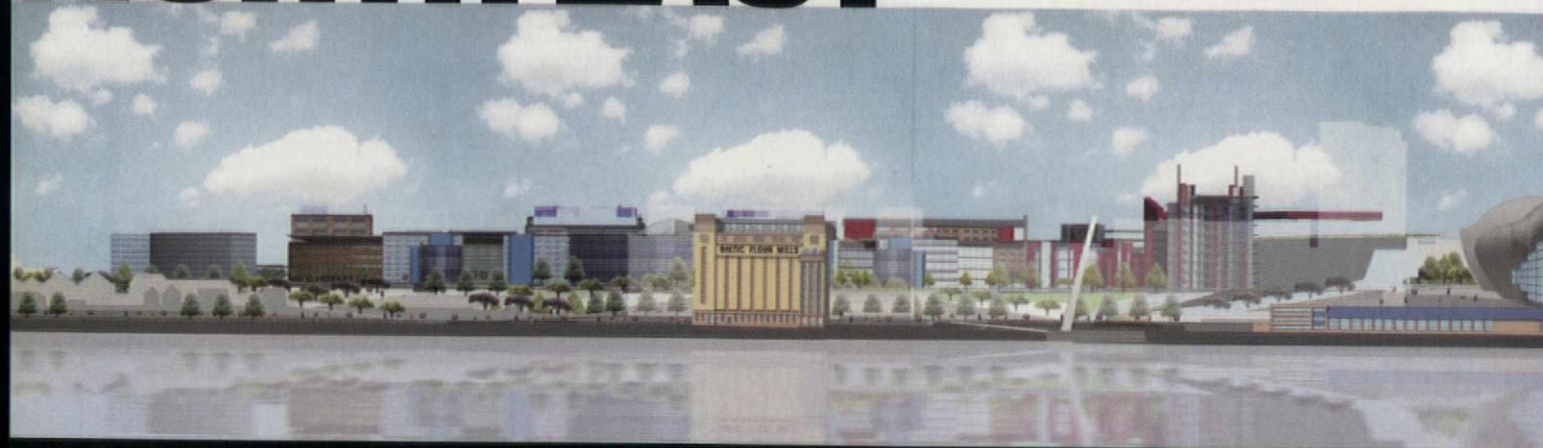
Ryder identified the challenge to perceptions as the most important objective to making this scheme viable – convincing people that this could be a pleasant urban environment and challenging the idea that it was a bleak no-go area. To lead passers-by across the site, for example, a 'helpful pulsing blue light beam' will be set into the paving which will point in the direction of the new crossings; leading people from north-west to south-east. This simple device is intended to make the route 'more inviting'.

For Ryder, the scheme hinges on this ability to rebrand a city locale. The introduction of water, timber decking, intricate lighting, mature trees, aluminium, glass and the curved magenta feature wall, all add to the transfiguration of this, the most despondent area of the city centre. Whether people decide to pass through, only time will tell.

CREDITS

CLIENT
Crown Dilmun
CONTRACT PERIOD
58 weeks
COMPLETION DATE
July 2003
CONTRACT VALUE
£12.8 million
FLOOR AREA
25,547m²
ARCHITECT
Ryder (Architecture
Design & Management)

STRUCTURAL ENGINEERS
Arup
MECHANICAL & ELECTRICAL ENGINEER
WSP Group
LANDSCAPE ARCHITECT
Colour
PROJECT MANAGEMENT/ QUANTITY SURVEYOR
Gleeds
CONTRACTOR
Shepherd Construction



If we build it, will they come?

Cultural regeneration is the watchword of a North East eager to create a sense of place and economic dynamism

By Austin Williams

Sir Terry Farrell, speaking in his 1997 lecture at Newcastle University on the 200th anniversary of the birth of Richard Grainger, the local developer who created so many of Newcastle's grand streetscapes, said: 'Newcastle might never again be a major industrial city but it could become a model city.'

Five years on and, to read the many thousands of column inches written about the North East's 'renewal', you might begin to believe that the model has become a reality. 'Regeneration,' says councillor Mick Henry, leader of Gateshead Council, 'is not something that local people have just noticed and benefited from, but something that has been recognised and applauded across the whole world.'

From Farrell's own £170 million Quay-side regeneration masterplan and the International Centre of Life on the city's south-west fringe to Wilkinson Eyre's Millennium Bridge, Ellis Williams' Baltic Centre for Contemporary Art and Foster and Partners' The Sage Gateshead, there is definitely a great deal of construction work taking place. Gateshead itself is implementing a multimillion-pound regeneration strategy for its east side, and private developers are building thousands of houses in a variety of prime locations across the borough; from 693 homes by Wimpey (and fashion designer Wayne Hemingway) to 1,000 Persimmon homes near Newcastle's St James' Park.

The past masters such as Grainger and architect John Dobson created Newcastle's distinct urban geography to reflect the growing confidence in the city's manufacturing and trading position. Civic buildings,

grand vistas and edifices to the new mercantilism were the result. By contrast, the deterministic message of most regeneration advocates today, simply put, is the reverse: that if we build icons, we might encourage social and economic dynamism.

Fringe festival

To a certain extent, it is right to contend that well-planned cities can engender a renewal of sorts. The new advocacy of cafe culture,



Wayne Hemingway-designed homes in Dunston

pedestrian areas and street activity is charming and not without merit. Increased investment and the explosion of development taking place in the area is undeniable, and it seems only to have taken one or two major building projects to draw in private investors and public grant-funders, eager to capitalise on a lucrative development zone. Notwithstanding the fact that these original

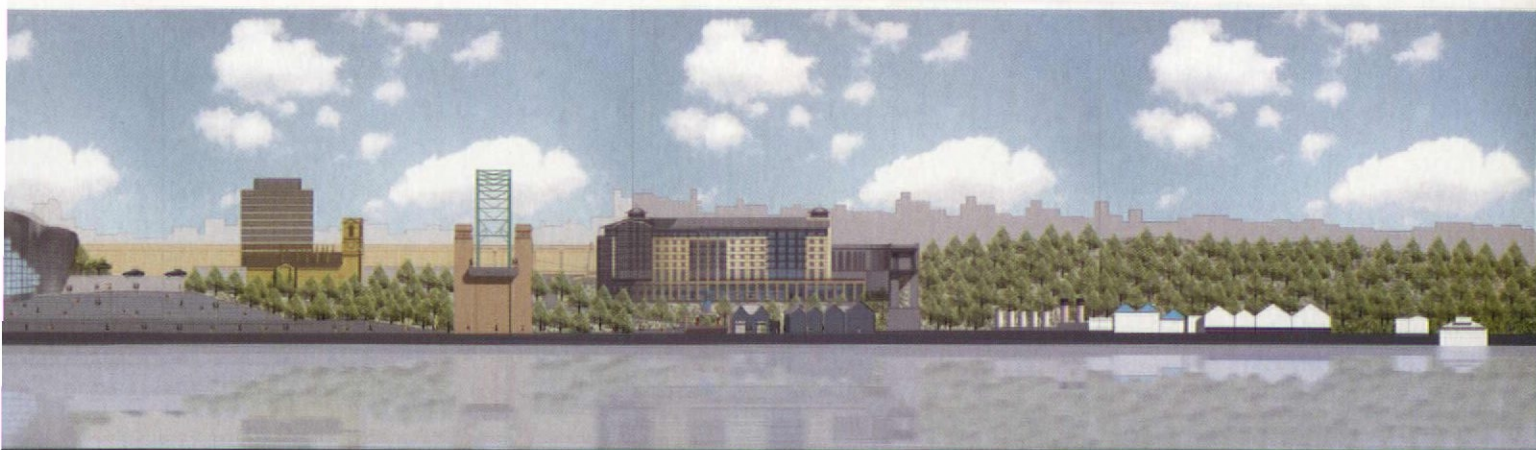
schemes were the result of Millennium Commission, Lottery or Development Corporation aid-packages, private money is now beginning to flow into unlikely quarters of the city, recognising that now is the time to buy low, refurbish and wait for the market to do its work.

The east Gateshead renewal is a case in point. It was often said that the best thing to come out of Gateshead was the A1 (to the South), but now an SRB (Single Regeneration Budget) allocation of £31 million has been targeted on the reclamation of 17ha of industrial brownfield land to encourage people to stay, and to draw business in.

Recognising that regeneration proposals often lead to the degeneration of other urban areas, Gateshead has promised a 'holistic approach' to regeneration. A spokesperson told me that the council was not interested in 'Yuppifying the area, but wanted to give opportunities to everyone'. It has initiated a 'socio-economic strategy of training and recruitment'. She cited jobs created at the Baltic and the The Sage's bars and restaurants as a good example of getting people into the jobs market: 'We can't all be managers of IBM – but it's a start.'

But how dynamic is it? The schemes at the very top of Gateshead's 'Development Factsheet' are Baja Beach Club, a bar/nightclub mix on an Hawaiian surf shack theme; an Italian restaurant in the Victorian river police station; and Buffalo Joes, a western theme bar. Yee-ha! City of Culture!

For Gateshead council, the biggest issue is to overcome its 'perception problem' of the region. Most cities are doing it – rebranding rather than rebuilding – and the competition is intense. Nobody wants to



Salary levels

Job title	North East average	National average	% difference
Architect (partner)	38,000	40,250	-5.6
Architect (associate)	30,000	33,090	-9.34
Architect (six years' experience)	26,000	27,737	-6.26
Architect (newly qualified)	18,000	19,838	-9.3
Architectural assistant Part 2	16,000	16,937	-5.5
Architectural assistant Part 1	12,000	13,376	-10.3
Senior technologist	23,000	26,476	-13.13

Data taken from Hays Montrose website, www.hays-montrose.co.uk

contemplate the economic depression that might affect the failed bids for City of Culture, for example. Rebranding, in product development terms, implies taking an existing product and repackaging it without the need for R&D. Similarly, the avoidance of major infrastructural investment is a factor of why city fringes are preferred to developing within the confines of existing city centres. Consequently, notwithstanding the overhaul of the bus station (rebranded as an 'interchange'), Gateshead centre is as bleak as ever it was.

East is east

On the main approach from the West, Gateshead spent a long time demolishing the huge array of 1960s council block eyesores littering Windmill Hill above the Tyne. Unfortunately, these have been replaced with monolithic blocks of 'traditional' speculative housing which now dominate the skyline – an example of a site being recognised for its price but not its value. Further out, at Chopwell, once the heart of the North East's mining industry but now an economic desert where you can still get a two-up, two-down for £12,000, the council is working with 'the community' to set up local enterprises – a kind of Grameen Bank for the underdeveloped North.

Undoubtedly, important advances are being made and a much-needed boost to the housing market is under way; from Hemingway's tacky-tacky boxes in grim Dunston, to the predominance of luxury loft-living apartments in the city centre. There will certainly be benefits accruing to some in the region as property prices rocket, but since nobody talks of 'social housing' anymore,

preferring to speak of market-driven 'affordable housing', there will surely be a case of, '*plus ça change, plus c'est la même chose*' for most, as they say in Newcastle.

Art, or product delivery?

Finally, and more importantly, is the resultant debasement of the idea of 'culture' if it is mainly promoted as a tool for redevelopment? After all, why has a link been made between a gallery and economic regeneration? Whatever happened to 'Art for art's sake' and all that? Why pretend to address socio-economic issues, like 'exclusion', through the medium of a new bridge or the construction of a music centre?

As Barbican Centre director John Tusa lamented in a speech given at the Guthrie Theatre in Minneapolis: 'I cannot imagine a single leader involved in public arts funding – or private, for that matter – setting out as their first principle that provision of the arts is for the benefit of the people because the people deserve and need them.'

'All the current emphasis on "access" and "outreach" reveals not a belief that there is a need for the arts which must be met; but rather a belief that because demand for the arts is weak, they should transform themselves into forms that the public will find attractive and acceptable... The arts have been put into a box where they are no different from any other industrial activity, and should therefore be treated in the same way. The implication is: never mind the quality, feel the width, or count the units.'

Would Richard Grainger be turning in his grave, or rubbing his hands at the financial opportunities?

Statistics

Population

- 2.6 million (16-65 year olds comprise 61.3 per cent).
- About 70 per cent of the region's population is settled around the three main rivers – the Tees, the Wear and the Tyne.
- Density is 62 persons/km² (Northumberland); 2,664 persons/km² (Middlesbrough).

Area

- 8,592km².
- Newcastle has more listed buildings per km² than any other city in the UK.

Employment and industry

- Some 69.9 per cent of people of working age are in employment (compared with 74.6 per cent of the national labour force).
 - A total of 110,000 manufacturing jobs were lost to the region between 1981 and 1997.
 - More than £280 million has been invested in the North East's telecommunications network during the past five years.
 - Call centres employ more than 30,000 people and this is expected to rise to 45,000 by 2008.
 - Public administration/education and health employ 29 per cent of the workforce; distribution, hotels and restaurants employ 22 per cent; manufacturing industries employ 18 per cent.
 - Tourism is estimated to support more than 55,000 jobs in the region.
 - Unemployment is currently 5.2 per cent compared with 3.1 per cent nationally. South Tyneside has an unemployment rate of 9.2 per cent and Durham 2.6 per cent.
 - Regional GDP is £10,174 per head (compared with £13,213 for the UK).
- Data taken from Government Office of the North East

Is it grim up North?

Even with the welter of construction projects under way in the region, life is still fairly bleak, according to the forecasters

By David Hern

Economic expectations for the North East remain subdued; while growth of two per cent is forecast, the region still has the highest rate of unemployment in the country. Manufacturing has underperformed and is expected to be the worst in the UK.

Construction output in the region fell by 10 per cent in 2000 and continued to fall in 2001. However, driven by the office, housing and health and education sectors, it is expected to show a rise of four per cent during 2002, with further growth of three per cent per annum during the next two years, although industrial sectors will continue to slump and infrastructure will disappoint.

Construction workload

Demand for offices rose by eight per cent last year with the financial and business services sectors particularly buoyant, and output is forecast to rise by 10 per cent this year.

There is a lack of good office space in Newcastle city centre, where rents rose by 21 per cent in 2001 – the highest for any UK city – with further increases expected. City Gate and Lloyds Court phase two in Newcastle, and Watermark Office Park, just across the river in Gateshead, should go some way towards answering demand. The Single Regeneration Budget, meanwhile, is helping to provide for further developments, including 25,000m² of commercial floor-space in central Middlesbrough. The retail sector remains buoyant, a £60 million regeneration of Newcastle's Byker area has been given planning permission.

The development of Newcastle Quayside in the past few years has totally changed the area and further developments are planned. These include Broadchare, a £45 million mixed-use scheme providing offices, hotel, car park and retail space, which is due to start later this year; and Imperial Quay, a £30 million mixed-use scheme, comprising 10,000m² of offices, 62 apartments and 1,500m² restaurant, which should start on site early next year. Across the Tyne, the Baltic Business Park in Gateshead, a £250 million development close to the Baltic

Centre for Contemporary Art, is also due to start next year.

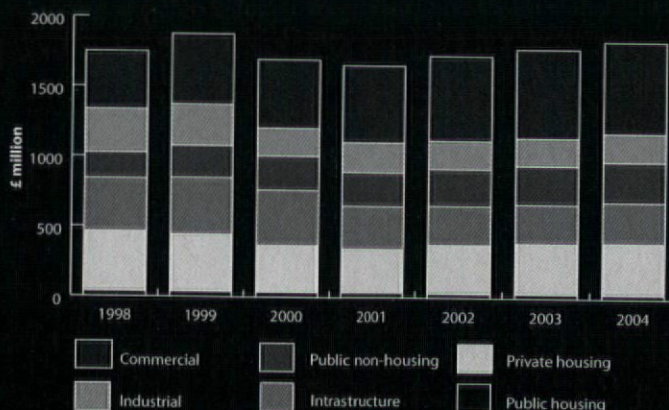
Further north, the £700 million Newcastle Great Park scheme will develop 400ha in a 10-12-year project, which will provide 2,500 new homes and an 80ha international business park to include leisure, community and academic facilities. English Partnerships is providing the infrastructure and Sage Computers has already commenced construction of its £45 million headquarters.

Construction of industrial buildings fell by 33 per cent in 2000, and rose by eight per cent last year, but manufacturing in the region continues to suffer and the outlook remains poor, particularly since industrial floorspace availability increased by 32 per cent last year. The North East has suffered through its long-term connection

with substantial workload across the rest of the country, are very disappointing for the region, with a fall in output of nine per cent forecast for 2002. A number of large projects have recently finished, and one of the few schemes planned is the £140 million road tunnel under the Tyne, planned by the Tyne and Wear Passenger Transport Authority and due to start in 2004.

Education orders have been rising steadily. The North Tyneside Schools PFI is due to start this year and will include four new schools in north Tyneside; also planned are two new schools in Stockton and a £10 million football academy in Sunderland, which is currently under construction. Elsewhere on Tyneside will be six new fire stations, a training centre and a headquarters building with a value of £21 million.

CONSTRUCTION OUTPUT - NORTH EAST ENGLAND



Contractors' costs

During the year to September, contractors' input costs for labour and materials in the North East rose by eight per cent; costs in the region are still running at about two per cent below the UK average and some 11 per cent less than London rates.

Labour rates in the North East rose by 10.5 per cent during the past year and now average £115 per day for skilled workers, approximately four per cent below the UK average; contractors are reporting difficulties in finding bricklayers and plasterers.

Materials prices in the region rose by 7.5 per cent in the past year, boosted by a 20 per cent increase in the cost of reinforcement bars during the quarter.

Tender prices

The state of order books very much dictates contractors' views of their own market. Prices in Newcastle city centre are likely to be much higher than elsewhere, with contractors busy and subcontractors in some trades being more choosy. With workload in the region subdued, it is likely that building tender price rises will be below the national average.

David Hern is manager of EC Harris' Newcastle office, tel 0191 261 1946

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Gateway to pleasure

Reid Architecture's new 'urban entertainment' centre, The Gate, has been influenced by various leisure centres from around the world

By Austin Williams

The Mayfair was a Newcastle city centre institution. A tatty nightclub venue malleable enough to host anything from wedding receptions to tea dances to *Rocky Horror* and Goth theme nights; it was deeply mourned when it was demolished five years ago. Its replacement, the £70 million 'The Gate', which opens in December 2002, has made better use of the site and adjoining land, providing a 20,000m² centre of 'urban entertainment'.

Designed by Reid Architecture, the new building has been influenced by leisure complexes from as far afield as Los Angeles and Melbourne, and includes a 12-screen cinema, Sky Bar, sports facilities, restaurants

and retail units under cover of a 24m-high atrium roof. The architect has worked closely with BDP Lighting to create a sophisticated lighting concept which 'will enhance the architecture both internally and externally by adopting a theatrical approach to design'. Dramatic coloured lighting will be supplemented by moving graphics and media projections with a soundtrack which will create a rapidly changing streetscape.

The public face of the building will be an 18m-high structural glazing system which will give unobstructed views at a major road bend. This glazing (8mm clear Securit low e-coating heat-soaked toughened [HST] outer glazing; 12mm air space and 14.8mm laminat-

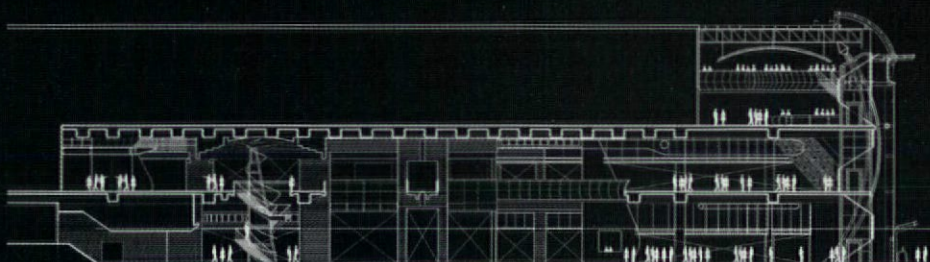
ed Securit clear HST inner leaf) is supported on full-height 900mm x 12/15/12-thick laminated glass fins at 2.2m centres.

The in situ concrete frame has been built off secant piling along the boundary line. (Secant piles are constructed so that there is an intersection of one pile with another).

High floor to floor levels have been designed to facilitate mezzanines in each trading unit, thus the building has only three storeys instead of the possible seven, although the high occupancy rates are three to four times higher than equivalent retail buildings. This, says the architect, 'has big implications on vertical circulation and impacts net to gross'.

CREDITS

ARCHITECT	LIGHTING
Reid Architecture	BDP Lighting
MAIN CONTRACTOR	ACOUSTIC CONSULTANT
Sir Robert McAlpine	Hann Tucker Associates
STRUCTURAL ENGINEER	SUBCONTRACTORS
Waterman BBT	Otis
M&E	PLANNING SUPERVISOR
Waterman Gore	AIMSPEC
QUANTITY SURVEYOR	PROJECT MANAGER
Gardiner & Theobald	Land Securities Property



Going for an English

Gateshead practice Mackellar Architecture has taken on the task of designing a new interchange station in the centre of New Delhi's Connaught Place

By Austin Williams

Connaught Place, Delhi's largest railway station, designed by Robert Tor Russell, provides an interchange to the future east/west line and has an essence of the architectural style of the Rashtrapati Bhavan by Lutyens. The large park in the centre is now the site for the new interchange station by Gateshead firm Mackellar Architecture.

Because of the shallow depth of the line, the station is only on two levels with the north/south island platform at the lower level. The upper level contains the east/west line platforms, the joint concourse and the ticket halls. The existing station is a fine

circular colonnaded building which was developed to provide the main shopping area for New Delhi. Delhi Metro Rail Corporation required a new station with a sense of equal grandeur.

Roger Tillot of Mackellar Architecture says: 'Our concept provides a series of events and vistas by dividing up the public space.' Each of the four subways open into double-height-space ticket halls with large rooflight structures. The ticket halls lead through to the paid concourse, elliptical in plan to resolve the awkward geometry of the off axis curve. A sweeping ribbed concrete roof rises from central columns to glazing at high level.

The design of the landscape is controlled by the presence of the central concourse roof, its clerestory glazing rising from a canal that swells towards the centre of the park to form a lake. The dish roof provides a high-level promenade and amphitheatre, with the ticket hall rooflights acting as beacons defining



the access routes. Tillot says: 'The station and landscaping forms the catalyst for the regeneration of the central area of Connaught Place... Other buildings, service access, vent shafts, fireman's access, etc, appear as randomly scattered buildings within the landscape and provide shaded seating and focal points to the smaller scale community areas which respond to the typical usage of Delhi urban parks.'

www.mackellar.co.uk





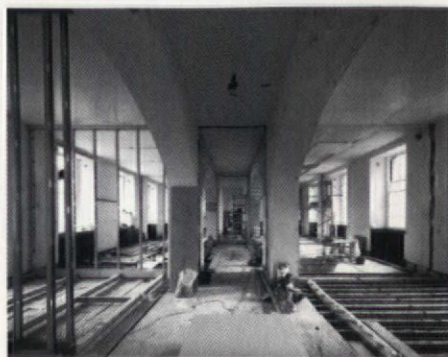
The sound of history

By Barrie Evans. Main photographs by Timothy Soar

King Charles Court at Greenwich, now refurbished by John McAslan + Partners as a new home for Trinity College of Music, is part of the Baroque set piece that was until recently the Royal Naval College. Aligned along the principal axis from Inigo Jones' Queen's House to the Thames, the whole is a Scheduled Ancient Monument, a World Heritage Site and is listed Grade I. Architects must tread with care. Architecturally, the exteriors speak for themselves, as do the interior highlights – the chapel and the Painted Hall. But for most of the remaining interiors, it is the layers of history rather than notable architecture that distinguishes them. The interiors are largely utilitarian.

To cut a long history short, the Civil War and the Commonwealth that followed saw great damage done to royal properties. The

restoration of the monarchy, in the person of Charles II, was the pivotal point for Greenwich. The Queen's House, designed and intermittently built between 1616 and 1635, was now refurbished and extended by Jones' son-in-law John Webb, about 1662.



RICHARD GLOVER

**Above: the west range of Trinity Court.
Below: the new sound-protected
practice rooms being built**

On the Greenwich site also stood the remains of the Tudor royal palace of Placentia, birthplace of Henry VIII. Charles, in part inspired by that other edge-of-town grand gesture of Versailles, had the ambitions, if not the funds, to demolish Placentia and build a grand palace. Indeed, a gap between ambition and funds was to characterise the stop-go construction at Greenwich during the next 100 years.

Charles' designer was also Webb, who proposed an open courtyard of three blocks facing the river. Only the eastern wing of what is now King Charles Court was built (1662-69). The royal fit-out of the shell did not follow. But this wing has some of the larger-scale volumes of a palace, starting with a vestibule and connecting several major spaces, that McAslan needed.

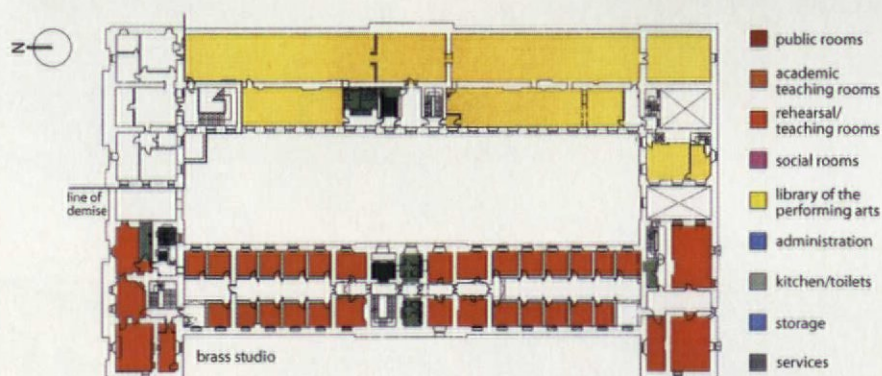
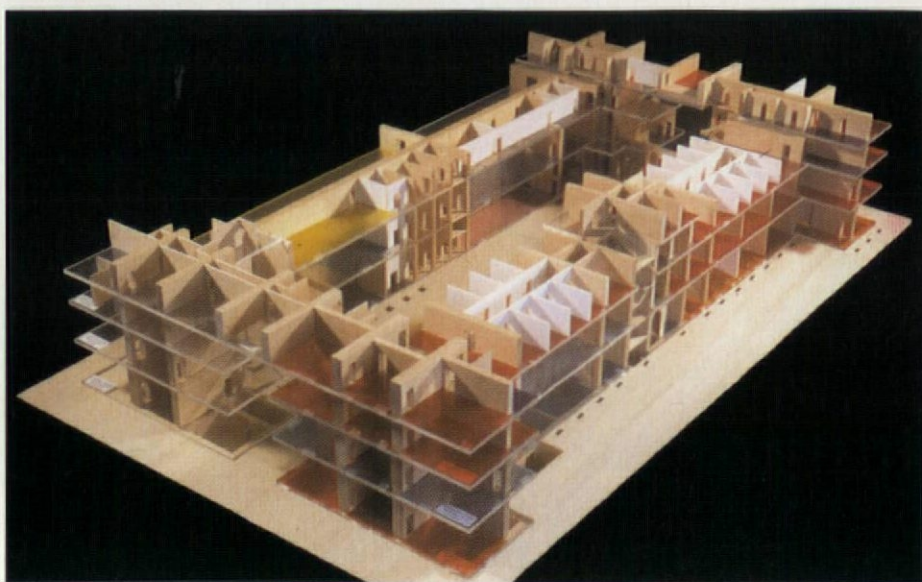
James II, Charles' brother, first had the idea to create a home for disabled seamen and pensioners, a major issue at the time. It was his daughter, Queen Mary, who in the early 1690s became committed to carrying the project forward. Models for it included Chelsea Hospital, completed in 1692 and the Hôtel des Invalides in Paris.

The Surveyor General, Christopher Wren, was commissioned to create a naval hospital, assisted by his clerk of works Nicholas Hawksmoor. Wren initially came up with the idea for a courtyard arrangement similar to Webb's. Pevsner¹ suggests that Wren later proposed something similar to today's layout in 1699. However, Clive Aslet's account² suggests Mary, who died of smallpox in 1694, was instrumental in the change, insisting on the importance of the Queen's House and maintaining the view from it, refusing the demolition of the existing Webb wing and seeking a matching building on the other side of the axis. As Hawksmoor recorded: 'Her Majesty received the Proposal for pulling down the Wing with as much Indignation as her Excellent good Temper would suffer her, order'd it should remain, and the other Side of the Royal Court made answerable to it.'

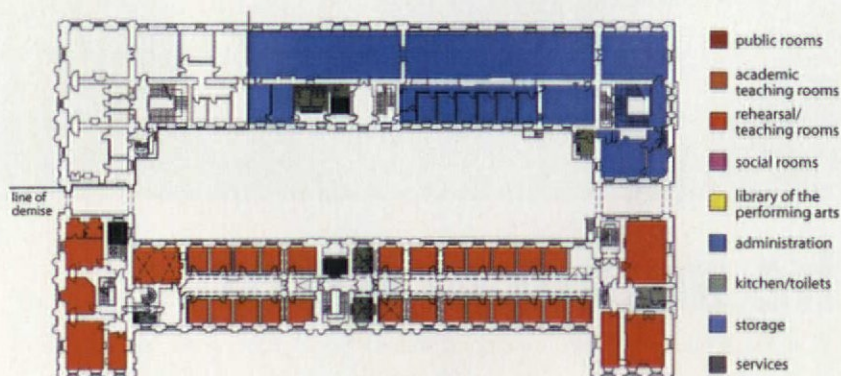
Intermittently funded construction continued until substantial completion of the scheme, some 55 years after the start on site in 1696. As to King Charles Court, in particular, Wren put in a modest west wing in 1696-98 with the first 42 pensioners moving in in 1705. The end pavilions of the west wing were built, following Webb's approach, to the river in 1712 and to the south in 1769 (by James Stuart). Wren's west wing was replaced by Yenn in 1811-14 after a fire. More recently, the hospital closed in 1869. The Royal Naval College took over in 1873, leaving in 1998. The Queen Anne, Queen Mary and King William Courts are now taken by the University of Greenwich. Trinity College of Music has moved from three buildings in central London to occupy King Charles Court.

A distinguished music school, Trinity is involved in performance and composition of classical, early and electro-acoustic music, jazz and music-theatre collaborations. It has a symphony orchestra, a chamber orchestra and a big band. There is an industry-standard recording studio that not only records small ensembles and teaches recording, but is cabled to more than 80 teaching, rehearsal and practice rooms McAslan has created, providing educational feedback.

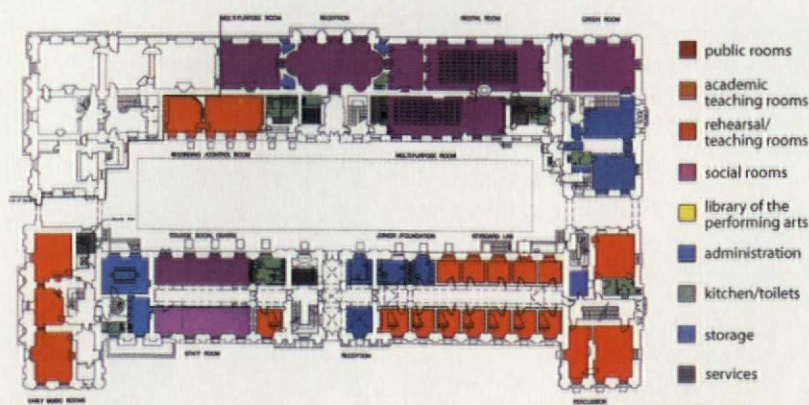
To be under one roof is a great step for the college, but the building is not ideal, reflecting its former uses. In the east wing and end pavilions, there is a set of served and servant spaces with complex circulation. The west wing is much simpler, with a central corridor. The original seamen's quarters were largely individual 'cabins' (bedsits) and small dormitories, but traces of this history were largely wiped away by the Navy with their office-use partitioning,



second floor plan




first floor plan

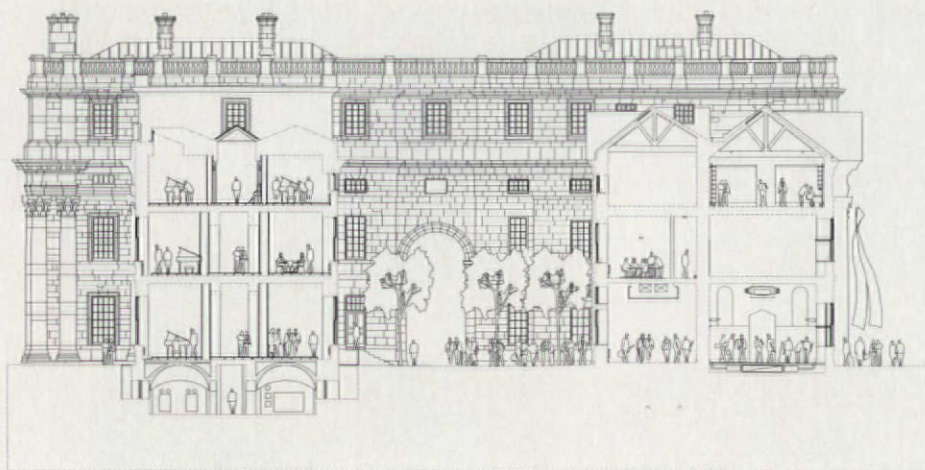


ground floor plan

0 20m



This page: the practice rooms, their newness emphasised by their separation from the existing structure. Even with the cover panels lost in budget cuts, the general approach of exposing service runs and conduits would be very evident throughout. Opposite top: an explanatory model of space allocation options



unconstrained by heritage controls.

McAslan's approach has been to strip back much of this later partitioning and other accretions, reinstating the original structure. That structure is typically very functional, with suspended or solid floors, plain white-plastered walls and simple stone stairs – an appropriately tough, student-tolerant feel. There has been much timber repair, though painted timber panelling has been left to move, with cracks unfilled. Where new work has been inserted, it is respectful and reversible. Notably,

the separation and newness of the practice rooms, which are heavily soundproofed boxes set back from the existing structure, are emphasised by the use of bright red. Other colour highlights are blue, used at new major services areas, and yellow, in admin areas.

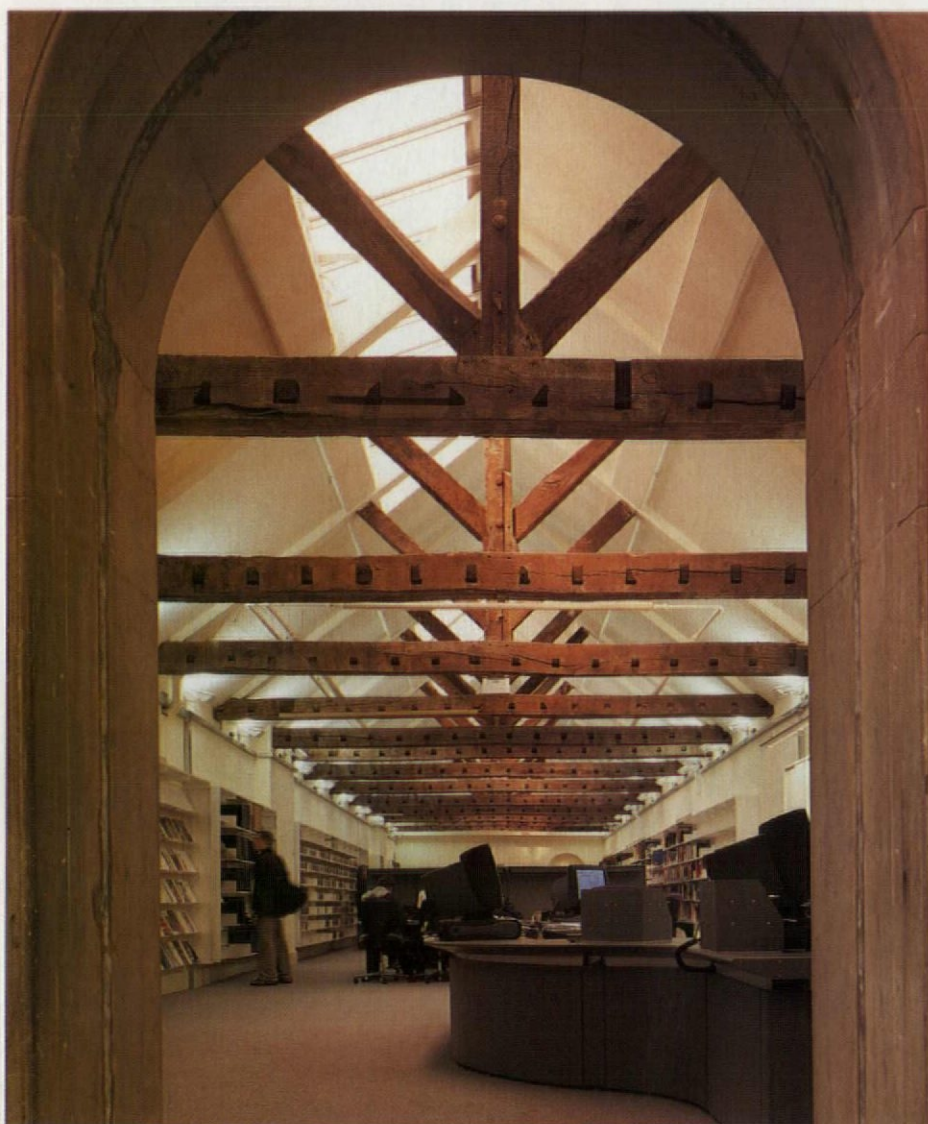
Data and power cabling are generally surface-mounted – for reversibility and separation from the existing structure, and from the college's point of view, for ease of maintenance. McAslan has sometimes used presence detectors to avoid light switches

and their trunking. There are a few drop ceilings and exposed ceiling cable racks – more exposed than hoped for, due to budget constraints. There is no air conditioning, so windows tend to be thrown open in warm weather, with attendant sound leakage from room to room. This will also be an issue in the proposed roofing of the courtyard for other uses (see page 3).

The project was funded by government, the Lottery and private donors, notably the Jerwood Foundation's funding of the Jerwood Library for the Performing Arts, set among the timber roof trusses. Trinity seems an appropriate, in a sense, timeless occupier. But how will this building now survive – it is tough, but how tough? Government funding pushes for educational uses and the Lottery for public access – you too can walk through the building, east to west. With 600 students during the week and 200 at weekends, will the more vulnerable original items such as doors and iron balustrades, already sometimes repaired, be able to stand the pace?

¹ Pevsner, Nicholas and Cherry, Bridget, *The Buildings of England: London 2: South*. Penguin Books. 1983

² Aslet, Clive, *The Story of Greenwich*. Fourth Estate. 1999



Part of the Jerwood Library. Desktop screen heights may be reduced for greater openness

FINAL ACCOUNT COSTS

ITEM	£
Strip out and demolitions	325,000
Asbestos removal	225,000
Floor board removal/replacement	155,000
Structural strengthening and repairs	460,000
Existing fabric repairs	685,000
New partitions and wall linings	600,000
New and existing doors	370,000
New finishes	980,000
Services installations	2,060,000
Lifts and building work	265,000
Other services building work	270,000
Fixtures and fittings	260,000
External works	80,000
Landlord's works	225,000
Main contractor's preliminaries	790,000
TOTAL	7,750,000

CREDITS

AREA	Services; structural
7,500m ²	steelwork MIW Steelwork
TOTAL COST	and Fabrications;
£7,750,000	structural timber repairs
CLIENT	Vogue Developments;
Trinity College of Music	groundworks Britin
ARCHITECT	Construction; metal
John McAslan + Partners	conservation DGT
MULTIDISCIPLINARY	Steelwork and Cladding;
ENGINEER	masonry repairs PAYE
Arup	Stonework and
ACOUSTICS	Restoration; plaster
Arup Acoustics	repairs AG Joy and Sons;
COST CONSULTANT	acoustic partitions James
Davis Langdon & Everest	Rose Projects; carpentry
DEVELOPMENT	and joinery Tudourville
ADVISOR	Interiors; library furniture
Healey and Baker	Demco Interiors;
HISTORIC BUILDING	painting and decorating
ADVISOR	Cousins Painting and
Purcell Miller Tritton	Decorating; floor finishes
GENERAL CONTRACTOR	F Sanson Contracts; data
Wates	cabling Central Data
SUBCONTRACTORS AND	Installations; lifts Express
SUPPLIERS	Evans
M&E RTT Engineering	

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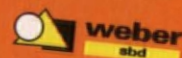
Part L - Getting it right

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.

Part L

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You don't need to have signed on the dotted line to have a contract

Everyday life involves striking bargains, clinching deals and agreeing to do things, particularly if you have children. Apply the word 'contract' to any of these situations, however, and most people recoil with horror. 'It's not in writing' and 'I have not signed anything' are common responses. (With your children, of course, the right answer is that domestic arrangements are not intended to be legally binding.)

Despite the fact that they participate daily in binding contractual arrangements, going to work, taking the train, buying a newspaper, many people are surprised to learn that you do not need to have a signed document to have a contract. Just what it is that you do need was considered in two rather different recent cases.

Clarke & Sons v ACT Construction (Judgment 16.7.02) concerned the conversion of a cold store by the defendant contractor to a coach depot for the claimant coach operator. The parties had collaborated successfully on previous projects with the result that, although this one was likely to cost upwards of £1 million, no attempt was made to agree or record the basis upon which the contractor was to do the work. Work started in 1992 and its pace was defined by the coach operator's available funds. From time to time the contractor rendered interim applications for payment.

In 1994 the parties agreed that work should stop and the contractor claimed payment for work done the previous year and a further £25,000 on account while 'a few loose ends were tied up'. The final account was not submitted until 1997, when the contractor claimed sums in excess of £200,000. The ensuing dispute was referred to the Technology and Construction Court.

Rather than embark on a 16-day trial, the judge decided to determine some crucial issues, the first being whether there was a contract between the parties. If necessary, the judge would go on to decide its terms as to payment, the scope of the works and the contract period.

The judge found that, as the essential ingredients for a complex building contract are agreement, both as to the scope of the work and the price, and that neither were defined with any

precision, there was no contract. He concluded that the contractor was on site on an informal basis without any contractual framework and that the work would be paid for, as and when it was carried out, on the basis of a reasonable remuneration. This finding apparently came as something of a surprise to the parties, who both agreed that there was some sort of contract but disputed its terms. The coach operator appealed.

The Court of Appeal disagreed with the judge's findings. It said that even if there is no formal contract, there may still be an agreement to carry out the work – the entire scope of which was not yet agreed – even if a price had not been agreed. It concluded that provided there is an instruction to do work, and an acceptance of that instruction, then there is a contract and the law will imply into

'Provided there is an instruction to do work, and an acceptance of that instruction, then there is a contract'

it an obligation to pay a reasonable sum for that work.

Jim Russell Racing Drivers School v Rockingham Motor Speedway (judgment 18.7.02) concerned negotiations between the defendant, which proposed to construct a motor racing circuit, and the claimant, which wanted to run a school for racing drivers at the circuit. The parties negotiated over five years during various meetings and discussions. By July 2000, they had agreed to, and signed, a document entitled 'Heads of Terms'. Later that year, the defendant pulled out of the deal.

The judge was asked to decide whether the negotiations had matured into a contractually binding agreement. The 'Heads of Terms' included a provision that the document was not intended to be legally binding. The claimant argued, however, that the provision had been overridden by events.

After examining a good deal of evidence, the judge concluded that there was an inherent inconsistency between a purported agreement and a document which was said to be 'subject to contract'. This important proviso could only be expunged by clear words. As the cases here show, you do not need a written agreement to have a contract. However, if you have one it should not include the words 'subject to contract'.

Kim Franklin

Tetrarch rebuttal unit hits back on website scores

Full marks to Tetrarch for its reinforcing letter (AJ 26.9.02). It is one of the oldest numbers in the PR book and, as here, normally takes the form of a 'clarification' about its website scoring system.

It has taken the site I particularly admired of architect Adrian James, given it the 54-criteria check-over and come up with the score of 47 per cent, putting it in the 'average' bracket. Tetrarch makes the point that this is not due to any over-reverence for hyperlinks in the scoring system, as I had suggested. But it remains schtum about the real reasons for the low score. No, please do not write in again. I have to make the usual statement that I am unrelated to, and have never met, James, an ex-John Outram toiler who by now must be cheesed off with both Tetrarch and this column, and whose site is sublimely simple and totally persuasive. 'Average'? The numbers are sort of interesting but do not necessarily tell the story.

Back to that Greek ban on computer games (AJ 12.9.02 and 26.9.02). Apparently, (see www.theregister.co.uk/content/6/27288.html) an appeals court ordered a retrial of the two Thessaloniki cybercafe owners raided by the police for allowing people to play e-chess and TuXcart. Interesting, that. The new legislation was prompted by a desire to ban gambling games, only the Greek mandarins were too interested in higher things to differentiate fun games from gambling games. So the wicked Thessaloniki pair still face fines of £5,000, three-month jail sentences and losing their licences.

Adding to the confusion, the Greek government has wheeled out a lame 'clarification' to the effect that, as long as there is no betting, you can play computer games at home or in your hotel room. But apparently not in cybercafes. Greece is the birthplace of philosophy, logic, and good government. Ah, you say, but also the home of that comedy sketch writer Aristophanes – and the colonels. sutherland.lyall@btinternet.com

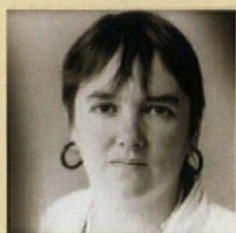
Autumn 2002



wood. for good.

Timber in Architecture

A supplement to the architects' journal



One of the most misjudged exhibits at the summer's Inter-build exhibition was, I thought, a ceramic tile designed to look like a section of timber floor. Materials that seek to imitate each other are rarely successful. How much

less so when one respectable material pretends to be another with such different properties.

But what a compliment for timber, even if a slightly backhanded one. The material is now such an inherent part of our universe that producers of other materials want some of its glamour to rub off on them. Thanks in part to a changing sensibility, and in part to the efforts of the wood. for good campaign, timber is now embraced as a modern, attractive and environmentally responsible material.

And, as it finds its place in the lexicon of mainstream materials, some of the purism of its longstanding proponents is dropping away. Several of the projects shown on these pages use timber cleverly in harmony with steel and concrete. The imaginative architect needs to understand the potential of all materials and when it is appropriate to use them.

This means that their familiarity with timber needs to be as great as it is with other materials, and that it needs to play as important a part in their education. Knowledge is percolating through the profession. Chris Wilderspin's exposition on softwood cladding is an example of the knowledge that is being acquired, and shared.

Of course, when we think of inappropriate use we tend to think of serious errors that could affect durability and long-term appearance. But sometimes common sense can be lacking at a much simpler level. I attended a late summer garden party at which the host had set out some, admittedly elegant, spindly-legged 'Christine Keeler' type chairs on his timber decking. The inevitable happened and, as one guest sat down, his chair leg slipped between the boards and he took a tumble, along with his glass of fizz. As I was saying, timber is a great material but one must consider carefully the way one works with it.

Ruth Slavid

Special projects editor, *The Architects' Journal*

Cover image shows the Nuova Fiera di Rimini by German architect von Gerkan Marg und Partner



Village hall fresh from the farm

In rural England, the village hall tends to be the traditional focus of community life. The picturesque stone village of Arkholme, in the Lune valley, north Lancashire, commissioned a new hall from Mason Gillibrand Architects. Replacing an older, inadequate hall, it will now accommodate a wider range of activities – from toddler group to computer classes.

The new hall takes its scale and concept from the traditional grouping of local farm buildings; the main hall, a barn-like structure with a pitched roof of glulam beams covered with traditional slates, rises above the mono-pitched lean-to ancillary spaces – entrance lobby, bar, kitchen and meeting room. They are clad with pressure-treated softwood boarding and roofed with terne-coated stainless steel. The boarding is laid horizontally with open joints onto battens fixed to a blockwork cavity wall.

The spaces inside the building are warm and welcoming; the hall is clad with beech ply panels and has a Junckers beech floor. All the principal rooms are designed to allow maximum flexibility – they can be used independently or together. The flexibility was enhanced by the glulam roof structure in the hall which allowed clear spans. Generous storage areas in the entrance hall are formed of panels of beech-veneered ply sheet trimmed with aluminium channels and set in planed softwood frames. The walls of the bar are formed of timber composite glazed screens that give spectacular views of the Lune valley.

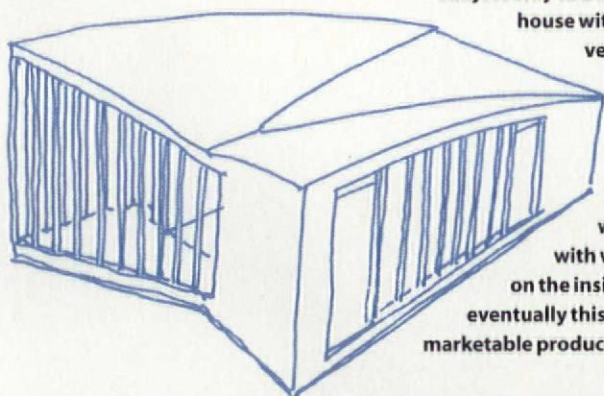


TRADA on the Web

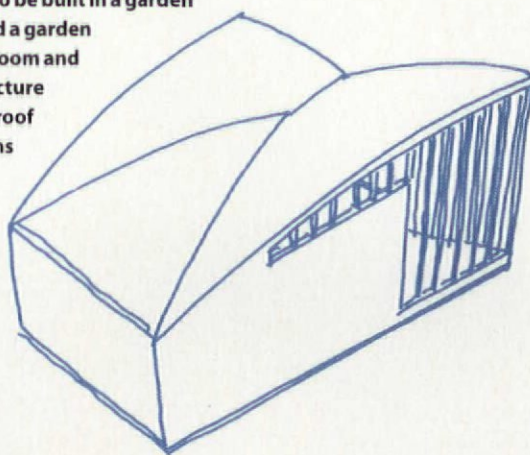
The Timber Research and Development Association (TRADA) is setting up a Web-based knowledge resource, using xdirectory software from ESP. Services will include online 'virtual' consultancy, access to codes and standards, model specification clauses, an engineering software toolbox, a CAD library, CPD tracking, directors' briefings and a directory of TRADA members. The site is due to go online in the middle of this month. To find out more, e-mail jvibert@trada.co.uk

Shed your limitations

Architect Cezary Bednarski has pushed the idea of the garden shed probably as far as it can go on a project for a Polish couple in Notting Hill, west London. Within planning restrictions, which allow almost anything to be built in a garden



subject only to a height restriction, he has created a garden house with a storeroom, bedroom, bathroom and veranda. It is a timber-frame structure with a three-segment curvy roof which consists of two ply skins with integral insulation between them. Gordon Cowley is doing the roof, which will be factory-finished with white GRP on top and fine ply on the inside. Bednarski hopes that eventually this could spin off into a marketable product.



Kengo Kuma in good spirits

Japanese architect Kengo Kuma is the second winner of the Spirit of Nature Wood Architecture Award, presented by the Finnish-based Wood in Culture Association. The aim of the award, says the association, is 'to support and internationally highlight a form of architecture in which timber has the central position; in order to 'increase respect for timber buildings and building components, and improve their quality'. The jury selected Kuma as

the second recipient of the award (the first was Renzo Piano two years ago) because his works 'are characterised by a refined use of wood and a profound understanding of the nature of wood as a material. He has successfully combined new and traditional elements to produce architecture that is completely modern while still being sensitively and carefully adjusted to its existing surroundings'. Kuma was presented with his award at a ceremony in the Sibelius Hall, Lahti, Finland on 21 September.



Noh stage in the forest

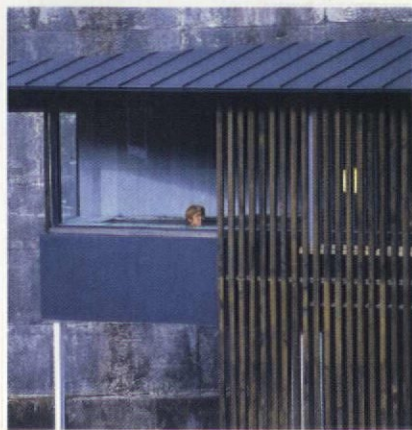
Kuma designed this stage for construction in woodland outside the city of Toyama which has its own distinctive form of this traditional theatrical art. The stage and the audience seating are covered by a single roof but stones, placed outside the stage and between the two, create a clear distinction – appropriately, since the Noh stage represents the world of death, and the audience seating the world of life. Kuma's aim, instead of building a stage in the conventional sense, was to create 'a garden for the performance'. A vertical partition of cedar slats creates a barrier between the garden and the city.

Museum of Hiroshige Ando

This museum, for the artist who represents 'ukiyo-e' paintings in the history of Japanese art, is composed of a series of wooden structured grids, in terms of the roof and the walls. Along with the changing effects of light, the grids themselves seem to alter its essence. Sometimes they seem to form a solid translucent plane, at others a transparent plane. And the material seems to change according to the weather and the season. This approach echoes the thinking behind the paintings, which also try to make solid representations of nature and of changes in nature.

Ginzan bath house

This public bathhouse is at a historic hot spring. Because of limitations on the site, the bathhouses are very narrow, and three to four storeys



high. Wooden louvres create transparent barriers, with openings, rather than solid walls which could create a sense of claustrophobia, and are in conflict with Japanese tradition. Kuma has written: 'Surrounded by heavy walls, I have difficulty breathing, while in an environment created by opening devices, I feel heightened and enhanced.'



Modest building fit for a king

The visitor centre at Sutton Hoo in Suffolk, a seventh-century burial site for the kings of East Anglia, is a simple, unobtrusive design, which takes its aesthetic from its surroundings and its Anglo-Saxon ship exhibit

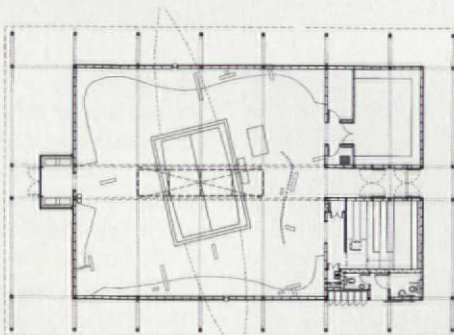
By Susan Dawson. Photographs by Heini Schneebeil

In 1939 archaeologists unearthed the burial ground of the seventh-century kings of East Anglia on the estate of Sutton Hoo, near Woodbridge, Suffolk. Huge timber ships laden with precious objects and artefacts were buried with the kings. It was a momentous discovery and changed the perception of how people lived in the Dark Ages.

The treasures were donated to the British Museum. The Sutton Hoo estate – a substantial house built in 1910 in grounds of 99ha, which included the graveyard site – was donated to the National Trust in 1998, which commissioned architect van Heyningen and Haward to design a new visitor centre.

The practice has taken a modest, low-key approach to the design of visitor facilities. Reception and exhibition spaces are split into two barn-like timber buildings, set among trees at one corner of the site, close to the main car park. Their gable-end entrances, each with an overhanging roof to give shelter in bad weather, face each other to create an informal courtyard. Both are designed as modest and non-intrusive elements to be, as the architect explains, 'non-assertive and appear recessive in the landscape'.

The two buildings are framed with Douglas fir and clad on the outside with horizontal Douglas fir ship-lap boarding. It is a

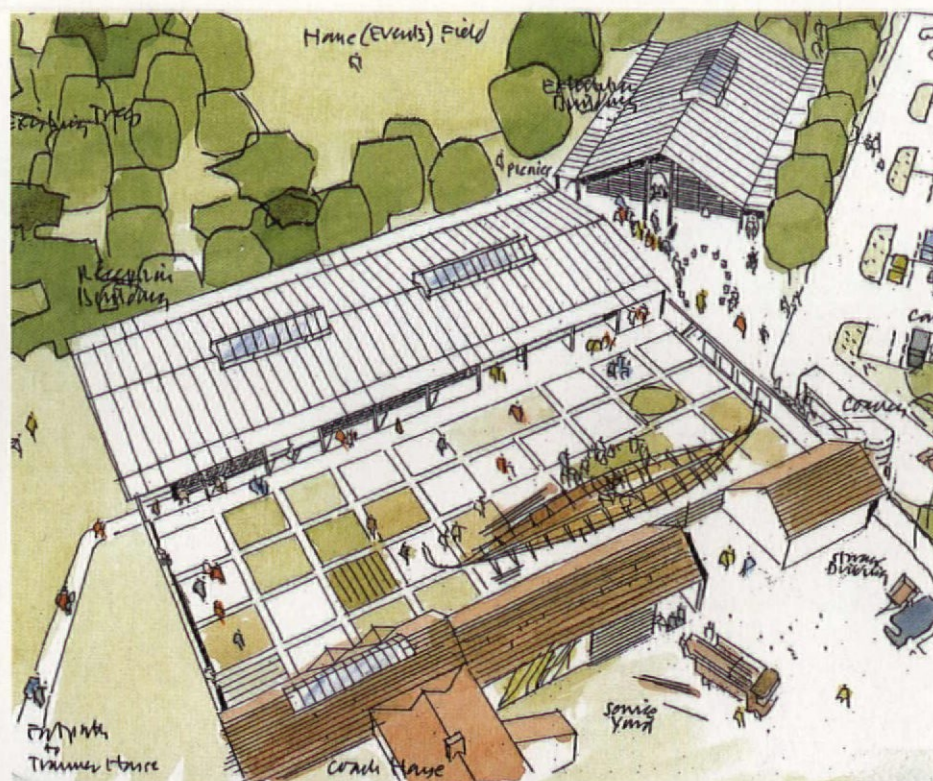
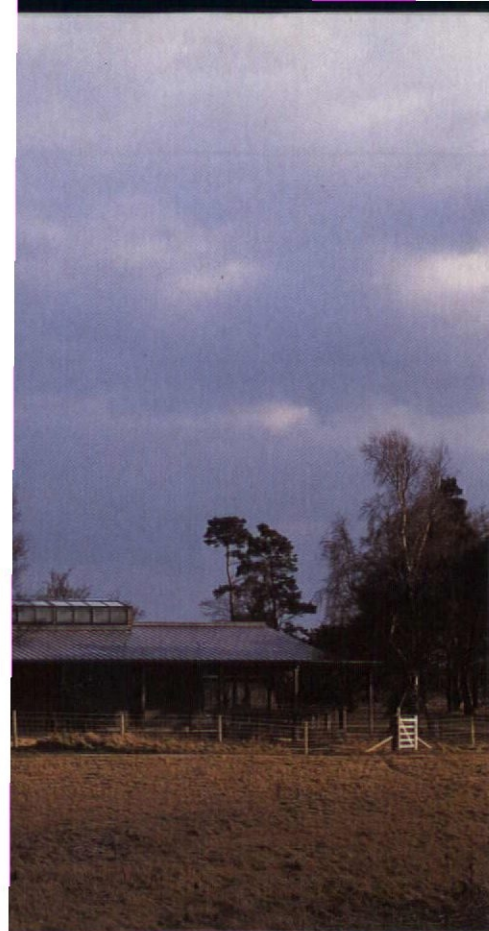


timber aesthetic partly related to the Suffolk vernacular of black weather-boarded barns (although the centre's buildings are stained dark grey, as it was thought black would be too strong), and partly reflecting the timber construction of the Anglo-Saxon ships. The use of timber also accords with the ethos of the client, the National Trust, to commission buildings that are sympathetic to their surroundings and to use materials from local and sustainable resources. The Douglas fir used for frame and cladding was sourced in the Lake District and treated with environmentally non-polluting preservative based on boron. The roofs are covered in metallic grey zinc sheet, which matches the grey boarding of the walls.

The exterior may be unassuming but the interior of the reception building is a delight, with light flooding in through the glazed walls and lantern – its effect enhanced by translucent white-stained timber boarding on the walls and ceiling. The building contains the information and ticketing desk, a shop, WCs, a generous lobby space for visitors to gather and orient themselves and a kitchen and restaurant with an outside terrace, which gives dramatic views over the site and down the valley to Woodbridge.

The interior of the exhibition building is more dramatic. In its spacious hall, which rises to the apex of the roof, is a reconstruction of a ship burial. The mid-section of the ship is set in the basement with a viewing platform at ground-floor level. Opening off the hall are an audio-visual theatre and a 'treasury room' where some of the original finds are on display.

Both buildings are constructed on similar principles. The whole structure is formed of Douglas fir sawn structural timber chosen from a small range of standard sizes – 150mm x 50, 75 or 150mm. The 150mm square section was used where it was visible and paired 150 x 75mm sections bolted together were used where concealed (a cheaper option). Paired 150 x 75mm sections were also used,



The two buildings at Sutton Hoo are framed in Douglas fir and clad on the outside with Douglas fir shiplap boarding. On the inside they are clad with horizontal tongued-and-grooved Douglas fir boards. Structural connections are exceptionally clever

bolted either side of a steel flitch plate where additional strength was needed (for example, this detail formed the connection between the external trusses that support the overhanging roof on the gables of the reception building). Similar paired elements were also used as diagonal struts in the walls to give lateral stability.

Connections between timber elements are usually bolted and often need many bolts to transfer loads, which can look unsightly. To avoid this, Paul Batty, structural engineer at Price & Myers, designed specially fabricated connection plates for the internal trusses. In principle, the connection is neither a flitch nor a simple propped rafter, but is designed to provide end bearing for the timber with the minimum use of bolts.

The walls are formed of 150 x 150mm wall posts with insulated studwork infill between. They are clad on the outside with Douglas fir shiplap boards, screwed in 2.2m long panels with 25mm vertical shadow gaps between to accommodate movement. The posts are clad with vertical timber cover pieces. On the inside, the walls are clad with horizontal tongued and grooved Douglas fir boards.

The pitched roof structures are supported by steel and timber trusses (see pages 6-7) overlaid with 150 x 75mm purlins, insulation and a zinc roof covering. The spaces are lined with relatively hard surfaces, so to provide sound absorption the ceilings are clad with Douglas fir slats spaced 25mm apart and backed with acoustic insulation and

finished with an intumescent coating.

Sutton Hoo is a modest and apparently simple building, yet it has a subtlety of detail, which is the result of careful analysis by both architect and structural engineer. The end product is a delight – and a real contribution to sustainability.

ARCHITECT
van Heyningen and Haward Architects
Birkin Haward, Chris Wilderspin, John Bell
STRUCTURAL ENGINEER
Price & Myers
Sam Price, Paul Batty
SERVICES ENGINEER
Max Fordham & Partners
QUANTITY SURVEYOR
Davis Langdon & Everest
CONTRACTOR
Haymills
TIMBER SUBCONTRACTOR
SP Cousins, Joiners

A timber roof structure with a glazed lantern

working details

The single-storey exhibition building has a pitched roof, which rises to 7.5m high at the ridge. A glazed roof lantern, 8.8m long, is set in the ridge above the hall to direct natural light onto the 'submerged' ship below.

The timber upstand of the lantern rests at each side on a truss, which spans 17.6m to paired Douglas fir columns at the gable ends of the hall. Each truss has a top chord of paired 150mm square Douglas fir sections connected with steel plates to a central steel plate strut and a solid rod tie. They are braced with diagonal steel rods to prevent twisting. The trusses create a clear column-free space for the exhibits.

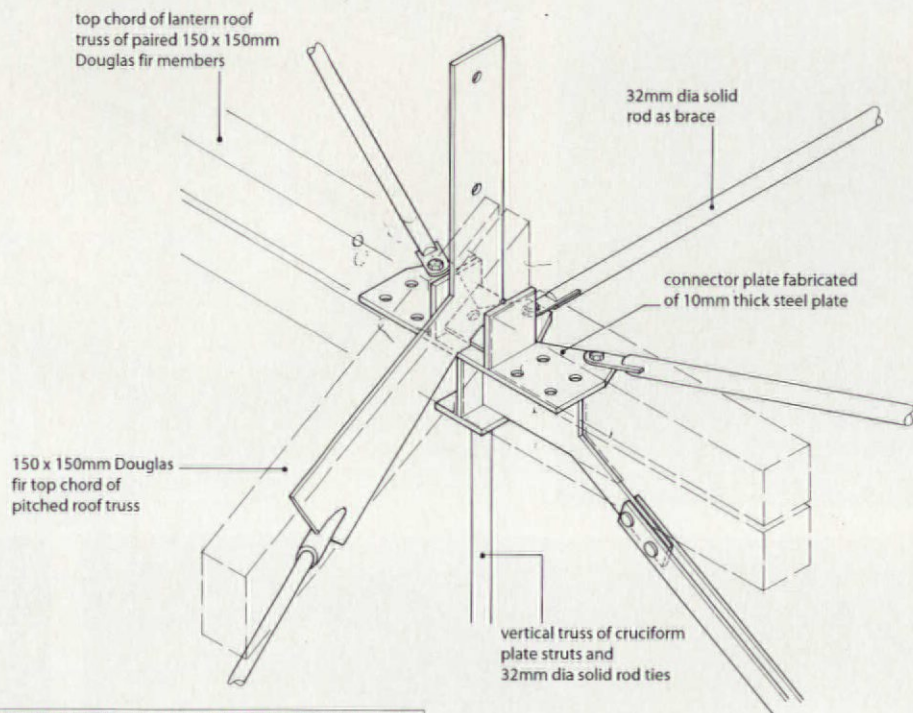
The pitched roof of the building is supported by a series of canted exposed trusses at 4.4m centres, each with a 150mm square timber top chord, a central steel plate strut and a solid rod tie. At the eaves the trusses rest on 150mm square wall posts. At the lantern they are fixed to fabricated connection plates. These had to incorporate bearing and tie plates for the truss as well as connector plates for the main purlins, welded together in a single component.

A fabric baffle is suspended below the lantern to direct natural light onto the ship. It is fixed to a braced steel frame, which incorporates a row of horizontal security bars at 120mm centres.

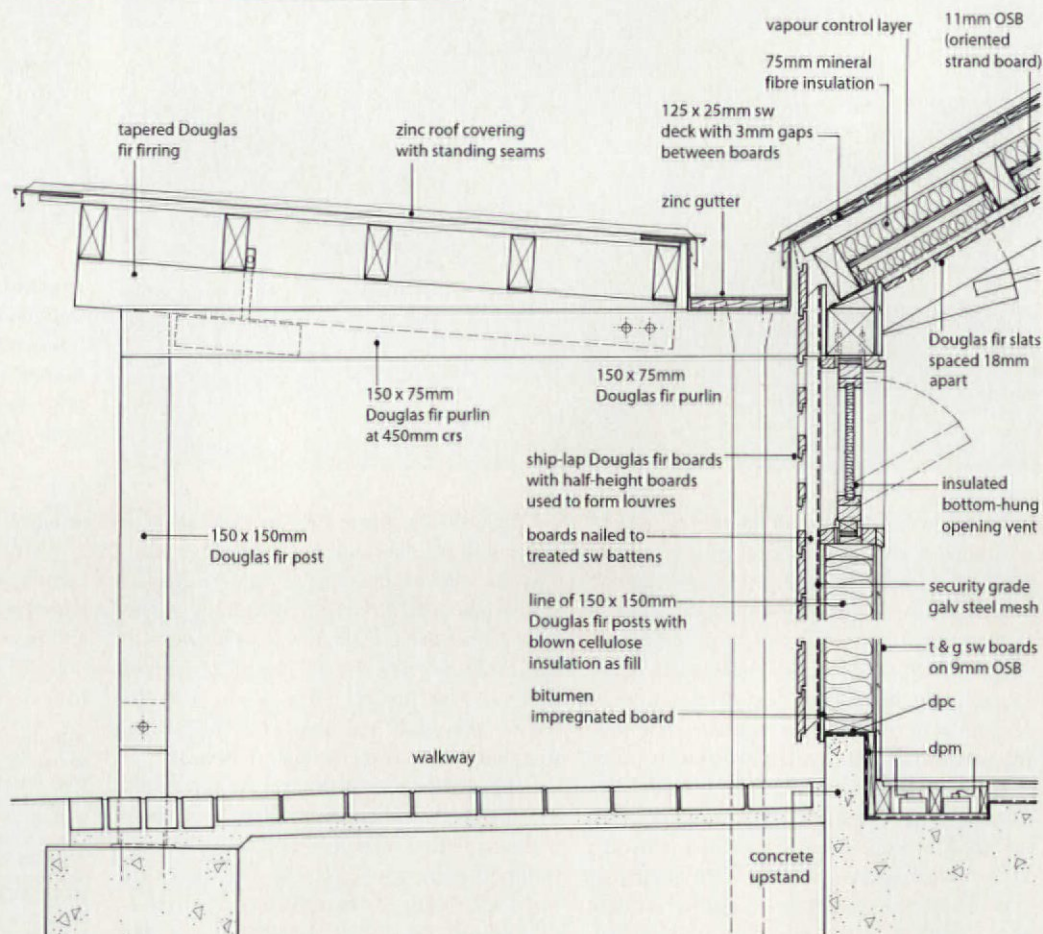
The lantern is glazed and has opening vents at the sides to provide through ventilation. These work in conjunction with opening vents in the walls below the eaves. Air passes via screened louvres set in the ship-lap boards through opening aluminium vents.

The walls also contain fixed glazed lights, which are protected with a single vertical security bar.

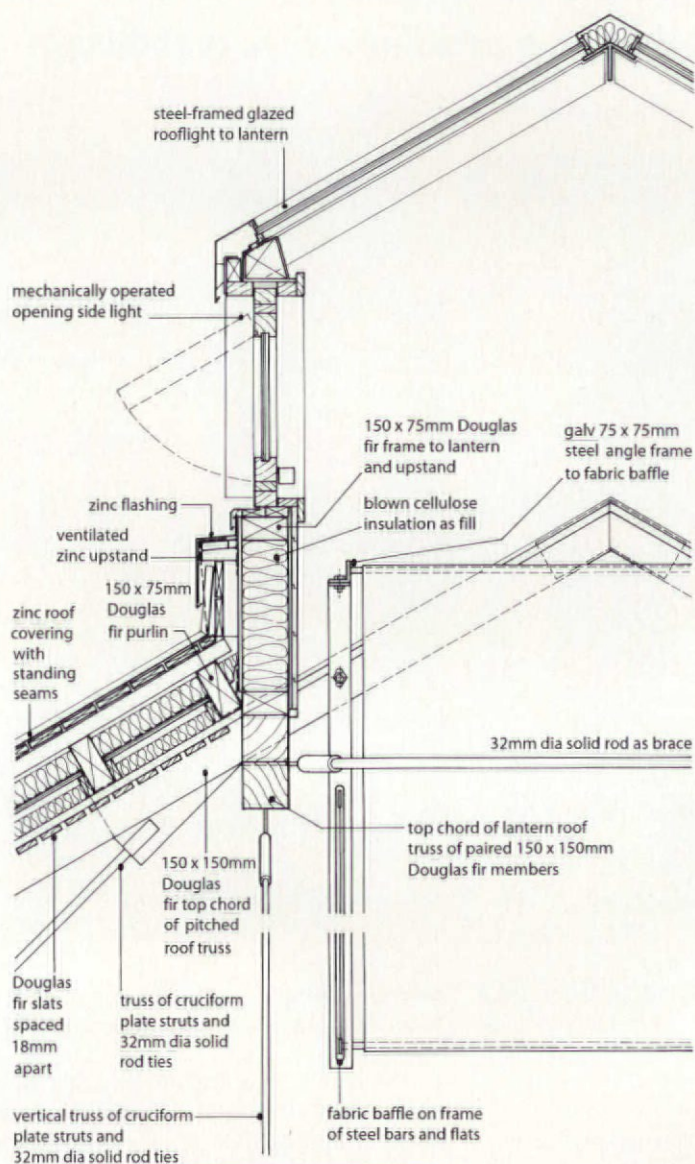
Susan Dawson



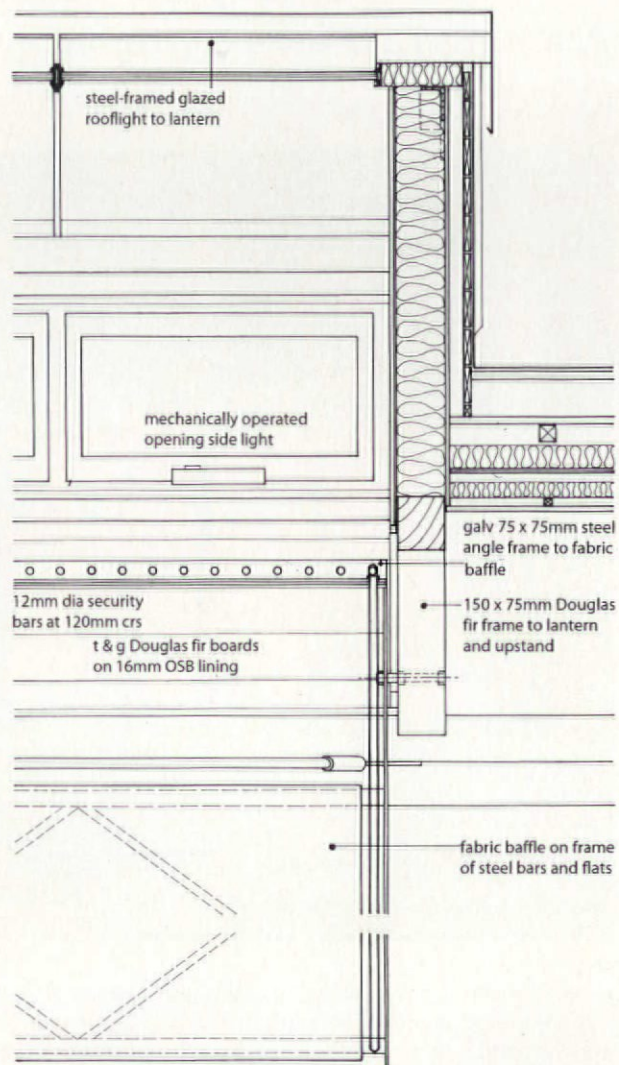
ISOMETRIC DETAIL OF TIMBER TRUSS CONNECTOR PLATE



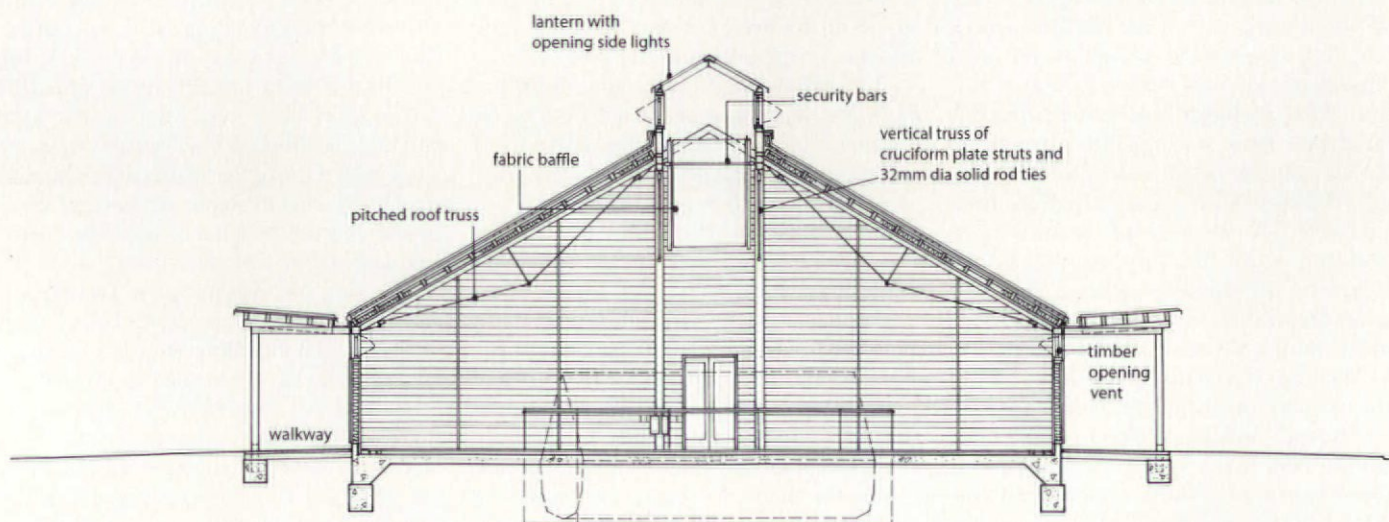
DETAIL CROSS-SECTION THROUGH WALKWAY, WALL AND ROOF



DETAIL CROSS-SECTION THROUGH ROOF AND LANTERN



DETAIL PART ELEVATION OF LANTERN AND BAFFLE



KEY CROSS-SECTION THROUGH EXHIBITION BUILDING

Taking the high ground

Entrance arrangements at Hounslow East station on the western reaches of London's Piccadilly line were once far from perfect, but architect Acanthus Lawrence & Wrightson has solved the problem with its redesign

By Sutherland Lyall



Hounslow East is one of the last overground stations before London's Piccadilly line dives underground into the Heathrow nexus.

More 'overground' than most Tube stations, it is up on an embankment, the continuation of a bridge over an adjacent cross road. Buying a ticket and getting to the westbound platform once involved going out of the station, under a bridge and then up an embankment to the platform where, not surprisingly, ticket collection was a bit hit-and-miss.

In 1999, architect Acanthus Lawrence & Wrightson won a competitive tender to redesign the station. Due to be finished later this year, the practice's scheme had a ground-level ticket hall with stair and lift access to the platform, which had to remain at its old, high level. In this new scheme, a tunnel under the tracks leads to another set of stairs and a lift up to the westbound platform.

The idea of a relatively free-form roof in green copper arose when the design team, led by Michael Watkins, decided on the lofty, ground-floor ticket hall. The green roof was a kind of metaphor for the embankment the ticket hall was replacing. The roof could be extended to provide shelter for the platform

and its general arrangement could be echoed in the rather smaller stair/lift structure to be built for the other platform.

Appropriate language

There were some design tweaks, such as rounding the visible end of the main building in a gesture to the great 1930s Tube architect Frank Pick, and swooping the roof down to the height of the predominantly two-storey buildings round about.

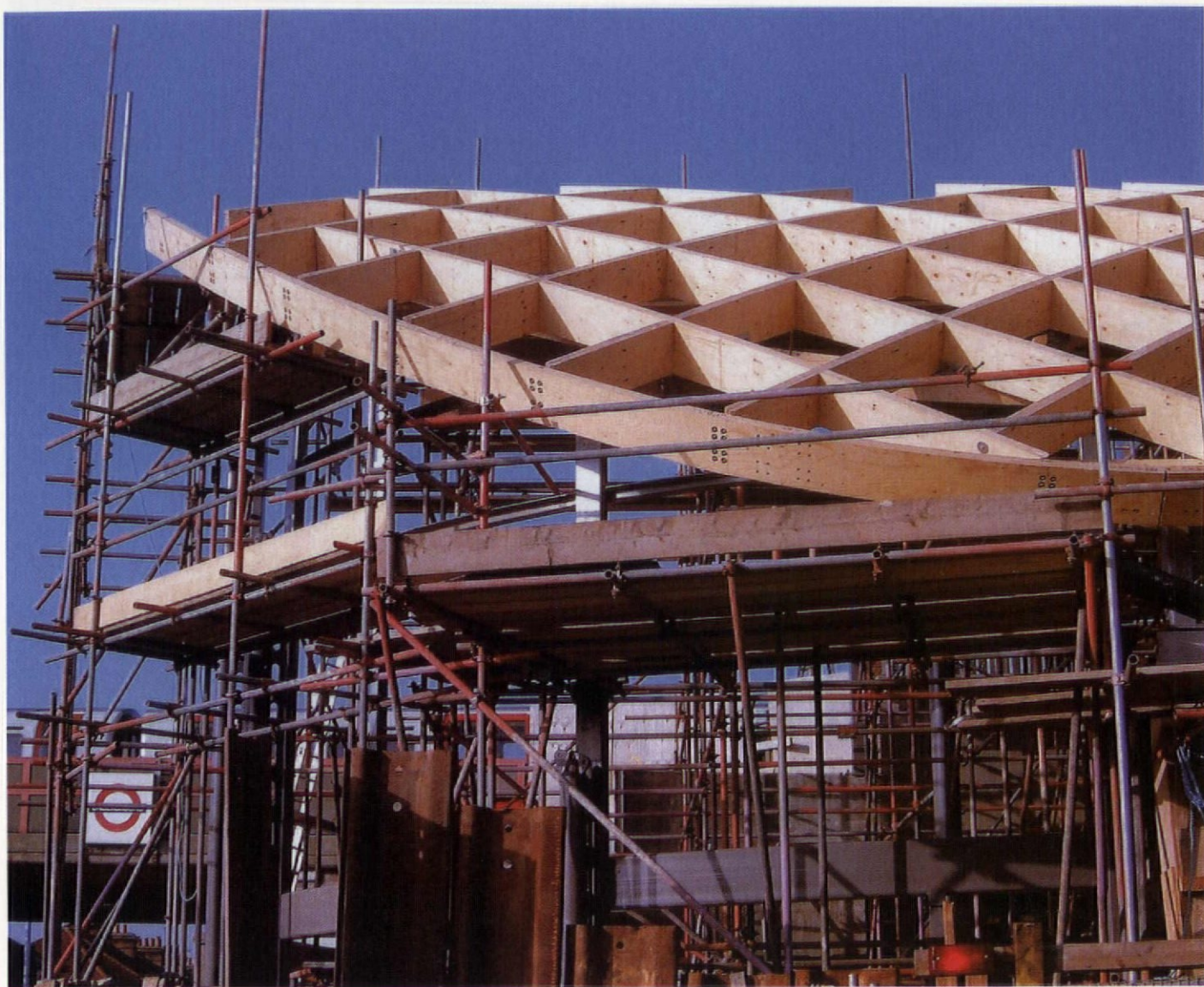
The fact that old overground Tube stations are normally constructed from wood suggested that exposed timber represented 'an appropriate architectural language', says Watkins. 'We were aware of the work Buro Happold had done with timber, so we asked them if they would be interested in looking at the problem.'

'We had a meeting with Buro Happold's Ian Liddell, who talked us through the possibilities and some solutions for the two-way spanning roof. Ian came up with the idea of a diagrid, a timber system that Cowley, the timber people, had done before. The base element is an almost square grid with a leg projecting from each corner of the square. Ian said it was a relatively flexible means of

covering a complex shape using internal tree supports at high level and resting on external walls elsewhere.'

The senior Buro Happold engineer was Ken Jones. He explains that the sectional shape of the two roofs is a constant barrel vault with a radius of 23.8m. The best way to achieve a diagrid structure was to use a lamella structure – which is the 'square grid with a leg projecting from each corner of the square'. Between the two World Wars, timber lamella structures, first patented by Friedrich Zollinger in 1921, were common and very successful – although steel versions were not so popular. One of the virtues of this kind of structure is that the basic elements are small in size and can be handled easily by operatives assembling them on site.

Working on the Hounslow East station roof design, Jones's team decided on a 1.25m grid with each individual lamella 2.5m long. Half the lamellas are handed versions of the other half but are otherwise identical, so there are no specials apart from wall plates and edge beams. The engineered wood product that the design team chose for the lamellas was Kerto LVL – laminated veneer lumber – from Finland.



Jones says: 'This is an exciting material. It comes from managed forests, it comes in enormously long sheets – 40m by 1.8m is the maximum – it's dimensionally stable and for the lamellas the strands are oriented in the same direction. It's not plywood, but you can get it in a cross-ply formation and we used that for the roof decking.'

Ingenious solution

Though the lamellas are all the same, they each need to twist very slightly if they are to make a solid edge-to-face junction with the decking that stiffens the structure. Cowley Structural Timberwork had an ingenious two-part solution. It slightly offset each lamella at its junction with a cross member and planed the edges of the lamellas so that the decking always lay flush to the top edge of the lamella and the wall plates on the bottom.

The architect wanted the timber structure to be exposed. Inter-war lamella structures were normally bolted and, on a big structure, the fixings are not so visually prominent. On this relatively small structure they could only look clumsy and here another piece of Cowley ingenuity came to the rescue: the Cowley Shearlock connector.

The lamella structure of laminated veneer lumber creates the diagrid roof

This involves a long, threaded bolt sleeve glued into the end of a lamella with a threaded receiving tube in the other. On site, bolts are threaded through a drilled hole in the cross member into the end of the next lamella in line and the joint tightened up at an access hole in the side of the lamella.

Normally there are two Shearlock bolts in each end and, where the shear forces demanded it, as many as four. The offset angle between lamellas needed to allow the deck to lie flat is achieved by slightly offsetting the two Shearlock connectors in the ends of the lamellas either side of vertical. The Shearlock connector not only enables the structure to work, it does so quite invisibly. The joints were tested at Bath University, Buro Happold's local higher-education establishment.

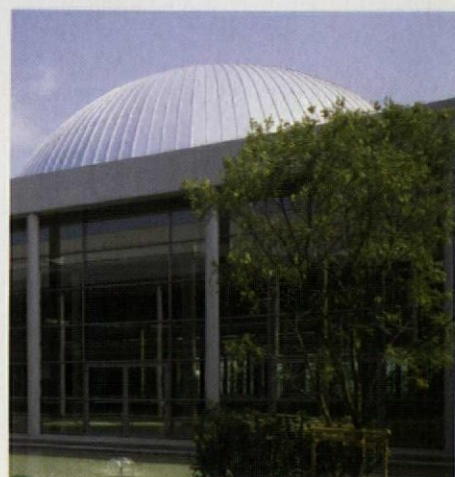
Generally, the edges of the roof are supported on steel stanchions. But the cantilevered top edge of the roof over the platform is propped by a succession of triangulated timber struts sitting on specially shaped steel stanchion tops – and there is a

main 'tree' support in the middle of the roof, made up of oak struts attached to the slender steel 'trunk' branching up and fixing to the grid using simple bolted bent plate joints.

Some time ago a Buro Happold/Edward Cullinan team developed a joint that involved drilling a hole in the end of a timber tailing strut and fixing a steel bolt/clevis pin arrangement in the end with epoxy resin. A similar technique was used here, with the end grain being protected by a stainless-steel collar.

The structural decking consists of 27mm-thick tongued-and-grooved sheets of LVL screwed to the tops of the lamellas. There is waterproofing, a vapour barrier, insulation, battens, a ply skin and then the pre-patinated Tecu copper standing-seam roofing by KME, which is rolled over the edge and a metre or so back under the eaves.

● Ken Jones's paper about the lamella roof is on the CD of the recent 'Time for Timber' conference, available from Alison Kelly at Buro Happold on 01225 337510. A more mathematically detailed paper by Jones is to appear in an issue of *The Structural Engineer* later this year.





Natural light and natural materials subvert the usual depressing image of exhibition halls while still being logically ordered for maximum efficiency

Doing what comes naturally

Far from being a soulless cavern, the Nuova Fiera di Rimini uses warmth and natural materials to make the exhibition centre a welcoming place both to visit and to do business in

By Ruth Slavid

Too many exhibition centres fall into the category of a necessary evil. The vast size is there, the facilities are there, people can show their products and meet each other in the approved manner, but the place is soulless, confusing and depressing.

How refreshing, then, to see a new exhibition centre that bucks all these trends by being logically laid out, airy, full of natural light – and which makes generous use of timber, a material not commonly associated with such locations.

The Nuova Fiera di Rimini is set in an Italian town that, although more commonly associated with cheap-and-cheerful seaside holidays, has a long and distinguished architectural history. This is reflected in the approach to the fair buildings, which has been described by the architect, Hamburg-based von Gerkan, Marg und Partner, as 'orientated around the Emilia Romagna tradition, which has characterised European architectural history since the ancient world and the Renaissance'. The design is strongly axial but within the clear geometry, classical elements are interpreted in a contemporary manner.

With an exhibition area of 80,000m² and a service area of 50,000m², the Fiera consists of 12 exhibition halls, congress and conference

rooms, event areas, restaurants, shops, administration offices and the necessary auxiliary and storage rooms.

The entrance forecourt has a fountain and four tall, square, light towers that signal its presence from a distance. The main entrance has a portico and a circular domed meeting space. The single-storey exhibitor halls are arranged along colonnaded walkways. They are modular to allow maximum flexibility of use, despite the formal layout. Both the dome roof and the roofs of the exhibition halls are in timber.

The circular dome has a 30m diameter and is 22m high at the crown. A central oculus brings in light both to the space and to illuminate the dome itself, which has a latticework of structural members coming together towards the apex. Timber boarding behind runs circumferentially.

Similar construction is used in the exhibition halls, where the roofs span a 60m by 100m column-free space. Along their central apex, glazing rises above the timber structure, again bringing light into the space. The architect has taken as its inspiration for these roofs the load-bearing structures developed in the 1920s by Friedrich Zollinger as net-like wooden roof vaults. However, by using modern techniques of laminated timber

construction, it has managed to produce spans far larger than those Zollinger could achieve.

The architect used Scandinavian timber and took care to ensure it was all from renewable resources. It described the success of the project by saying 'The Italians have organised a competition and we have worked with them to create a unique experience: as disciplined as Prussians, hard-working as Swabians, and always punctual, they cost half as much as Germans and are timely in making decisions.'

Another way of looking at this synergy of cultures is that a distinguished German architect has embraced an Italian architectural tradition to build a complex that, by making wise and imaginative use of Scandinavian timber, transcends the usual bland international experience of visiting exhibitions.

ARCHITECT
von Gerkan, Marg und Partner, Hamburg

LOCAL PARTNER ARCHITECT
Dr Clemens Kusch, Venice

CLIENT
Ente Autonomo Fiera di Rimini

STRUCTURAL ENGINEER
Favero & Milan, Venice

TECHNICAL AND ELECTRICAL ENGINEER
Studio TI, Rimini

LANDSCAPE DESIGN
Studio Land, Milan



Spanning the light fantastic

Cezary Bednarski's Thrapston and District Community Centre is an imaginative structure with a curved roof working as a combination of stress skin and catenary to bring much light into the building

By Ruth Slavid

Pragmatism can be as important as imagination in architecture. One of the most important times to be pragmatic is when you have to accept that a ground-breaking idea is not as necessary as it seemed at first.

This was something that architect Cezary Bednarski had to accept when he realised that his initial plan for the Thrapston and District Community Centre, to create one of the largest-span unsupported timber roofs ever, would not be appropriate. He has refined his concept to give the client a solution that will still be elegant and still involve a considerable amount of innovation, without breaking any records.

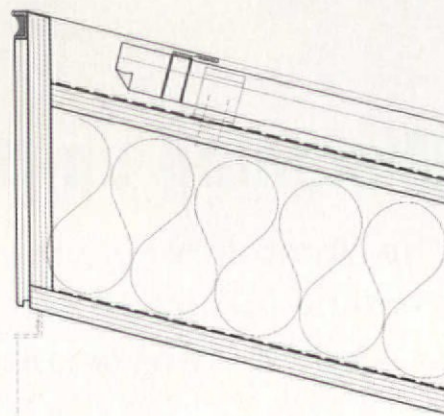
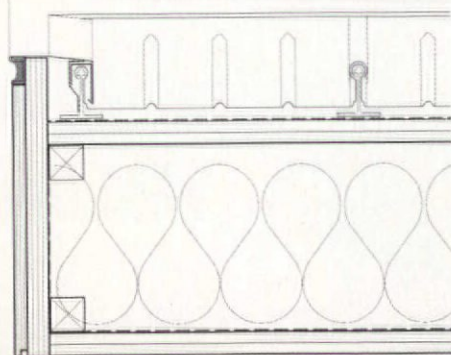
Bednarski won the project in 1999, in a competitive bid with a design emphasis,

when he was still with Studio E Architects. The client, East Northamptonshire District Council, requested that he take the scheme, which had changed completely due to budgetary constraints, with him when he set up his own practice, Studio Bednarski. The community centre, which overlooks the River Nene, includes a 25m swimming pool and splash pools, a community hall and meeting room, a bar and other ancillary facilities.

Looking at the project, Bednarski came up with the idea of using a Kerto LVL (laminated veneer lumber) catenary roof. With support from the client, he looked for a contractor who would be able to fulfil his vision. Not surprisingly, he ended up with Gordon Cowley, who is the salvation of almost every architect

who wants to do something unusual with timber. Working with structural engineer John Westmuckett, who at that time was with Parkman, Cowley developed the design and produced a firm price which came to little more than the cost of doing a standard portal-frame building with a metal sandwich roof.

Initially, Bednarski wanted the building to have a full-span catenary roof, similar to that used by Alvaro Siza at the Lisbon Expo. But he realised that this was not appropriate, since the building did not have a single space that demanded to be spanned in this way. Movement across this span would have been up to 300mm which would have meant that the wall-to-roof details would have been both expensive and prone to failure.



Studio Bednarski has produced a 'morally and economically appropriate solution' that creates both a pleasurable space and a landmark



So Bednarski abandoned his romantic idea, and developed instead what he describes as 'a morally and economically appropriate solution'. This supports the roof on a series of columns so that it works as a combination of stress skin and catenary.

The roof is 40m wide and 56m long. It sweeps up from the central gutter line to the glazed eaves of the building, with a radius of curvature of 100m. The effect will be of a light-looking, light-coloured structure, which brings light into the building.

The principal structural members of the roof are 300mm-deep glued timber I beams running along the curve of the roof. These are fixed to the top and bottom boarding at 1.72m centres to form a composite panel.

Connection between the I-beam flanges and the decking is made with high-capacity Timberlock screws. The Kerto LVL, which forms both top and bottom skins, is 32mm thick, giving a total structural depth of 366mm. There is no metal in the roof at all, says Bednarski, apart from the screws. He believes that there are 72,000 of these, beating even Daniel Libeskind's pavilion for the Serpentine in terms of the number of screws per m².

Loads are transferred from the ends of the ribs to the columns using solid timber cross beams set within the depth of the roof. These columns are 300mm-diameter hollow glulam columns, which Bednarski finds exciting as they work out cheaper than steel square hollow sections. They are, he says, 'sold by

the metre like sausages'. The columns have exposed, fabricated steel head and shoe details.

Massive, reinforced-concrete shear walls provide lateral stability in the longitudinal direction and also provide horizontal restraint for the remaining catenary action. In the cross direction, lateral stability is provided by braced steel frames within the walls of the plant room.

Because the underside of the roof structure will be expressed internally, and there will be no brittle ceiling finishes, deflection of the roof has had to be considered in the design only where partitions will be built up to join the roof.

This design, for which construction should start shortly, is a vindication of the belief that an enlightened client (yes, even within a local authority) and a determined architect can achieve an elegant, imaginative structure even within a limited budget. The decision not to stick with a purely catenary roof means that the building will not enter the record books. But the creative pragmatism of the design will have far more impact if it persuades other, more timid, clients that imaginative structures can work and can be affordable, given just a touch of vision.



Weighing up the benefits

The clamour for environmentally friendly building materials has seen demand for timber cladding increase. However, in order to get the right product, it is important to consider the specific needs of each project

By Chris Wilderspin. Photographs by Tim Soar (Dover) and Dennis Gilbert (King Alfred)

The growth of interest in 'green' construction since the late 1980s has had a knock-on effect on the use of timber in construction in the UK. Carefully sourced, specified and detailed timber – softwood in particular – can provide environmentally friendly, economical and durable buildings.

Softwood board cladding can be recommended on many levels as an external cladding. Its popularity may in part be attributed to the fact that its environmental credentials are good, especially in terms of embodied energy and toxic emissions that emanate from it in the manufacture, construction and life of the building. The amount of energy used in the felling of trees and the conversion of them into boards is estimated at 10 per cent of that for facing bricks and 50 per cent of that for concrete block*. However, in deciding whether it is right for a particular project, the following points should also be considered:

- Does the building have an appropriate form? Good protection from the inhospitable British climate is important for the durability of softwood cladding.
- Is programme an issue? Softwood cladding is relatively quick to erect and versatile in that it can be readily altered on site if necessary. It lends itself well to projects with tight programmes – cedar cladding was used untreated on the new classrooms built for the King Alfred School in Golders Green, north London, which were constructed in the summer break.
- Is the weight of the building an issue? Softwood cladding can have advantages over

other cladding materials such as brick and metal.

These positive qualities should not be compromised by the use of inappropriate or damaging preservatives and finishes, or with detailing that commits the end user to high levels of maintenance.

Picking your material

The most commonly used softwoods for cladding in the UK are western red cedar, European redwood, larch, Douglas fir and European whitewood. These species have varying degrees of natural durability and this will be the main consideration in the choice of species. EN350 parts 1 and 2 define this natural durability. Depending on the durability rating of the species, some can be left untreated against fungal and insect infestation.

Several different types of treatment are available to protect softwood cladding from insect and fungal attack, should it be needed. Again, in deciding on an appropriate preservative treatment the choice will depend on some fundamental questions:

- Is it part of the aesthetic that the timber is used unfinished, or will it have a decorative/protective coating?
- Is the timber likely to get wet or is it protected from the weather?

Preservative treatments are, by their nature, unfriendly to some forms of natural life. This must be borne in mind when specifying. The pros and cons should be weighed up carefully depending on individual circumstances.

Pressure impregnation and double

vacuum treatments are more effective than immersion. CCA is bound into the timber once it is dry and, as a result, tends not to leach if the timber gets wet. This means that care must be taken with disposal at the end of the life of the cladding, which should be done through a competent and authorised disposal company. This treatment will give the timber a slightly greenish tinge, though this normally fades with time. Waterborne, mixed-emulsion treatments are more susceptible to leaching if the timber gets wet. An alternative treatment is boron, which has relatively good environmental credentials but has a shorter life than those treatments already mentioned. Boron treatment can be applied in a variety of ways, including the insertion of pellets or rods that release the preservative over time, and again must also have a protective coating due to the leaching effect.

One treatment, based on copper and biocides, is similar to CCA but omits the chrome and arsenic, though this is not in widespread use.

Doing the detail

To get the best out of softwood cladding it is important to get the building form right first. The old maxim of 'good hat and boots' is especially important to the durability of the cladding. My practice's timber-clad buildings, such as the Sutton Hoo visitor centre in Suffolk, and the Gateway to the White Cliffs visitor centre in Dover, benefit from generous roof overhangs and proper plinths to lift the cladding away from the ground.

Softwood cladding should only be used as



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* Europe enjoys an annual surplus of growth over harvest of 252million cubic metres (source: UN-ECE FAO TBFRA 2000). That's almost 30 times the annual UK consumption of wood. ** The energy required to produce one tonne of building material: Timber 2,000 kW/HRS; Aluminium 25,000 kW/HRS; PVC 45,000 kW/HRS (source: Centre for Alternative Technology)

London

O & A Florensky: A Moveable Bestiary

11 October-8 November. An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Coming Homes: Housing Futures

15 October-11 January. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Brownfield Sites - A Client's Guide

Thursday 17 October, 16.00. A CIRIA event at the CIEH, SE1. Details 020 7222 0445.

Part L: Getting it Right

Thursday 17 October. An AJ conference at the RIBA. Details Clare Bendon 020 7505 6850 (clare.bendon@emap.com)

Louis Kahn

Thursday 17 October, 18.30. A 20th Century Society lecture by Chris Pierce at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

Katherine Böhm & Andreas Lang

Thursday 17 October, 18.30. A lecture at London Metropolitan University, 40 Holloway Rd, N7. Details 020 7753 5134.

The Adventures of Aluminium

18 October-19 January. An exhibition at the Design Museum, Shad Thames, SE1 (020 7940 8790).

The Real Cost of Building: Whole Life

Costing in Construction Thursday 24 October. A conference at the RIBA. Details Clare Bendon 020 7505 6850 (clare.bendon@emap.com)

Skills for Partners and Directors

Thursday 24 October. A Colander course at the Building Centre, Store St, WC1. Details 020 8771 6445.

Tony Smith

Until 25 October. Sculptures at the Timothy Taylor Gallery, 1 Bruton Place, W1. Details 020 7409 3344.

Hip or Hype

Wednesday 30 October. A conference on hotel design at the RIBA. Details Natalie Rubinstein 020 7505 8614.

Gardens are for People

Saturday 2 November. The SGD Annual Conference at the Royal Botanic Gardens, Kew. Details 01989 566695.

Richard Wentworth: An Area of

Outstanding Unnatural Beauty Until 17 November. An Artangel project at 66 York Way, N1. Details www.artangel.org.uk

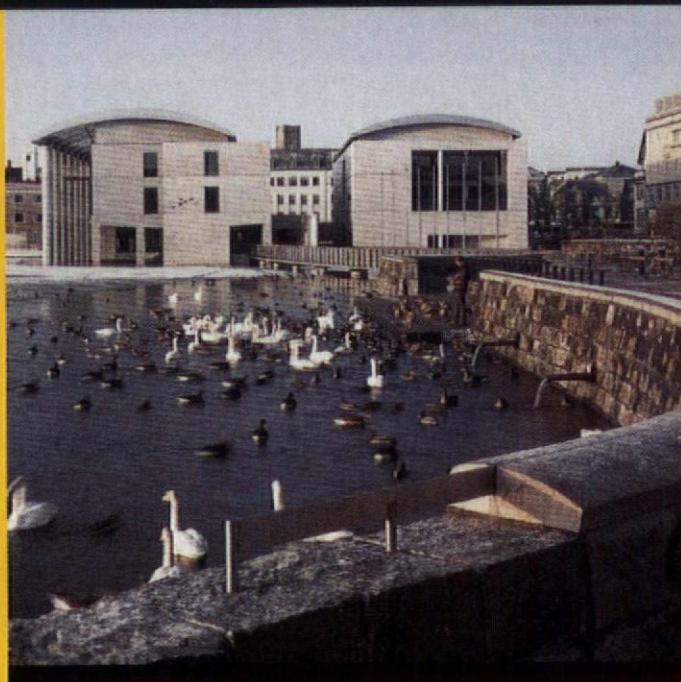
Sphere

Until 21 December. An exhibition with loans from the nvisible Museum (sic) at Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Eastern

21st Century Living: Meeting Lifestyle

Aspirations at Minimum Cost to the Environment Wednesday 23 October. A seminar at New Hall, Cambridge.



QUALITY TIME

The theme of this year's RSAW Annual Conference is 'Commissioning Quality'. Speakers include Paul Hyett, Sunand Prasad, and Steve Christer of Studio Granda, whose City Hall in Reykjavik is pictured above. At St David's Hotel, Cardiff Bay, on Friday 8 November. The cost depends on which tantalising package you opt for: the 'Friday Daytripper' (£75), 'The Morning After' (£215) or 'Before, During and After' (£325). Details 029 2087 4753.

Details maria@carltd.co.uk

Claude Heath

Until 3 November. An exhibition exploring different modes of drawing. At Kettle's Yard, Cambridge. Details 01223 352124.

East Midlands

RIBA CPD Event: VAT - The Latest

Changes Thursday 7 November, 14.00.

A seminar at Edward King House, Lincoln. Details 0121 233 2321.

Neil Canning, David Holmes

Until 24 November (Sundays 14.00-18.00 or by appointment). Paintings and prints at Ferynwoods Contemporary Art, nr Brigstock (01536 373469).

Northern

Sir Terry Farrell: Designs for Life

Until 9 November. An exhibition at the Hatton Gallery, Newcastle University. Details www.ncl.ac.uk/hatton/

North West

RIBA CPD Event: Building Networks to

Generate Business Wednesday 16

October. A seminar in Knutsford.

Details 01565 652927.

Niall McLaughlin's Bexhill Bandstand

Until 25 October. An exhibition in the RIBA Competitions Gallery at CUBE, 113 Portland St, Manchester. Details 0113 234 1335.

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).

Historic Buildings in the Countryside:

Change and Renewal Wednesday 13

November. A one-day EH conference at Urbis, Manchester. Details Marion Barter 0161 242 1400.

South Eastern

RIBA CPD Event: Be An Expert Witness

Thursday 24 October, 16.00. A

seminar at Le Meridien Hotel, Gatwick. Details 01892 515878.

Intermediate Timber Framing 11-15

November. A course at the Weald & Downland Museum, Singleton, Chichester. Details 01243 811464.

South West

RIBA CPD Event: CDM Update

Tuesday 15 October, 09.00. A one-day seminar at China Fleet Country Club. Details 01752 265921.

Wessex

Translating the Vision: City and

Islington College 15 October-22

November. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

Lean Thinking Applied to Construction

Wednesday 16 October. A CPN seminar in Bristol (020 7222 8891).

John Hubbard: Between Sea and Sky

Until 1 December. An exhibition of paintings at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862447.

Workers' Playtime

Until 12 January. An exhibition at the National Monuments Record, Swindon. Details 01793 414797.

West Midlands

RIBA CPD Event: Access Consultancy -

Training for Architects 22 & 23

October. At Coventry. Details 0121 233 2321.

RIBA CPD Event: Does Your Public See

You? Wednesday 13 November, 14.00.

A seminar at Kidderminster. Details 0121 233 2321.

Yorkshire

Mike Tonkin

Tuesday 22 October, 16.00. A lecture at the Brunswick Hall, Leeds Metropolitan University. Details 0113 283 2600 x4070.

RIBA CPD Event: Site Visit - Yorkshire

Sculpture Park Visitor Centre Tuesday 12 November, 11.30. With Peter Clegg. Details 0113 2456250.

Scotland

Richard Murphy

Wednesday 16 October, 17.00. A talk on Carlo Scarpa at the Hunter Building, Edinburgh College of Art (ARCHIE@eca.ac.uk)

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.

Changing Buildings, Changing Times

Until 25 October. An exhibition at the RIAS, 15 Rutland Sq, Edinburgh. Details 0131 662 1456.

Andy MacMillan & Isi Metzstein

Wednesday 6 November. The RIAS inaugural annual lecture at Scotbuild 2002, Glasgow. Details 0131 229 7545.

Fieldwork: Art & Architecture & Urban

Regeneration Until 17 November. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

Wales

RSAW CPD Event: CDM Regulations -

An Update Thursday 14 November, 12.00-15.00. At the Welsh School of Architecture, Cardiff. Details 029 2087 4753.

Apparently Ernö Goldfinger predicted that all of his work would be 'destroyed' within 100 years of his death: a humble enough proposition from a man who clearly was dominating, demanding and not particularly humble in his personal and professional life. But perhaps it also reveals the resignation, tinged with slight bitterness, that one might expect from someone with the displaced, émigré background of Goldfinger and so many of his contemporaries – a sense of ultimately expecting little from a fairly fickle society.

But Goldfinger did well in his lifetime. From the immediate post-war years onward, he had plenty of architectural work (to the extent that he more or less gave up the furniture and exhibition design he had practised during the war); and moreover, he had a wife from a well-off English background who was able to invest her capital in their personal architectural project at Willow Road – the three adjacent houses which they built, one for their own occupation.

And today, as James Dunnett argued at Docomomo's conference on Goldfinger's legacy, his reputation is actually more established than it ever was, while his major works still stand, if somewhat ravaged by the effects of time, neglect and misinterpretation.

However, as Dr Martin Brady was to argue, the decay evident in buildings such as Trellick Tower in west London (right) cannot simply be attributed to society's neglect and mismanagement. Goldfinger's work was idiosyncratic in its 'monumentalism and communalism', insisting on an expression of heroic Hegelian 'being' in the world that does not always fit with the mundane details of domestic existence. As a resident of Trellick Tower, Brady lamented the problems of daily life there, generated by aspects of the design, which, indeed, spell doom for the future of the building if they cannot be sorted out soon. Yet he also acknowledged 'the acute sense of the dialectics of place and presence', which makes Trellick an inspiring residence at a more metaphysical level.

Brady attributes this sense in part to Goldfinger's émigré background – one shared by other cosmopolitan refugee architects such as Lubetkin, and which gave them a 'robust suspicion of replacing [the] disorder [of the slums] with the totalising order of Mies' et al.

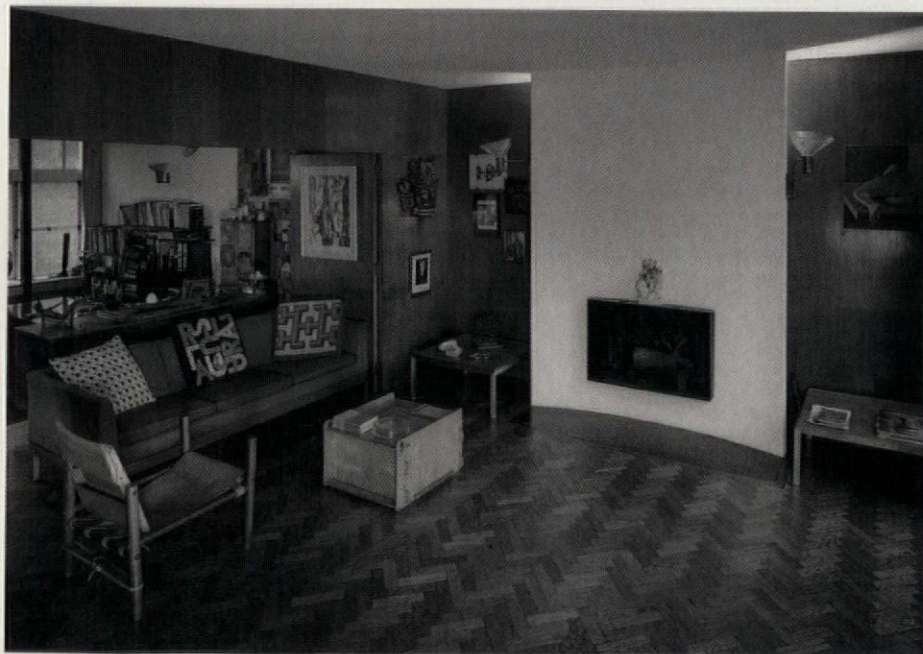
A building by Goldfinger or Lubetkin does not constitute 'a readily interpretable graven image', but 'glorifies juxtapositions'. In this sense, it can be seen as a truly contemporary expression of urban experience, 'parading a cosmopolitan synthesis of styles and idioms' which embraces 'metaphor and multiple meanings'.

Humanist ambition

CLARE MELHUISH

The Measure of Man: Ernö Goldfinger and his Architecture

A Docomomo conference at the Architectural Association on 28 September



But by contrast, visitors' responses to the Goldfingers' private house at Willow Road, as reported by the custodian, seem to be universally warm and positive in their appreciation of the simple domestic detail of the design (bottom left). It would seem that at the level of the private house, perhaps as a realm somewhat detached from that larger, more universalising sphere of socialist ideals to which Goldfinger was dedicated, Ernő had a subtle and sensitive touch in designing for the needs and routines of daily life.

He still wanted to 'teach' his wife Ursula how to live in a different way, treating her, as Alan Powers suggested, as a representative of the whole of the English middle class and its bourgeois attitudes to the organisation of domestic existence; yet, despite the underlying didactic intent, it seems that he succeeded in evoking a way of life in compact spaces that still arouses enthusiasm.

As Rebecca Milner recounted, Goldfinger's attitude to designing domestic furniture and fittings was inspired by Le Corbusier's concept of 'tight objects and tight furniture' to meet 'tight needs and tight functions'. He looked to office furniture as a model for a more rational approach to creating pieces for the home, conceived as 'human limb objects'. Using ergonomics as his base reference, Goldfinger then proceeded to overlay science with subtle layers of contrasting material texture owing more to Loos.

Despite the fundamentally 'austere masculine style', he thus succeeds in generating a richness to the domestic environment quite removed from classic functionalism. Similarly, as Adrian Forty revealed, his careful, textured detailing of corners reflected a very different approach from that of orthodox Modernism, with its formal abstraction and material negation of them.

According to James Dunnett, Goldfinger always 'sought to solve the most minute problems of human life with the same dedication as he did the largest'. He defined Goldfinger's work as essentially 'humanist', in the sense of being human-centered. Although 'a demanding architecture whose place is at the centre of intellectual life', it is also very much about the human body, the senses, and the individual's subjective experience of space.

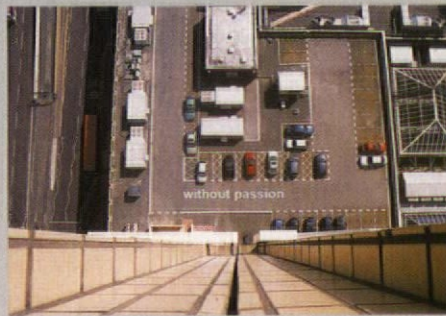
'A building is snatched from space,' said Goldfinger, and while he was committed to the use of regular systems of scale and proportion, he always believed that, ultimately, architecture had to be felt – 'like drumbeats'. It is on this basis that Dunnett proposes Goldfinger's architecture as a model to guide us over the next 100 years in the task of creating architecture 'in the service of man'.

Memory lanes

PHIL GRIFFIN

Fabrications: New Art & Urban Memory in Manchester

At CUBE, 113-115 Portland Street, Manchester, until 2 November



'Frank Miller's coming back on the noon train.' 'It's Will Kane's wedding day and the new marshal don't arrive 'til tomorrow.' John Wayne thought Fred Zinneman's 1952 film *High Noon* was un-American. God knows what he would have made of Sarah Carne's version, an exhibit in 'Fabrications', the current show at CUBE.

Carne stopped people in the street, invited them to take part, and gave them lines to read to camera. Gary Cooper's role is taken by a good-looking black lad, and the entire script is whipped through in 35 minutes, including numerous cut-aways to disused tram-tracks.

The original *High Noon* is set in unremarkable Hadleyville, 'a dirty little village in the middle of nowhere'. Carne shot her version in and around Third Avenue, Trafford Park, the gigantic industrial suburb on the banks of the Manchester Ship Canal. Trafford village was built on the American grid pattern in the early 1900s: avenues run north-south, streets east-west, hemmed in on all sides by factories and yards. Shrunk to post-industrial proportions, the village is now uninhabited; Third Avenue is the only one left. Industry has gone, Frank Miller's coming to get you, and no one gives a damn. A perfect post-industrial paradigm, and a great way into this exhibition – except it's at the end.

There are six artists in the show. Nathan Coley has a huge model of Marks and Spencer, St Mary's Gate, Manchester, before it was destroyed by the 1996 IRA bomb. The model is black, and carries a piece of text: 'I don't have another land', which is so strivingly mordant that it undermines the piece.

Adam Chodzko has mapped a line from the epicentre of the IRA bomb to the cradle of dance culture, the Hacienda. The line is

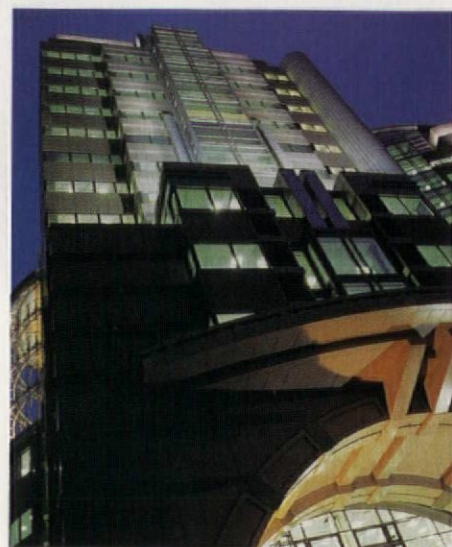
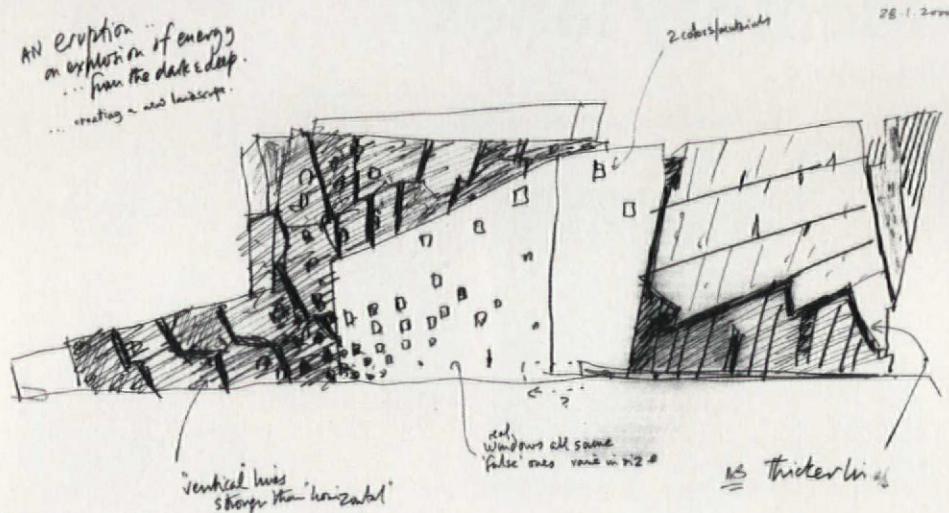
mapped as the sound wave of A Certain Ratio's 1980 track, *Flight*, and is presented, complete with soundtrack, on a series of fly-posters. Dance explosion, political explosion, building explosion – a clubbers' memorial in space, sound and time.

In an even more convoluted piece, Chodzko has installed the archive of working drawings of a Manchester housing development in a gypsy encampment in rural Kent. The housing scheme is the award-winning Homes for Change in Hulme, built by architect MBLC in close consultation with the residents. The gypsy site is about to be taken over by developers, so you can see where Chodzko is coming from.

Lubina Himid is more formal. Her 100 small black and white paintings are based on 19th-century textile designs. They rise through the gallery's atrium and memorialise the mill and plantation workers she has researched. As with Nathan Coley's piece, though, there is a questionable bit of text. Sarah Waring has taken photographs from the roofs of all of Manchester's tall buildings (top). She looks down into the streets with dizzying clarity, and then subscribes to the irritating text theme that is running here, by adding gnomish little couplets.

Layla Curtis travelled to dozens of American Manchesters, and displays an array of souvenirs that will completely unsettle your perception of the original place. Manchester-on-sea, Manchester-in-the-mountains, Manchester-rural-idyll; all trying to borrow some shine from shock city. *High Noon* to high-rise, slave trade to cotton trade, terrorist bomb to dance-explosion. As much as anything, a city is made up of the ideas it has of itself, and these will rise through memory, teased out by artists such as these.

Phil Griffin is a freelance writer



Back to his roots

BRIAN EDWARDS

Sir Terry Farrell: Designs for Life

At the Hatton Gallery, University of Newcastle, until 9 November

This is a large and revealing exhibition. Arranged in four galleries, each related to a theme, it presents a personal retrospective on the life and changing design philosophy of Sir Terry Farrell.

In the first gallery, the largest of the spaces is a collection of architectural models and maquettes, arranged almost as a collage of city fragments. They are so compacted into the space that the routes between the models have the character of city streets, and the milling areas by the doors are like urban squares. There is a deliberate play of scale, vista and movement, even skyline.

The models span 40 years of architectural output, from Farrell's Archigram-inspired Climatron student project in Blackpool to his recent headquarters building for Orange in Paddington. This gallery is a personal record of changing architectural ambition acted out in perspex, card and wood. It reveals a healthy pluralism, a willingness to shape fashion and to be influenced by it. The models also display the testing of possibilities and refining of solutions. In that sense, the city of models is also a city in flux.

The second gallery is devoted mainly to drawings. Many are freehand sketches of existing architectural subjects, others are fragments in the exploration of a design, others are finished drawings of familiar projects. Farrell is the type of architect who uses the line to show edges, filling in the spaces later with shadow and texture. In this, his

drawings show a remarkable affinity to those of his former partner Nicholas Grimshaw, and to Norman Foster. In contrast to the drawings of Zaha Hadid or Will Alsop, the line is everything.

The third gallery is devoted to Newcastle: schemes for the remodelling of the university campus, unrealised proposals for Lindisfarne Priory, etc. There are projects from Farrell's days as a student at Newcastle University, and sketches from his school-days. One feels that Tyneside, with its grit, romance and energy, left a legacy which this exhibition quietly acknowledges.

The fourth gallery is equally revealing. It is Farrell's own selection of paintings from the university's art collection. Here he acknowledges a few key influences – the spatial ambiguity of the reliefs of Victor Pasmore, Richard Hamilton, Ian Hamilton Finlay, and Maurice McPartian, who taught art to Farrell at St Cuthbert's Grammar School. Each selected painting is accompanied by pithy comments.

Taking the exhibition as a whole, three undercurrents are revealed. The first is the importance of 'place' rather than 'space' in the creative psyche of Farrell. This is the exhibition of a placemaker whose landmarks owe a deep debt to location and regional geography.

Farrell's approach to urban design is the opposite to that of the more fashionable European rationalists – he seeks linkage,

Above left: one of Sir Terry Farrell's sketches for The Deep, Hull. Above right: a detail of his Alban Gate development on London Wall

connection, drama and complexity. He has little truck with mindless aggregation of repeating elements or for architecture which is evolved entirely from the inside out. Place, not placelessness, is the aim, and though Farrell's leaps leave some behind, he is aware of the architect's responsibility to the big picture.

The exhibition also reveals the kind of formal elasticity which engaged James Stirling in his later years. One can detect influences from Pop Art in the projects of the 1970s, and more recently from Brit Art. The transient and permanent are fused in some recent projects, such as The Deep in Hull. Here is an architect who continues to explore the relationship between art and architecture.

However, the exhibition reveals the tension inherent in the demand by clients for safe corporate architecture and Farrell's innate search for the picturesque and the monumental. Picturesque in the sense that Robert Adam used the term – the push, pull and movement of architectural forces.

Finally, this personal exhibition is Farrell's coming home. He is putting back into the city of his birth and education what he himself has learnt. There is the sharing of a life, from the tentative drawings of an 11-year-old, to the recent, international output of one of the country's most complex and interesting designers.

Brian Edwards is a professor at Edinburgh College of Art

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Partnership has converted to a Limited Liability Partnership and appointed three new partners: **Alison McKerracher**, **Chris Thornton** and **Simon Kneafsey**.

At **Terry Farrell & Partners**, **Aiden Potter** has become an executive director while **Simon Baker** and **John Letherland** have become London directors.

At **Swanke Hayden Connell**, **Nick Pell** and **Nick Birchall** have been promoted to principals.

The Rolton Group has appointed **Kevin Smith** as director designate.

PCKO Architects has appointed **Anthony Thornberry** as an associate.

Barton Willmore has promoted **Iain Painting** from director to partner, based at the London office.

Property and construction consultancy **Monk Dunstone Associates** has opened its new London office at 17 Grosvenor Hill, London W1K 3QB.

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

acq has moved to 33 Duke Street, London W1U 1LQ, tel 020 7935 2101, fax 020 7935 2102.

Rural property consultant **Smiths Gore** has appointed **Matthew Hiles** to be based in the Peterborough office.

● 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

56 | the architects' journal

The University of Nottingham



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The School has developed a worldwide reputation for its research and productive links with industry. Excellent facilities are provided for both staff and students with state-of-the-art laboratories, the Marmont Centre for Renewable Energy and the David Wilson Millennium Eco-House (an experimental house for the future) demonstrating the use of renewable energy technologies and their integration with architectural design. In addition, the School is currently constructing a new SRIF-funded research building to be completed in June 2003. In recognition of its research excellence, the School has been awarded prestigious grants, including *Platform* and *Faraday Grants*, by the Engineering and Physical Sciences Research Council.

Chair in Architecture

Applications are invited for the Chair in Architecture. The School is seeking a highly accomplished and motivated candidate to provide intellectual leadership in its current research and teaching programmes in architecture. The successful candidate will be an architect and may have the opportunity to act as Head of School for a fixed-term period. Candidates should have the experience and enthusiasm to contribute to development that will enhance the School's reputation as a centre of excellence and will advance architecture as an academic subject. The new Professor of Architecture will be expected to build a substantial research group and attract research funding from external sources.

Please quote ref. MCM/192.

Chair in the Built Environment

Applications are invited for this newly created Chair in the Built Environment. Candidates should have an internationally acclaimed research record. The new Professor of the Built Environment should have an interest in one of the areas related to the technology research work of the School. Candidates should have an excellent track record for attracting external research funding and will be expected to establish a large research group and contribute to the teaching and administrative work of the School. The person appointed may have the opportunity to act as Head of School for a fixed-term period. Please quote ref. MCM/193.

Salary will be within the Professorial range, minimum £41,915 pa.

Informal enquiries may be addressed to Professor S B Riffat, Head of the School of the Built Environment, tel: 0115 951 3158, fax: 0115 951 3159 or Email: Saffa.Riffat@Nottingham.ac.uk.

Further details and application forms are available on the WWW at: <http://www.nottingham.ac.uk/personnel/vacancies/senior.html> or from the Personnel Office, Highfield House, The University of Nottingham, University Park, Nottingham NG7 2RD. Tel: 0115 951 3266. Fax: 0115 951 5205. Email: Personnel.Applications@Nottingham.ac.uk.

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e-mail: susie.cliff@construct.emap.com

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A qualified Urban Designer/Architect/Landscape Architect or Masterplanner, this is a senior appointment that will lead to early associateship and in time, equity in the firm. You will be confident and personable with a demonstrable background in both the public and private sectors. You may have an architectural background, and will also have an empathy with environmental, ecological and planting design issues but may not necessarily be an expert within these fields. Drawing ability is essential, as are verbal communication skills.

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NEWCASTLE CULTURAL QUARTER

Conceptual development work on the university's cultural quarter, which includes museums, performing arts etc. Develop ideas for the museum and other exhibition elements on part of the campus adjoining Newcastle upon Tyne's city centre. Clare Rogers, 7 Park Terrace, Newcastle upon Tyne NE1 7RU, tel 0191 222 67 31, fax 0191 222 3513, e-mail clare.rogers@ncl.ac.uk Ref UNT/ESTATES/2002/061. Application by 4.11.02.

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Design and the supervision of the infrastructure and environmental/landscape works to service land in the Eastern Approaches Strategic Investment Area in Liverpool. Supplementary work will include the identification of suitable existing buildings for reuse and implementing refurbishment of these for technology end uses. Graham Pink, Speke Garston Developments, Mersey House, 140 Speke Road, Garston, Liverpool L19 2PH, tel 0151 494 2555, fax 0151 494 4210, e-mail Graham.pink@liverpooldev.co.uk. Application by 1.11.02.

Richard Haut operates the weekly 'competitions' e-mail service - telling architects about thousands of projects that they can apply for across Britain, Ireland and Europe. Tel 0033 6 72 31 83 86, e-mail hautrichard@hotmail.com, web http://communities.msn.com/RichardHautcompetitions

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Applications are invited for an initial 3 year appointment, from registered architects with good organisational ability and several years of well-rounded practical experience, (including project management of medium to large projects), who now wish to move into project management and act as the client's agent. You must be a Chartered Architect with ARB Registration with good all round practical experience of at least 10 years. You must be fully conversant with all matters relating to health & safety, appointment of consultants, conceptual scheme designs and procedures regarding procurement of building projects and works.

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Architectural Technologists: Newcastle
This prominent regional practice is looking for Technologists and an Architect with at least 3 years post qualification experience. The focus of the projects in the first will be Secondary healthcare. All applicants must be Autocad literate.
Rate up to £18 per hour (6 month contract - permanent contracts will be offered to successful candidates).

For more information please contact:
David Gill MREC, Endeavour House, Colmet Court, Team Valley Trading Estate, Gateshead, Tyne and Wear NE11 0EF
Tel: 0191 4870005 Fax: 0191 4871600 Email: d.gill@ftrassociates.co.uk

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Project/Senior Architect Ref: 5034 **Contract**
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Autocad Technician Ref: 5027 **Contract**
My client is a major house builder based in Birmingham. Recent expansion means that they require a Cad Technician with a background in the housing sector. Although this is initially a contract position the successful applicant will have the option of permanent employment after a qualifying period.

Senior Technician Ref: 5060 **Permanent**
My client is seeking a senior person with a conservation experience gained in the Ecclesiastical sector. Previous experience in this area is essential. This is a senior role that will offer an exciting career move for the right person.

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Interior Designer Ref: 5074 **Permanent**
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Senior Technician Ref: 5024 **Permanent**
My client, based in an attractive rural location on the Northants/Oxfordshire border is seeking a Senior Technician with Autocad experience. Working for a medium sized practice, with a reputation for developing their staff, you will be responsible for a wide portfolio including environmentally sympathetic renovation, new build work, industrial and agricultural. This vacancy has arisen due to their continuing expansion and represents a fantastic opportunity for the right candidate. **Salary £25k + Benefits**

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The closing date for submission is midday Friday 15th November 2002.

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HÜPPE SHOWERS

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German designer Jette Joop has devised the new 1002 range of shower enclosures for Hüppe. Flush fitting hinges make cleaning simple while profiles, available in polished silver and five powder coated options are designed for strength and aesthetic appeal. Nine door options are available and Hüppe's unique Anti-plaque, water repellent glass gives more transparency.

BASIS LIGHTING

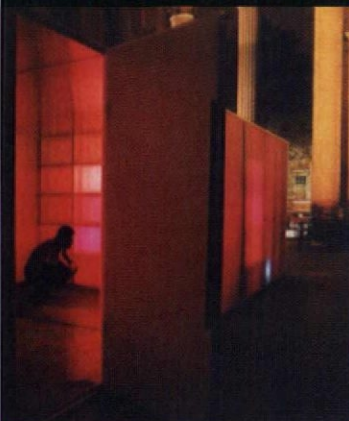
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Halo is the addition to the plug-in range of stem lights from Basis Lighting Ltd. It takes a 100w AR111, a feature of which is the clean beam of light with a sharp crisp edge. The metal cap over the lamp cuts down the glare. Basis Lighting has a fully interactive website that allows browsing, printing of data sheets and ordering on line. www.basislighting.com

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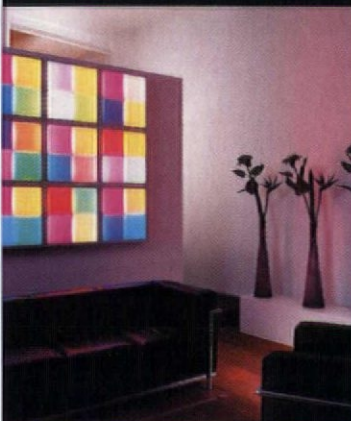
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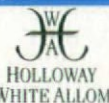
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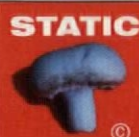
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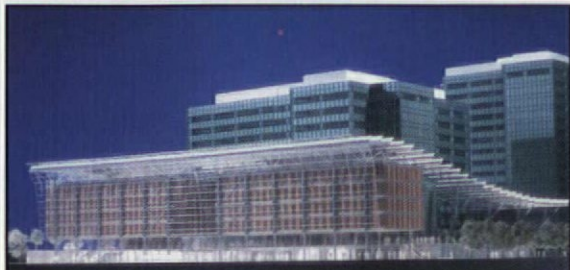
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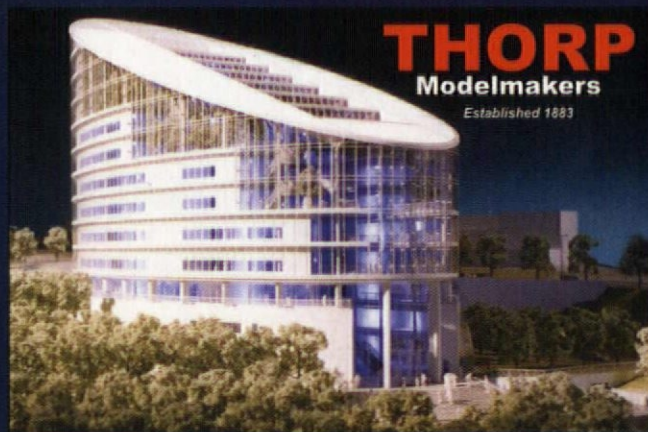
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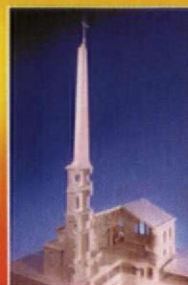
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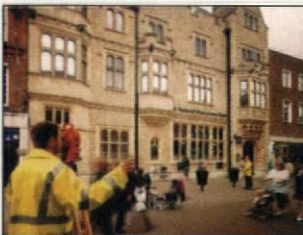
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archicharades



Champagne goes to Michel Boulesteix from Yelverton, Devon, who correctly identified Rafael Moneo 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.

Zero talent

Somebody called **Zoë Heller**, who writes a Bridget Jones-style column from Manhattan for the *Daily Telegraph*, aired her ample ignorance and prejudice in last Saturday's edition. She had been to a meeting of the New York Historical Society to hear **Daniel Libeskind** talking about 'Monument and Memory', a title she found rather pompous. Obviously something lighter, trendier and more designerly would be appropriate for the memorial at the World Trade Center site. She started with some abuse, describing Libeskind as 'a diminutive middle-aged man with a silver brush-cut, a mod suit and hip-to-be-ugly, rectangular spectacles. He looks like a Mike Myers villain'. OK, she is funny. Half way through her column, headlined 'Keep the V&A spiral man away from Ground Zero', she reveals: 'OK, OK, I have never been inside any of Libeskind's buildings, so I cannot state with authority that his particular brand of theoretical claptrap has never yielded a beautiful or compelling environment.' If the *Telegraph* wants to be a home to ignorance puffed up into meaningful opinion, it should make Heller the editor. There must be a place in the world for dozy Sloanes.

Winning ways

A more convincing media pundit is **Michael Winner**, the fleshy hedonist who writes a column for the *News of the World*. His latest effort is headlined 'The bullying and sheer lunacy I

met beggars belief'. Interestingly, he is talking about the planning department of Westminster City Council, which has been messing him about for several years over his attempts to building a memorial to police killed in the course of duty. Michael teamed up with **Lord Foster**, but only after a bruising experience with **Lord St John of Fawsley**, when he was boss of the Royal Fine Art Commission. Winner describes Lord St John's behaviour as 'bullying and facetious', which I find hard to believe. Foster does not escape entirely unscathed – 'he kept changing his design so it took about three years' – but at last permission has been granted for a site in the Mall. Just to be helpful, Winner describes the Mall as being 'within a stone's throw of Buckingham Palace'. Who would have thought it?

Cooked up

Look out, Jamie and Delia – **Will Alsop** is rustling up some lobster thermidor with mango salsa. 'Not only do I adore the taste but I see within it forms that inform my buildings,' he says. 'These forms change as you eat and gradually dispose of the pieces of flesh, revealing new cavities and voids.' Alsop is one of two-dozen contributors who share their favourite recipes in *Food by Design* (Booth-Clibborn Editions, £24.95). A nice piece of roasted sea bass for **John Pawson** on a plain white plate; mascarpone and marsala dessert for his former partner **Claudio Silvestrin** ('there's something almost sexual about it'); and 'ecstasy ice-cream' for **Nigel Coates**. **Javier Mariscal** shows an

elastic grasp of geography with his 'really Mediterranean' dish of chicken with vegetables and Chinese noodles; **Marks Barfield** gives us the vinaigrette 'shown to us by a young French chef some 20 years ago which seems to do the trick'; while **Future Systems** has a lovely way with mushrooms ('We used to go to Nice every year for a short break. On our last day we would go to the Cours Saleya and buy chanterelles for supper.') But the best comes from **Philippe Starck** with his 'simple' dish, 'Three Eggs'. Simple, yes, you only have to boil them – but the sea urchin, truffles and caviar might be a trifle pricey. A photograph shows Starck with three eggs crammed in his eyes and mouth. Don't you just want to do that to Jamie?

Women only

Off to the National Association of Women in Construction (NAWIC) reception at Centre Point in the heart of London's West End. These girls know how to enjoy themselves – champagne and delicious canapes all evening, courtesy of sponsors including **RMJM**. I was disappointed not to hear my old friend **Paul Finch** giving the audience his thoughts on what it is like being almost a feminist; although billed as a speaker he arrived only in time for fizz and eats, leaving the floor to others including **Annette Fisher** and **Bob White**, head of Mace. If this standard of conviviality is maintained, NAWIC could become one of London's most popular pressure groups. Among other luminaries present were **Megan**

Maclaurin of engineer Techniker, **Victoria Thornton** of Open House fame and **Anna Roche** of Girl Guiding UK. Guides, apparently, provide a 'pool of some 750,000 girls' requiring careers advice. It's a tough job, but somebody's got to do it.

Built-up aria

Watch out for **Gaudi**, *The Musical of Barcelona*, in which, according to ABC News Online, 'producers from Britain, Germany and Singapore have already shown interest'. At the moment, however, you will have to travel to Gaudi's home city of Barcelona to see the great one played by a distant relative, **Miquel Cobos i Torne**. Not only the man but also his buildings feature in the musical, played in a dream sequence, by girls 'clad in costumes reminiscent of his masterpieces'. Apparently more than 20,000 people have already bought tickets for the show, which is sung in Catalan but with Spanish and English subtitles.

Currying favour

Lord **Swraj Paul** amused guests at London's upmarket Chor Bizarre restaurant during the launch of **Aman Nath's Dome Over India** (Antique Collectors' Club, £50) – a splendid, illustrated account of Lutyens' Viceroy's House in Delhi, now known as Rashtrapati Bhavan. 'I had no hesitation in accepting the invitation to speak here tonight,' said Paul. 'The only thing that, as a Labour peer, caused me some consternation was the mention of a dome.'

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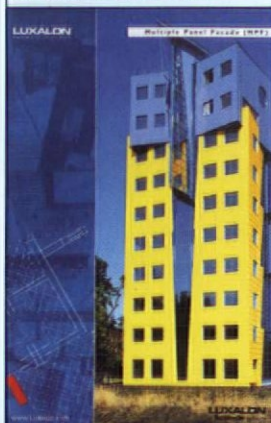
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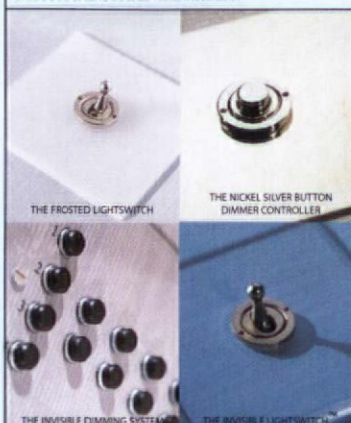
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STOAKES: PROJECT OF THE WEEK

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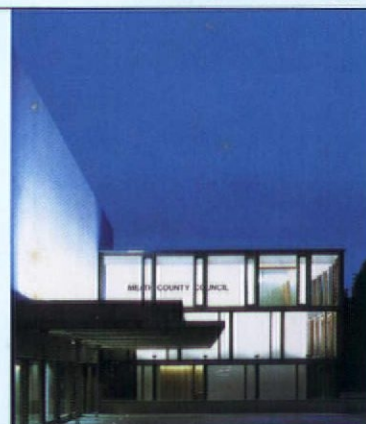
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