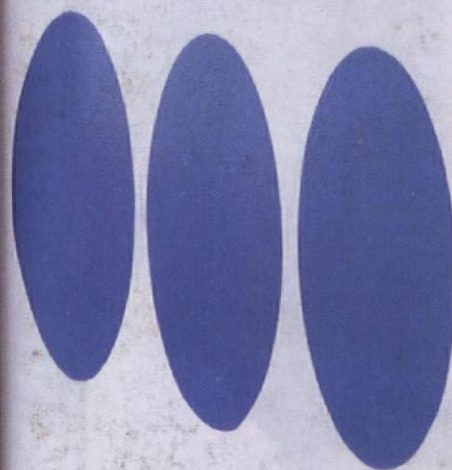


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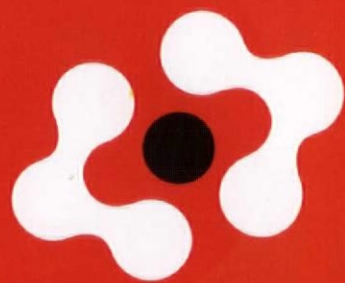


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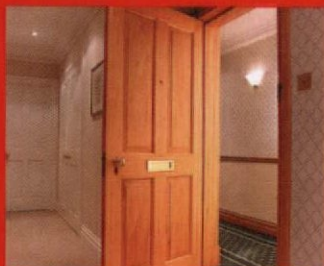
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Carey Jones Architects has won planning permission for this £10 million car park for the £150 million Clarence Dock development in Leeds. The seven-storey pre-cast concrete structure will be clad with undulating stainless steel mesh screens and punctuated with glazed stair towers. The base is formed by including stone gabion walls that visually link the car park with the Royal Armouries building. Work is due to start in 2003.

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**COVER** Architects Design Partnership's Riverhead Infants School in Sevenoaks, Kent  
Photograph by Hufton + Crow/VIEW

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16,447  
(July 2001-June 2002)  
ISSN 0003 8466

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'Those of poetic bent say it reminds them of a young green pickling cucumber, or gherkin. I would propose as an alternative the detumescing organ of a baboon.'

Stephen Bayley on Foster's Swiss Re building. *Independent on Sunday*, 13.10.02

'We have 50 buildings more than 16 storeys high and could easily pass for New York, especially if shot from street level.'

Hugh West, head of Croydon Film Commission, on his plans to promote Croydon as a film location. *Daily Telegraph*, 14.10.02

**aj** news

## Second Stirling triumph for Wilkinson Eyre



Wilkinson Eyre has scooped the 2002 Stirling Prize with its 'blinking' Gateshead Millennium Bridge – the second time the practice has landed the prize.

The £17.7 million project, the bookies' favourite, won by three votes to two, beating second favourite Edward Cullinan Architects' Downland Gridshell. The historic double win follows Wilkinson Eyre's triumph last year with Magna Centre when it saw off favourite Nicholas Grimshaw & Partners' Eden Project.

Wilkinson Eyre received the £20,000 prize money on Saturday at a televised ceremony at Baltic – within view of its own Gateshead icon.

RIBA president Paul Hyett said the bridge was a 'fantastic project, that has done a wonderful service to that community'. And he laughed off suggestions that the location of the ceremony and choice of winner were in any way connected.

AJ editorial director and Stirling judge Paul Finch praised the bridge for its 'wow factor' and its role in Gateshead's regeneration. 'It is a unique solution that won hands down,' he said.

A delighted Jim Eyre, the lead partner on the project – engineered by Gifford and Partners – promised to spend the winnings on a party. Dismissing suggestions the practice could be in the running for a third straight win next year, he said: 'It takes a certain type of project to be a Stirling winner. We were lucky to have two such projects.'

The bridge beat off competition from a strong shortlist for this year's Stirling Prize, run in association with the AJ, that comprised Edward Cullinan Architects' Downland Gridshell; BDP's Hampden Gurney School; Malcolm Fraser's Dance Base; The Millennium Wing of the National Gallery of Ireland, Dublin, by Benson and Forsyth; Lloyd's Register of Shipping by the Richard Rogers Partnership; and Ernsting's Service Centre in Germany by David Chipperfield Architects.

Disappointed Robin Nicholson suggested it would be timely for partner Edward Cullinan to be now considered for the RIBA Gold Medal.

Zoë Blackler



RIBA's Paul Hyett congratulates this year's winners

The winners of the RIBA Special Awards were also announced at the ceremony:

Barnhouse in Highgate by Sutherland Hussey Architects won **The AJ First Building Award** in association with Robin Ellis Design Build, for the best example of a first stand-alone building by a British architect practising within the EU (see box, page 5).

The Stirling Tolbooth by Richard Murphy Architects and Simpson & Brown won **The Crown Estate Conservation Award**, for the best work of conservation which demonstrates successful restoration and/or adaptation of an architecturally significant building.

Dance Base by Malcolm Fraser Architects won **The ADAPT Trust Access Award**, for excellence in accessibility, demonstrating that good design automatically includes good access facilities for people of all abilities.

Urban Splash won **The RIBA Client of the Year Award** in association with the Arts Council of England, which rewards the role a good client plays in the creation of fine architecture.

The Cardboard Building at Westborough Primary School by Cottrell + Vermeulen won two special RIBA Awards: **The Stephen Lawrence Prize** for the best example of a building with a construction budget of less than £200,000 and **The RIBA Journal Sustainability Award**, for the building which demonstrates most elegantly and durably the principles of sustainable architecture.



**'The young, priced out yet eager to live in a city, will desert The Smoke for miniatures such as Nottingham and Newcastle. It is already happening. This would have been unthinkable 10 years ago.'**

Jonathan Meades. *Times*, 12.10.02

**'The countryside is the next frontier for imaginative architects. In Britain – and particularly in southern England – there is no getting away from the fact that huge amounts of rural building will be necessary, and soon.'**

Hugh Pearman. *Sunday Times*, 13.10.02

**'More a dramatic spectacle brought in to animate a warehouse-like interior than a form of rapport with the architecture.'**

Jonathan Glancey on Anish Kapoor's huge new sculpture at Tate Modern. *Guardian*, 14.10.02

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

## Chipperfield slams 'secretive' Stirling Prize judging

David Chipperfield has called for a review of the voting system for the Stirling Prize and an end to the use of a secret ballot.

Chipperfield criticised the judges' decision-making process, claiming it has led to a lack of clear thinking behind the choice of this year's winner. In the final round of judging, the panel of five voted in secret for their favourite scheme. But Chipperfield – who serves on a number of juries and was on the Stirling shortlist for his Ernstings Service Centre – told the AJ he was 'shocked' when he learnt the judges had not reached a consensus.

'It should be a group decision, because what comes out of a group decision is the dynamics of debate. It's fundamental to prize-giving,' he said. 'The result was that no one could describe why the winner was chosen. No one explained the extraordinary decision to award the prize to a bridge.'

'When you give a prize for a single building there should be a clear idea of what the architecture is all about,' he said, adding that the ceremony lacked any cultural content. 'I didn't hear one mention of James Stirling. No one talked about

architecture. We were all just props for the final scene of a television programme.'

Will Alsop, who won with his Peckham Library in 2000, criticised the inclusion of lay-persons on the jury. Alsop, who failed to pick up even one of the RIBA Awards this year, said he would be bowing out of the competition for the next few years.

Other observers also questioned the validity of giving the prize to a bridge rather than a building. Maxwell Hutchinson, ex-RIBA president and broadcaster, said the Stirling organisers should decide whether the competition was for buildings or works of engineering.

'A valid entry should have a sewer connection,' he said. 'If you look at all the complex issues that go into a building, even the most humble building, few apply to a bridge.'

However, RIBA president Paul Hyett defended the decision to keep the judging anonymous, claiming it led to honesty and avoided the bitter acrimony that can follow the judging of prizes. He also defended the winning choice as an architect-designed project. Hyett added: 'The prize is central to the RIBA's work to get more people interested in architecture in order to improve people's lives.'

Zoë Blackler

**The judges said of the Gateshead Millennium Bridge:**

**'The idea is eminently simple: a pair of arches – one is the deck, the other supports the deck. The whole bridge tilts, undergoing a metamorphosis into a grand arch, in an operation that evokes the slow opening of a huge eye. The engineering challenge is immense, the solution innovative, bold and engaging.'**

**'Every aspect of the bridge, from conception and detail through to execution, is simple and incredibly elegant.'**

**'The RIBA Stirling Prize judges thought Wilkinson Eyre's was the obvious solution: it was just that no one had ever thought of it before. It is a new icon. It is the one new piece of architecture that will be remembered by people this year.'**

## Sutherland Hussey's Barnhouse wins AJ First Building Award

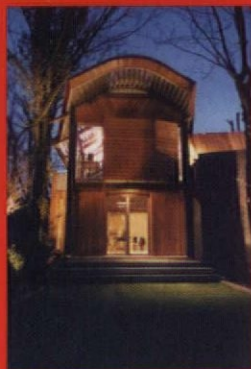
Barnhouse by Sutherland Hussey has won this year's AJ First Building Award, in association with Robin Ellis Design Build. The innovative new house, set within the Highgate conservation area, triumphed over four other shortlisted projects. The £5,000 prize, which is in its second year, rewards the best example of a stand-alone building by a British architect.

Barrie Evans, buildings editor of *The Architects' Journal* and one of the judges, said: 'Sutherland Hussey Architects has produced a fun design, making the most of some of the client's preferences, notably avoiding stairs. A floor sloping down and timber-ramped bridge (with help from engineer Techniker) sloping up to create a striking beginning to a house that follows the footprints of buildings previously on the site, drawing them together into a group of small private spaces and large, open shared spaces.'

'While the entry to the site is almost hidden on the high street, the house and its pool turn to address distant views, almost Italianate, towards the wooded slopes of exotic Essex. More Gothic than Classic, the colours and textures of largely untreated materials are robust yet tactile. The clients feel thoroughly at home.'

Charlie Hussey, joint founder along with Charlie Sutherland of the five-year-old practice, said: 'We're very grateful to the AJ and the RIBA for running such an award at a time when small practices are up against the wall.' The two began their careers under James Stirling, before setting up their own practice and relocating to Edinburgh. Hussey said they would be spending the £5,000 prize updating the office computer system.

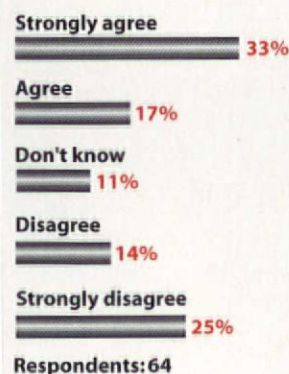
The other shortlisted schemes were: Wycoller Visitor Centre in Lancashire by Hakes Associates, Fairhazel Gardens in London by Scampton & Barnett, VXO House in Hampstead by Alison Brooks Architects and the Brooke Coombes House in London by Burd Haward Marston Architects.



### Q&A

# 33%

... of voters in a poll on the AJ's website think the ARB should be abolished. The vote in full is:



**This week's question:**  
What building should win next year's Stirling Prize?

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



# Crowning glory for Stirling bridge

Wilkinson Eyre may have won its second Stirling Prize, but there was still a good deal of discussion – and partying – to be done at the Baltic bash...

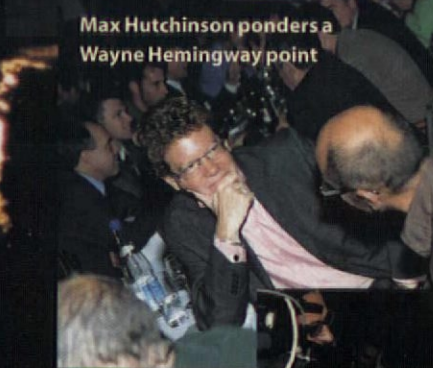
Photographs by Charles Glover



Victory!: (left to right) Chris Wilkinson, Jim Eyre, Gifford's Peter Curran, Keith Brownlie, Harbour & General's Steve Aspinall, Jonathan Speirs, Gateshead's John Johnson. Not in picture: project architect Martin Knight



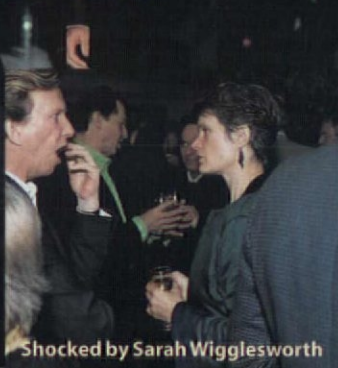
Marco Goldschmied



Max Hutchinson ponders a Wayne Hemingway point



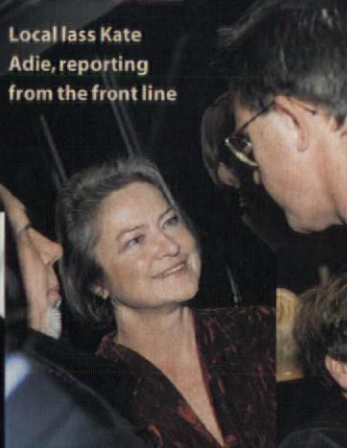
AJ editorial director Paul Finch with Gateshead leader Mick Henry



Shocked by Sarah Wigglesworth



Local lass Kate Adie, reporting from the front line

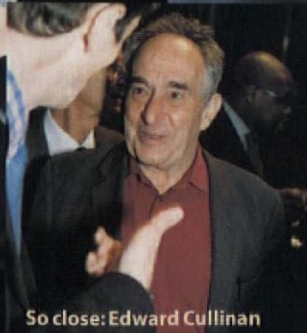


Wayne Hemingway in full flow

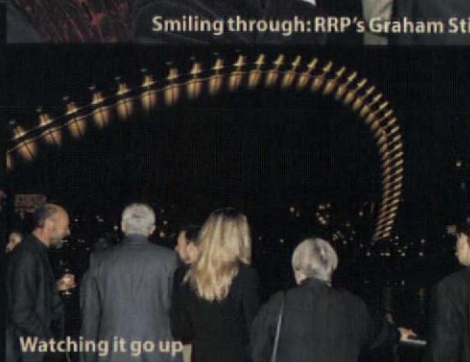


In the news: Jim Eyre copes with the media blitz

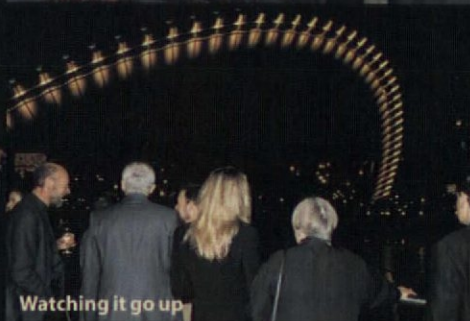
Stirling judge and Foreign Office Architects' Farshid Moussavi



So close: Edward Cullinan



Smiling through: RRP's Graham Stirk



Watching it go up



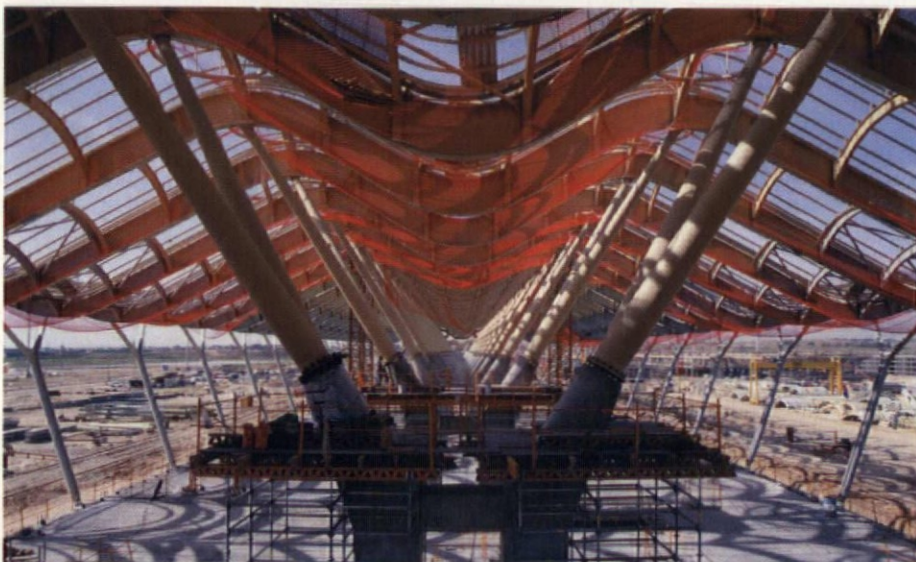
# Rogers' £448m Madrid airport takes shape

The Richard Rogers Partnership has reached the midway stage in the construction of its massive £448 million New Area Terminal at Barajas Airport in Madrid. The project is an attempt by the Spanish city to compete with Paris, Frankfurt and Heathrow in terms of becoming a major hub. And the prospect of the area's transformation is even enticing Real Madrid Football Club to talk about moving to be near it and away from its historic, 70,000-seater Bernabeu home.

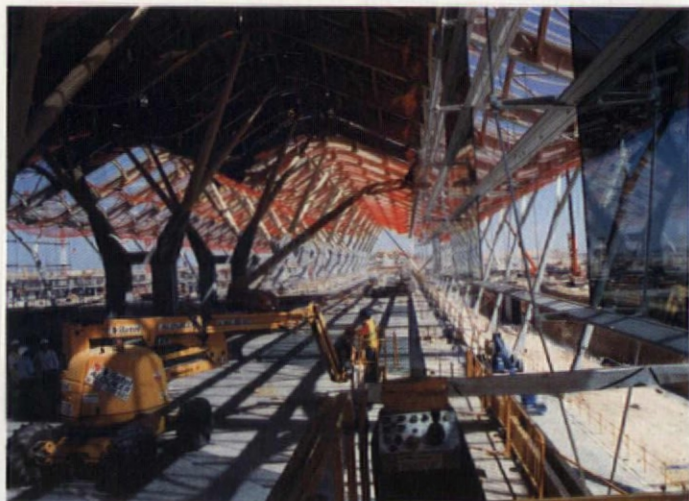
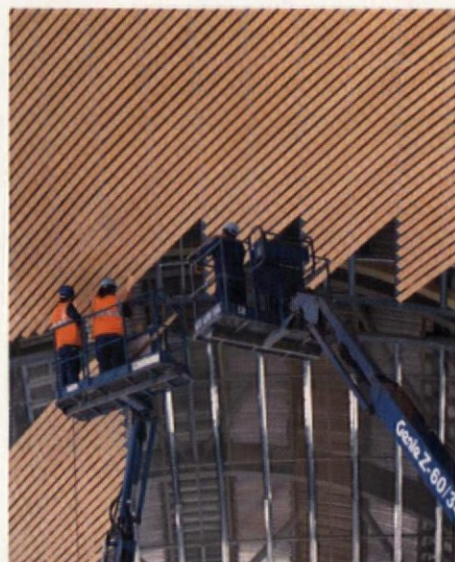
The airport extension scheme is designed with co-architect Estudio Lamela (which has prepared a model of the new Real Madrid stadium) to the east of Madrid and to the north of the existing terminal complex on a construction site which has become the largest in Europe. The new terminal will range over approximately 470,000m<sup>2</sup>, while the Satellite building will be a further 315,000m<sup>2</sup>, with car parking for up to 9,000 cars. The new terminal will be able to cope with 35 million passengers per year, which compares to the 64 million each year that use Heathrow.

The main terminal building, more than 1 km long, is a sequence of parallel blocks, separated by 'canyons' which allow daylight to penetrate deep into the building. The same form is applied to the satellite, comprising two linear blocks, one for processing, the other for the gates. Curved roof structures oversail the linear floorplates and are connected above the canyons by a chain of rooflights. It has been designed to be easily extendable. Similarly, the parking is contained in four structures arranged within a linear block, with pedestrian circulation concentrated along the face opposite the terminal and thus giving animation to the facade. Its concrete roof is enhanced with planting, while the distinctive main roof encloses a train and metro station, thus covering all facilities from drop-off to gate. The whole scheme, engineered by Anthony Hunt Associates with Arup on facades and Sandy Brown Associates on acoustics, is set to complete in 2004.

David Taylor



The curved roof structures, which allow light to penetrate down into the lower areas of the terminal building. Right: some of the cladding going on



The project also includes environmental measures aimed at significantly cutting energy consumption, including shading to facades and roof lights

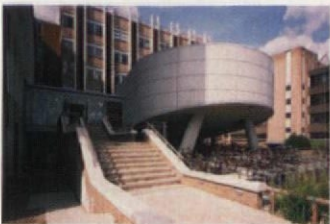


How the New Area Terminal at Barajas will look, with the planting-covered car park in the foreground. Right: the car park under construction





## FEILDEN + MAWSON WIN



Feilden+Mawson's £2 million Max Perutz Lecture Theatre has won a RIBA East 'Spirit of Ingenuity' award. The theatre forms part of a new entrance to the MRC Laboratory for Molecular Biology at Addenbrookes Hospital, Cambridge. The award is designed to reward the key role an enlightened client plays in the production of good architecture.

## URBAN SPLASH COMPETITION

Manchester-based developer Urban Splash has launched an international design competition for a strategic framework plan for a 7ha site on the Walsall canal side, the Walsall Waterfront. The project – developed with regional development agency Advantage West Midlands and Walsall Metropolitan Borough Council – will form part of the widespread development of the area.

## UK IMPROVEMENTS NEEDED

The Environment Agency has published a report – *Our Urban Future: Putting the environment at the heart of renewal* – highlighting poor progress in improvements to the UK's towns and cities. It concludes that much more needs to be done to improve litter, parkland, traffic congestion, the use of resources and measures to counter the threat of flooding. +

## OPERA CONTRACT FOR ARUP

Arup Acoustics has been selected to oversee the acoustic design of the refurbishment of the Opera Theatre at the Sydney Opera House. The scheme will be carried out under the Utzon Design Principles, developed during recent work carried out by Jørn Utzon with Richard Johnson of Australian practice Johnson Pilton Walker Architects.

**For the best jobs in architecture turn to page 47 or visit [www.careersinconstruction.com](http://www.careersinconstruction.com)**

## OGC pledges new emphasis on design in procurement

The Office of Government Commerce (OGC) and CABC are demanding a radical overhaul of the way design is treated in the procurement of public buildings.

The publication of *Improving Standards of Design in the Procurement of Public Buildings* is set to dramatically transform the importance of architects on the much-maligned PFI initiative.

As predicted (AJ 1.8.02), the report attacks architectural standards on the overwhelming majority of government projects, especially private finance schemes, and sets out 11 changes that it claims will achieve major improvements.

However, in a talk to RIBA Council members earlier this month, CABC chief executive Jon Rouse admitted that in spite of its radical recommendations, the 'report does not go as far as we would have liked' due to the intransigence of the Treasury.

The report's most important assessment is of PFI initiatives. On these schemes, problems arise because the 'architect is not contracted to the client', the report admits. The OGC – which sets procurement policy throughout government – pledges all schemes will now be structured so there is 'direct and ongoing dialogue with the design team about service needs'.

Chief secretary to the Treasury Paul Boateng, writing in the foreword, admits to widespread design problems and says government clients often fail to achieve good architecture. 'We have concerns about the capabilities of all levels of government to act as intelligent customers,' he writes.

The report also demands a commitment that the buildings that fail to reach high design standards will not receive the funding to be built.

Other major changes include the adoption of



Richard Hywel Evans Architecture and Design has won a competition to design this HQ for recycling specialist Cleanaway in Rainham, Essex. It will use only recycled and salvaged materials.

minimum design standards on all publicly procured schemes. The report's authors also want to ensure that government decision-makers give an 'adequate weighting to the importance of design'.

CABC's head of government relations, Stephen King, also said the report does not go as far as he would have liked. 'But we are an organisation in a hurry and we did not want to wait around,' he said.

However, King expects the report to prove significant. 'It is the first time the Treasury has come out in favour of good design. It gives the departments permission to spend extra money on a good design. It is a major push in favour of best value over the cheapest project,' King said.

Ed Dorrell

## Shipley urges architects to play greater political role

Labour MP Debra Shipley has issued a rallying call to architects to become more politically active and to start lobbying Parliament.

The MP for Stourbridge and joint chair of the All Party Parliamentary Group for Architecture and Planning is inviting all small and medium-sized practices to a reception to meet MPs in an effort to raise the political profile of architecture. The event, being held jointly with RIBA president Paul Hyett, will take place at the House of Commons next Wednesday (23 October) at 4pm.

Shipley said architecture and the built environment had no political profile within Westminster. 'Architects have got to get seriously politically active,' Shipley said. 'They've got to be in there lobbying their own MPs. They should all be on first-name terms with their MPs, getting themselves up to Westminster and talking to them about issues.'

She added: 'As an MP, I get other businesses lobbying me without mercy. Architects don't do that.'

RIBA's head of government relations, Jonathan Labrey, said there had been a good response from politicians to the initiative and urged members to take part. He said the event would give MPs some idea of what they can do to encourage their ministers to promote architecture, and draw attention to the difficulties PFI presents to small practices.

'I think we are finally getting through to MPs that architecture and the built environment matters. Finally, they have seen the connection between what architects do and the lives of their constituents.'

The RIBA will be using the reception to launch a best practice document championing the work of small practices. For a free ticket call 020 7307 3741.



Foster and Partners, with Arup, has won a competition for a £160 million station in Florence to service Italy's new high-speed rail network. The firm saw off Foreign Office Architects, Santiago Calatrava, Zaha Hadid Architects and German practice von Gerkan Marg und Partner.



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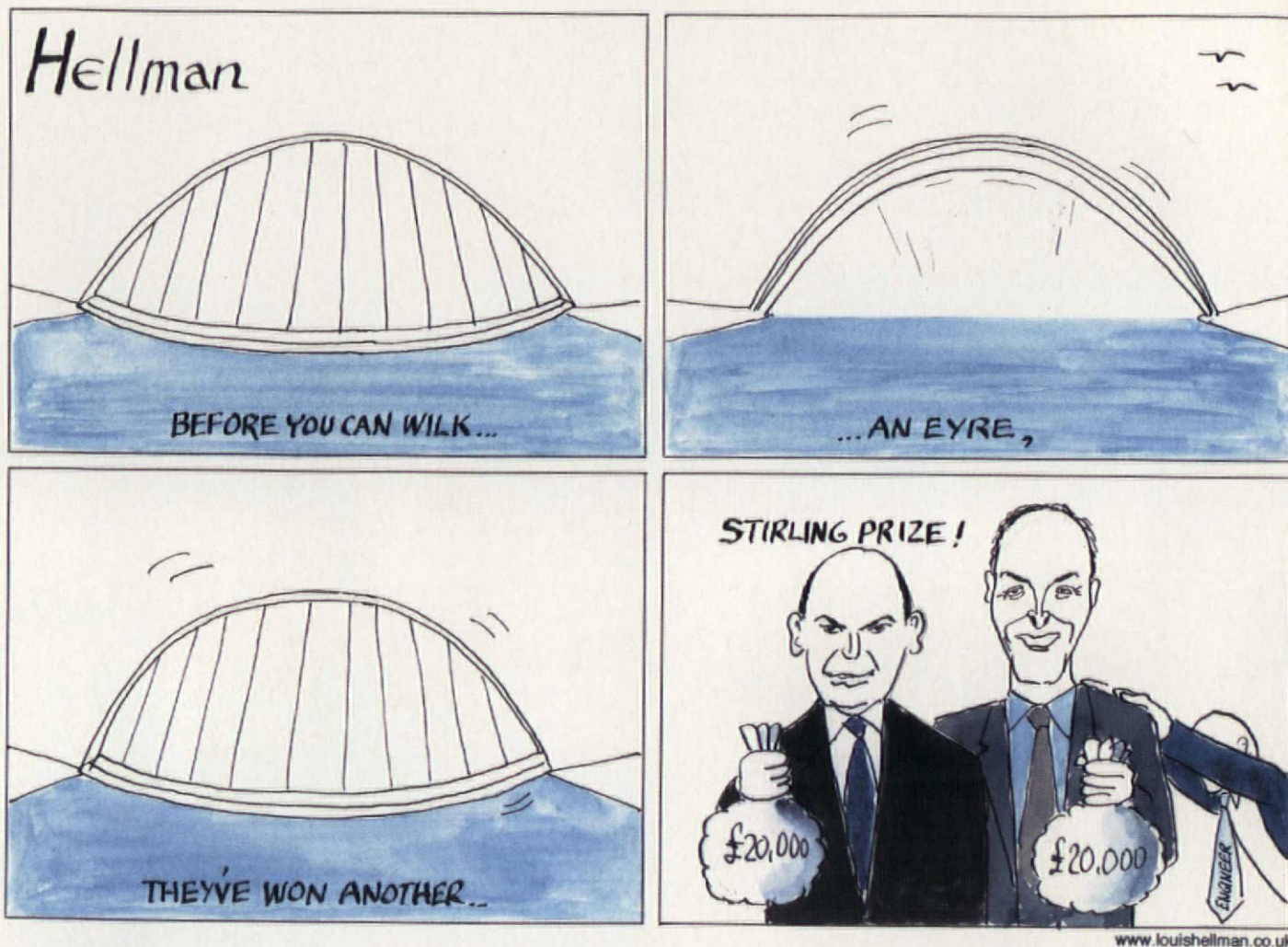
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## vital statistics

- A staggering 380 pubs have closed down in London in the past two years as a result of the surge in the capital's property prices, according to research carried out by the Campaign for Real Ale.
- Worldwide economic losses due to natural disasters are doubling every 10 years, reaching a total of £1,000 billion since 1987, a new United Nations report on the impact of global warming has found.
- Only 18 per cent of the UK's parks are in a good condition and 39 per cent are rated either poor or are in decline, according to statistics provided by the Institute of Leisure and Amenity Management.
- The number of new houses started in the first eight months of 2002 was 113,100, compared with 112,100 in the same period in 2001. This represents a tiny increase of 0.9 per cent, according to the House Builders Federation.

## Clare Melhuish reviews...

### A scholarly appraisal of the paradox of Lubetkin's work

John Allan launched the Twentieth Century Society's 'Centenaries' series with a lecture on Berthold Lubetkin that was scholarly, compelling and critical. Lubetkin, unlike his émigré contemporary Goldfinger – whose tougher and more monumental work was revisited at the Docomomo conference last month – left an architectural legacy that has been acclaimed to the extent he has become the 'most listed' Modern architect. He was also the recipient of an RIBA Gold Medal in 1982, the Establishment stamp of his Modernist credentials.

But, argues Allan, this was a regrettable simplification of Lubetkin's position. Allan claims the determinedly Modernist reading of Lubetkin's career, implying an essential homogeneity of aesthetic and ideological thinking underpinning Highpoint, Finsbury Health Centre and the Penguin Pool, has suppressed anomalies that actually enhance Lubetkin's contribution to Modern architecture precisely because they do not fit with the popular historical orthodoxies of Modernism.

In his very first built commission in England, the Gorilla House at London Zoo, which led to Tecton's appointment as zoo architects, Lubetkin incorporated a strange detail which was, without exception, ignored by the press. It was a Corinthian capital placed on the ground against the otherwise highly rational structure, which subsequently disappeared during the course of routine

zoo maintenance. Allan interprets this as 'a historical message' indicating Lubetkin's attraction to the content of Classicism.

It was Highpoint 2 which manifested Lubetkin's break from the functionalist approach most decisively, and infuriated Modernist contemporaries. The use of the caryatids communicated a clear measure of irony or self-parody at a moment when Modernism was fighting for survival and could not afford to make light of its own methodology – but, as Allan points out, irony and humour were inherent to Lubetkin's work. More importantly, Highpoint 2 vividly demonstrated Lubetkin's engagement 'with the facade as the primary architectural responsibility'. Allan argues that Lubetkin's interest in composition and visual narrative, profoundly influenced by traditional art forms, including icons, carpets and woodblock prints from his native Russia, distinguished his work from mainstream Modernism and abstraction.

For Lubetkin, the wall was 'a lifesize bulletin board'. This declamatory quality also underpinned his urban design schemes, notably the failed project for Peterlee New Town. But while Lubetkin was committed to making cities 'more vital and more legible at the same time', he himself found it very difficult to anchor himself in space, or place. It was ultimately, suggests Allan, the constant roaming not only of his household but of his imagination which made his work unique.

John Allan's lecture on Lubetkin was the first in a series of seven on key Modern Movement architects, organised by the Twentieth Century Society, at The Gallery, London EC1 (020 7250 3857).





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#### TOP OFFICES PRIZE FOR RRP

The Richard Rogers Partnership has clinched the British Council for Offices' top prize for its Chiswick Park (Phase 1) scheme in west London. The project, for developer Stanhope, notched the 'best of the best' award at a ceremony in London on Monday. Other winners included BDP for its Scottish Enterprise HQ in Glasgow; Michael Laird Architects for its Scottish Water project in Edinburgh; Foster and Partners and Powell-Tuck Associates for the Bloomberg European HQ in London and Squire and Partners' offices in Kings Cross, London. ⊕

#### DLA TARGETS ARTS SCHEME



DLA Architecture has submitted a planning application for this 5,400m<sup>2</sup> arts complex at Hull College. The £10 million Centre of Excellence is designed to trigger the £1 billion River Hull Learning Corridor regeneration programme. ⊕

#### AJ COMPETITION DEADLINE

The deadline for expressions of interest in the AJ/ipp's Designs on Democracy competition is fast approaching. The search is on for architect-led teams with ideas on how to reinvent Stockport, Bradford and Letchworth town halls so that they better reflect the values of modern local government. The closing date is 21 October. Visit [www.designsondemocracy.org.uk](http://www.designsondemocracy.org.uk)

#### WESTMINSTER'S 106 DEMAND

Westminster City Council has responded to the draft London Plan with a demand that the target figure for Section 106 agreements be cut from 50 per cent social housing to 30 per cent. The move would ensure developers continue to invest in housing rather than purely commercial projects, it says. ⊕

#### BUILDING SIGHTS WINNER

Caruso St John Architects' New Art Gallery in Walsall has won CABA's first £5,000 Buildings Sights award. The competition, launched in July this year with the Arts Council, aims to inspire clients and contractors to improve public access to their building sites. ⊕

## Farrell's Lots Road scheme falls into planning 'disarray'



The original scheme rejected in March

Terry Farrell & Partners' long-awaited £350 million Lots Road Power Station redevelopment in Chelsea (pictured) has fallen into further disarray, following a second refusal by Hammersmith and Fulham council's planning committee.

Neighbouring Kensington and Chelsea council – responsible for half the land on which the project would be sited – is also believed to be frustrated by the scheme. Hammersmith and Fulham turned down a revised application two weeks ago, citing a failure to provide enough social housing and a poor provision of public open spaces.

Negotiations are also taking place between the developers and planners at Kensington and Chelsea over the future of the revised scheme.

Both councils rejected the original submission for the site in March, criticising the height of the proposed towers (AJ 7.3.02). In the more recent scheme, the architects reduced the number of storeys from 39 to 30 and increased the provision of social housing.

However, Hammersmith and Fulham planners are now demanding 65 per cent of the project's accommodation should be social housing. An insider at developer Hutchison Whampoa described this as 'incredible'. 'Every time we try to talk about this scheme, Hammersmith's planners move the goalposts, increasing their Section 106 demands,' the insider said. 'Our backers, who are from Hong Kong, do not understand the way the scheme is being handled and are very frustrated. There is only one way to describe the current state

of Lots Road and that is disarray. We simply do not know where we stand.'

Hammersmith and Fulham's planning department, the insider said, had been far from constructive. 'They do not even seem to want to talk to us,' he added.

Hammersmith and Fulham planning officer Paul Entwistle said the developers had not met their criteria. 'We are not interested until they start paying attention to our planning criteria,' he said. 'It may seem a lot to demand but there is a desperate need for social housing in this borough.'

Kensington and Chelsea case officer John Thorne said: 'We have a minimum planning demand of 33 per cent and the scheme's backers have to ensure that they meet this too.'

Ed Dorrell

## Section 106 failing to deliver, says new think tank research

A new report by the Joseph Rowntree Foundation – one of the UK's most influential think tanks – has attacked the use of Section 106, saying it has failed to deliver.

The report's authors say the legal clause has made no impact on the shortage of affordable homes and social housing, especially in the South East, where it has been used most widely. They also conclude that most developers avoid paying for most of the social housing on their schemes by applying for government Social Housing Grants.

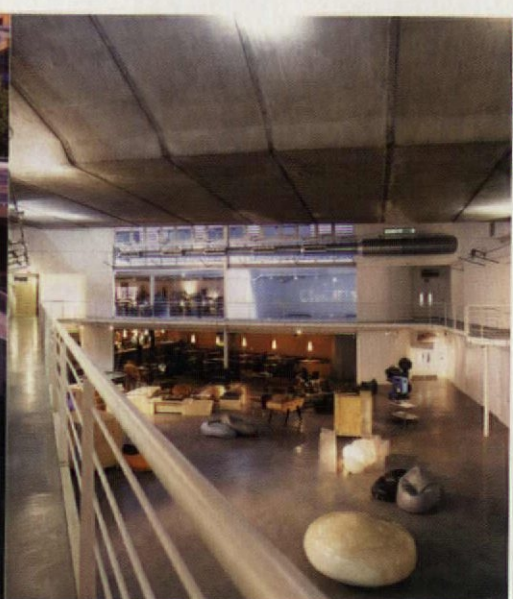
One of the authors, Professor Christine Whitehead, said planners were largely disappointed with Section 106. 'The main result of these agreements has been to alter the geography of new social housing rather than the number of affordable homes being built,' she said. The use of Section 106 has achieved only 30 per cent more affordable homes than would have been built without it, she said.

However, Whitehead added that the scheme is not all doom and gloom. 'These agreements have enabled affordable homes to be located on brown-field land and other high-cost land where they would not otherwise have been located.'

A spokesman for the Greater London Authority said the perceived failure of Section 106 would not dissuade them from a commitment to the clause in the London Plan.



Ken Livingstone is to open Westbourne Studios in west London on 30 October. The project, designed by Nicholas and Simon Kirkham (see page 21), sits either side of the Westway dual carriageway and includes 100 studios for small businesses ranged around an atrium with a bar/restaurant that uses the road as its ceiling.



PHOTOGRAPHS BY NICK KONE



aj the architects' journal

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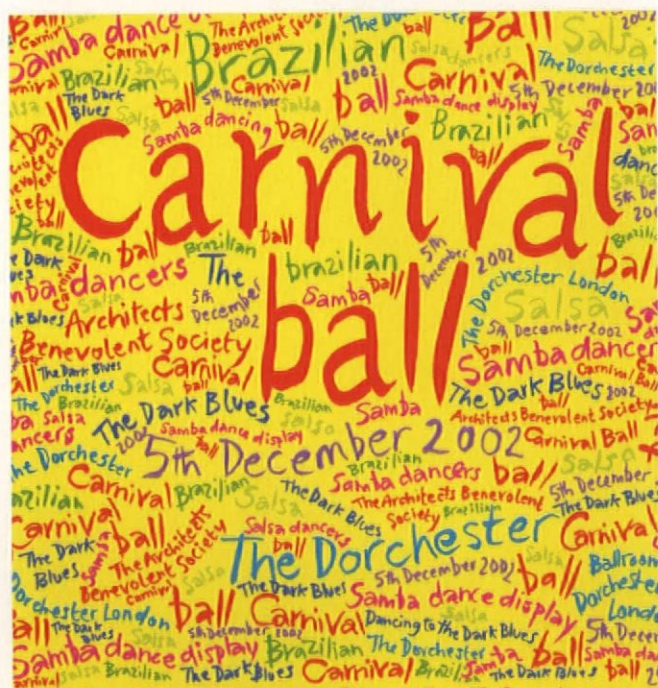
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## Spitalfields campaign to fight on as scheme gets go-ahead

Campaigners against Foster and Partners' plans for London's Spitalfields Market have pledged to take their fight to central government after the scheme won planning approval last week.

Bishops Square (pictured), the final phase of redevelopment of the Old Spitalfields market site in the East End, got the go-ahead from Tower Hamlets council last week and is understood to have the backing of London mayor Ken Livingstone.

But pressure group SMUT (Spitalfields Market Under Threat), which opposes the plans, said it would be lobbying minister Lord Rooker for a public inquiry. SMUT, whose supporters include Will Alsop, says the project will damage the historic context and character of the market.

The scheme – for the Spitalfields Development Group (SDG) and joint venture partner the Corporation of London – will include 70,000m<sup>2</sup> of office space and 4,000m<sup>2</sup> retail, public space and amenities. The market will be retained in the listed Horner Market Buildings at the eastern end of the site.

SMUT spokesperson Jemima Broadbridge said: 'We feel very betrayed that [Livingstone] presents himself as a man of the people, but ignores the views of the 40,000 people who signed the petition.'

However, SDG chief executive Mike Bear claimed the scheme 'integrates with Spitalfield's existing architecture and, at the same time, will be the key to the regeneration of the area.'

Construction is expected to begin early in 2003, with completion due by 2005.

Zoë Blackler

## Conservatives launch fresh attack on planning reforms

The Conservative Party has launched a savage attack on deputy prime minister John Prescott's proposed changes to planning and housing policy.

Prescott's shadow cabinet opposite David Davis hit out at the government's plans for a massive house building programme in the South East at the party's conference last week.

Davis claimed the government hoped to hide a huge erosion of the Green Belt behind rhetoric and disguise. 'If John Prescott gets his way, 3.8 million houses will be built over the next 20 years,' Davis said, 'almost half of them on green-field sites.'

And he said Prescott was attempting to strip planning power away from local government. 'If local people don't like it? Tough. Prescott is going to force it through anyway.'

A Conservative administration would increase the right-to-buy programme, he said, giving housing association tenants the right to purchase their homes at a cut-down price. The money from these sales would be freed up to spend on the construction of more new social housing.

## Bishopsgate Goods Yard legal decision due within days

The battle over London's Bishopsgate Goods Yard will reach another milestone this week, with the result of a judicial review expected within days.

The case, brought by the Railway Heritage Society (RHS), was heard in the High Court last week. The RHS, backed by English Heritage and the Prince's Foundation, have vowed to fight on – even if the judge decides against them. The campaigners say London Underground's proposed extension to its East London Line can go ahead without the demolition of the site's listed buildings. They say the extension could just as easily go over the top of the site as through it.

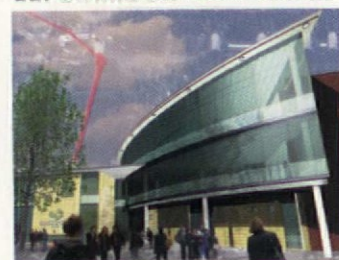
The goods yard is the site of a long-running dispute between those in favour of demolition and the conservationists.

Visit [www.ajplus.co.uk](http://www.ajplus.co.uk) for the latest update. +

## TURNING A PLACE AROUND

US-based action group Project for Public Spaces in New York (PPS) will be hosting a two-day course, *How to Turn a Place Around*, at the Prince's Foundation on 21-22 November. The event will outline the lessons PPS has learnt over its 25 active years in North America. Call 020 7613 8599 for details.

## BBP STARTS ON YORK CAMPUS



The Sheffield-based Bond Bryan Partnership has started on site with its redevelopment of the St John Campus in York (pictured). The project includes a new learning centre, sports science centre and a building devoted to health and psychology studies. The practice was appointed in January 2001. +

## ROYAL OPENING FOR GALLERY

The Queen will open Benjamin Tindall Architects' £3 million Queen's Gallery in the Palace of Holyroodhouse in Edinburgh on 29 November. The gallery will exhibit many paintings from the Royal collection never before seen north of the border. It will open to the public for the first time a day later on 30 November. +

## COMMUNITY DESIGN DISPLAY

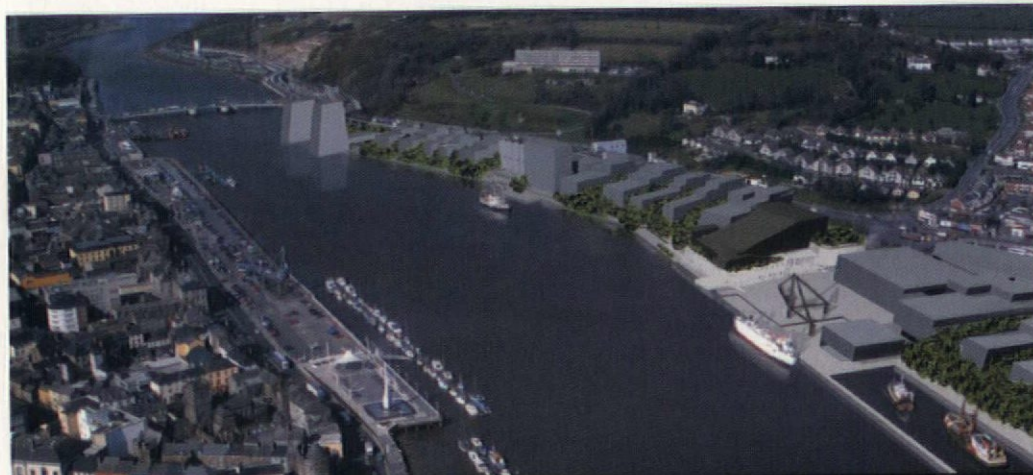
A RIBA London-organised exhibition, *Neighbourhoods by Design*, showing a range of top quality community buildings is currently showing at the University of Luton. The exhibition will run until 29 October. Call 020 7307 3659.

## EATON KILLED IN ROAD CRASH

Barratt Homes' chairman and chief executive Frank Eaton was killed last week when the Jaguar he was driving was involved in a head-on crash on the A69 in Northumberland.

## EGYPT'S DAM DEVELOPMENT

A collection of images and drawings illustrating the development over the last 100 years of the Aswan Dam in Egypt will be shown at the Institute of Civil Engineers for six months from 7 November. For more details of the Aswan Dam Centenary Exhibition visit [www.ice.org.uk](http://www.ice.org.uk)



IDOM UK has won an international competition to masterplan Waterford North Quays in Ireland. The London-based arm of international practice IDOM beat off competition from Benson and Forsyth Architects, BDP Dublin and Danish practice PLH Arkitekter. The project for the Office of Public Works in Ireland includes a masterplan for the 70,000m<sup>2</sup> waterfront regeneration as well as the design of a multi-functional 'venue building' to host cultural, trade and sports activities.





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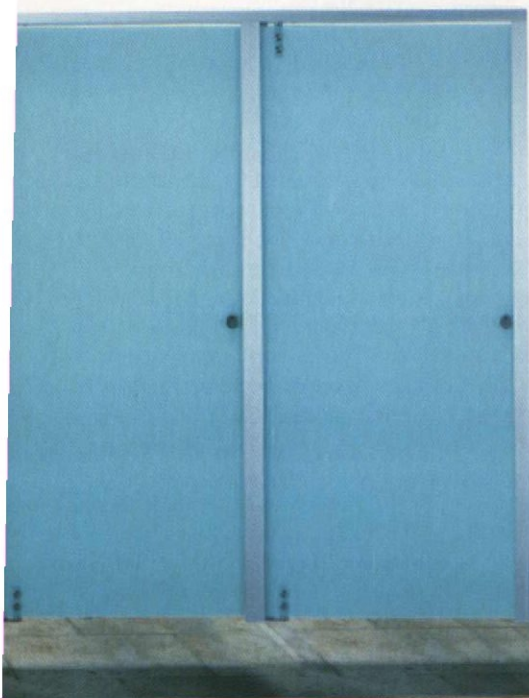
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## Stirling effort: bridge building and teamwork

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## editorial

When is a building not a building? When, it seems, it's a bridge. The immediate jubilation and simultaneous scorn which greeted Wilkinson Eyre's second Stirling Prize win for its Millennium Bridge in Gateshead was remarkable. Because, as some Stirling revellers revelled, commentators and the profession itself huddled around to grumble that this was not a building at all, that it enclosed no space so it couldn't be, that it was engineering, not architecture, and that it had no place winning the award.

Partially this was a profession mourning for one of the other, popular finalists, Edward Cullinan Architects' Gridshell building, being denied its place in the sun. That appeared to tick all the right boxes – sustainable, crafted, and elegant. But this reaction to the winner was also old-fashioned, wrong-headed protectionism, the profession closing ranks and compartmentalising their output in a way which would make Egan shudder.

In fact, the bridge is a prime example of Eganite principles, where architect and engineer have got together at the earliest possible stage to attend to the brief. It defeated its competition with a proposal which hinged up, less like the 'blinking eye' (a tag the architects hate), and more like the motorcycle helmet visor. It was neither the architect saying to the engineer, 'make this work', nor the engineer saying to the architect, 'make this look good'. The regenerative impact on the area, its easy iconic form, and local popularity, even to a city rich in river crossings, must have ensured its status as the building of the year. Building, because it is built – and because it already is the Building of the Year, designated by the Royal Fine Art Commission Trust.

But Stirling still has problems. The judging process is not perfect – we need to know more about why this building won, and why others didn't, perhaps in a published version of the judges' final discussion. The TV coverage was patchy. Some say (falsely) that the ceremony venue held sway over the result, others that there are too many 'lay' judges on the panel. But the bridge is a memorable winner. It should be embraced as such, not reviled for professional pettinesses.

David Taylor

## letters

### Time for Scottish CABE to replace RFACFS...

Three cheers for Alan Dunlop's comments (AJ 10.10.02) on the Royal Fine Art Commission for Scotland (RFACFS). We have made many presentations to them and have found their comments to be inconsistent and unhelpful in the development of large, complex projects.

The organisation claims to understand the commercial nature of development, but repeatedly fails to give useful guidance. A real highlight for us was a leading architect falling asleep during our presentation! My, that felt good. It's time the RFACFS was put out to grass.

A CABE for Scotland is so obvious an idea that it should be put in place immediately.

Paul Zara, director, Conran & Partners

### ... but don't mislead on our constitution

Alan Dunlop offers an inaccurate account of RFACFS and how a commissioner is appointed. The Royal Warrant grants the commission independence from the Scottish Executive and from planning authorities in deciding its policies and advice.

RFACFS' membership, the policies defining its role and the process of its casework may be found through visiting [www.rfacfs.org](http://www.rfacfs.org). Members are appointed by the Queen on the advice of Scottish ministers. Competition for the appointment of new members and the advertising involved are handled exclusively by the Scottish Executive.

Charles Prosser, secretary, RFACFS

### Let's scrap the ARB and reshape our profession

I am an architectural technician and have just voted 'strongly' to the question on the AJ+ website that the ARB should be abol-

ished. Architecture generally is or certainly seems to be in decline. The reasons for this are well commented on.

My proposals are that the legally protected status of the title 'architect' is abolished; the RIBA should absorb BIAT; and education and training should be changed.

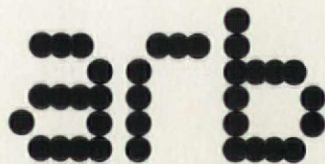
After all, we are doing the same job. I've read that 60 per cent of technicians/technologists and about 35 per cent of architects have gone from architectural practice; and that 66 per cent of architects never design anything once they qualify – they become project managers and administrators, and some are technology specialists.

Technicians are not trained to design, but many learn through experience. There is, however, an HNC or HND course for architectural design technicians and I've seen architectural practices advertising for design technicians.

BIAT has introduced TBIAT in addition to MBIAT, and perhaps will need to introduce a DBIAT designation. The RIBA has contemplated a similar system in recognition that people specialise, hopefully according to aptitudes.

I have worked with architects who cannot design and technicians who can. Architects often complain about the poor quality of building design by development and design-and-build companies. Yet most of what I've worked on and most buildings designed by architectural practices here in Northern Ireland are of appalling low quality.

It takes seven years to qualify as an architect and six years for a





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 Aukett Europe's design for the new headquarters for South Cambridgeshire District Council. The scheme (right) has started on site at Cambourne Business Park and features 7,000m<sup>2</sup> of accommodation, relocated from the council's previous Cambridge home.



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

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technician/technologist. In reality, it takes at least 10 years to become reasonably able in the job. I believe the education system should change, with a BSc or BA in architecture followed by work experience and part-time study, with options to follow a specialised route.

To qualify would take 10 years, but what's the hurry? You would still be doing the same job in the meantime.

As an alternative, a part-time work/study route should be on offer, based on ONC and HNC courses. There should be more than one route to becoming an architect and I suspect many talented people are being shut out because of the current system.

If it was the same all around the world then we probably would never have heard of Peter Zumthor, Tadao Ando and many others, who had no formal training.

*Larry Parker, via e-mail*

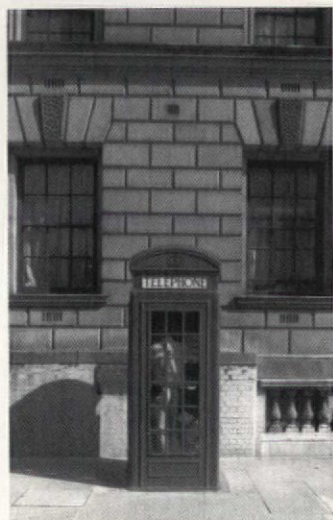
### Obsessive Pawley should think outside the box

Martin Pawley's sentimental obsession with 'the future' is as touching as it is old-fashioned (AJ 10.10.02). The conversation I had with the late Berthold Lubetkin, which Pawley recalls so impressively in his column, was in fact first published in the AJ 15 years ago.

Since then, it seems to me, the number of (different) telephone kiosks on our urban streets has not diminished but, if anything, increased; for despite the ubiquitous advent of the mobile phone, payphones still meet a need, so why shouldn't they be installed in a decent kiosk?

Now Pawley, as ever besotted with continuous technical revolution, seeks to ridicule arguments in favour of retaining cast-iron (red) pillar boxes. Is communication on paper a thing of the past? Will it ever be?

If not, it is surely as conve-



nient for your engaging columnist as for the rest of us to have public letter boxes around to post them in. Just occasionally, fogginess is indistinguishable from common sense.

*Gavin Stamp, via e-mail*

### There's no remedy for failing uPVC windows

Poor Mike Pocock and his discolouring uPVC windows (AJ 10.10.02). English Heritage's Framing Opinions Campaign of the early 1990s did warn specifiers and the public that this would happen.

Plastic window installers' guarantees have been getting shorter and now ICI Dulux (the world's number-two paint company) has started selling PVC paint for repainting plastic 'maintenance-free' windows.

The European and British standards for the weathering resistance of uPVC (predicting 25 years without change) has small print along the lines of 'accelerated weathering tests are not a very accurate facsimile for real-time weathering and circumstances may vary from place to place'.

I have seen windows yellowing in five, 10 and 15 years of exposure – those at the seaside and in rural areas under big open skies suffering the quickest

deterioration. The yellowing and chalking of plastics through UV light attack will not go away – there are no miracle cures.

Want the other concerns? Rumours abound in the window industry about 40 per cent of all British Standard sealed double-glazed units failing within five years – hence the growth of 'window doctor' company adverts in the local free papers.

Gaskets and mastics used in the installation of the windows also deteriorate in UV light.

How sustainable and low maintenance are these products then?

*John Fidler, director of conservation, English Heritage*

### Our website is just the job for a small practice

I am very grateful to Sutherland Lyall for his unstinting championing of our website, but a little embarrassed by the continued attention (AJ 10.10.02). There were two principles behind the site's design:

- cut the crap;
- keep it cheap.

The first may be what makes it attractive to Sutherland: as the profession's Internet supervisor he must have to wade through a lot of crap. The second may be what would make it attractive to other architects: it took us just a few hours to assemble the site in-house.

Tetrarch may be able to find more features the website could offer (although I'm not sure what else a small practice's website needs), but would it be worth spending more money?

The site is not a work of art; it is simply a model of economy.

*Adrian James, Adrian James Architects, Oxford*

### Come off it RIBA, don't we merit a subs cut?

Your report on the increase in RIBA subscriptions (AJ 10.10.02) quotes the RIBA's

honorary treasurer John Pringle as suggesting that subs should really be £350 a year – 'representing one per cent of an average architect's income'.

Your report on the North East in the same issue notes that the average architect's salary is £30,000.

By my dodgy maths that's a net income of less than £24,000, representing a subscription payment of £240 a year. So how about a subscription cut of £10 this year? I doubt it!

*Andrew Boyce, Ferrey & Mennim Architects, York*

### I don't want to be denied my 15 minutes of fame

Further to your article on 100% Design (AJ 3.10.02), I would like to clarify that I was the winner of the Alvar Aalto stool.

Unfortunately, only my photo appeared and I was not named as one of the winners. I am Jeremy Farrington of The Brunton Boobyer Partnership Architects. I would be grateful if you could include a clarification in your next edition.

Many thanks to the AJ for the stool!

*Jeremy Farrington, via e-mail*

### Credit where credit's due for Swiss Re

I would like to draw your readers' attention to two omissions in the credits for the Swiss Re project, for which we would like to apologise (AJ 26.9.02). They were Space Syntax, which was invaluable early in the design development for its advice on pedestrian movement patterns around the Baltic site; and BDSP Partnership, which was influential in refining the profile of the tower from an environmental engineering point of view. BDSP Partnership should also be credited for the fluid dynamics diagrams that you printed.

*Katy Harris, Foster and Partners, via e-mail*





will also

## A place where architecture can be itself without feeling guilty

The Venice Biennale is healthy. There is a definite air of excitement, anticipation and temporary reconciliation as you move through an excess of parties, galleries and openings.

This event has established itself as the major meeting place for the architectural community. It is essentially architects talking to architects in an open way that for once does not have to make any pretence about political correctness or public understanding.

Architecture can be itself and enjoy an exchange of a closed language without having to feel guilty. I have long thought that the world of ideas has been too long neglected and it is inspiring to see this vast array of work, much of which will not be built in spite of the intent. The title NEXT, set by Deyan Sudjic, was an attempt, in vain, to show the world a series of works that will soon finish in an array of cities and locations. Given the audience, who cares!

The vast, 1km length of the Arsenale is full of works that manage to overcome the control of the John Pawson design, resulting in a display of almost every idiom that exists today. The result, because of the attempt to control, is not as dynamic as at the last Biennale, but nevertheless is impressive. Architects in control allow work to exist in their own terms.

At the Gardini, with its national pavilions, it is always interesting to observe how different countries choose to depict their architectural personalities. The Israelis created a pavilion about edge, border and separation. The contents were only visible through a slatted louvre system. It is a vision of destruction. A built form that is reduced to indignity that cannot be sanctioned by anyone. A world created by conflict, not love, a hopelessness that cannot inspire, a destruction of the very

fabric of existence. How else can Israel show itself? There is no architecture to celebrate.

The Spaniards focus on the floor of their space. A giant blow-up of Bosch's *The Garden of Earthly Delights* lies on a wall-to-wall carpet that draws our attention to some of the horrific detail of its content. Large TV monitors hover over the carpet, each showing a sequence of film. The work is beautiful and suggests to us that the grand gesture is made up of small episodes, which are as vital to improvement as the whole.

It proposes that our lives are made up of episodes that give the quality to our day-to-day existence, and in this the whole installation is the antithesis of the grand gesture we see in the towers commissioned by Alessi in the Arsenale. The architect appears to always rise to the single gesture, given half a chance.

For example, the Max Protetch exhibition on display in the US pavilion contains work by 40 or so architects from around the world. In nearly every case, the resultant images show large, extravagant towers to replace the hideous World Trade Center edifice. Many of them are more beautiful but how can their imaginations be so limited? In this case the image of a possible building is simple but the underlying dilemma of replacement, memorial and need, is forgotten. Many are architectural muscle-flexing.

The British Pavilion is beautiful. It skillfully depicts the elegant boardwalk of the Yokohama Ferry Terminal in a thoughtful and powerful manner, with references to the constantly changing sections, compared to horizontal slices through the human body.

Why did the Dutch Pavilion win the prize for the best pavilion with its simple display of architectural mediocrity?

WA, from my kitchen table

people

It's easy to be cynical about a couple of young, good-looking developers who push as their main thesis that 'work should be play because play is culture, culture is networking, networking is freedom and freedom is the best condition for working'. Easy, too, to look at the working environment they've created, with its mini-football and pool tables, sculptures, trendy graphics, bar and restaurant, and conclude that this is yet another group of lucky west Londoners all pretending to work in a wacky way while the rest of us get on with the hard grind. Easy, but wrong and unfair on both counts.

Simon and Nick Kirkham are two easy-going, bright and personable brothers whose latest project, Westbourne Studios, will be opened officially by London mayor Ken Livingstone later this month. It's an unusual workspace project which has capitalised on land beneath and adjoining the Westway dual carriageway (A40) in the shadow of Trellick Tower. And it is, say the brothers, an exemplary scheme for the rest of the country in the way that it utilises a 'difficult' brownfield site, hugger-mugger with the railway and the busy flyover, while offering a revenue stream to the council at the same time.

'The interesting thing here is that as a client commissioning a building, we've used design as a social tool to bring people together, and this type of building doesn't even have new-build status normally,' says Nick Kirkham, a 36-year-old sculptor by training. '[Workspaces are] normally by the local authority in refurbished existing buildings and where they haven't spent time and effort to understand the building of a community.'

Nick's younger brother Simon, a chartered surveyor and now a member of the property advisory group for the Office of Deputy Prime Minister, agrees, and adds that other cities could do well to learn from their scheme. 'If other boroughs looked at it as a model it makes perfect sense,' he says, with a sting in the tail. 'It's better value than the PFI will ever be.'

The 100 workspaces are housed in two low-rise, inexpensively clad purple towers straddling the heart of the studios space, a three-storey, 600m<sup>2</sup> courtyard and bar area which cleverly uses the concrete underside of the Westway as its ceiling. There are galleries, a cinema and retail studios, and the brothers calculate that 70 million people pass the building's external advertising logo

'It is essentially architects talking to architects in an open way that for once does not have to make any pretence about political correctness'



# Developers Simon and Nick Kirkham have turned a leftover pocket of west London under a busy flyover into a dramatic series of workspaces that 'blur work and play'. Now the brothers want to tackle healthcare

by david taylor. photograph by david cowlard

## the regenerators



Blurring Live/Work: Nick (left) and Simon Kirkham (right)

every year on the Tube alone. And the whole feel of the development is urban cool, with the gritty evidence of the city very readily apparent: there's even an original, graffiti-scrawled road stanchion poking through into one of the meeting spaces.

The stylish ambience is emphasised by the young, cool and relaxed nature of the firms who've set up home here. But these, the Kirkhams point out, are also serious companies, mainly from the worlds of media and film – and including architects – who realise they'd quickly go under if all they did was play pool all day.

The brothers, who designed the scheme, worked hard on detail, even down to inspecting three types of duck down for the sofa cushion fillings.

They have a track record of involvement with workspaces, dating from when Nick complained that he was doing too much travelling to his studio in New Cross Gate from his Ladbroke Grove home. 'Simon said, "Let's look at building", says Nick. 'It was the fag end of the recession, when you believed you could do things.'

The pair were already aware of the site. They had set up Great Western Studios nearby – now blighted by the CrossRail scheme, so 20 per cent of their tenants there moved over – and the Clink Street Studios before that in Southwark. Nick relates how the latter scheme came about at the time when people were just getting wind of the Tate Modern project. Surely the surrounding areas would benefit from people decamping

from Soho? They were right.

But they also appear to be driven by a real and refreshing desire to make spaces for people which work by 'aggregating' – Nick's word – a whole series of the kind of businesses which might help. 'We started with a wish list if we were one of the tenants. Well, we'd quite like a bar, we'd quite like IT support, we'd quite like a reprographics centre and large format digital photography.

'It's a social ethos where everybody wins – which is not to sound goody-two-shoes about it. But the council has added employment, got income from the land and a share of the turnover; the people here have a facility and a new community; and we have done our job.'

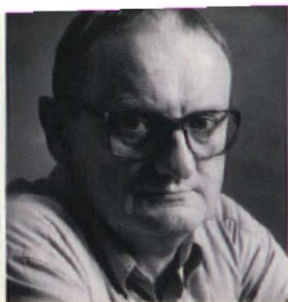
Simon adds: 'People say how much they enjoy the building and it's about the perception as well for the client base. It's the feel-good factor.' They say it makes sense to keep good people by designing 'lifestyle' environments, enabling greater flexibility and, hopefully, fewer days off sick.

This sensitivity to people's needs extends to a desire to aid the planet. Both are keen cyclists and Simon talks at length about the electronic car pool he has made available for anyone in the place. Indeed, he likes them so much, he drives one himself. The idea of a small, almost silent car that copes with an average 50 miles per day range and simply has to be plugged in at night (cost for overnight charge: 42p, rent: £325 per month, no parking charges in some boroughs, congestion charge exempt, no insurance, and so on) is appealing indeed.

They see themselves as 'regenerators', rather than developers or clients, engendering a 'cross-fertilisation' of skills across the studios. But Nick gets annoyed at a mischievous suggestion that there is a smack of social engineering to all this. What isn't 'socially engineered' these days in a city, he asks.

With Westbourne Studios, it was not all plain sailing. Having got everything in place, two big events occurred which had a serious impact. The first was the death of the pair's mother to cancer, which hit them hard. The second was 11 September, which made the economics of their venture appear even harder. So they chose to sell up for £12.25 million to Workspace and now feel that they want to make a difference in the world of healthcare, harnessing the expertise they've picked up from Westbourne. Watch this space.





**martin pawley**

## Could the Japanese economy be saved by the intelligent toilet?

Every day in every way Japan is becoming more and more important. The world's second biggest economy may be stuck on the rocks of deflation but even the newspaper articles that try to convince us that we are not heading in the same direction make riveting reading.

With the Nikkei index at a 20-year low, trading at less than a quarter of its 1990 volume, the Japanese economy has been stagnant or shrinking for a decade. Its corporate sector is choked with heavily indebted property, retail, and construction companies that are trapped in an undeclared insolvency, with too many bad debts and too few customers to borrow from banks that have their own £250 billion bad debt problem. No wonder business commentators here and in the US have started to talk about a second Great Depression. The whole Japan thing holds a gloomy fascination everywhere.

Everywhere, that is, except in Japan. There, above the cloud-base of the stultified macro economy, a feverish culture of designer Keynesianism called Chindogu has developed, its growing number of exponents cheerfully working long hours in cramped innovation centres producing potentially marketable novelty items such as the portable zebra crossing, the golf hoe (weed your garden while practising your swing), and the 360 degree panorama camera. The line between ingenuity and farce lies at the heart of Chindogu but it is a mistake to dismiss its potential on the strength of the ideas of its lunatic fringe. For every solar-powered cigarette lighter, there is a driver-operated taxi door, and for every driver-operated door, there is a Walkman and a global market opening up for it.

It is in this spirit of suspended disbelief that we should consider the recent focus of Japanese ingenuity on the development of the flushing toilet and its seat. The small ideas here have all been focused

on the automation of the person/machine interface encountered when going to the loo. At first, the gadgets were simple – the flushing action has operated the warm water tap on the wash hand basin on upmarket Japanese toilets for years – but lately the proliferation of support functions has begun to leap from the quaintly exotic to the seriously medical.

One recent invention is a toilet that glows in the dark and lifts its lid when an infrared sensor detects the presence of a human being, while a competitor

'One recent invention is a toilet that glows in the dark and lifts its lid when an infrared sensor detects the presence of a human being'

has announced a lavatory that does all that too, but also deodorises the bathroom and resets its temperature for every user by means of warm or cool air jets. Yet another at the pre-launch stage of development opens its lid in response to a verbal command and uses a voice synthesiser to greet users by name and offer them personalised advice.

But these seem frivolous by comparison with the line of inquiry being followed by Matsushita Electric, one of the biggest innovators in the toilet field. Matsushita has taken up the idea of the 'throne' as a diagnostic device capable of giving a BMI (Body Mass Index) reading for every user by passing a small electric current through their buttocks. But the company plans to go farther, turning the whole bathroom into a home diagnostic centre and the toilet into a means of measuring weight, fat, blood pressure, heart rate, urine sugar, blood and albumen. These readouts will be sent to the users' doctor as text messages by a cellular phone built into the toilet, providing a means for remote health monitoring.

It might seem impossible that a humble device like a toilet could bust the Japanese economy loose from its pack ice of deflation, but it is not entirely impossible. Like nearly all Chindogu ideas, it is already 49 per cent brilliant.

## a life in architecture

**andrew shore**

Olivier Award-winning baritone Andrew Shore is a freelance opera singer. His roles range from the comedy of Verdi's *Falstaff* to the drama of Tippett's *King Priam* and Berg's *Wozzeck*. He is also a railway enthusiast.

'I get very nostalgic about railways,' he says. 'I find it very exciting to trace the routes of old rail tracks and look for remains of old stations.'

So it is no surprise that, without hesitation, Shore names the Musée d'Orsay in Paris – the former railway station converted into a museum by Gae Aulenti – as his favourite building (pictured). 'It is such a pleasing shape,' he



says. 'It is so light and airy – not at all oppressive – and the works of art are shown to their best advantage. It is a wonderful example of finding a new use for a redundant building.'

Shore also admires Clare College, Cambridge. 'It's perfect, compact, not too big.'

He adds: 'I love the new Glyndebourne. It uses natural materials – rough red brick and wood. And the Opera House has an excellent acoustic; it is ideal for seeing and listening. It was exciting watching it develop from just a hole in the ground to completion over a period of 18 months. It sits well in its rural context, and when it lights up at night, it is absolutely magical – it is its own little illuminated kingdom.'

Eleanor Allen

17 October 2002



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by Susan Dawson

the architects' journal

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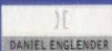
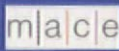
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# Under one roof

**Riverhead Infants School at Sevenoaks in Kent, by Architects Design Partnership, is a clearly set out response to the school's brief for an educationally and environmentally responsive building**







While Riverhead School was doing well educationally, with good OFSTED reports, its former accommodation needed improvement. Its small Victorian buildings still included outside WCs, and there was a range of 'temporary' classrooms which, following a fire some years ago, housed eight of the nine classes. Fortunately, Kent County Council had a wooded Green Belt site close by, formerly reserved for a bypass scheme, opposite a junior school. Of the £2.6 million project budget including highway works, some £1.5 million came from sale of this old site for housing development.

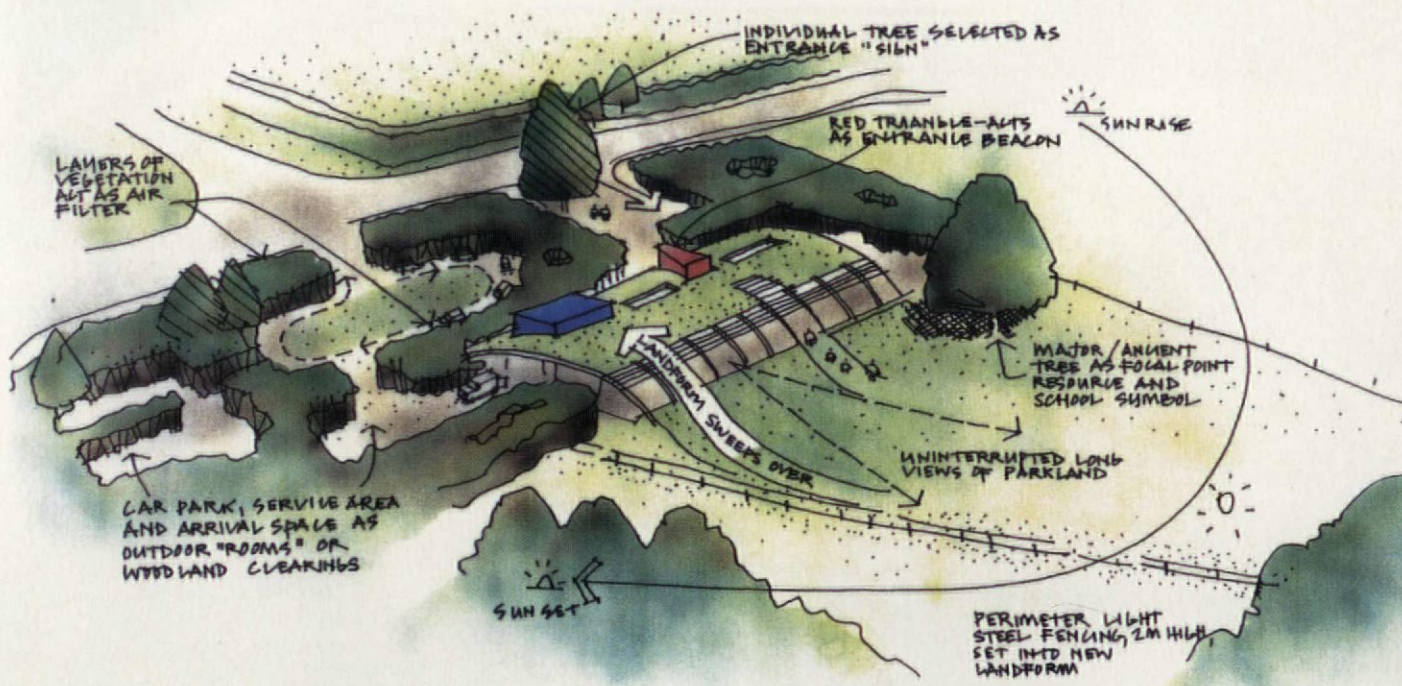
The governing body of governors and teachers were given project management

responsibility for the new school, one of the first groups to be given so much autonomy by the county. The body does possess construction expertise – parent governor Roger Olsen, a services engineer with Arup, and building surveyor Mark Stott, who drafted the brief. And this expertise was needed, with the tight DFEE space standards and cost limits to be negotiated, plus setting an environmental as well as an educational agenda.

With the county, the governing body organised a competition, using its contacts to find entrants, and giving the architects five weeks to prepare an outline proposal, general feasibility and a fee bid. They saw all five entrants and made a decision on the

same day in May 2000. Olsen admits their surprise at how much work the entrants had done. The winner was Architects Design Partnership, beating four others – Kent Property Services (from the county authority itself), Brookes Stacey Randall, Arup Associates and Barnsley Hewett & Mallinson Architects.

Riverhead School has a straightforward legibility, from the site layout to the building form to the single-storey plan. The rectangular block faces north-west onto the A25. While pulling the building back from this helps with noise, sound protection also comes from space planning. A wall of small-windowed spaces on the front – staff accommodation,



## Environmental design

The form and layout of the school relate directly to its setting, with the landscape sweeping up to and over the building. All classrooms face south, with floor-to-ceiling glazing overlooking parkland. The north elevation is more solid, acting as a buffer to the busy A25 road. The building footprint is compact and efficient, maximising usable space and minimising external heat loss. The heavily insulated sedum roof acts as a thermal sink while external louvres prevent excessive solar gain.

Local and recycled materials have been used where possible, such as crushed recycled glass rather than sand for bedding paving materials. External render is water-based and solvent free.

Our design concepts take account of *Kent design: a guide to sustainable development*, and were tested at an early stage by a BRE audit. This found that our strategy was sound, and suggested refinements were implemented.

A series of 'walking buses' have been established, for which trained





Southern elevation with class bases opening onto the landscape. Opposite below: planning stage environmental concepts

library, IT area and assembly hall – protects the classrooms ranged along the back and their associated outdoor spaces.

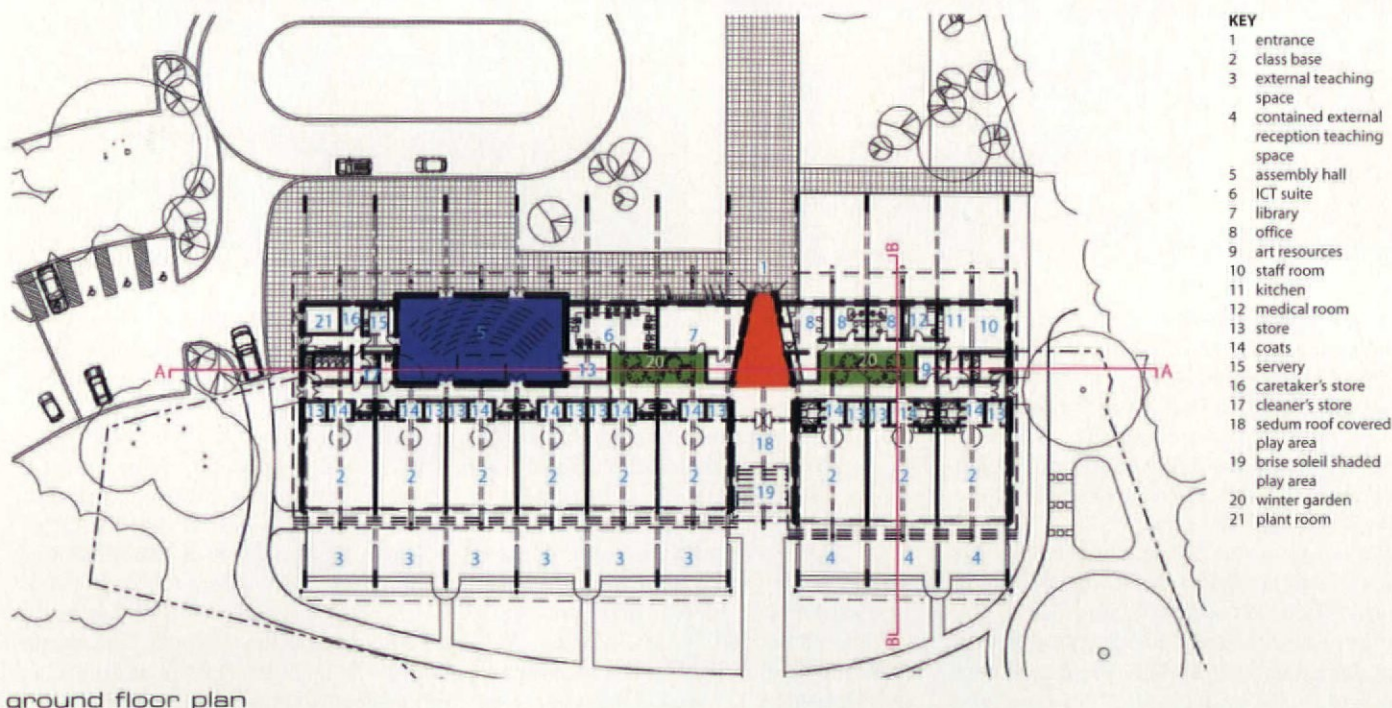
A Travel Plan was an important part of the planning application. The space in front of the building provides a car park and set-down area for school runs. There was concern that this space would not be big enough, although most pupils live within three-quarters of a mile. A survey three years ago showed that 56 per cent of pupils arrived by car, some 150 vehicles. But the school has tried to encourage walking, notably with the setting up of three 'walking buses'. For these, adults meet children at prearranged stops and walk with them to school. As well as roadside footpaths, there

is a main footpath across fields from the east, the direction of the previous school. So far the prognosis is good. When Olsen visited the school at the end of September, he counted only 12 cars.

The building form can be read in part as an environmental response, the arch-section offering a streamlined profile to the prevailing southerly winds, the intended streamlines emphasised by the main structural tube arches which run to the ground. Some changes have been made to the diagrammatic idea. The grass roof has been cut to sedum to save weight and thus structure cost, the earth-shaping has given way to flat outdoor teaching and recreation space, and

the landscape will take some time to match the lush screening illustrated. But the focus on balancing the needs of southerly openness and protection remains. All the class bases – one per structural bay – have fully glazed walls, shaded by parallel tubes (cheaper than louvres). Calculation suggests no internal blinds will be needed, although they could readily be fitted. Outside, canvas sail infill panels in the open arches both provide some shelter and separate one class base's external space from another. The designer took advice from a BRE environmental audit at an early stage.

Approaching the entrance from the road, the building offers a single, striking presence,



- KEY**
- 1 entrance
  - 2 class base
  - 3 external teaching space
  - 4 contained external reception teaching space
  - 5 assembly hall
  - 6 ICT suite
  - 7 library
  - 8 office
  - 9 art resources
  - 10 staff room
  - 11 kitchen
  - 12 medical room
  - 13 store
  - 14 coats
  - 15 servery
  - 16 caretaker's store
  - 17 cleaner's store
  - 18 sedum roof covered play area
  - 19 brise soleil shaded play area
  - 20 winter garden
  - 21 plant room

adults collect children at a series of stops on fixed routes which converge on the school. Footpaths have been upgraded and road crossings provided: all part of the school's Travel Plan.

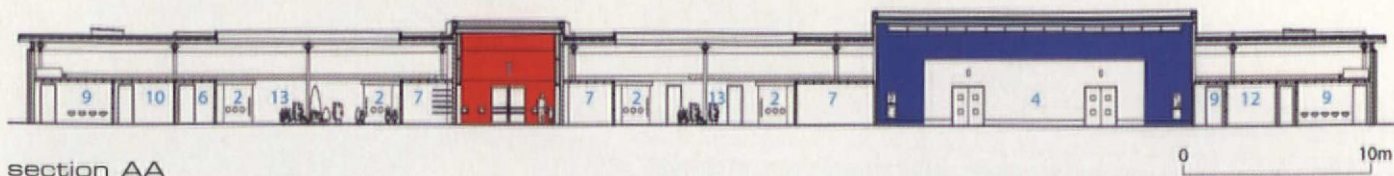
The site itself was brownfield, having been used as a road builder's compound, then as a dump. The green roof extends the gently rolling terrain while new trees will screen the road and act as an air filter. The glorious south-facing grounds retain exceptional mature oak trees close to the building. New planting provides a protected wooded environment

rich in wildlife, and safe sunlit spaces for outdoor learning and play.

Many aspects of the design relate to the scale, needs and interests of the children. Our attempts to integrate the building with its context, and to minimise its use of energy, convey important messages to the school's pupils in their formative years about a wide range of environmental issues.

**Roger FitzGerald,**  
Architects Design Partnership





section AA

<b>KEY</b>	2 classroom	4 assembly hall	6 art resources	8 coats	10 shower	12 cleaner's store
1 entrance hall	3 external teaching area	5 office	7 store	9 wc	11 services zone	13 winter garden



Above: the main entrance, with planting in front of staff areas to left to provide some privacy. Below: the entrance door and reception. Right: rooflit 'winter garden' on central corridor, awaiting planting



clearly spelling out that the school is now under one roof. The entrance/reception area is marked in red, outside and in, and then in the wall straight ahead are the doors to the playground, a secure entry route. Windows are set 900mm above the floor, a dimension arrived at by a school exercise measuring the pupils' average eye height.

Housing up to 270 pupils, the school is three-form entry (30 per form), providing for reception classes, Year 1 and Year 2. The most protected area is for reception pupils, on the left of the entrance. These pupils are located closest to the staff offices. The closable class bases, with WCs within, will help contain them.

A set-back in the back wall marks off this separate reception class area. It also draws attention away from the slight dog-leg in the rear building line. Reception class bases are allowed 5m<sup>2</sup> more floor space than other years, so with a uniform 7m structural grid, that extra area pushed the rear wall further out here than for the other six class bases.

Internally, class bases are similar – servant

spaces one end, a glazed wall the other, between white plastered side walls. Ceilings are perforated acoustic soffits of the profiled metal roof. Floors have a high-build plastic paint finish on screed over underfloor heating. The class bases feel light and fresh. The furniture from the previous school becomes less noticeable as the clutter of use accumulates.

Air freshness is always an issue in class bases. When it is too cool or windy to open the glazed double doors, there are vents available above door heads in most class bases, and the rooflight opens to improve stack ventilation. The section helps here too, with the ceiling rising towards the rooflight, creating some of the useful ventilation volume provided by the traditional high Victorian schoolroom. Unfortunately, the greater plan depth of the reception class bases reduces the height under the sloping roof for glazed external walls, and the cladding manufacturer was unable to fit louvres into the shallower gap above the doors. There are trickle vents in the frames but some custom-made louvre panels may

well be needed in the future.

The 'corridor' down the spine of the building makes circulation clear for small people. It is in practice a more three-dimensional space than the plan may suggest, with its high arched roof and rooflit 'winter gardens'. These winter gardens enliven and open up the linear route as well as side-lighting the northern rooms with their smallish, sound-limiting external windows. In one of those Catch 22s of space allocation, the winter gardens count as lightwells, but it was cheaper not to wall them in. They await fundraising by the school to populate them with plants.

There are limitations to this corridor, though. The class bases' servant spaces project into the corridor, but only at normal ceiling height, with potentially dusty space above – a void that may prove tempting for storing materials, pupils' work and other clutter. And at the entrance to the assembly hall, the corridor does feel narrow and under-illuminated. Some rooflights were lost to cost reduction.

Once inside the hall, you are in a relatively



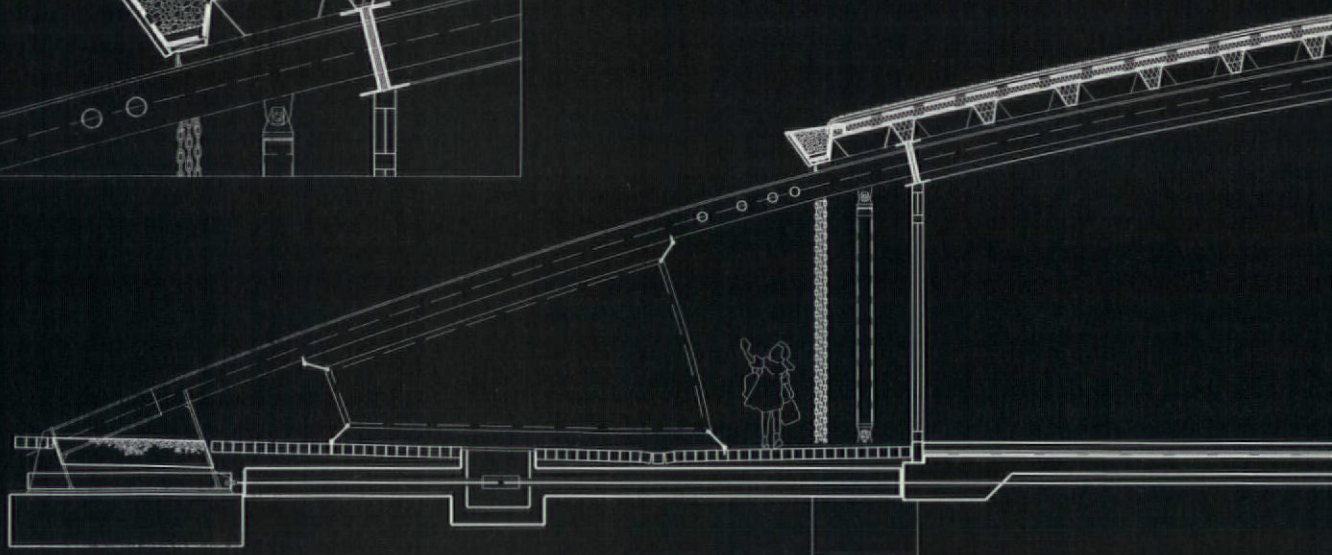
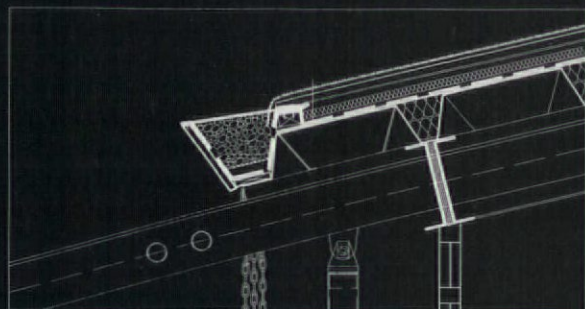
section BB

- |                 |                          |                 |                 |         |                  |                    |
|-----------------|--------------------------|-----------------|-----------------|---------|------------------|--------------------|
| <b>KEY</b>      | 2 classroom              | 4 assembly hall | 6 art resources | 8 coats | 10 shower        | 12 cleaner's store |
| 1 entrance hall | 3 external teaching area | 5 office        | 7 store         | 9 wc    | 11 services zone | 13 winter garden   |

Class base addressing landscape.  
Ventilation via louvres above door and opening skylight







detail sections

## Structure

The building's strong and natural structural form emerged from the fusion of ideas between architect and engineer, given a real greenfield site and a blank canvas. The skeletal steel tubular bowstring arches, tied with Macalloy bars under the footprint of the building, give clean structural lines. Placed on a grid of 7m, they define the classroom widths. A single line of 'pencil columns' defines the central corridor and props the three-pinned arch to enable the lightweight structure to carry the sedum roof. Slim

external posts are used as deflection-limiters at the external face. A Plannja-profiled decking, exposed internally, forms the structural deck and also acts as a structural diaphragm, negating the need for conventional bracing.

The decking is stitched to the folded plate fabricated eaves beams, and together with a central row of tubular ties on the pencil column lines, carries loads back to the main entrance hall 'goalpost' portal frame, which is expressed as part of the entrance to the building. This, together with braced stud walls to the hall, provides all the structural stability when

light, high volume that projects above the curved roof. It is used for eating packed lunches as well as school activities, and can accommodate all pupils, often not the case in schools today. A neat move has been to set back much of the internal wall and paint it blue to create the sense of a proscenium arch. This colour is used externally to mark the hall too. Beyond the hall is the IT classroom – the brief looked ahead to computers in class bases too – and the library, including a softer area for storytelling. Not to forget more WCs, never far from thoughts in a primary school, located at either end of the corridor for children using outdoor spaces.

With the school's history of temporary buildings, the governors did consider the potential for expansion but decided to give it low importance in the brief. Internal change is possible, with non-loadbearing partitions. But generally they felt that three-form entry was as large as they wanted the school to be. This allowed the designer to develop a contained structure. The designer was also successful in changing the expectations of the brief for a building 'likely to be [in] traditional enveloping materials with pitched roofs'. It has delivered an innovative yet straightforward and friendly learning environment for what is, for many, pupils their first day-to-day experience of a major building. It is a real second home for the school.

## Costs

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

### SUBSTRUCTURE

**FOUNDATIONS/SLABS** £71.22/m<sup>2</sup>  
Reinforced concrete bed, damp-proof membrane and insulation; plain and reinforced column and rib bases

### SUPERSTRUCTURE

**FRAME** £143.15/m<sup>2</sup>  
Exposed decorated tubular steel arched ribs with tension bars in under-slab ducts, central support columns and reinforced concrete buttresses; steel frame to entrance and assembly halls

**ROOF** £196.81/m<sup>2</sup>  
Sedum roof coverings on insulated profiled galvanised metal structural decking with exposed finish to soffit; aluminium eaves fascias; fall-arrest system

**ROOFLIGHTS** £43.78/m<sup>2</sup>  
Circular rooflights to classrooms and two large rectangular rooflights to internal garden areas; all remote motor-driven operation

**EXTERNAL WALLS** £72.83/m<sup>2</sup>  
Insulated block cavity walls with coloured render finish

**WINDOWS & EXTERNAL DOORS** £56.75/m<sup>2</sup>  
Double-glazed, aluminium-framed windows and entrance doors, and glazed screens and doors forming south elevation walls to classrooms

**INTERNAL WALLS AND PARTITIONS** £60.38/m<sup>2</sup>  
Painted plasterboard metal stud partitions; glazed screens between classrooms; WC cubicles

**INTERNAL DOORS** £35.49/m<sup>2</sup>  
Painted flush timber doors generally; laminate classroom doors; server shutter

### INTERNAL FINISHES

**WALL FINISHES** £16.39/m<sup>2</sup>  
Painted plasterboard linings; laminate panel and ceramic tile splashbacks

**FLOOR FINISHES** £53.07/m<sup>2</sup>  
Reinforced screed; poured seamless polyurethane flooring generally; carpet to library; coir entrance mats; painted MDF skirtings

**CEILING FINISHES** £6.01/m<sup>2</sup>  
Plasterboard linings to classroom WCs; Gyproc MF gridded ceiling to entrance and assembly halls

### FITTINGS AND FURNISHINGS

**FURNITURE** £12.51/m<sup>2</sup>  
Classroom pinboards and whiteboards; coat hooks and battens; server fittings; reception counter; signage

### SERVICES

**SANITARY APPLIANCES** £19.69/m<sup>2</sup>

**SERVICES EQUIPMENT** £3.36/m<sup>2</sup>  
Server appliances

**DISPOSAL INSTALLATIONS** £7.94/m<sup>2</sup>

**WATER INSTALLATIONS** £31.13/m<sup>2</sup>

**SPACE HEATING/AIR TREATMENT** £67.58/m<sup>2</sup>  
Gas-fired low pressure hot water under-floor heating; mechanical ventilation to WCs

**ELECTRICAL SERVICES** £93.70/m<sup>2</sup>  
Mains and sub-mains distribution, lighting, emergency lighting and power

**PROTECTIVE INSTALLATIONS** £14.46/m<sup>2</sup>  
Intruder and fire alarms; disabled WC call





combined with the natural benefits of the arch.

Early meetings with steelwork fabricators confirmed both the buildability and economics of the chosen structure, and W S Britland eventually won the competitive tender for the steel frame subcontract. The design team was additionally grateful to Littlehampton Welding for its early input, which aided the success of the project.

Foundations are relatively orthodox with a sand natural stratum. Shaping of the site was required and the sand was ideal as cut-and-fill

material to achieve the flat warehouse-like formation. Pad foundations and the ground slab together with the below-slab ties were all installed prior to steelwork erection and gave the required working base to erect it.

With effective pre-planning, the fabricators adopted the designer's intentions of on-site welding to complete the tubular arches. Erection of the frame was relatively hitch-free. The high quality of detailing and workmanship required was achieved.

**Anthony W Ward, Anthony Ward Partnership**

**COMMUNICATION INSTALLATIONS** £6.84/m<sup>2</sup>  
Telephone/data system cables; TV/FM aerial system

**BUILDERS' WORK IN CONNECTION** £7.11/m<sup>2</sup>

#### EXTERNAL WORKS

**LANDSCAPING & EXTERNAL DRAINAGE** £299.80/m<sup>2</sup>  
(Including proportion of preliminaries, overheads and profit.) Extensive site clearance; access roadway and car parking; perimeter paving, footpaths and play areas; extensive soft landscaping with tree, shrub and bulb planting and grassed areas; metal boundary fencing, barriers and guard rails; foul and surface water drainage; external lighting

#### PRELIMINARIES

**PRELIMINARIES,** £138.70/m<sup>2</sup>  
**OVERHEADS AND PROFIT**

#### Cost summary

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>71.22</b>	<b>4.88</b>
<b>SUPERSTRUCTURE</b>		
Frame	143.15	9.81
Roof	196.81	13.49
Rooflights	43.78	3.00
External walls	72.83	4.99
Windows and external doors	56.75	3.89
Internal walls and partitions	60.38	4.14
Internal doors	35.49	2.43
<b>Group element total</b>	<b>609.19</b>	<b>41.76</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	16.39	1.12
Floor finishes	53.07	3.64
Ceiling finishes	6.01	0.41
<b>Group element total</b>	<b>75.47</b>	<b>5.17</b>

**FITTINGS AND FURNITURE** 12.51 0.86

#### SERVICES

Sanitary appliances	19.69	1.35
Services equipment	3.36	0.23
Disposal installations	7.94	0.54
Water installations	31.13	2.13
Space heating and air treatment	67.58	4.63
Electrical services	93.70	6.42
Protective installations	14.46	0.99
Communication installations	6.84	0.47
Builders' work in connection	7.11	0.49
<b>Group element total</b>	<b>251.81</b>	<b>17.26</b>

**EXTERNAL WORKS** 299.80 20.55

**PRELIMINARIES** 138.70 9.51

**TOTAL** 1458.70 100

Cost data provided by Mike Pinker,  
C M Parker Browne

#### WEBLINKS

Kent County Council  
[www.kent.gov.uk](http://www.kent.gov.uk)  
Architects Design Partnership  
[www.adp-architects.co.uk](http://www.adp-architects.co.uk)  
C M Parker Browne  
[www.cmpb.co.uk](http://www.cmpb.co.uk)  
Slender Winter Partnership  
[www.swpltd.co.uk](http://www.swpltd.co.uk)  
Rummey Design Associates  
[www.rummey.co.uk](http://www.rummey.co.uk)  
The Buxton Group  
[www.thebuxtongroup.co.uk](http://www.thebuxtongroup.co.uk)  
Babtie Group  
[www.babtie.com](http://www.babtie.com)

#### CREDITS

##### TENDER DATE

3 April 2001

##### START ON SITE

9 July 2001

##### CONTRACT DURATION

51 weeks

##### GROSS EXTERNAL FLOOR AREA

1,340 m<sup>2</sup>

##### CONTRACT/PROCUREMENT

JCT Local Authorities  
with Quantities, 1998

Edition incorporating

CDP Supplement

##### TOTAL COST

£1,954,652

##### CLIENT

The governors of  
Riverhead School/  
Kent County Council

##### ARCHITECT

Architects Design  
Partnership; Roger  
FitzGerald, Claire  
Appleby, Nichola Wood,  
Alison Golding, Kirsty  
Burnett

##### QUANTITY SURVEYOR

C M Parker Browne

##### STRUCTURAL ENGINEER

Anthony Ward

Partnership

##### SERVICES ENGINEER

Slender Winter

Partnership

##### LANDSCAPE

Rummey Design

Associates

##### MAIN CONTRACTOR

The Buxton Group

##### HIGHWAYS CONTRACTOR

Babtie Group

##### SUBCONTRACTORS AND SUPPLIERS

Rooflights Rooflight

Systems; green roof Erisco

Bauder, E J Roberts; render

Sto, N B Stonecraft;

steelwork W S Britland;

metal gate Twickenham

Forge; electrical GWE

Smith & Son; mechanical

Vivathorn; metal decking/

fascias Plannja, T A

Colbourne; steel chains for

drainage John Howard &

Sons; flooring Sports

Surfaces; fixed furniture,

cubicles Decra Plastics,

David Bailey; doors

Leaderflush + Shapland,

Decra; lighting Lyktan

Lighting; windows

Kawneer, Dudley;

ironmongery Higrade; sails

Spencer Rigging; signage

H B Signs; rainwater

drainage Alumasc



## Extending the faith

PCKO Architects has designed a glazed extension to the parish church of Christ the Saviour in Ealing, London

BY SUSAN DAWSON. PHOTOGRAPHS BY GRANT SMITHVIEW

The use of glass – in particular its almost magical ability to enclose space while enhancing the quality of the English climate – is a key element in the design ethos of the practice PCKO Architects. 'In England the climate is a perfect balance – neither too hot nor too cold – which allows us to be comfortable in large glazed enclosures for most of the time,' explains director Andrew Ogorzalek. 'And the quality of the English landscape and external environment is unique – glazed enclosures allow you to become part of it, while being sheltered from wind and rain.'

The practice has developed the use of glass in previous projects. At the Swansea Foyer (AJ Building Study 19.6.97), three storeys of rooms for young people were grouped around a courtyard with a glass roof, creating a light-filled common meeting space. The redevelopment of Hayes School, Bromley included a new glazed 'street' where children could gather on the way to classes (AJ Building study 14.6.01). Its latest project is a community/parish hall in Ealing, a modest building enhanced by a delicate glazed enclosure which acts as an extension to the hall and as a lobby and link to a Victorian parish church.

Ealing's parish church of Christ the

Saviour, a Grade II\*-listed stone building designed by George Gilbert Scott, sits on a prominent site in the heart of the town. In the 1950s, a parish hall – a drab concrete-panelled single-storey block – was slotted into the narrow space between the north wall of the church, the two-storey pitched-roof sacristy at the rear and the boundary wall of the adjoining school on the north side. PCKO Architects won a limited competition to replace this with a new hall on the same narrow site, improving the facilities and linking them to the church.

The new design does more than just fulfil this brief. It creates a hall and a diaphanous, almost invisible glass enclosure, which must be a source of delight to everyone who uses it. At the same time, because the enclosure is transparent, the weathered Bath stone dressings and ragstone surfaces to the north wall of the church are clearly visible. In this respect, the design earned the approval of English Heritage, which would have been unhappy with any solid extension abutting the church.

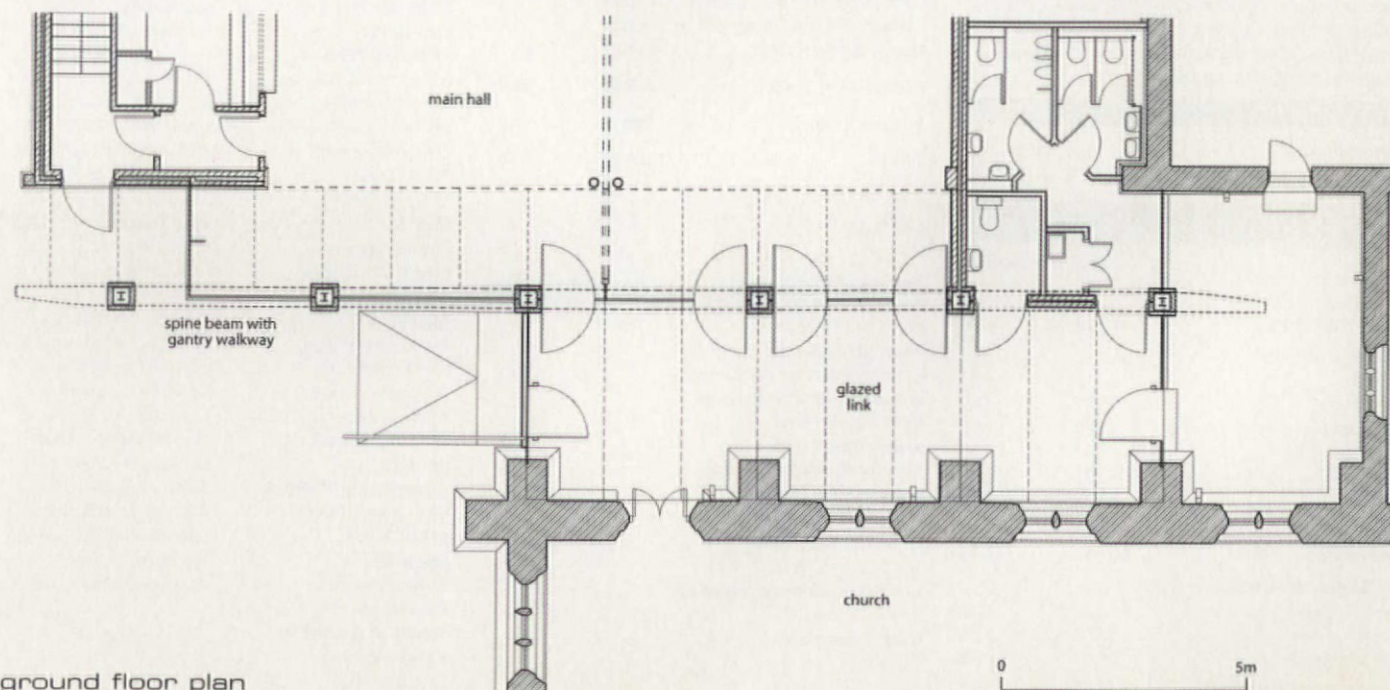
The glazed enclosure is unassuming to the point of being virtually invisible. Walking up from Ealing's main street you are at first aware of the purple steel spine beam – the glass roof support – which emerges

between the north wall of the parish church and the new hall. The glass enclosure fills the space between these two solid elements. It has a butterfly glass roof which rises on both sides of the spine beam.

On one side, it rises to meet the roof of the hall, creating a glass extension to the main hall on the ground floor. On the other side, it rises to barely touch the buttressed north wall of the church, enclosing a generous lobby. The spine beam rests on six reconstructed-stone columns; the spaces between them are glazed and fitted with glass doors which connect the hall and the lobby space, so there is a natural flow of people between hall and lobby spaces.

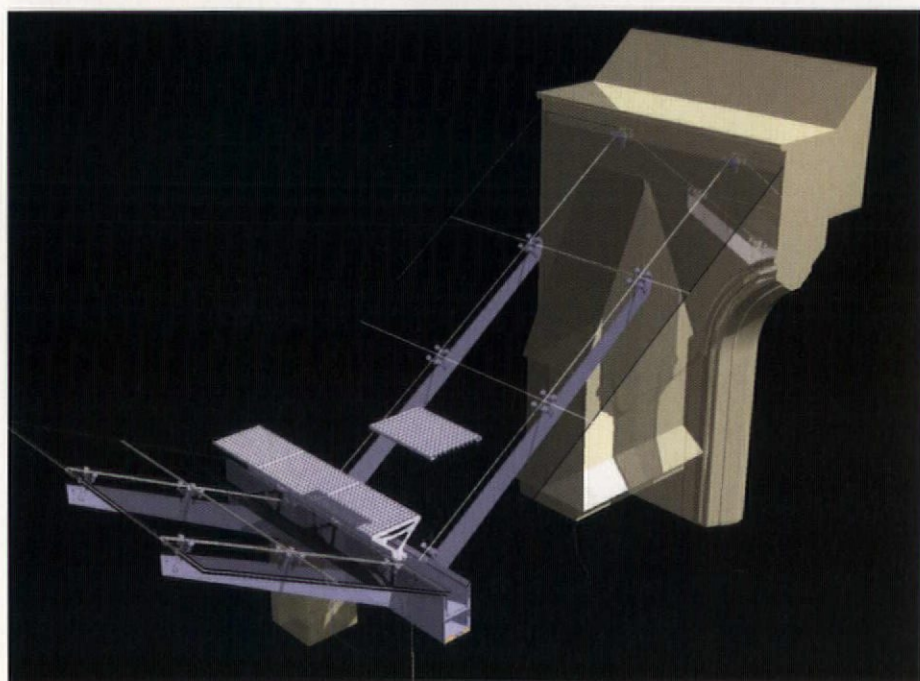
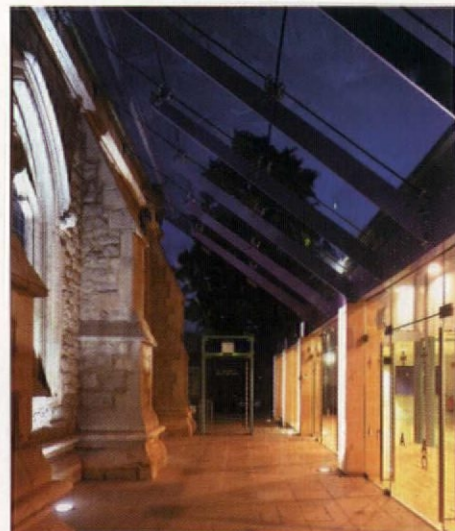
The new hall, a simple two-storey pitched-roof building, is set hard against the school wall to form a solid barrier against noise, and to align with the sacristy building. Offices, stores and meeting rooms occupy the first floor; the main hall, with kitchen, storage space and WCs, is on the ground floor, so that it can be shared by parishioners, the school and the local community. The south wall consists of a deep truss set below the eaves which spans 14m, so that the main hall space extends seamlessly into the glass extension. Retractable screens allow the hall to be divided into two when required.

Both client and architect had envisioned the glazed lobby as a place where members of the congregation could pause and chat as they emerged from a service. Last week, the architect checked it out on a Sunday as he was driving past – he was pleased to see that the lobby was full of people doing just that.



ground floor plan





**Above:** the transparency of the new extension shows the weathered stone butresses of the listed church, while creating a sheltered lobby. **Left:** the extension has a glass 'butterfly roof' supported on stone-clad columns

#### CREDITS

##### ARCHITECT

PCKO Architects: Andrew Ogorzalek, Peter Chlapowski, Zbigniew Karakiewicz, Paul Webb, Katherine Ogorzalek, Marcin Panpuch

##### STRUCTURAL ENGINEER

TZG Partnership

##### QUANTITY SURVEYOR

Summers Inman

##### CONTRACTOR

Higgins City

##### GLAZING SUBCONTRACTOR

Birchdale Glass

##### SUPPLIERS

Steelwork O'Farrell Building and Construction; structural glazing Pilkington Architectural; hardwood floor Junckers; carpet Tretford; reconstructed stone Bradstone Aggregate Industries; sanitaryware Armitage Shanks; ironmongery IR Architectural Hardware; paving Marshalls



## working details

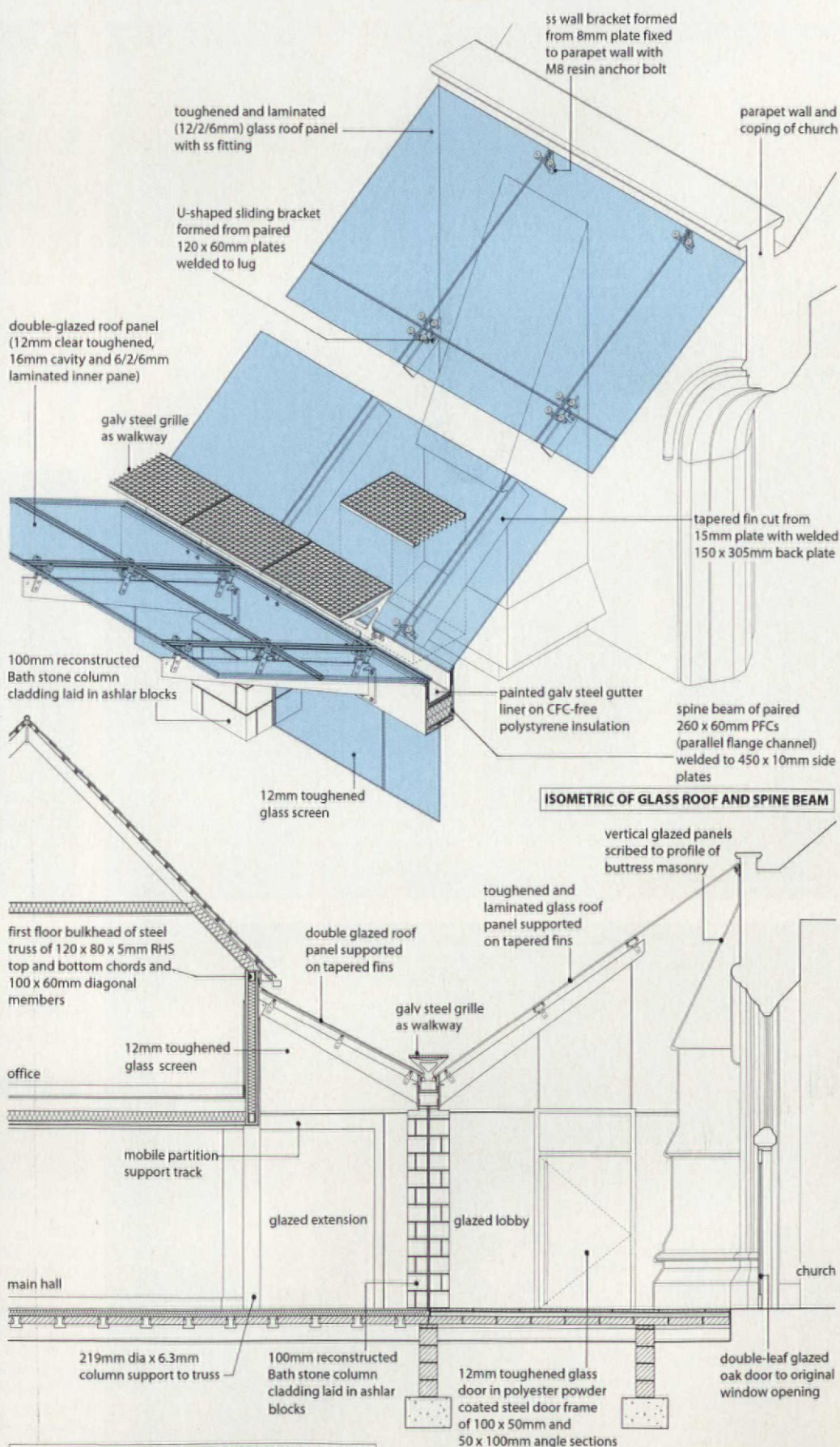
The enclosure has a butterfly roof which rises to new and existing walls on both sides, supported by tapered 15mm-thick steel fins springing from a central box-shaped spine beam. At the hall side the fins are pin-jointed to the wall of the first floor, which takes the form of an encased steel truss bridging a 14m space to link the hall to the glazed extension. At the church wall side, the fins are cut back to emphasise the transparency of the roof.

The spine beam, resting on 152 x 152mm UC columns clad with reconstructed stone, is the division line between the glazed enclosure to the main hall and the glazed link between hall and church. The spaces between the columns are glazed or have opening doors – the fixed glazing is toughened glass in stainless steel channels.

The spine beam consists of a pair of 260 x 90mm parallel flange channels welded together with 450 x 10mm steel side plates; the upper PFC provides the shape of a gutter and is filled with an insulated gutter liner. Rainwater discharges into a downpipe set within the box beam and cladding. A gantry walkway for gutter and roof cleaning and maintenance runs above the gutter.

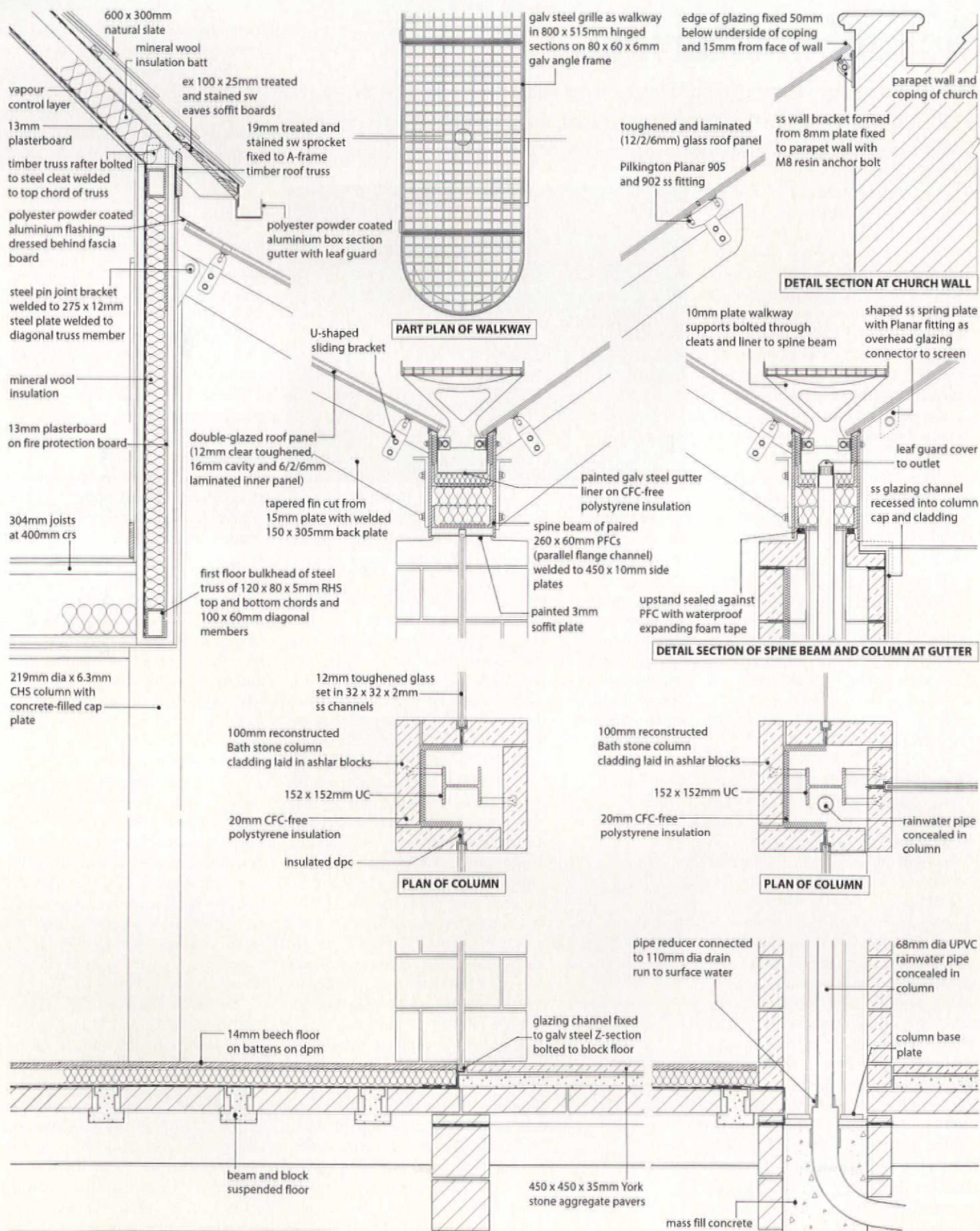
The tapered fins have welded back plates which are bolted to the spine beam. Sliding U-shaped brackets with slotted holes to accommodate adjustment in two directions, are mounted on the fins to accept the glass. The glass roof panels – double-glazed toughened and laminated units – are fitted with combinations of Pilkingtons Planar 905 and 902 fittings. At the church wall side, the glass panels are bolted to anchor brackets, with a ventilation gap between the glass and the stone.

Susan Dawson



**KEY SECTION THROUGH GLAZED EXTENSION AND LOBBY**





DETAIL SECTION THROUGH GLASS ROOF AND SPINE BEAM



# School mastering

Shortlisted for the Stirling Prize, non-PFI Hampden Gurney School shows the importance of client support for good design

BY AUSTIN WILLIAMS. PHOTOGRAPHS BY MARTINE HAMILTON KNIGHT/BDP

The juniors who have just left Hampden Gurney Church of England Primary School in Westminster to go to various secondary schools in the area were not even going to nursery classes when BDP first presented its original design for a new school to the trustees. During the intervening seven years, the design has not really changed; what has changed is public expectations and political priorities.

The issues of brownfield development; inner-city intensification; school security and children's health-care were fairly marginal concerns for education buildings in the early-'90s. Nowadays, these are governing concepts as 'education, education, education' has moved centre stage. According to architect Tony McGuirk, 'effectively society has caught up with the architect's and client's vision, making this truly a project whose time had come'. Indeed, the one question that seems to be on everyone's lips after seeing the multi-storey school design is, 'Why has no one done it like this before?'

## Breaking new ground

The original school sat in a rather bleak corner of a bombed-out site, set back from the Edgware Road. An initial scheme for a 'typical low-level suburban school model' was rejected, and BDP was brought in with plans to reinvigorate the historical street pattern of the area, by placing the school prominently at the corner of the site, as an embodiment of civic space. Being, as McGuirk says, a novel approach, it proved controversial with everyone except the client.

To a certain extent, the funding requirements determined the scheme (£18 million overall, including £6 million for the school building). The school had to raise the money itself through a conventional development package. By selling off its land for housing, it was able to raise money for the project. But by selling off quite a lot of land, it thereby narrowed its



**Above: front elevation at night looking through the illuminated play spaces into the school classrooms.**  
**Top right: view over lightwell on the roof deck.**  
**Bottom right: the curved public face of the school's play decks**

opportunities for playground space, and hence the idea of building upwards became the only viable alternative. The design, development and build process saw the trustees acting as landowner and user client.

The building faces south, outwards onto the street, and the new housing blocks complete the perimeter of the site to create a residential courtyard. BDP envisaged that the school would be relocated during the course of the work so that the development could be done in one go and the children would not have to walk across a building site. The fact that this did not happen was turned into 'educational' advantage, with the contractor organising site visits for the staff and students. The school was completed ready for this year's spring term and Phase 1 of the two stage residential project, comprising one-bedroom to four-bedroom apartments, has just been completed.

The design principles have remained fairly constant throughout the years but have been developed and refined in the four years of local authority negotiations that were necessary before obtaining planning permission. Key concerns about neighbouring properties' right to light have resulted in the top floors being set back ('Giving a much nicer finished shape,' says McGuirk); and the Department of Education (as was) questioned the

'designing in' of play space within the curtilage of the building.

This is an essential feature of the scheme and by showing how it increased the protection afforded to children from the elements (allowing them to be able to play 'outside' in all weathers while shading them from the worst excesses of the sun's rays) and increased personal security, the principle of the integral play areas was won. Since there are no minimum per capita play area guidelines for 'traditional' playgrounds, the fact that the new school has 11 per cent less play space than before was deemed not to be an issue. In fact, it seems that children at Hampden Gurney use more of the available space than they might otherwise do in a conventional setting.

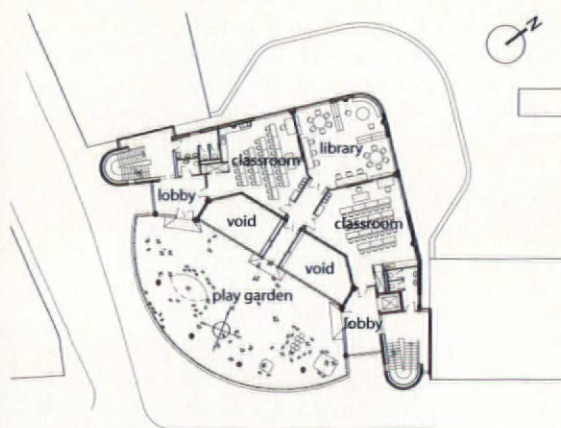
## Vertical learning

The scheme comprises an enclosed triangular floor plan, pointing north, with a semi-circular play deck on the southern edge. Accessed by a curved ramp or steps, the ground floor has two separate entrances for nursery age children and primary children, intended to alleviate parental security fears; with the staff rooms, offices and school reception overlooking both entrances. Additionally, most areas have high levels of glazing, resulting in the building being highly transparent from without and within.

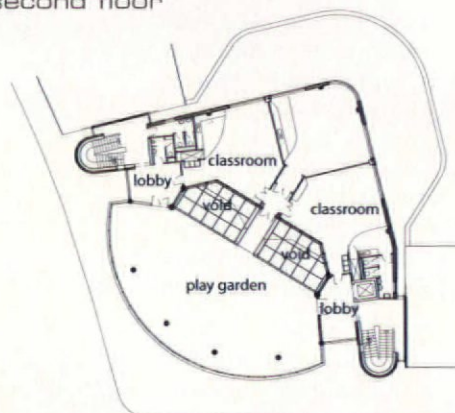
Between the internal and external areas, a glazed lightwell cuts through the full height of the building to take natural light down into the basement hall. This is where the main assembly and dining takes place and where students of all ages can mingle. The rear of the hall opens out via a fully glazed screen wall onto a covered play area (with the main building over), and a recessed external open-to-the-elements playground beyond.

The floors above are divided into classrooms, WCs and library spaces. Each classroom has natural north light, which, combined with simple natural ventilation, have effectively resolved the problems of solar gain. The hierarchy of space reflects the maturation of the students, moving up as they progress, literally, through the school. Reflecting modern concerns and, some might say, encouraging the over-protection of children, the fact that different year

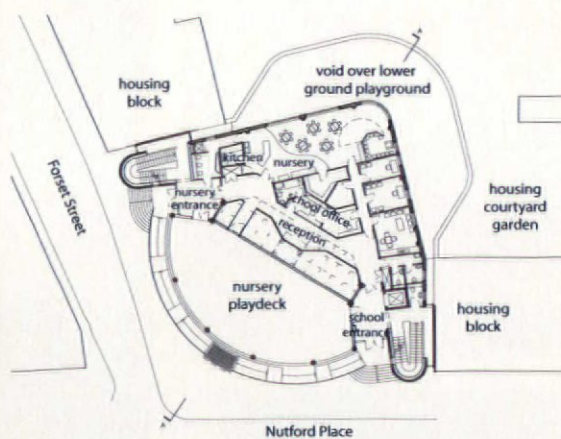




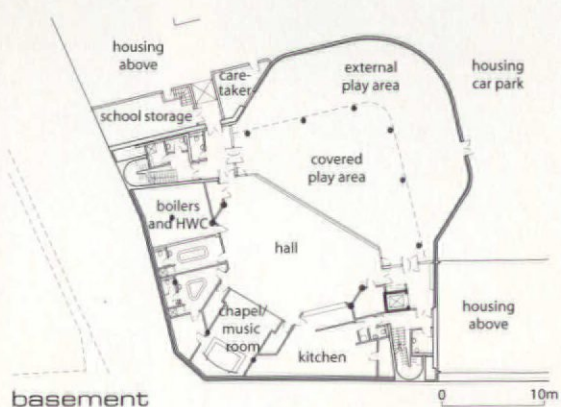
second floor



first floor



ground floor



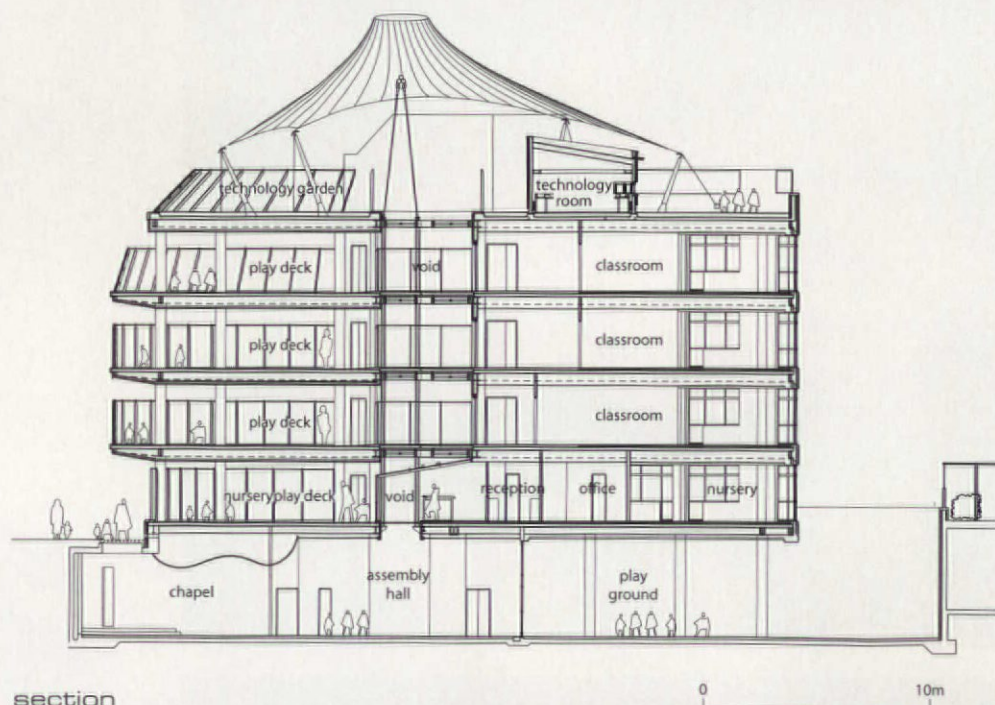
basement



groups do not regularly intermingle in the playground is seen as a good thing in that it avoids confrontations between larger and smaller children.

The timber play decks, which get all-day sun, are accessed by walkways across the lightwell and guarded by 1.9m-high glass balustrades. 'They are more than play areas,' says McGuirk, 'they are part of the architecture.' They are used as extensions to the classroom rather than simply 'external spaces' and function as space for dance, exhibitions or other creative activities. Initial fears about the children running into the glass have proved to be unfounded, and children gather at the balustrading to enjoy the view and to chat. The top floor has been utilised as a technology play space, where children can explore weather and wind effects at high level.

The relatively column free structure incorporates 16m steel spans, spanning from the lightwell edge to





the rear external wall and to a row of columns along the southern edge. The SuperHolorib composite floors are laterally restrained at the perimeter stairwells. The lattice bow truss on the roof, disguised by a tent covering, supports cable hangers which drop through the lightwell to pick up all mid-floor spans below.

The school houses 240 children over four storeys, and, says McGuirk, 'this scheme may not be applicable in all circumstances, but does suit the needs of the child in the city'. He continues: 'It was important that the client retained faith in what we were trying to do. Without that we couldn't have succeeded.'

'This school', he says, 'was a social experiment which occurred on a cusp – when political circumstances were right for it to happen.' Admitting that it has been a fraught, long-drawn out process, he also says that, design-wise, he would not do anything differently.



As we go to press, the government is unmoved by protests against its continued reliance on PFI projects to deliver the next generation of school buildings around the country. So it is opportune that CABE has just released its client advisory document to explain the issues.

Given that CABE has just been given a DfES agreement to monitor the design of all PFI schools' projects, its motives are not totally selfless. However, the booklet is a very useful explanatory guide into the intricacies of PFI, providing a step-by-step breakdown of: bidding, management, pre-qualification, outline proposals and assessment – all the way through to post-evaluation criteria.

The assertion of a link between design quality and educational attainment is weakly stated but is set up to reinforce the importance of the Public Sector Comparator (clause 3.7); one of those checks and balances that never quite sound believable in print.

In general though, this free booklet should prove to be quite invaluable to clients wanting to have an overview of the benefits and pitfalls of this allegedly murky world.

For copies, contact CABE on 020 7960 2400

#### CREDITS

**AREA**  
3,400m<sup>2</sup>  
**COST**  
£6 million  
**ARCHITECT,**  
**BUILDING AND STRUCTURAL ENGINEER,**  
**LIGHTING DESIGN,**  
**QUANTITY SURVEYOR**  
Building Design Partnership:  
Charles Broughton, Dominic Church,  
Susanna Dobson, Paul Gibbins, Gareth Jones,  
Tony McGuirk, Ann Marsh, Helen Maudslay,  
Keith Papa, Ray Springer, John Toovey  
**CONTRACTORS/SUPPLIERS**  
Fabric roof Clyde Canvas; retaining wall  
Dawson Wam, piling Westpile; lifts Schindler;  
Kitchen Grundy; M&E subcontractor Excelsior  
Services; precast stairs Acheson and Glover;  
brickwork Grangewood Brickwork Services;  
joinery M2 Construction; balustrading The  
McGrath Group/AK Goymer; timber ceilings  
Barrett Ceilings; rooftop technology room  
Houston Cox Carpentry; suspended gantry  
Cradle Runaways; atrium sloping glazing Atec;  
internal plasterboard partitions Stanmore;  
ironmongery Saturn Architectural

Left and top left: the technology play area on the roof utilises space which would otherwise be wasted. The fabric canopy allows direct and reflected light down through the lightwell. Concerns about pupils playing near the perimeter glazed balustrades were unfounded. Bottom left: the entrances provide access to the infants and juniors separately

## Investing in education

There is no doubt that the government is committed to investing in education. The July 2002 spending review announced that capital investment in education will rise to £7 billion in the year 2005/06, including £1.2 billion of PFI credits.

The DfES continues to promote PFI as the main procurement route for major projects, enabling local authorities to address serious shortfalls in their schools accommodation by reference to their asset management plan regarding their condition, suitability, and sufficiency.

To enable a local education authority to estimate the cost of a PFI project, the DfES has developed a 'tool kit' that provides benchmark costs for new projects. The tool kit is predominantly pupil number driven, based on assumptions of gross internal floor area calculated by reference to DfES Building Bulletin 82, and a regionally adjusted cost per square metre. Crucially, the calculation includes an addition for life cycle costing, and an estimation of funding costs. In effect, therefore, it provides a whole life cost approach to procurement.

However, PFI is unlikely to be the panacea for all schools and so the increase in delegation of budgets to schools is likely to generate a large number of capital projects in schools.

If a school has sufficient funds to build a new block, the usual approach is to consider only the initial capital cost with little consideration of its

maintenance, or the impact on facilities management costs. It is well known that the facilities management costs of a building far outstrip the capital cost in a fairly short period of time. Since all school budgets are per capita driven, therefore, unless the school can increase its revenue by increasing its admissions, it will have no additional funding to support the running cost of that particular facility.

It is therefore vitally important that when considering a capital investment, schools take a holistic, whole life cost approach to investment appraisal decisions, and model the project over a period of 25 years. If they do not, they will be presenting the inheritors of the estate with a backlog maintenance problem that may divert precious funds from their teaching budget to their maintenance budget, or repeat the historic cycle of poor maintenance.

Key advice, therefore, to schools or colleges which have expansion plans is to decide on an accommodation strategy based on a curriculum-driven space analysis to assess whether the new facilities are strictly necessary, then consider the likely impact on funding over the whole life of the project, rather than just the initial capital cost. It may well be that the money could be better invested in better energy management and reorganisation of their existing accommodation. Brian Grew is a partner at EC Harris and leader of EC Harris' Education Sector



# Thinking 3D down under

Architect David Sutherland, of Fender Katsalidis in Australia, is enjoying the benefits of working with 3D design software

BY RUTH SLAVID

It is not often that an architect is prepared to stand up in front of a large audience and discuss how badly a project has gone. So it was surprising at the UIA congress in Berlin in July when Australian architect David Sutherland did just that.

Sutherland is director of planning at Fender Katsalidis, a practice based in Melbourne, where its 90-storey Eureka Tower is under construction. When complete this will, claims Sutherland, be the tallest residential tower in the world. Not surprisingly, he is very proud of it, but he contrasts it with the preceding project.

'The project before Eureka was a nightmare,' he told delegates. 'Everything was late. Relations were terrible.' In contrast, on Eureka, despite using the same team and the same consultants, 'we worked normal hours. It is on time, and everybody loves us.' The difference between the two projects is the practice's decision, on Eureka, to adopt three-dimensional design software in a thoroughgoing way.

The practice used ArchiCAD from Graphisoft (originally version 6.0, later 7.0) to create a complete three-dimensional model, using other software to create visual representations from the model. If the model changed, so did the spin-off productions as well.

Take-up of 3D design in a way that is more than tinkering around the edges has been hesitant in the UK, yet Sutherland does not see it as an issue. What is more, he believes it could be vital to preserving the role of the architectural profession. 'Other participants in the building process are appropriating our responsibilities,' he said. 'This is accelerating through the use of IT. Subcontractors and builders have the same design documentation software as us.'

If architects are to retain/regain their central position, they must keep hold of the entire process, Sutherland argues. 'Other people would



**Fender Katsalidis used its 3D virtual model to generate documentation for the world's tallest residential tower**

love to do our documentation for us,' he said. 'If we can hold onto it, we can do it.' This, he believes, is essential, if architects are not to be sidelined into an airy-fairy role as mere concept designers. The problem often is time, but with 3D designing the documentation arises out of the design process rather than having to be a separate activity.

And, of course, there are other enormous benefits. 'The office is not broken up into tribes,' Sutherland said, with some doing concept design and others the detail. Everybody is a designer, and there is time for the iterative process of refining and rethinking, which too often is squeezed out.

And everybody, including the architectural team, really understands the design, Sutherland argues. Issues that otherwise might arise only at the stage of post-design review are tackled much earlier. At the Eureka Tower, where the position of columns as they

wind through the building is crucial to the disposition of spaces, the 3D approach has been a godsend. And as the building takes form, there are no surprises because the architect has created a 3D prototype.

Value engineering, too often a fancy term for a contractor taking all the best bits out of an architect's specification, can be done in the true sense, and done by the architect because of the greater understanding of the building and the ability to try out alternatives.

But how completely has the 3D ideal been realised? Sutherland says that 'we have gone rather further than we thought we could'. One potential problem is information overload if you are designing at a macro level yet also trying to realise detail on a small scale, but Sutherland says his drawings work down to a level of one to 10. The team used the 3D process, for example, to design the bathrooms, importing sanitaryware as 3D intelligent objects.

There are still issues to iron out, but Sutherland is confident that 'we are on the cusp of all this happening', and that architects must grasp the nettle before it is wrenched from their hands by contractors with a crude balance-sheet agenda.

Ironically, the one part of three-dimensional design that has not worked so far for Fender Katsalidis is working on a single building model with other consultants. This is partly because of translation software, Sutherland says, but mainly because too many of the larger consultants are too protectionist to embrace the idea. Much more than architects, they have vast arrays of CAD technicians who are just number crunching or generating documentation, and they can neither bear the idea of making them superfluous nor see a possibility of turning them

into fully-fledged designers.

It is reassuring that architecture is not always the profession most resistant to change.





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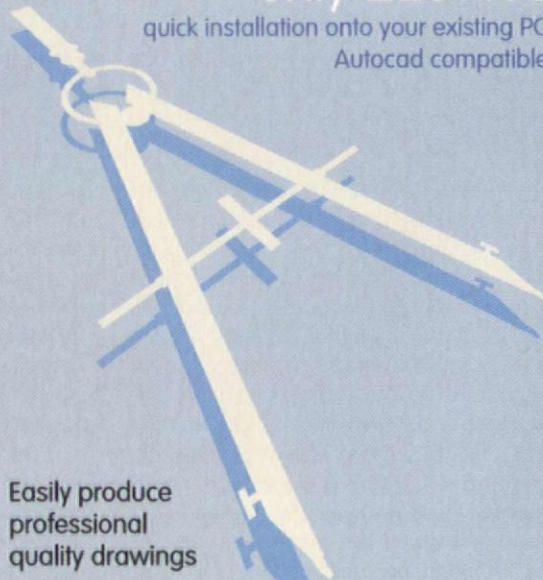
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## Can partnering work in practice or is it merely a pipe dream?

Royal Institute of Chartered Surveyors' research reveals that while we all applaud the notion, promoted by the reports of Messrs Latham and Egan, of teamwork, mutual trust and cooperation in construction projects, the grim truth, as reported in *Contract Journal* (25.9.02), is that, apparently, we find it difficult to incorporate the spirit of partnership into a contract.

This theme was developed by City solicitor Lovells at a recent seminar launch of its swanky new premises on Holborn Viaduct, complete with impressive art in perpetual motion in the lobby and a state-of-the-art auditorium. The seminar, attended by practitioners and representatives from across the construction industry, focused on the management of project risk and the need for change.

The speakers fell squarely into two camps. There were those who work with construction risk, either by trying to allocate it to someone else at the outset, or by picking up the pieces after the event. Then there were those who believe that we should put all this risk allocation nonsense behind us and take on all comers as a team.

To the surprise of some, Philip Capper, law professor and head of Lovells' engineering group, with experience of major infrastructure projects and the disputes they give rise to, advocated the latter philosophy. He used an analogy familiar to those forced by recent Tube strikes to make their journey to work by car, and conjured the image of irate, traffic-bound commuters, who put aside their differences and against the odds manage to clear the way for the emergency ambulance.

The outcome of any project, he believes, depends entirely upon the attitudes of the people behind it. The 'can doers' are responsible for the success stories, the 'pencil suckers' for the rest. Relying upon a fundamental jurisprudential text, Capper urged team builders to ask themselves 'why do people do things?' when considering the respective merits of the carrot or the stick.

By contrast, the other speakers looked at large-scale projects and analysed the scope they presented for things to go wrong. They were

seen as something of a 'Pandora's box' with the potential to unleash all the ills of mankind upon the world. Risk management depended largely upon recognising and addressing those risks that are within your control and recognising and providing for those that are not.

The discussion then moved on to insurance and the extent to which you can turn to the insurance market, particularly in the aftermath of 11 September, to cover those events beyond your control. Questions and debate from the floor revealed that the audience seemed to be similarly divided between the optimists and the hard-bitten cynics. There were those who believed that whatever the heritage of the past, the modern-day contractor appreciated the benefits of team building. Although they recognised that behind every dispute there was a personality, they were quick to brush aside any suggestion that that particular personality was usually powered by a surfeit of testosterone, even though the new breed of partnering contracts is devised and operated largely by men.

Others subscribed to the notion that the brave new world of partnering was good in theory but not likely to succeed in practice. One potential vehicle for the dispute-free project

'One vehicle for the dispute-free project was identified as PFI procurement, where the contractor bore the responsibility'

was identified as PFI procurement, where the contractor bore the responsibility for all the risks. True, it was pointed out, this inevitably meant that there could be no disputes, since it takes two to argue, but it would not necessarily result in a good-quality end product.

Ultimately, Capper, calling upon another analogy, concluded that a partnership contract was much like the pink blancmange that appeared so unexpectedly on gala night at *Fawlty Towers*. You dive into it and cut away all the soft, touchy-feely stuff, expecting to find, if not a duck exactly, at least a hard, gritty contract. In the absence of a well-thought-out contractual regime, the project will founder in the face of similar Fawltyesque setbacks. Which brings us back to where we started really – that, apparently, it is easier to dream up a partnering contract than it is to draft one.

Kim Franklin

## Broadband on the run to the end of engineering time

Dotcol's broadband connections (BT copper wire and Telewest cable) seemed fine until Eutelsat and Everywhere Broadband announced they were soon going to offer affordable satellite-based broadband. Satellite broadband downloads twice, three times, perhaps, faster than our current set-up – download only that is. So astronomically expensive satellite broadband will now be about £30 a month – plus a fairly hefty £300 start-up cost. Er, plus your existing broadband charge for uploading stuff. Great for receiving massive CAD files, but no change for sending them out. Incidentally, I've declined the offer of an interview with the boss of BT Broadband: I couldn't bear the thought of you reading how it is the best in the universe and will get even better 'real soon now'.

A colleague suggested that I take a look at Whitby Bird's engineering timelines at [www.engineering-timelines.com](http://www.engineering-timelines.com). Yep, all lower case distressed Typewriter headline face slightly skew all in the manner of *Wired* in the 1980s and (and this is the clue telling us they designed it themselves) a variety of other faces in no less than five different colours including black. You wonder what an engineering timeline might be so you click on the home page's 'Show me a typical timeline map'. Up comes a map of the coast between north of Newbiggin-by-the-Sea and Middlesbrough to the south. You click on 'Step' at the top of the timeline box and... nothing happens. OK, try the next one, 'Start'. After peering at the screen for a bit you begin to notice red blobs over certain points on the map turning blue in a random way. Hmmmm. Really interesting this. So in total bewilderment you click on 'Show me text' and... Look, these are terrific engineers so I won't go on. Stick to the day job, people. Hire in a designer – especially one who understands that pale green text is quite difficult to read. And, maybe, get in someone who is not too shy to explain, right at the beginning, what an engineering timeline is.

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



## London

### The Adventures of Aluminium

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

**Gabriel Poole** Sunday 20 October, 15.30. A lecture at the V&A. Details 0115 912 9184.

### Skills for Partners and Directors

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

**Arne Jacobsen** Thursday 24 October, 18.30. A 20th Century Society lecture by Stephen Hodder at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

### Tony Smith

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

### Design Team Leadership for Larger Projects

Tuesday 29 October. A Colander course at the Building Centre, WC1. Details 020 8771 6445.

### Hip or Hype

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

### Whole Life Costing

Thursday 31 October, 15.30. An ACE/CPN conference at 12 Caxton St, SW1. Details 020 7222 6557.

### Space Matters: Bill Hillier

Thursday 31 October, 18.30. A lecture at Clement House, LSE. Details Emily Cruz 020 7955 7599.

### Gardens are for People

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

### O & A Florensky: A Moveable Bestiary

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

### Richard Wentworth: An Area of Outstanding Unnatural Beauty

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

### Teamwork 2002 Conference

Thursday 21 November. At the RIBA. Details Clare Bendon 020 7505 6850.

### Sphere

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

### Coming Homes: Housing Futures

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

## Eastern

### 21st Century Living: Meeting Lifestyle Aspirations at Minimum Cost to the Environment

Wednesday 23 October. A seminar at New Hall, Cambridge. Details maria@carltd.co.uk

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## POLE POSITION

There is a last chance to see *A* – a film about Antarctica by Darren Almond – which is being projected on the Lyttelton flytower of London's National Theatre each evening between 20.00 and 23.00 until Monday 21 October. It is presented by the Public Art Development Trust (020 7377 9070).

### 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.

### RIBA CPD Event: Does Your Public See

You? Tuesday 19 November, 14.00. A seminar at Highpoint, Leicester. Details 0121 233 2321.

### Neil Canning, David Holmes

Until 24 November (Sundays 14.00-18.00 or by appointment). Paintings and prints at Fernywoods 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

### Niall McLaughlin's Bexhill Bandstand

Until 25 October. An exhibition 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.

### RIBA CPD Event: Energy Conservation

Thursday 21 November. A seminar at Knutsford. Details 01565 652927.

## South Eastern

### RIBA CPD Event: Be An Expert Witness

Thursday 24 October, 16.00. A seminar at Le Meridien Hotel, Gatwick. Details 01892 515878.

### RIBA CPD Event: Improve Your Profits

Thursday 7 November, 16.00. At Gatwick. Details 01892 515878.

### Intermediate Timber Framing

11-15 November. A course at the Weald & Downland Museum, Singleton, Chichester. Details 01243 811464.

## Wessex

### Translating the Vision: City and

Islington College Until 22 November.

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

### 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

### Nick Thompson (Cole Thompson)

Wednesday 30 October, 19.30. A lecture at the Shirehall, Shrewsbury. Details Mark Newall 01743 361261.

### RIBA CPD Event: Does Your Public See

You? Wednesday 13 November, 14.00.

A seminar at Kidderminster. Details 0121 233 2321.

### RIBA CPD Event: Planning Supervisor

Course 22, 29 November & 6 December. A three-day course at Birmingham. 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

### Changing Buildings, Changing Times

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

### Alan Dunlop

Wednesday 30 October, 17.30. A lecture at the Hunter Building, Edinburgh College of Art (ARCHIE@eca.ac.uk).

### 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

### RSAA Annual Conference:

Commissioning Quality Friday 8

November. At St David's Hotel, Cardiff. Details 029 2087 4753.

### RSAA CPD Event: CDM Regulations -

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

## International

### Arne Jacobsen

Until 12 January 2003. A major retrospective at the Louisiana Museum, Humlebaek, nr Copenhagen (www.louisiana.dk).



When James Stevens Curl wrote this, perhaps his most important book to date, no one had approached English Gothic Revival churches of the 19th century with the two essential qualifications for such a study. One was a personal Christian delight in how these churches were meant to function ritually. The other was the detached aesthetic judgement required to see that most of George Gilbert Scott senior's churches, and all those by A W Pugin, were mediocre in their interior spatial effects and exterior profiles; the best-known names were not the best designers.

As an Ulster-based, High Church Anglican, Curl can empathise with Tractarian, Roman Catholic and Nonconformist architectural aspirations, reserving his rare flashes of malice for Evangelicals and Nikolaus Pevsner. With a confident, though never superior, scholarship, Curl traces the complex political and spiritual tensions of the century.

Then, with 16 of Martin Charles' seductive colour plates of interiors all caught in a golden haze, and with monochrome illustrations of virtually every church discussed at any length, the text takes an exhilarating ride through the three main stages of the Revival. These are first, Pugin and G G Scott's mistaken historicism; then the muscular Gothic of 'rogue' architects such as Butterfield, Burges, Teulon and Lamb; and lastly the architects working in an historicist, but developing Gothic: J L Pearson, Bodley, Garner, Giles Gilbert Scott, J A Hansom, Sedding and Compier. These last architects are Curl's heroes.

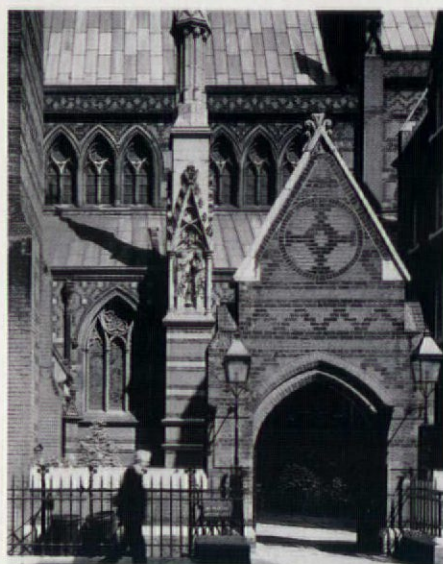
Pugin and G G Scott could not stand back from their models, the average medieval village church, to realise that they were structurally unsatisfying combinations of two ill-related skills: masonry and carpentry.

## Spiritual awakening

TIMOTHY MOWL

**Piety Proclaimed: An Introduction to Places of Worship in Victorian England**

By James Stevens Curl. Phillimore, 2002. 196pp



Above left and right: Butterfield's All Saints, Margaret Street, photographed by Martin Charles

For the most part they were corridors of stone arches without the unifying feature of a stone vault, topped instead by two wooden slopes propped simplistically together at a high, rain-skidding pitch.

Treasures of glass, angel beams, sedilia and screen could enrich these but never make a spiritual whole. Pugin's St Giles, Cheadle, only breaks into beauty by a decorative richness of paint distracting from the commonplace spatial qualities imposed by its wooden roof.

Ideally, a Gothic church achieves the

effect of a Byzantine dome by a central tower giving an overall unity outside as well as inside. English west towers are spatially irrelevant and in profile they distract from the chancel; few of them risk stone vaults. Most of G G Scott's churches are grandiose versions of that simple prototype.

Aware of being trapped in a bad native tradition by Pugin and the prolific but uninventive Scott, the 'rogue' architects tried to batter out a new form with exotic roof trusses, polychromatic masonry and German

### Steven Holl: Written in Water

Lars Muller Publishers, 2002. 400pp. £30

Steven Holl is probably best known here for his Kiasma Museum in Helsinki, which attracted plenty of, largely positive, attention in the architectural press, writes Andrew Mead; and hardly a month now seems to go by without him being shortlisted in a competition somewhere in the world. An AJ reviewer last year praised 'the honesty and painstaking quality' of Holl's designs, saying that he 'deserves a wider audience' (AJ 17.5.01).

*Written in Water*, however – beautifully produced though it is – seems more of an indulgence for Holl than a source of insight for that audience. With the briefest of texts at front and back, it presents 365 of Holl's watercolours from the past 10 years, one to a page, like a bulky 5 x 7 sketchbook. 'In the meditations associated with the initial conception of a building, its first stirring





brick borrowings. Curl quotes Pevsner's praise for them as 'pioneers of design', and 'therefore, by some strange mental alchemy, being forerunners of Modernism'.

The third generation of Revival architects, led by Bodley and Pearson, went back to historicist forms, but then evolved spatially and decoratively within their restraints. Pearson developed the Early English or First Pointed; Bodley a subtle mixture of First with Second Pointed, or Decorated Gothic; Sedding and Comper worked more within an evolving Perpendicular. Liverpool Cathedral's Lady Chapel was the last perfect flowering of this third phase of the Revival, a Giles Gilbert Scott design done under Bodley's direction.

The first reaction to reading the book is to go hunting in the suburbs: to Manchester for Hansom's Holy Name of Jesus, to Liverpool for Bodley's St John, Tue Brook, and to Scarborough for his St Martin-on-the-Hill; then off to London for any of 20 glorious interiors lucky enough to have survived the agnostic 20th century, seeing St Augustine, Paddington, Pearson's sublime complexity, if no other.

What is so admirable is Curl's masterly jettisoning of the entire pedantic apparatus of footnotes, the modern excuse for loose pretentious writing. All his wide learning is expressed precisely within the flow of his text, as it should be and could be in any integrated scholarly argument. *Timothy Mowl is an architectural historian. Paperback editions of two previous books by Curl, Georgian Architecture (David & Charles, £16.99) and The Art & Architecture of Freemasonry (Batsford, £19.99) have just been published*

towards form, space and light, the watercolours played a crucial role, 'he says, maintaining that they are 'not directed towards self-expression' but instead 'fuse intuition with a concept'.

So this is not Le Corbusier's *Le Voyage d'Orient*, full of responses to existing architecture and the works of other people; nor are these first sketches embedded in the full analysis of a finished project. Holl's watercolours have to stand entirely on their own. To do so in such quantity, they either have to deliver aesthetically, whatever architectural concepts they explore; or those concepts, and the forms they find, or the effects of light and space they indicate, must be unusually compelling. A very small minority meet that first criterion (the study for the Seattle chapel, pictured, is one); by no means enough meet the second; and do we really need Holl's 'Homage to Rothko'?

17 October 2002

## Opposing forces

MURRAY FRASER

**Ben van Berkel & Caroline Bos: UN Studio UN Fold**

NAI Publishers, 2002. 144pp. £24. Available from Triangle bookshop 020 7631 1381

The conveyor belt that is Dutch architectural publishing shows no signs of stopping. As Mark Wigley has suggested, you could now make a polderland out of all the texts that have been (and are being) written about contemporary architecture in the Netherlands. This is not to dismiss what is produced as landfill, but to realise that it is regarded there as a cultural project that is just as necessary as the fabrication of land itself.

Latest off the presses is this new book on the work of UN Studio, aka Ben van Berkel and Caroline Bos. Probably still best known for its dramatic bridge across the river in Rotterdam, the practice nevertheless has been snapping at the heels of Rem Koolhaas and the like for a while, and has established a strong place for itself on the avant-garde lecture circuit.

Van Berkel and Bos claim that they are different from other well-known Dutch practitioners in that they are not obsessed with consumerism (Koolhaas), or sociological data (MVRDV), or sustainability (Atelier van Lieshout). Instead, they proclaim the need for art and aesthetics within architecture – no doubt seeing this position as closer to the tradition of Le Corbusier and those famous others who have championed the role of architects as autonomous form-givers.

But it is also precisely where the stance of Berkel and Bos falls down, for the truth is that they are not that good when it comes to aesthetic sensibility. Nothing that they have designed or built as yet is, for example, anywhere near as beautiful as Koolhaas' Kunsthal in Rotterdam or his house in Bordeaux – even though Koolhaas does not claim to be aesthetically driven.

Berkel and Bos are on stronger ground with their favourite theme, which is the incorporation of advanced theories from mathematics and physics into the realm of architectural design. They see in these parallel investigations and propositions (chaos theory, Mobius strip, Klein bottle) a series of powerful parallels to explain the nature of

design – ones in which form and event (or design and use) are inextricably wrapped and folded together.

This, they contend, offers a much better analogy for the opposing forces that architects have to wrestle with than do the usual formalistic or sociological theories. And it is here that this book is at its most thought-provoking, especially when the two protagonists are caught in e-mail conversation with Greg Lynn and Daniel Birnbaum.

Otherwise, the book contains a series of useful but essentially disconnected essays by Aaron Betsky, Neil Leach and others. The showcased UN Studio projects are then individually introduced by a brief prose text by

the architects, each in short-story format. It must be said, though, that the standard of this prose writing is not good. It is clear that the authors were determined not to supply yet more dry, architect-speak texts to accompany their projects, but there is a danger that one ends up instead with just poor, pretentious 'art'.

The nine new projects by UN Studio are interesting but hardly earth-shattering. By far the most

arresting is a new transport interchange in Arnhem. Van Berkel and Bos themselves define their work as 'infrastructure architecture', and in this typically Dutch aspiration, they have produced there what will be a stunning building when finished. It is massive, and yet also mysterious in the complex and twisting volumes that arise when you mix together so many different modes of transport (train, bus, car, tram, bicycle).

This is the area the best work of UN Studio will no doubt continue to come from, and one might wish that van Berkel and Bos would drop the self-conscious stance of being 'artists' too. They should just let their designs make the point, and perhaps stick to talking about the possibilities that arise from inter-wrapping form and event.

*Murray Fraser is professor of architecture at Oxford Brookes University*



UN Studio's winning design for the Mercedes-Benz Museum, 2002



# Paradigm lost?

LOUIS HELLMAN

## The New Paradigm in Architecture: The Language of Post-Modernism

By Charles Jencks. Yale University Press, 2002. 278pp. £19.95

Charles Jencks may be ridiculed in some quarters for being a Doctor Syntax, maniacally inventing new architectural 'isms', but his biggest crime is probably his success. Among the overpriced and under-read tomes in architecture bookshops, his 1977 *The Language of Post-Modern Architecture* is a bestseller. Now running to six editions and translated into 11 languages, it clearly hit the general-reader spot.

This new book is a further heavily revised version, with part of his 1995 *The Architecture of the Jumping Universe* tacked on at the end, and retitled using the well-worn P word. Could this be because Post-Modernism has just come to mean that short-lived and rather silly style of the Thatcher/Reagan 1980s? Jencks calls that 'PoMo', maintaining that everything after 1977 is 'Post-Modern', including the green movement.

Surely current developments are a continuation of Modernism, which has passed through a Mannerist to a Baroque or Rococo phase (popularly known as Deconstructionism) and a 19th-century-like plurality of directions. This 'new' architecture seems to exhibit many of the characteristics of discredited old Modernism – expression of the zeitgeist (complexity/chaos theory), determined by new technology (IT), continual innovation ('blobitecture'), and traditional monumentalism (Bilbao).

However, semantics apart, Jencks' lumping together makes for some confusion as to which paradigm is being advocated. Is it the old PoMo double-coded eclecticism of Venturi or Graves, or the new fractal/blob computer-aided designs of Gehry or Liebskind – or both, as 'enigmatic signifiers'?

Jencks' claim that all this 'multivalent' stuff communicates with users, where 'omnivalent' Modernism does not, is highly suspect. 'Post-Modern' buildings like the Millennium Dome, MI6, or the Piazza d'Italia can be as alien to the public as the dumbest functionalist slab.

I doubt also that the 'language of Post-Modernism' is any more understood than its predecessor. Jencks gives an example of muddled Modernist imagery in Hertzberger's Amsterdam old people's home, where the structure looks like a graveyard of white crosses, but seems oblivious to such Post-

Modern equivalents as the sheltered housing by MVRDV, where the timber-clad cantilevered rooms look like coffins being ejected from the building.

It is true that there is more variety of forms and materials now, aided by computer technology, but their antecedents are such buildings as Ronchamp, the Sydney Opera House and the Berlin Philharmonie. What we see, then, is not so much a revolution as a continuation of the alternative organic/ expressionist strain of the Modern Movement.

As ever, Jencks is entertaining, verbally inventive, vastly knowledgeable and witty (his debunking of Mies is hilarious), as he skims along dissecting the aesthetics of the buildings which support his thesis, albeit somewhat unremittingly and uncritically



Most of the photographs in *Distinctly American: The Photography of Wright Morris* (Merrell, £29.95) are from the 1940s but they look much older. In Morris' Mid-West, the only car in sight among the clapboard shacks and churches is a Model T Ford. 'He captured things and places that had almost passed away... small towns emptied of spirit and ambition,' says Alan Trachtenberg in the introductory essay. A ramshackle grain silo and solitary streetlight; a turned-wood barber's pole on a Nebraskan pavement; a row of empty swings casting shadows on the bare ground beneath – scenes all more artfully composed than it first appears.

(Venturi's inept Sainsbury Wing a masterpiece?) This is very much a view of buildings as art objects, with little discussion of plans or sections and almost total adulation of the prima donna superstars.

A new feature is the potted biographies of his heroes, such as Venturi (now slightly fallen from grace), the pretentious Eisenman, the garrulous Liebskind, Gehry, Koolhaas, Hollein, Rossi and, surprisingly, Stirling. Naturally those architects who do not fit the theory are mentioned only in passing, especially the High-Tech merchants (and also Zaha Hadid).

Like Pevsner before him, Jencks has boldly pinned his colours to the mast in predicting the future of architecture, but time can play havoc with this. Those reviled Modernist buildings are already being listed and inspiring a new generation. When everything is blobby, complex and ostentatious, will there not be a reaction and return to (equally computer-aided) cool simplicity?

I thought Jencks was going to ignore the most significant political, social and architectural event of recent time – 11 September, when technology was turned against itself – but he has tacked on a somewhat hurried postscript which is uncharacteristically muddled and vague. He suggests that the destruction of Yamasaki's twin towers marked the death of Post-Modernism, just as the demolition of Pruitt-Igo (also designed by Yamasaki) back in 1977 marked the death of Modernism; but he does not pursue this.

Here and there, Jencks discusses the politics of architecture with some insight, but it is always secondary to aesthetic analysis; he sees multiculturalism expressed merely by the complexity of the 'new' architecture, which will be comprehensible to diverse cultures! But all the examples in the book are drawn from Europe, the US, Japan or Australia; it is as if Asia, Africa or Latin America do not feature in the new globalisation. Post-Modernism is, in other words, a self-indulgent game for rich westernised countries.

Nor are there many examples of social housing, schools, hospitals, etc – areas that the Modern Movement at least attempted to address. This very American perspective (the book is clearly aimed at the US market) is surely redundant after 11 September, and for a comprehensive assessment of that day's implications for architectural design we must wait for other books – perhaps by a new generation of historians. Meanwhile, this edition can nestle happily on the shelves beside the Pevsners and the Banhams.



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Lucy Herdsman  
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Fax 020 7505 6750  
e-mail: lucy.herdsman@emap.com

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## Leeds Development Agency

Civic Architects Unit

architect  
(temporary up to 12 months)

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

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Alternatively, write to **Leeds Development Agency, The Leonardo Building, 2 Rossington Street, Leeds LS2 8HD**.

Application requests may be faxed on (0113) 247 7830.

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**Project Architect** LIVERPOOL Ref: 10072/BG  
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## people & practices

With effect from 1 November 2002, **Russell Knowles Architects** will be re-branded as **rk architects**. The practice partners and structure remain the same, as do the address and contact details.

Architect **The Harris Partnership** has appointed **Stuart Fall** as an associate of the company.

**William Tozer** has a new e-mail address: [william.tozer@wtad.co.uk](mailto:william.tozer@wtad.co.uk)

**Aukett Group** has appointed **Patrick Carter** as group finance director and a member of the board of directors.

**Sheppard Robson** has appointed **Philip Doyle** as a partner. He becomes the 11th partner of the practice and will lead the Manchester office.

**Thomas and Adamson** has appointed **Richard Collister** at the Manchester office.

**Speirs and Major Lighting Architects Group** has moved to 11-15 Emerald Street, London WC1N 3QL, tel 020 7067 4700, fax 020 7067 4701.

The London office of **Potter Raper Partnership** has relocated to Julco House, 26/28 Great Portland Street, London W1W 8QT, tel 020 7436 5005, fax 020 7436 5115.

**English Cities Fund** has appointed the partnership's first chief executive, **Lesley Chalmers**, and **Victor Benjamin**, deputy chairman of English Partnerships, has joined the board.

● 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](mailto:victoria.huttler@construct.emap.com)

## EXPRESSIONS OF INTEREST FOR INTERNATIONAL COMPETITION

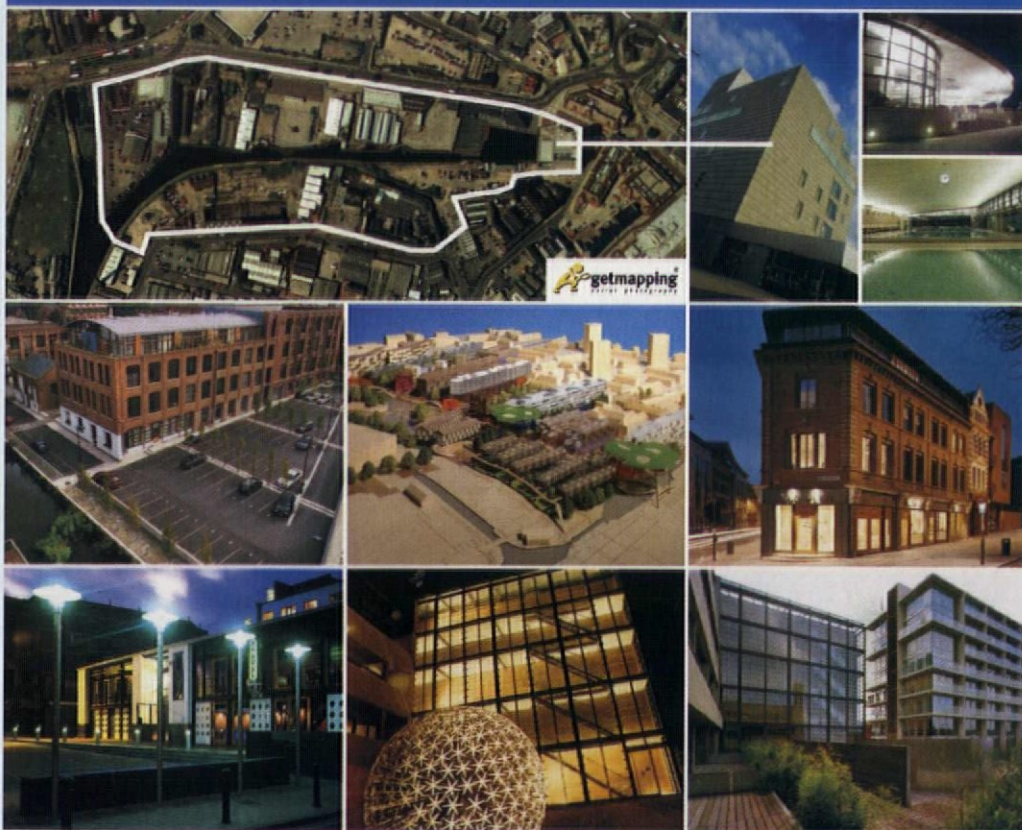
### URBAN SPLASH, ADVANTAGE WEST MIDLANDS AND WALSALL METROPOLITAN BOROUGH COUNCIL

are holding an international design competition to select a team to produce a STRATEGIC FRAMEWORK PLAN for a mixed-use 17 acre canalside development site that adjoins Walsall Town Centre.

Expressions of interest are being sought from practices that will share in the vision to create an innovative and exciting framework plan for this unique opportunity.

The jury will include Adam Caruso RIBA (Caruso St John), Jonathan Falkingham RIBA FRSA and Tom Bloxham MBE Hon FRIBA FRSA.

IMAGES - TOP ROW: The site outlined, New Art Gallery, Bus Station and Darlaston Baths, all recent award winning schemes in Walsall. MIDDLE & BOTTOM ROW: Innovative schemes by Urban Splash.



For further information and a full briefing pack please contact Nathan Cornish by post, e-mail or fax. Nathan Cornish, Urban Splash, Timber Wharf, 16 - 22 Worsley Street, Castlefield, Manchester M15 4LD. Fax: 0161 839 8999. E-mail: [nathancornish@urbansplash.co.uk](mailto:nathancornish@urbansplash.co.uk)

URBAN SPLASH





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**Project Architect**

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**Senior Architect**

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This award winning national practice is looking for a high quality Architect with a minimum of 5 years PQE to join them at a senior level. The role entails working on projects from initial feasibility schemes with presentations to clients right through to planning and beyond. To be considered for this role you must possess 1st class feasibility and concept skills, have realised a number of buildings and be completely CAD literate. You must also have worked for a quality commercial practice on a number of substantial new build projects. Please contact Ian White at the London office. Ref: IWH39579AJ

**Project Architect**

Bath  
**£25,000 - £30,000**

This is a great time to join this expanding Bath practice who are well established and have a varied portfolio of housing, both private and developer, also leisure, healthcare, conservation and retail. They are looking for a Project Architect who will have experience of running projects of between £500k and £3m, and good CAD skills. Good career prospects and friendly stable team in which to progress and develop your career. For further details please contact Peter Grant at the Bristol office. Ref: PEG39375AJ

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This is a "hands on" position and you will make a significant contribution in the delivery of design and presentation material.

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## competitions

### BRAINTREE LEISURE CENTRE

Design of leisure complex at Braintree, Essex. John Wickes, Braintree District Council, Causeway House, Bocking End, Braintree, Essex CM7 9HB, tel 01376 552525, fax 01376 557792, e-mail Johwi@braintree.gov.uk, ref JAW/21/02. Application by 25.10.02.

### LEWISHAM CHILDREN AND YOUNG PEOPLE'S CENTRE

New building, 3,300m<sup>2</sup>, spread over several floors occupying a key urban site in Lewisham. It will bring together a range of key health services. Mr Danny Gray, Lewisham Primary Care Trust, c/o South East London Shared Services Partnership, Elizabeth Blackwell House, Wardalls Grove, Avonley Road, London SE14 5ER, tel 020 7771 5452, fax 020 7771 5139, e-mail danny.gray@selssp.nhs.uk. Application by Mairi Johnson, CABE, The Tower Building, 11 York Road, London SE1 7NX, tel 020 7960 2407, fax 020 7960 2440, e-mail mjohnson@cabe.org.uk. Application by 1.11.02.

### BOLTON AND SALFORD MAGISTRATES COURTS PROJECT

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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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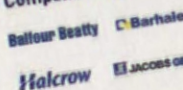
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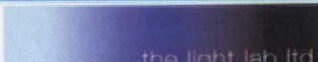
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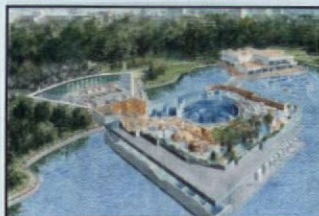
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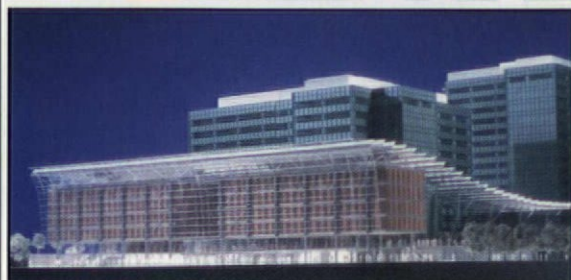
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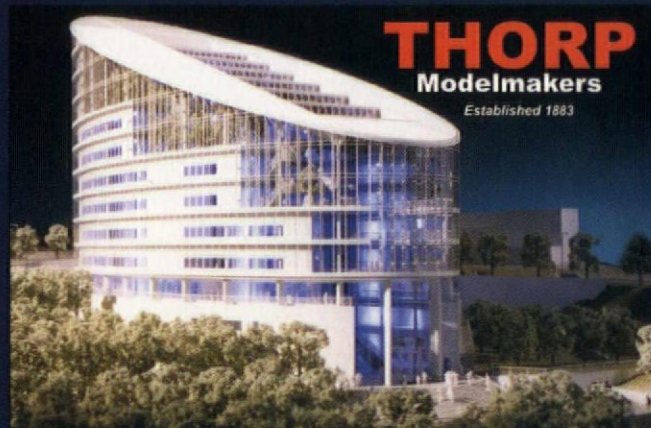
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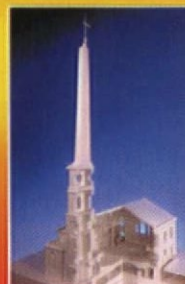
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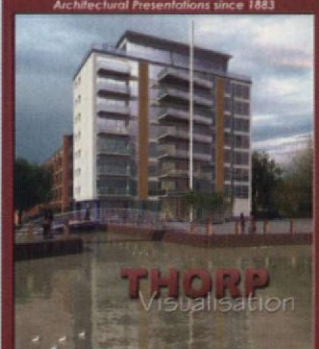
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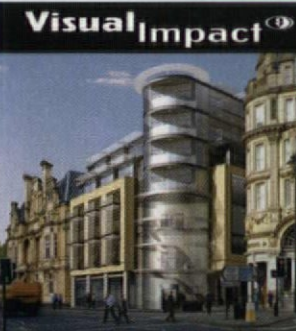
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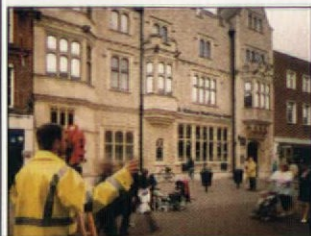
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## archicharades



Champagne goes to Mark Westcott of The Meadhurst Studio, London N1, who correctly identified Arata Isozaki 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.

### Tyne triumph

**T**his year's Stirling Prize was the best event since it was held in Glasgow in 1999; it always seems to work better outside London. Dominic Williams' Baltic was a terrific venue, the food and drink were excellent and a late-night licence ensured a jolly time for those with the stamina. A champagne reception was concluded with the raising of the illuminated Millennium Bridge, a most spectacular sight and a clue to the Stirling winner – except that the only person who knew the result was the RIBA's Tony Chapman. Voting was by secret ballot, and until **Paul Hyett** announced the winner, none of the judges knew the result. A home-town win ensured an ecstatic reception for **Wilkinson Eyre, Giffords** and **Mick Henry** from Gateshead council.

### Channel faulty

**S**tirling coverage on Channel 4 was less than satisfactory. Once again, the programme pretended to be live, when the event took place 24 hours earlier. Instead of flattering to deceive, it deceived to flatter. There was no explanation as to why the five judges, who were never properly named or described, reached the conclusion they did. Instead, the presenter of the programme turned it into an ego trip of which the most publicity-minded architect would be proud. A rambling, incomprehensible account of how the **Edward Cullinan** gridshell was built was desperately in need of computer simulations which indeed exist.

But had they been shown, we would have had much less of the presenter on the screen. That would never do.

### Beam me up

**A**nother example of the presenter in ego-trip mode was his verdict on the **Richard Rogers Partnership** Lloyds Registry offices in the City of London. He decided the ceiling was too low, as a result of what architects ridiculously refer to as 'chilled beams'. Actually, old chap, that is what they are called by the makers, engineers, contractors and anyone who knows what they are talking about.

### Now we are 4

**C**hannel 4 has certainly attracted an audience for architecture through its Stirling coverage. Perhaps it thinks they are very young. This might explain the presenter speaking very s-l-o-w-l-y. Everything had to be explained in s-i-m-p-l-e terms. So the gridshell became a big peanut. The big point about the bridge was the fact local hero **Kate Adie** liked it, and it wasn't there when she was growing up. Just fancy. The stereotyping of Germans in relation to **David Chipperfield's** exemplary office scheme suggested you couldn't get detailing like that anywhere else. Did the presenter look at the detailing in Lloyds Registry, or was he too busy worrying about chilled beams?

### Missing link

**T**he Port Terminal at Yokohama by **Foreign Office Architects** is the

most significant building by a British practice this year. Since Farshid Moussavi is a partner and a Stirling judge, you might have thought both would have been mentioned. Not a bit of it. Instead, we had the presenter and the genial architect/TV presenter **Charlie Luxton** bemoaning the lack of housing on the shortlist. The **Howarth Tomkins** Iroko building on London's South Bank was flashed up as missing from the list. In fact, it was completed too late for this year, a point not made. Luxton spoke favourably about **Sutherland Hussey's** Barn House. Nobody said that it won the AJ/Robin Ellis 'First Building' award. Obviously it would be offensive to mention a sponsor, though it was OK for the presenter to name-check a colleague of his from the *Sunday Times*. Keep it in the family.

### Tweaked beard

**A**t the end of the programme I spotted my old editor **Paul Finch**, hovering in the background of an interview with **Jim Eyre**, giving a passable impression of **Harry Worth** trying to grab attention. No doubt he was trying to live up to his introduction by awards compere Wayne Hemingway as a 'bearded sex god'. He tells me he was waiting to be interviewed, and indeed was. Alas, his thoughts were left on the cutting room floor, though the audience had given a great reception to his summary of the judges' reasons for choosing the bridge as winner. Perhaps an explanation from a real judge would have distracted from the aperçus of the presenter.

### Fire and water

**F**inch said the bridge had big 'wow factor' or was, rather, a 'tour de force', since many in the audience were staying at the Malmaison Hotel. The hotel was the scene of a mid-afternoon drama when it was evacuated and half of Newcastle's fire brigade arrived. It turned out that the RIBA's Roula Konzotis had allowed the bath to overflow, thereby setting off the alarms. Unusual to see firemen coping with a flood.

### Hair apparent

**I** was delighted to see that splendid grandstander **Max Hutchinson** at the event. At first glance he seemed to be wearing an orange fright wig, but on closer examination this turned out to be a fetching new look (auburn) of the real thing. Max tells me he disapproves of the Stirling winner on the grounds that 'it is not a building. Buildings have toilets, the bridge has no toilet.' This unusual contribution to thinking about the nature of architectural form misses, surely, at least one relevant point: the bridge lifts in an arc not so dissimilar to the seat of a lavatory (as I prefer to call it).

### Tipped out

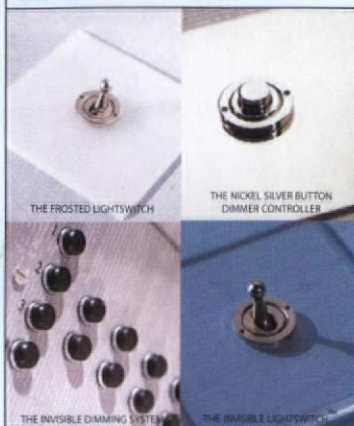
**F**inally, spare a thought for **Malcolm Fraser**, architect of the Dance Base in Edinburgh and shortlisted for Stirling. Someone from Channel 4 tipped him off that he had won. What he had in fact won was the ADAPT Trust award for accessibility. In any event, and like the other shortlisted architects, Malcolm provided a very good building indeed.

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## FORBES AND LOMAX

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## FENDORHANSEN

**AJ ENQUIRY NO: 202**



FendorHansen helped London architect Michael Hopkins and Partners achieve aesthetic requirements for slim sightlines and doors to the main entrance glazed screens in London's Hosier Lane office building. FendorHansen worked for contractor Holloway White Allom and provided its Slimline thermally broken architectural mild-steel system to office areas.

## DULUX

**AJ ENQUIRY NO: 203**

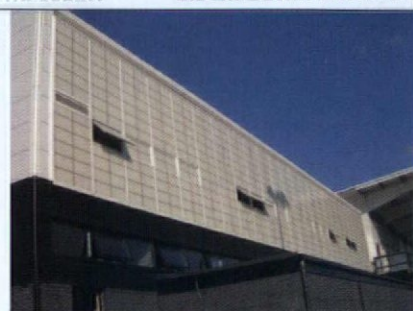
A historic building within the Tower of London has undergone a facelift using a selection of ICI Dulux Trade products. Weathershield's Exterior Gloss System and Smooth Masonry Paint were recently applied to the Queen's House, a half-timbered Tudor black and white building that was constructed in the late 1530s on the site of a medieval house. Dulux Trade has been supplying paint to the Tower of London for that past four years.



## STOAKES: PROJECT OF THE WEEK

**AJ ENQUIRY NO: 204**

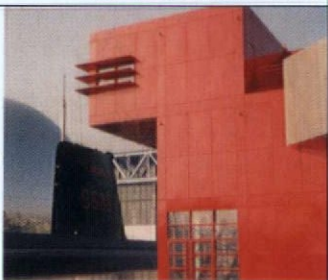
There is an interesting combination of Kalwall and football at the Tooting & Mitcham United semi-professional club. Architect Peter Clash's splendid stadium has two flanking blocks totally clad with translucent light-diffusing Kalwall. Highly insulating Kalwall floods the interior with calming quality light without shadows, hotspots and glare, and with no need for blinds. Tel 020 8660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)



## MINIER DESIGNS

**AJ ENQUIRY NO: 205**

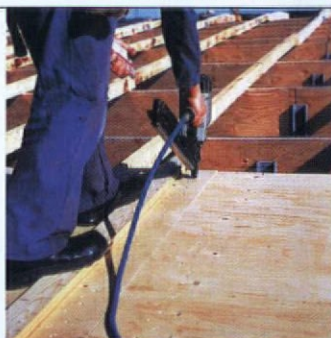
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## WOOD. FOR GOOD.

**AJ ENQUIRY NO: 206**

Specifiers of plywood for structural use in the UK are being urged to ensure that they choose the right grade and quality of material for their purpose. With such a variety of plywood available, the selection of the appropriate quality of plywood can be difficult. While some plywood is suitable for such purposes as site hoardings and packaging, specifiers risk being held liable for failure caused by substituting plywood not listed in BS 5268 Part 2 for structural applications.



## HALDANE UK

**AJ ENQUIRY NO: 207**

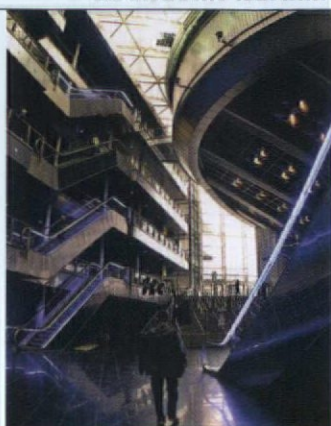
Haldane UK has proven its worth once again by securing a contract at The Bay, a prestigious five-star hotel in St Andrews, Scotland. This is the latest in a string of successfully completed contracts with prominent UK hotels. Adding the finishing touches, Haldane provided and fitted more than 130m of handrails made in the ever-popular American white oak. The 75mm-diameter handrails are a mixture of straight, curved and spiral, reflecting the company's versatility and the hotel's modernity.



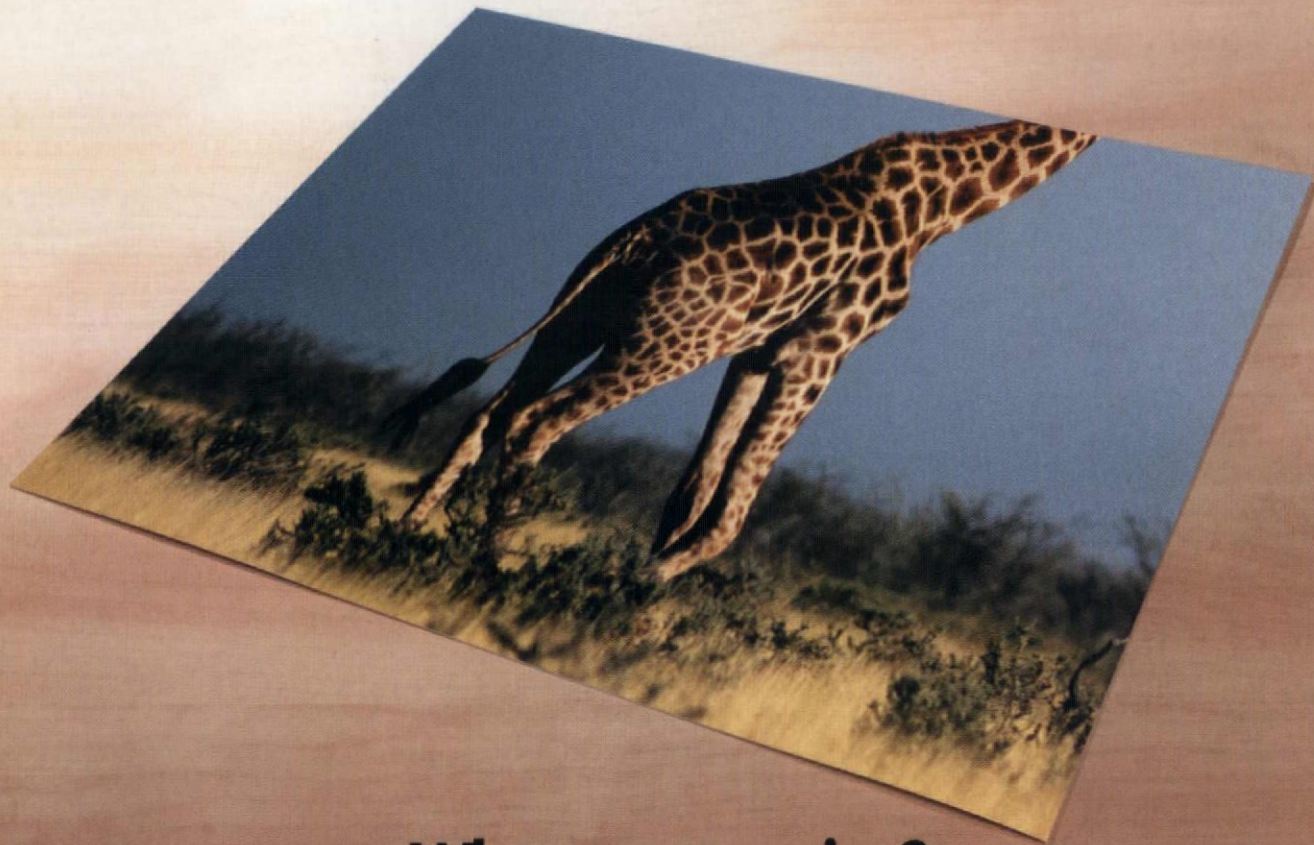
## REHAU

**AJ ENQUIRY NO: 208**

Rehau's underfloor heating system has been installed in Birmingham's landmark building Millennium Point. It features a large public mall with commercial space around a 40m-high atrium. It is here that the heating has been installed, chosen because it concentrates heat efficiently in the 2 or 3m of air space nearest to the floor which is occupied by visitors and does not waste energy heating air in the roof space.







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