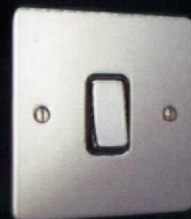


LIFESTYLE



We could highlight the ultra slim profile of MK Edge, which at just 1.5mm means it sits virtually flush to the wall. We could show you the seven regular finishes which include contemporary metallics, traditional brass and bronze, or modernism in black or white. We could even talk about the wide range of functions available and unique safety features which come as standard. Or the custom design service where you can spec your own finish or function. But just like Edge we thought we'd remain understated. MK Edge **DESIGNED FOR LIFE**

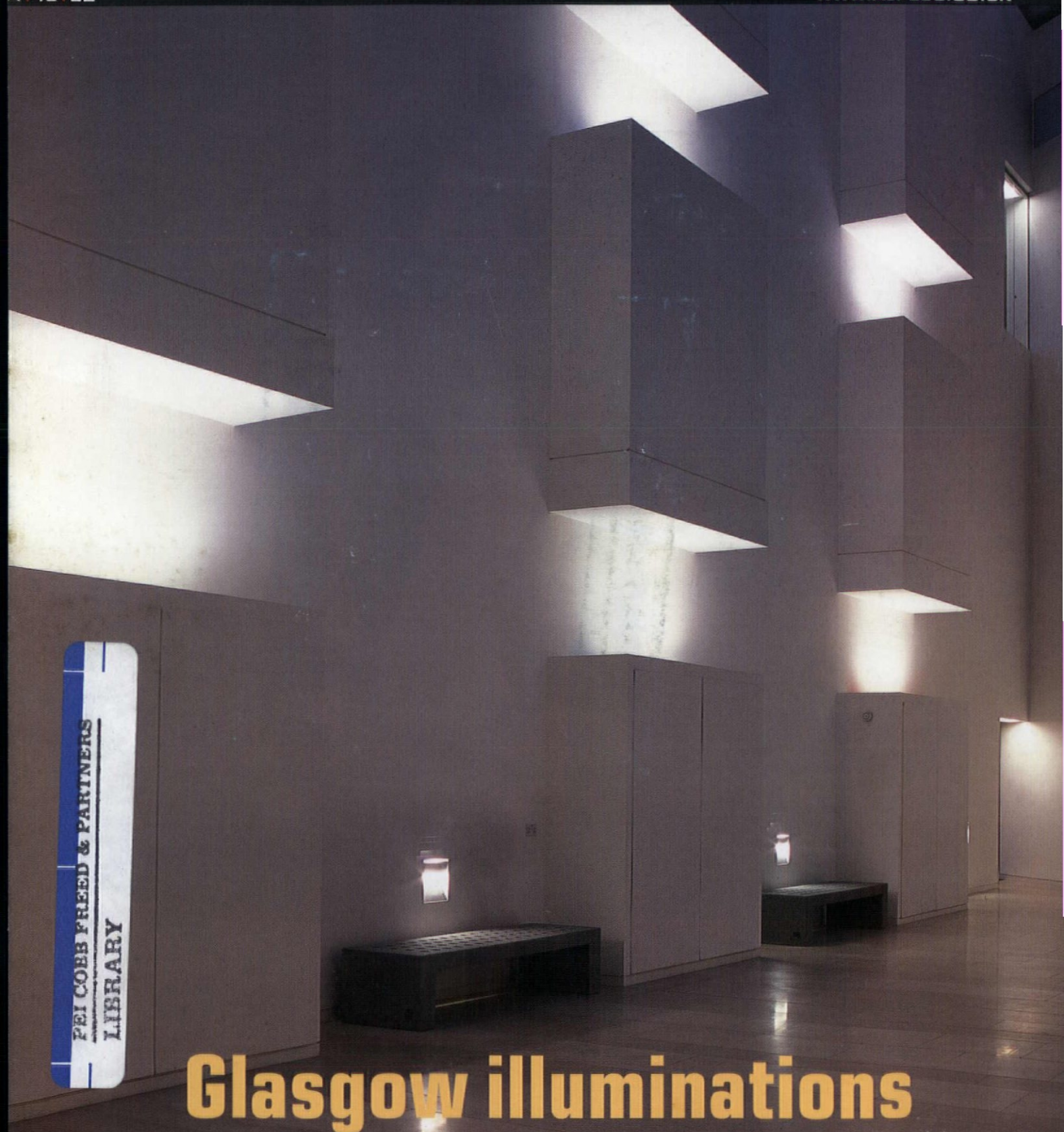
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Five architecture students from the Royal College of Art are exhibiting plans for the regeneration of Accra, Ghana. The project by Masters students – Tom Coward, Scott Hills, David Hodgkinson, Fiona Scott and Kirsty Yaldron – was set by London architect Elsie Owusu, who is leading a multidisciplinary team to redesign the city. The students explored the theme of 'the sustainable world city in the context of global identity and the rapidly developing, post-colonial African urbanism'. The proposals aim to document urban experience. Owusu's consortium, which includes Richard Rogers Partnership and branding consultancy Corporate Edge, is developing its own proposals for Ghana, after being appointed by the Ghanaian government in February (AJ 7.2.02). The exhibition at the Royal Commonwealth Society in London runs until 31 October.

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Reiach and Hall's medical school in Glasgow
Photograph by Gavin Frazer

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



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'Salman Rushdie's Satanic Verses will not be a priority of ours.'

Layla Abdel Hady, chief librarian of Snohetta's £130 million Alexandria Library, which has just officially opened. *Guardian*, 16.10.02

'They are icons for King's Cross. They've got a majesty almost like elephants. We've got to get them back on the skyline.'

Alan Conisbee, collaborating with Ian Simpson Architects on the 'Urban Jungle' proposal for the King's Cross gasometers. *Daily Telegraph*, 14.10.02



news

HARDWICK PARK SHORTLIST

Durham County Council has shortlisted Heger Hare Architects, Design engine architects and designers, London Bloc, McDowell + Benedetti, the Reid Jubb Brown Partnership and Bennetts Associates in the RIBA-organised competition to design a Heritage Resource Centre for Hardwick Park.

HTA WINS THEATRE REDESIGN

The V&A has chosen Haworth Tompkins Architects to redesign the interior of the Theatre Museum in London's Covent Garden. +

DESIGN CHAMPIONS FOR NHS

All NHS trusts will be appointing a design champion to ensure all hospital projects achieve the highest architectural standards. +

RADICAL DEFENCE POLICY

Defence Estates has revealed a radical design policy aiming to produce 'better defence buildings'. The scheme aims to ensure the department achieves architectural excellence.

AIA CHARRETTE

The American Institute's London chapter will hold an architectural charrette on 2 November at 27 Spital Square, London. Teams of students will each design alternatives for the Bishopsgate site. Contact aia.uk@usa.net

EH CRITICAL OF LONDON PLAN

English Heritage has published its document 'Changing London - An historic city for a modern world', which is highly critical of the draft London Plan. +

For the best jobs in architecture turn to page 47 or visit www.careersinconstruction.com



Nicholas Grimshaw & Partners' (NGP) Airside passenger centres at Zurich Airport are under construction. This double-height space - making up the Airside Centre - has a 250m-long roof towering 25m above the ground. It contains retail, catering and lounge facilities, from where passengers will be able to enjoy unobstructed views through a glazed facade. The lower levels will accommodate an extended baggage reclaim area and a large new immigration hall. NGP won an international competition in 1996 to design the scheme.

Stirling winner gets knocked back

Double Stirling Prize-winner Wilkinson Eyre Architects was brought firmly down to earth last week when a scheme it designed for Anglia Polytechnic University was rejected by the local council on design grounds.

In a meeting last Tuesday, Chelmsford Borough Council's planning committee rejected the application - for a 3,380m² student centre and sports hall - by a margin of five votes to four.

The fact that an overall masterplan for the university expansion was given the green light and resounding support will come as little compensation to the practice. Neither will the recommendation from planning officers to approve the student centre.

At midnight, the committee was hung at four votes each, and chair Andy Johnston was required to make a casting vote. Johnston, deciding against the project, described the designs as 'just too damn brutal'.

And he added that Wilkinson Eyre's failure to turn up had also swayed the committee against the scheme because it meant the project lacked 'coherent advocacy'.

However, Johnston did stress that the committee was delighted with the masterplan provided by the practice for the campus, but had been dis-

mayed by what it had seen of the student centre.

'We all liked what we saw in the masterplan, with beautiful, architect-designed drawings and artist's impressions,' he told the meeting. 'The shape of all the proposed buildings hugging the river with a pedestrian spine route and new service road was very pleasing.'

'But, when we saw the drawings they were applying for in this application, we hardly believed we were looking at the same scheme,' he added.

'This is an extremely important site for the town,' Johnston told the AJ after the meeting, 'and there seems to be no evidence that the architecture could conform with the council's high standards.'

Other councillors also hit out at a failure to take into account the effect the scheme would have on the local envi-

ronment as it could lead to a big increase in traffic and congestion. Another complaint was that the university had failed to consult local businesses over its plans.

However, both Anglia Polytechnic University and Wilkinson Eyre Architects have refused to admit defeat. They are already in consultation with the council's planners and have every intention of resubmitting.



The overall masterplan was given the green light

Ed Dorrell

24 October 2002

'It's a country village without the boules.'

Architect Jacques Cousin, contented resident of Le Corbusier's Marseilles Unité, on its 50th anniversary. *Daily Telegraph*, 18.10.02

'Its not that we've stopped caring how our factories look. We have simply stopped making things in factories.'

Deyan Sudjic. *Times*, 20.10.02

'As an escape from some of the meretricious pseudo-modern architecture that has threatened this extraordinary city, the new library is a landmark.'

Jonathan Glancey on architect Raj Rewal's new parliamentary library in New Delhi. *Guardian*, 21.10.02

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

CABE attacks plan to demolish Kidderminster Piano building

CABE has condemned Lyons + Sleeman + Hoare's plan to demolish Kidderminster's much-loved Piano building and replace it with a new cinema designed by the practice.

CABE's design review committee has called on Kidderminster council to refuse permission for the scheme – arguing that the new three-storey cinema building is of insufficient quality to justify the demolition.

The five-storey red brick Piano building lies in the centre of Kidderminster between the Staffordshire & Worcester Canal and the River Stour. In plan it resembles a grand piano and although not listed has strong local support.

CABE said of Lyons + Sleeman + Hoare's proposed replacement scheme that it 'has not been well enough considered in urban design terms' and that it presents a 'forbidding' exterior presence.

'It does nothing to convince us, as a piece of

urban design or as a piece of architecture, that it is a worthy replacement for an existing building of acknowledged quality,' CABE said. And it added that the scheme ignored a crucial opportunity to capitalise on the strong relationship between the Piano building and the neighbouring Slingfield Mills and the public spaces between them.

The cinema proposal is part of a wider project, won by Lyons + Sleeman + Hoare in 1995 – to develop Kidderminster's town centre.

The practice was not available for comment.

● CABE's design review committee has called DLA Architects' residential scheme for the Old Town Conservation Area of Kingston Upon Hull 'over-ambitious' and in contrast with its context. And it said the design analysis did not support the proposition for a landmark tower or gateway building on the site.

The eleven-storey, residential-led mixed-use scheme includes 143 apartments on the upper floors arranged in courtyard form around a communal roof garden at third floor level. CABE said the 'formulaic apartment size and arrangement appears at odds with the varied and intricate character of the conservation area. Re-examining the context for the proposal in greater detail and relating the new building to its surroundings through an informed character appraisal would, in our view, lead to a project that is more likely to succeed.' +

Zoë Blackler

Hyde Park – set to boldly go where no-one's gone before

A model of the spaceship from *Star Trek* is set to appear in Hyde Park after Westminster council gave the plans the go-ahead.

The Royal Parks won approval for the spaceship, designed by Triple A Entertainments, which forms the centrepiece for an exhibition, 'The Star Trek Experience'. The 8,255m² attraction is organised into various areas, each on a different *Star Trek* theme, and incorporates a restaurant, museum and souvenir shop. There will also be educational facilities for children, focusing on issues such as the Earth and the environment. The 'landing' of the structure is planned to coincide with the premiere of the new *Star Trek* film, to be held in London in November.

Funds raised from the venture will be used for restoration work within Hyde Park and for community sports developments in Regent's Park.

After a five-month spell in Hyde Park, the 'Star Trek Experience' will travel to Australia, Asia and the Americas.

The plans are awaiting the approval of London mayor Ken Livingstone.

SEND YOUR SMALL PROJECTS

The deadline for the AJ's Small Projects Award, sponsored by Robin Ellis Design Build, is fast approaching. Entries for schemes completed between 1 December 2000 and 1 December 2001 must be received by 29 November. The maximum contract value this year for projects is again £250,000. Please send drawings, publishable photographs (not laser copies) and a description of not more than 150 words to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB. Schemes will be published in the AJ and a selection will be exhibited.

Q&A

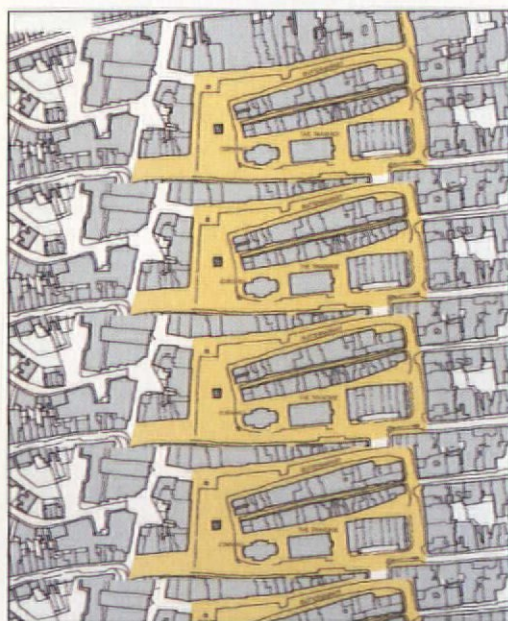
34%

... of voters in a poll on the AJ's website think Foreign Office Architects' Yokohama Port Terminal should win next year's Stirling Prize. The vote in full is:

City Hall	3%
Baltic	11%
Yokohama Port Terminal	34%
Commonwealth Stadium, Manchester	19%
Straw Bale House	25%
Red House	2%
Donald Danforth Centre	1%
Gresham Street	2%
Broadwick House	3%
Respondents: 136	

This week's question:
Is Section 106 working? (see page 8)

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



CABE has commended Michael Hopkins and Partners' masterplan for the 4ha Cattle Market site in the centre of Bury St Edmunds. The design review committee said it 'enthusiastically supports the intelligent approach to town planning embodied in the project'. It also praised the strong collaborations on the project and the consideration given to the views of local people. The plan creates a new square, two new streets, provides 23,000m² of retail accommodation, 8,000m² of residential, and 2,500m² of space for public building. +

Education, education, education: translucent glazing is used for light, insulation and ambience creation



Bristol City Learning Centre wins PM's prize

The Alec French Partnership has won the Prime Minister's Award for Better Public Buildings for its City Learning Centre at Brislington School, near Bristol.

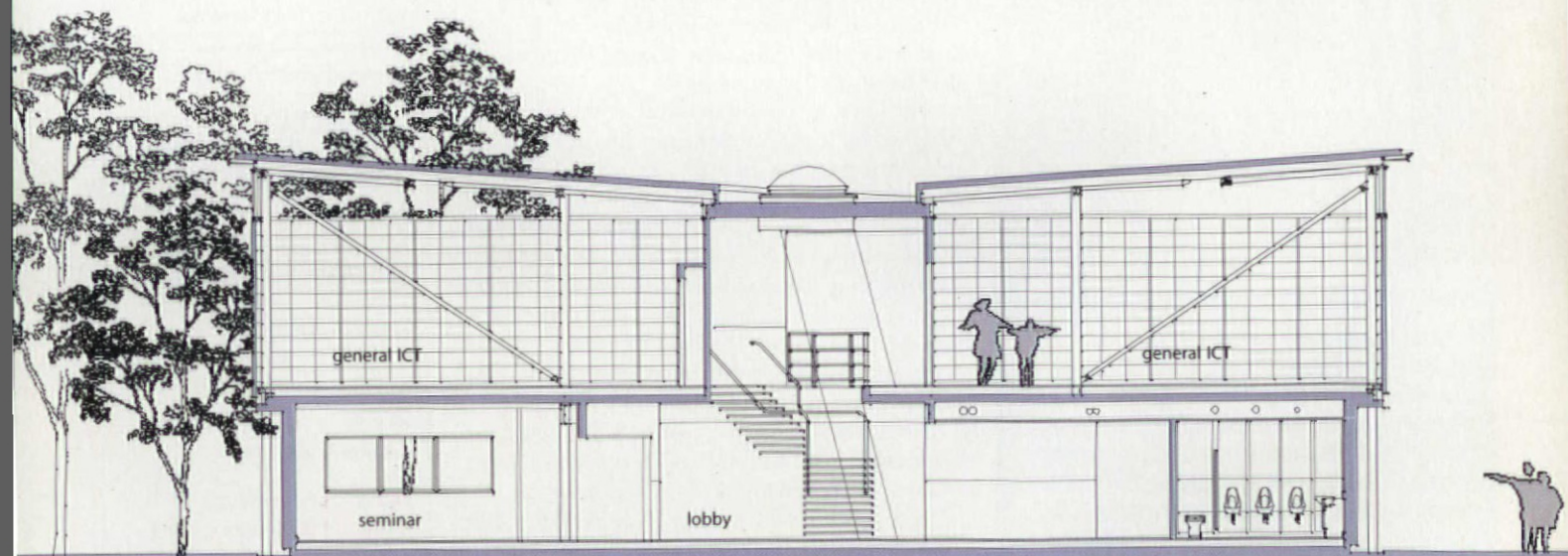
The award, which last year went to Tate Modern, is part of the British Construction Industry Awards, sponsored jointly by CABE and the Office of Government Commerce and backed by the AJ. The centre beat rivals for the honour including new Stirling Prize winner, Wilkinson Eyre's Millennium Bridge, which might have expected to clinch yet another

award here, being a little closer to Tony Blair's Sedgefield constituency. The bridge picked up a 'highly commended' in the Civil Engineering category instead, while Stirling runner-up Edward Cullinan Architects' stunning 'Gridshell' building clinched the Small Project prize.

Judges praised the City Learning Centre for the way it has pleased its clients and users, its speedy construction period, overall aesthetic, and its ability to act as an exemplar for other Bristol-based buildings and those in the wider education field.

The scheme provides specialist ICT facilities as part of the government's Excellence in Cities Initiative, a three-year programme to better educate inner-city schoolchildren. This concentrates on two Bristol sites – in the north and the south of the city, each having space for 150 pupils and facilities for community learning. The buildings are open in the evenings and at the weekends too.

The architect describes its two-storey building as a 'clear statement', with its use of materials and its ramped entry reinforcing the sense of a new



Metal grillage at the ground floor provides security to the main entrance and director's office



experience.' The building is arranged around a fairly straightforward, square plan, with its central area acting as both circulation area and social space, linking the levels with an open, top-lit stair. A glazed, angled projection contains a cyber cafe to provide daylight and views out. Another design feature is the first floor's translucent glazing, which provides good levels of light and insulation with an ambience of 'special' spaces changing in feeling dependent on the movement of the sun or the weather. Part of the design brief was to ensure high levels of fresh air and ensure that heat input from comparatively high densities of children and computers was managed efficiently. The construction



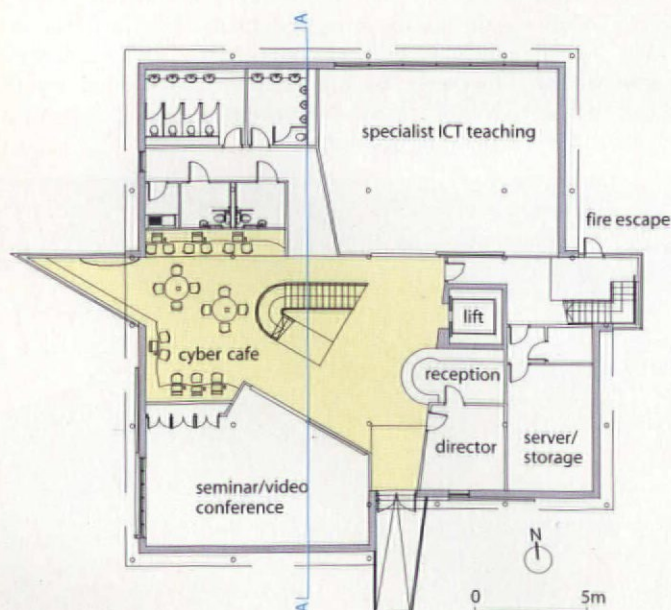
Learning spaces are geared to flexible working with computers for community learning

programme was a tight 23 weeks, with the initial grant for the building from central government, supplemented by the council, conditional on the centre being finished just 10 months after the design team was appointed.

The BCIA also honoured Richard Rogers Partnership for its £90.8 million Chiswick Park offices scheme, winner of the best practice category; RMJM's William Gates Building at Cambridge was highly commended in the Building Award; and Arup Associates' £84 million City of Manchester Stadium won a 'high commendation' in the major project category.

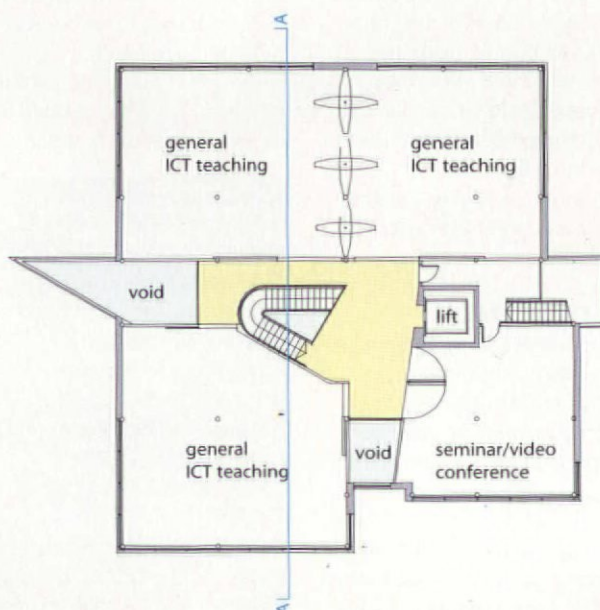
See the BCIA supplement with this issue.

David Taylor



ground floor plan

24 October 2002



first floor plan

MAYOR BREAKS GROUND



London mayor Ken Livingstone performed the ground-breaking ceremony for Phase 1 of Aukett Europe's £500 million Royals Business Park last Thursday. The scheme, at Royal Albert Dock, is an important element in the mayor's regeneration strategy for east London. This first phase consists of 24,000m² of office space in two buildings linked by a winter garden.

NT IN RED HOUSE TALKS

The National Trust is in negotiations with interested parties about the possibility of buying Philip Webb's first commission, the 1859 Red House in London's Bexleyheath. The building was artist and designer William Morris' first marital home, making it highly significant in the development of the Arts and Crafts movement.

ROYAL GOLD MEDAL TICKETS

Tickets are now on sale to see Archigram presented with the RIBA's Royal Gold Medal at Portland Place on Wednesday 20 November priced £10. The presentation at 6.30pm will be followed by a discussion between surviving members of the group Peter Cook, Dennis Crompton, David Greene and Mike Webb, with journalist Jonathan Glancey. Archigram will deliver a lecture at the institute the next day, Thursday 21 November. Call the RIBA Gallery ticket line on 020 7307 3699.

CABE DESIGN TALKS

CABE is to hold a series of seminars to promote quality design in sensitive and historic areas, following on from the report *Building in Context*, published last spring, in collaboration with English Heritage. Each seminar will begin with a presentation on the issues covered in the document by its author, Francis Golding, followed with a discussion. Call 0117 975 0459 for information. +

Nicholas Hare's Birmingham college to face legal challenge

Local campaigners are set to launch legal action against Nicholas Hare Architects' plans for a sixth-form college in Birmingham after it won planning permission last week.

The Balsall Heath Forum (BHF), representing locals in the Balsall Heath area of the city, has vowed to block the £14 million scheme planned for a site on Metropolitan Open Land. The BHF will be pressing planning minister Lord Rooker for a planning inquiry and is also considering taking the council's decision to the High Court.

The campaigners have commissioned their own architect, local practice Axis Design Collective, to identify alternative locations for the scheme.

If the project goes ahead it will provide a new home for the Joseph Chamberlain College, capable of housing 1,400 full-time and 2,000 part-time students.

But the BHF claims this breaks the local Unitary Development Plan. It also believes the project falls foul of European regulations on the ratio of open space to housing density in the area.

Local resident and campaigner Naseem Ahktar said the residents have no intention of letting this one lie. 'This is against our human rights,' she said. 'We are considering all our legal avenues.' And Ahktar claimed that Lord Rooker, a passionate Brummie, had already had contact with the BHF and is aware of the campaign.

'It is not that we do not want the college in the area,' she added. 'We want both the college and the parkland. But it is as if the council is forcing us to choose between the park and education. Surely we have a right to both?'

Axis Design Collective architect Joe Holyoak criticised the council for failing to look at alternatives for the scheme.

'We want to get the project called in because there are other locations which are not on parkland which would suit the college.'

However, Birmingham City Council planner David Wells rubbished the idea of another site, adding that there is 'sufficient parkland provision in the area.' This means, he said, that the council is allowed by law to sanction construction on Metropolitan Open Land.

Nicholas Hare said he was delighted to win the go-ahead from the council but said that he has no desire to allow his practice to become enmeshed in

local politics. The practice hopes the scheme will be on site next summer.

Ed Dorrell

Society implores rethink of Barbican's £12.5m revamp

The Twentieth Century Society has asked Alford Hall Monaghan Morris (AHMM) to reconsider its £12.5 million scheme for the revamp of the Grade-II listed Barbican Centre. The society has said that improvements in signage and lighting would eliminate the need for the radical overhaul of the foyer proposed by AHMM (AJ 3.10.02). And it has called for a more daring approach to the refurbishment of the main Silk Street entrance.

The society has also launched a campaign against the demolition of the Grade II-listed Green-side by Connell Ward and Lucas. The local council has granted listed building consent – against the recommendation of its planners – to the owners of the modern house at Virginia Water in Wentworth, Surrey, who believe it will cost too much to repair.

Case officer Claire Barrett said the house had played an 'incredibly important part in the development of British architecture. Not only would this be the loss of a wonderful building, but it also calls into question the whole system of listing.' The society is considering pushing for a judicial review.

Rowntree Foundation to call for Section 106 reforms

The Joseph Rowntree Foundation will call on deputy prime minister John Prescott to revolutionise Section 106 at next week's Urban Summit in Birmingham (31 October and 1 November).

Last week, the think tank published a report claiming the planning gain laws have failed to make a major impact on the desperate social housing requirements in London (AJ 17.10.02).

Foundation director Lord Best said that the summit represents an ideal opportunity to influence John Prescott's thinking. 'We will be making a significant contribution to the government's policy decision-making in Birmingham,' he said.

Meanwhile, the foundation has released the conclusions of its Governance Project. It calls on the government to put in place a legal framework to clarify the role of local campaigning groups within society, law-making and local government planning decisions.

Arup Associates' 12-storey Urban Resort Hotel in Battersea was unveiled on Monday. The scheme – which will include a 'significant conference facility' – will form part of Nicholas Grimshaw & Partners' £500 million masterplan to transform the 15ha Battersea Power Station site into a leisure complex. Other developments include a shopping centre and 2,500-seat theatre.





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GRIMSHAW MAKES EXCHANGE



Nicholas Grimshaw & Partners has applied for planning permission for Exchange Tower on London's Old Broad Street (pictured), currently occupied by the London Stock Exchange. The scheme includes the recladding of the existing 1970s tower and the creation of two new buildings of five and eight storeys. +

HONOUR FOR AJ'S HELLMAN

The AJ's Louis Hellman has been awarded an honorary doctorate by Oxford Brookes University for his work as a cartoonist. As well as a cartoonist, architect Hellman has been a visiting lecturer at many schools. +

EARTH SUMMIT CONFERENCE

The *Guardian* and *Observer* are hosting another conference on sustainable development at the Church House Conference Centre on 3 December. 'Corporate Social Responsibility - Policy into Practice' will assess the consequences of the Durban Earth Summit for industry, government and pressure groups. To book a place, call 020 7713 4429.

BBC TWO SHOWS US THE BEST

A new four-part series - *Britain's Best Buildings* - starts on 5 November on BBC Two. Presented by Dan Cruikshank, each programme will be devoted to the exploration of an individual building. Tower Bridge, Blenheim Palace, Durham Cathedral and Windsor Castle will be covered.

BRAZILIAN FEEL TO ABS BALL

The Architects Benevolent Society Carnival Ball takes place at London's Dorchester Hotel on 5 December. Tickets cost £100 each, which includes a free cocktail, four-course meal, the opportunity to view the 'Images of Brazil' exhibition and dancing to a samba band. There will also be the chance to win two return tickets to Rio de Janeiro. To book your place, call Lavinia on 020 7580 2823.

Mayor's Thames Gateway plans at risk from flood threat

The large-scale development planned for the Thames Gateway is at risk of flooding unless immediate action is taken to protect it.

The GLA has told mayor Ken Livingstone that he must significantly modify his draft London Plan to meet the threat of rising water levels.

A committee investigating the problem is set to publish its findings in the next few weeks. It will call for planned housing developments to be cut back and replaced with green open space to serve as a flood plain.

The mayor is pushing development in the Thames Gateway as key to the solution of London's housing problems. The draft London Plan proposes the creation of 80,000 new homes during the next 20 years.

However, Roger Evans, chair of the GLA's flooding scrutiny committee and Conservative member for Havering and Redbridge, said the area was in severe danger from tidal flooding. The committee heard evidence from the Environment Agency, which expressed grave concerns that the Thames' flood defences were insufficient to protect the area, he said.

'There needs to be a decision,' Evans said, 'either to construct very high flood defences or to find somewhere for the water to go.'

In addition to the creation of flood plains, it may also be necessary to construct a second Thames barrier, he added.

Other recommendations in the report, which

examines the risk of flooding city-wide, includes the tightening up of regulations to demand the use of sustainable drainage systems on all new developments.

Zoë Blackler

The chips are down as inquiry rejects £70m Guildford casino

Scott Brownrigg + Turner has lost a planning inquiry into its proposed £70 million casino in Guildford, which would have been the UK's first purpose-built gaming hall outside Blackpool.

The scheme - which was refused planning permission from Guildford Borough Council last March - was dismissed by the secretary of state on the grounds of its scale, both in terms of its size and the crowds it would attract.

But the developer - Harpers International - has vowed not to give up the fight and is expected to order the Guildford-based practice to undertake a radical redesign for the project.

An official statement is expected within weeks but it is understood that Harpers has decided that the cost of further legal action against the council's original decision is prohibitive.

Nonetheless, the firm's chairman, Michel Harper, is still seething with the council. 'Recent decisions by our planning authority have set Guildford back about 15 years,' he said.

'It is imperative that the town embraces top-quality architecture and supports new industries that will bring into the town career opportunities and increase tourist revenue,' Harper added.



Jeremy Cockayne (1935-2002)

Jeremy Cockayne, the architectural photographer, died suddenly last week at the age of 67. He was a respected member of Arcad and had been commissioned by practices such as Eva Jiricna Architects, Studio BAAD, Sheppard Robson and, in Europe, Santiago Calatrava.

Jeremy had a remarkable talent for visualising a building as a composition of light and volume - his photographs of Calatrava's Swiss railway stations are magical. Yet he took up the profession relatively late in life - it was only at the age of 50 that he decided to turn a hobby into a new career as an architectural photographer; previously he had worked in public relations at Bristol Siddeley and as

an advertising account executive in New York.

Jeremy gained his photographic expertise as assistant to Richard Bryant, travelling with him to France, Canada and the US. 'His interests in art, food

and culture made him the ideal travelling companion, and he became a close friend,' says Bryant.

As his photographs demonstrate, Jeremy was a perfectionist. Everything he put his hand to he made exquisitely. A harpsichord in his front room in York, where he lived, stands as an example

of his craftsmanship. He is survived by his wife, Nadia, and two children.

Susan Dawson



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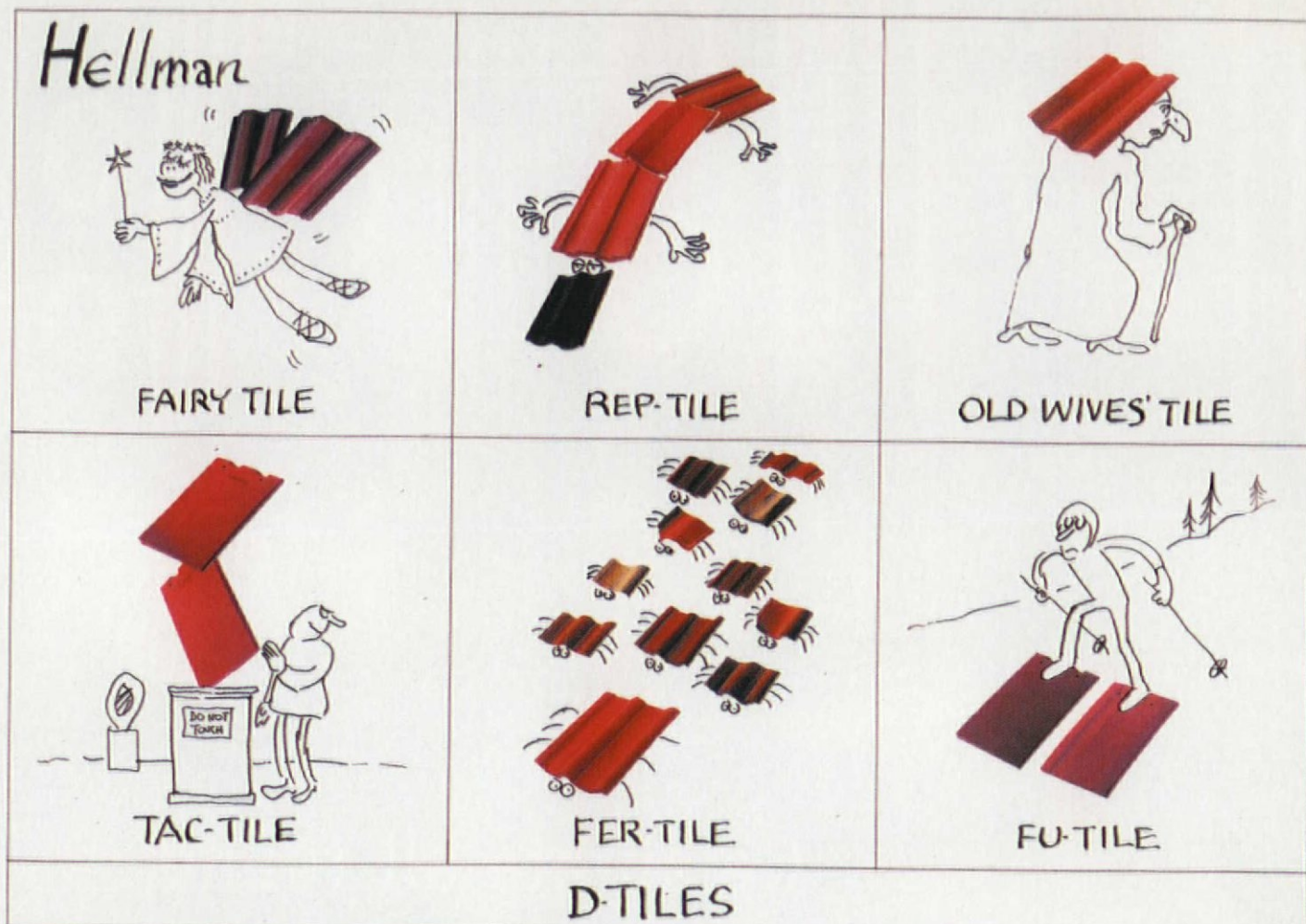
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vital statistics

- Just over half of all small business owners in the UK believe that the introduction of a Livingstone-style congestion charge would be bad for business, while only 21 per cent are in support, according to service firm Office World.

- George Wimpey has become the UK's biggest housebuilder. Following last week's £297 million purchase of Laing Homes, the firm now has the capacity to build 14,200 homes a year.

- Industrial energy use has dropped by six per cent since 1990, new figures from the Department of Trade and Industry show. However, transport and household use has increased by 15 per cent.

- Some eight per cent of businesses in the City of London believe they will have relocated out of the Square Mile within five years and will have found new homes in the City's fringes, says the College of Estate Management.

Clare Melhuish reviews... Versace's parallels between fashion and architecture

After the disappointment of Australian architect Gabriel Poole's non-appearance for a scheduled lecture at the V&A, the museum's Versace retrospective offered a diverting alternative. Architecture is always flirting with fashion – both are driven by the human body as their central concern – but the work of Gianni and Donatella Versace might be thought unlikely to attract the interest of architects.

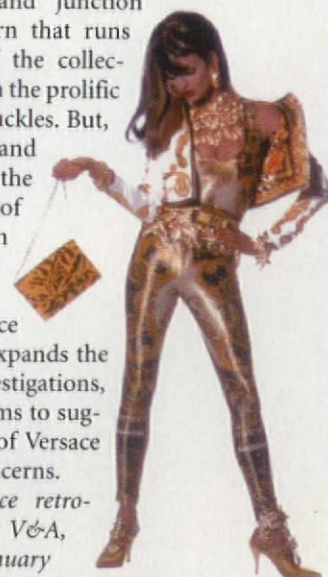
Projects such as Gabriel Poole's Poole House in Queensland suggest that denial of colour and formal exuberance is not necessarily a part of the architect's repertoire. Described as embodying a 'freedom of spirit', this series of three pavilions with exaggerated monopitch roofs might strangely appeal to the Versace aesthetic, despite its embedded relationship with the uncultivated bush. The Versace oeuvre demonstrates a profound attachment to the whole concept of 'cultivation' – of the triumph of human invention and artifice over the natural. The collection, exhibited for the first time on such a scale, celebrates the notion of personal decoration as an expression of the unnatural – veering wildly between the tasteless and the magnificent. Viewed as an essay in the impact of culture and craft on the elaboration of basic human needs, it holds considerable interest for the architect.

Indeed, there are immediate parallels to be drawn between Versace's fascination with the texture and pattern of the skin, or 'cladding', of the

clothed human being and current architectural investigations into the potential of the building envelope or surface for elaboration beyond the limits of the conventional glass and metal curtain wall. Versace's gaudy prints, such as the Marilyn Munroe/James Dean evening gown, stand alongside intensively-worked fabrics transformed into contoured landscapes with rich embroidery, applique, and encrustations of sequins and beads. In these designs, line becomes secondary to surface; similarly, the use of the metal-mesh fabric Oroton shows surface texture and materiality taking the lead in shaping form.

By contrast, a design such as Liz Hurley's safety-pin dress explores more regular architectural preoccupations with the refinement of structural joint and junction details – a concern that runs through much of the collection, particularly in the prolific use of belts and buckles. But, as surface pattern and texture come to the fore in the work of younger fashion designers such as Eley Kishimoto, and as the emergence of new materials expands the scope of such investigations, it is this which seems to suggest the relevance of Versace to architectural concerns.

The Gianni Versace retrospective runs at the V&A, London, until 12 January



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editorial

There's nothing like a good poll to get people talking. The BBC has just published its list of 100 Greatest Britons, with Isambard Kingdom Brunel the nearest thing to an architect to appear. Sir Christopher Wren (1632-1723) didn't make the cut. Nor did Robert Adam (1728-92). Or John Nash (1752-1835). Neither, for that matter, did Lords Foster or Rogers. But in a list which places Michael Crawford (1942-present) above Geoffrey Chaucer, and Julie Andrews above William Caxton, perhaps we shouldn't be too surprised at what appears to reflect a public which favours the soundbitey showbiz personality to the genuine historical figures who shaped a nation.

Another of this week's surveys, from *Whitaker's Almanac*, found that the nation is indeed dumbing down. Its evidence? That one in 10 Britons cannot name a single world leader but can list up to five characters in *EastEnders*. Phil Mitchell, it appears, is better known even than Iraqi leader Saddam Hussein, who's been in the news a bit recently.

So does this matter to architecture? Well, yes and no. No, because to CABE, which commissioned yet another poll of its own this summer, the fact that the public cannot get a handle on the figurehead personalities involved in designing a building does not matter nearly as much as the need for them to insist more on design quality. (In its MORI poll, CABE also found that 'living' architects cited included Sir Christopher Wren, Basil Spence, and James Stirling, and that people had great difficulty putting names to projects, even with high-profile ones like Foster's wobbly Millennium Bridge.)

But yes, because a public which fails to engage with history will surely become divorced from designs which deal with historical precedents and contexts, and is less likely to demand an architecture 'of its time'.

So it's refreshing that Debra Shipley MP urges this week that architects should raise their profile (*pages 16-17*). Awards such as Stirling and the BCIA do the same, with the Bristol City Learning Centre honoured by Tony Blair this week (*see pages 6-7 and supplement*). True, Blair's favourite is not a grand gesture likely to make any 'greatest' list. But such everyday buildings are vital, just the same.

David Taylor

letters

Stirling Prize – end the secret ballots now



The system of voting for the Stirling Prize will always be flawed. It is understandable that David Chipperfield should seek a review, as reported last week (AJ 17.10.02).

Any voting procedure that means the judges themselves do not agree on the winner is plainly open to question. But what is the alternative?

It was not always like this. For the first few years of the Stirling Prize, the winner was arrived at by consensus among the judges. This led to some entertaining rows, stand-offs and fits of petulance, but at the end of the process everyone knew where they stood. With a secret ballot this is not the case.

However, there are two main arguments against the consensus system. First, it is possible for a strong individual to dominate proceedings and browbeat the other judges. Second, it can encourage a compromise winner, when judges are at loggerheads over two perhaps better buildings.

So what to do? For all the dangers of the consensus method, surely it is better for the judges to argue things through to a conclusion – rather than argue things through only up to a point and then resort to a secret ballot? That seems like a cop-out.

But whichever method you choose, keep the (informed) lay assessors as part of the mix. In response to Will Alsop's reported comments, nothing is more deadly than an unleavened

bunch of architects arguing over the merits of another bunch of architects who may be friends or rivals. The idea that only practitioners are qualified to judge architecture is like saying that only authors should attempt to read books.

Hugh Pearman, London N8

RIBA must define what a 'building' actually is

I clearly recall that the London Eye was denied the Stirling Prize because it was – at the last minute – deemed not to be a building.

The prize has now gone to a (very deserving) bridge, but not without the same 'it's not a building' jibes.

Has the Stirling seen the light, or is this just good old inconsistency?

For the avoidance of future fiascos, not to mention injustice, could the Stirling organisers simply define what is, and is not, eligible? And could they do so more than five minutes before next year's final decision?

Mira Bar-Hillel, via e-mail

Everyone chill out about those chilled beams!

With regard to Astragal (AJ 17.10.02), I'm not surprised at the presenter's comment – see your own article (AJ 24.1.02, page 54): 'They're not necessarily chilly, and they are not really beams...'

A more apposite description is required for the benefit of presenters, viewers and architects.

Brian Loudon, Bickerdike Allen Partners, London NW6

Max is talking garbage – bridge is worthy winner

There can few people better positioned than Max Hutchinson to spout forth on sewer connections, for I can think of no other past president of the RIBA whose own discharge seemed so sweet smelling at the

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 Buschow Henley, which has won planning permission for its Global Technology Centre (right), to be built in Port Sunlight. The project design envisages the reuse of existing laboratories and construction of a new, two-storey building to house an evaluation centre.



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

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time but disguised opinions that remained raw and untreated.

Thankfully, I'm sure Wilkinson Eyre will put such disparaging views about its Stirling Prize win and any other cubicle wall comments behind it. Particularly those of the ex-director of the UK City of Architecture and now editor of *Domus*, who has been repeatedly very snuffy about its work in the press, to the extent that one might think the pair came from Scotland, or 'Haggisland' as Channel 4's own inspector of works on the night so aptly described my homeland.

Well done to Wilkinson Eyre, and it is particularly pleasing to me that not only is its work excellent but it has the habit of getting up the noses of the architectural establishment. I would be grateful though if it would refrain from entering next year.

Alan Dunlop via e-mail

Predating Downland – those gridshells in full

While I generally enjoyed Channel 4's programme covering the Stirling Prize (Sunday 13 October), I was somewhat surprised by the response from Amanda Baillieu when questioned by the presenter on the Downland Gridshell.

Unfortunately, I did not record the programme, so I can only give an account of the conversation from memory.

The presenter said he had

never seen a structure like this before and asked Amanda Baillieu what she knew about gridshells. Her reply was along the following lines: she thought there were other examples of this type of structure but that their design was only possible through the use of modern computer techniques.

As editor of the *RIBA Journal*, I would have thought that Amanda Baillieu would have known more about the history of such an unusual type of structure, particularly as one was on the shortlist for the Stirling Prize.

As early as the late-1940s, Frei Otto was developing models and experiments using various techniques, including suspended nets, to analyse and find the form of extremely lightweight compression structures such as vaults, arches and shells.

In simple terms, when a net is suspended, the form it takes is in pure tension. Consequently, the inverted form of such a model is in pure compression. Although this method is somewhat idealised, it is a reasonably accurate way of achieving an approximately optimum agreement of shape, force and mass. All long before computer modelling was developed.

In 1962, for Deubau in Essen, Otto built a timber gridshell using these form finding techniques that became a model for

future projects all over the world.

One of the best examples of gridshell construction was at the 1971 Federal Garden Exhibition in Mannheim. The shell was a lattice of continuous timber laths with an extremely complicated form, found using the techniques mentioned above. It had a maximum span of 80m covering an area of 7,400m².

As I understand it, the Downland Gridshell is a step forward in terms of design from those preceding it, in that there is reverse curvature at the base of the shell, a form that would have been impossible to achieve using the techniques mentioned above. (Engineer Buro Happold should be applauded for this design.) However, it is not true to say that such structures have only been made possible by the development of computer modelling techniques.

I hope this clears up any misconceptions that could have been inferred from Amanda Baillieu's comments.

Peter Smith, structural engineer, London SW20

Astragal is suffering from fog on the Tyne

Astragal (AJ 17.10.02) rejects 'toilet', substituting 'lavatory (as I prefer to call it)', but he means water closet (WC), not to be confused with lavatory basin (LB).

But I doubt there is plumbing in the cave he must be inhabiting, because he also remarks: 'Unusual to see fireman coping with a flood'. Astragal should get out more...

Michael West, London SE1

ARB must be aware of student discrimination

Larry Parker's comments (AJ 17.10.02) could potentially open up a whole can of worms for the ARB and architectural education. In 1998, BIAT and the RIBA

conducted a study to assess the content of each degree and found that there was an overlap of 50 per cent. So if there is evidence of the similarities, why is the route to becoming a qualified architect set so rigid and why is there no real transference between courses? Why has architectural education put itself upon a pedestal?

Recently, I undertook four months' work experience in a practice where design work was undertaken by architects, technicians and technologists who worked effectively in teams, and qualifications became blurred and irrelevant. I agree with Mr Parker that architectural education should change to allow people with certain skills to take a specialist route once a first degree has been obtained, also that there are highly skilled technician designers in practices.

I appreciate education and experience are vastly different areas of architectural training and that different people gain different amounts from each one. But if potential students from low income families see that technologists can reach the same level as architects, will they not just opt to take three years at university rather than the five for architecture.

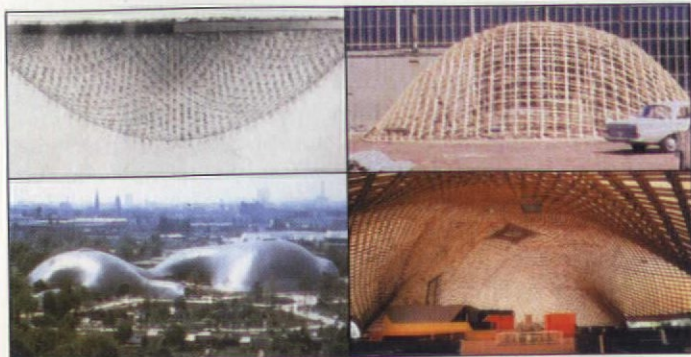
If this is true then the ARB is surely fathering elitism and discriminating towards highly skilled potential students that cannot afford to study to become an architect.

Lee Machell, student architectural technologist, Leeds Metropolitan University

Corrections

● Niels Torp was the masterplan architect on the Tjuvholmen project in Oslo (AJ 26.09.02), with landscape design by Derek Lovejoy Partnership.

● The project architect for Westbourne Studios (AJ 17.10.02) is Langley Clarke Associates.



Clockwise from top left: Otto's suspended net model in Essen; the finished gridshell; construction at the Mannheim Exhibition; and an internal view



will also

Art of masterplanning must be allowed unfettered growth

What is a masterplan? At its simplest it remains an abstract pattern of movement, land use and a list of limitations. This is usually not understood by anyone. The world is full of such plans, some implemented, some forgotten and most simply bastardised so as to make the initial exercise pointless.

The resurgence of the masterplan is a relatively recent thing. It re-emerged due to the invention of urban design. Misnamed Post-Modernists, such as Charles Moore, became interested in influencing the wider area around projects. Architects were commissioned to design places as well as objects and 'context' became a buzzword for objectors, planners and designers. An interest developed in inhabiting the streets, and it was at this time it was realised that the streets and the squares were uninhabitable. For too long, the traffic engineer had reigned, unfettered, apparently by any notion of public consultation, as they continued to try to fight the long battle of squeezing more and more vehicles into smaller and smaller areas. So the emergence of a work practice that accents the quality of life and experience is to be welcomed by us, but how do we evaluate the vast range of approaches that currently exist?

Early attempts at masterplanning were dogged by a quasi-public consultancy practice that tended to produce an apparent request for solid traditional values. More of what we know, and 'nein danke' to the brave new world of the Modernists. Fired by the outbursts of Prince Charles, our towns and cities looked destined to dwell in some historic soup that would eventually stifle innovation and creativity. This was a two-fold problem. On one hand, there was little or no experience of what consultation meant and on the other, a mistrust of genuine artistry, on the grounds that beauty cannot be explained.

Today, the uncertainty that surrounds the act of urban design is better but not perfect. I still see beautifully coloured plans that thinly disguise a lack of vision.

The better plans engage the public as a means of discovering a future. It is necessary to spend time with the local interest groups, not simply to ascertain a 'wish-list' of things they would like, which is usually dull and uninteresting, but to allow an air of 'the possible' to be recognised and explored. This is called vision. Few institutions and local authorities use this word. There are notable exceptions, such as Yorkshire Forward, the Regional Development Agency, which has in little time made a great impact on the region's view of itself. There is a future, and it could look like this! Compare its attitude with the London Development Agency, which has not made the connection between inward investment, quality of life and design. To it, this is simply an expensive distraction from the 'real world' of business and money.

Urban design still has a long way to go. The nature of the proposition must be experiential. It must be capable of talking about event, to surprise and delight, and that is why at my studio we call it 'big architecture'. The plan of a district or area can be viewed as one building and should be felt in the same way as the work for a single edifice. It is hard but necessary to be radical and to allow the public to enjoy the idea of celebrating their own individuality. Only urban design that includes the buildings and how they work will do. My plan for Manchester Millennium Village does exactly that. Unfortunately, many who judge prefer the abstract diagram.

Relax. If architecture and urbanism are an art, which they are, not everything can be explained, but it can be enjoyed – by all.
WA, from my kitchen table

people

Debra Shipley, who arrived at Westminster after New Labour's 1997 landslide, has been leading a campaign to raise the political profile of the built environment.

Through a series of questions in the House, Shipley has been holding the government's ministerial design champions to their task. And, with the support of the RIBA, she is urging architects to become more active.

To this end, she hosted a lobbying event this week to match-make members of small and medium-sized practices with Westminster MPs. She would like to see all architects using their MPs to gain political influence and push for a 'life-enhancing architecture'. Every member of the profession has the power to bring about change, she says.

'Individual architects, when they operate en masse, will be able to influence the agenda. If they can influence individual members of parliament, it will create a critical mass of supportive MPs that will ultimately lead to an increase in public awareness. They have to,' she says. 'They must.'

Shipley, 45, began her political career in the late 1980s when she joined the Labour Party in reaction to the 'me culture' created under Tory rule, she says. Describing herself as a socialist, she was 'motivated by a desire to help those without a voice'. Her involvement with the party snowballed, until she won her first election in 1997 – the Midlands marginal seat of Stourbridge, near her home town of Kidderminster. She arrived at Westminster 'bushy-tailed'.

Her connection with architecture – sparked at 16 when she fell for Mies van der Rohe's Barcelona Pavilion – includes a masters degree in architectural history at the Bartlett and a book she wrote during her 30s on Durham Cathedral. Her love of the subject has also, no doubt, been influenced by her architect partner, Simon Molesworth, who she married this summer.

In her first years in the Commons, Shipley focused on child abuse law, pushing through the Protection of Children Act in 1999. Now, having accomplished something in that area, she is stepping up her involvement with architecture.

The role of the built environment she sees as central to the socialist agenda. 'If you believe, as I do, in trying to make life better for everyone,' she says, 'then doing life-enhancing buildings is part of a socialist agenda. And the socialist agenda is about making everything that bit better for every

'Fired by the outbursts of Prince Charles, our cities looked destined to dwell in some historic soup that would eventually stifle innovation'

Labour backbencher Debra Shipley has become the self-appointed voice of architecture in the House of Commons, urging architects to become more vociferous in their demands for the profession and the built environment
by zoë blackler, photograph by charles glover

architecture in the house



one.' Her favourite contemporary building, the 'brave and dynamic' Walsall Art Gallery, reflects that quality, particularly in the way it has regenerated 'what was a pretty bleak town centre'.

And with the government pushing ahead with a major programme for new education and hospital buildings, and about to embark on a mass housebuilding programme, now is the crucial time to raise awareness of the importance of good design.

'At first the government was so desperate to replace the old hospitals and schools with anything that functioned that nothing else was in their vision.

'But we've got to the point where we've got the money and we're building new schools

and hospitals, so let's make them good ones.'

She adds: 'The built environment has a massive impact on people. If it's good enough, people accept it, but I want to get over that it could be special. Above the level of function in public buildings is that of delight, of giving something extra to the experience of being in that building, where you can really enhance people's lives. That's what we should be looking at. That's where our eyes should be, up at that level.'

Unfortunately, however, the message that architecture can be 'a life-enhancing force' has not yet filtered through to government and there's a danger this unique opportunity will be lost. 'At present what we are getting at best is good enough. And I think that's a

missed opportunity. That is sad. Good enough is not good enough.'

The massive housebuilding programme – to fulfill deputy prime minister John Prescott's pledge to construct 200,000 new homes – also threatens to be a wasted opportunity. Instead of its planned investment in nuclear energy, the government should be putting money into producing sustainable, architecturally engaging housing developments. 'I think we're getting close to the point where we could have mass public housing which is energy self-sufficient. If the government had the will, it could really use its influence to demand much better. The *grand projet* could be energy self-sufficient public housing. Wow, what a vision that would be.'

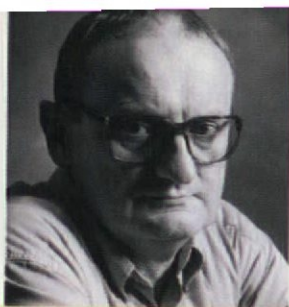
But the political will, she says, 'is most certainly not there', and the situation is getting 'extremely urgent'.

Shipley has also been doing her best to rattle the ministerial design champions, asking questions in the House about what they are actually doing to push for better design. The results show that they are a mixed bag: while some are enthusiastic and interested, the vast majority are not entirely clear what their role should be, while one or two have done 'absolutely nothing'. She would like to see the architectural profession helping to educate these ministers by raising the profile of what a good building is.

PFI, of course, is also a major concern. But having fought against it, she recognises the government's commitment to the process, and that the campaign must now shift to making sure it produces the best possible results. In her role as joint chair of the Parliamentary All-Party Committee on Architecture and Planning, along with Lords Rogers and Foster, she is planning a number of debates on this and various other issues, including tall buildings and sustainability.

Shipley says she is in this fight for the long haul, pledging to continue to speak out for architecture. It is unlikely, she regrets, that she will become a minister – 'I haven't been 100 per cent loyal, I say what I think and I've disagreed with people too often' – but she enjoys the freedom that being a backbencher gives her to pursue her chosen interests.

'I have no one telling me what to do. I can stand up in the House and say anything I want and highlight anything I want, which is an enormous privilege,' she says. 'Getting on the backs of ministers is what I choose to put myself through.'



martin pawley

Watch out – longevity is no longer the key to promoting a profession

One sure sign of hard times is the appearance of huge advertisements for luxury goods. Jewellery, expensive clothes and houses vie with exotic cars and watches. Already Porsche is the most profitable motor manufacturer in the world, and Ferrari the only non-ailing branch of the Fiat Empire. As for watches, everything about them is strange. While posh cars are a love match and expensive houses are bought because of where they are, costly watches lead a bizarrely cosseted life of their own. Certified capable of enduring desert heat, arctic cold and the depths of the ocean – but always unnecessarily heavy – they seldom go elsewhere than the journey from the wall safe to the opera and back.

Nonetheless their economic performance exceeds that of any other techno-bauble by a huge margin, even though you can find a perfectly reliable Chinese watch in the goodie-bag your child brings home from a birthday party – costing practically nothing – or buy a beautifully designed lightweight Swatch for not much more.

As a result of people's paradoxical attitude to the value of watches, the nearest to a piece of genuine nanotechnology that most of us ever come to, luxury watchmakers today must be living lives of quiet desperation when it comes to promoting their product.

There is only one kind of luxury watch advertisement these days; one that shows a picture of a watch (except that is for Patek Philippe ads, which also show a picture of the small child who will inherit yours when you die). All other watchmakers are torn between extolling the virtues of their space-age chronometric technology, and trying to glue it to their ancient tradition of craftsmanship. They do this either by larding their advertisements with background images of jet fighters and pilots (Breitling), or by depicting a watch with four dials which 'Uses your

body's energy to create electrical power' (Seiko). Others less imaginatively lay as much emphasis on the leather strap as the watch itself (A Lange & Sohne), or throw technology to the winds and come up with an antique face and a gasp-making claim of longevity. In the lead are Omega with 150 years and Ulysse Nardin with 156 years, but both are topped by the unsinkable Breguet, which claims to have been in the luxury watchmaking game since 1775, before the Declaration of Independence, let alone the French Revolution).

Clearly there is not much about technology that can be taught to these heritage advertisers – one of them (A Lange & Sohne) even boasts about having a 'hand-winding movement' instead of an automatic one – but there is a parable.

Ever since the 'rogue trader' Nick Leeson and the collapse of Barings Bank, it has been axiomatic in advertising circles that you can no longer promote any organisation, not even the Church or the Royal Family, or possibly even the architectural profession, on the basis that it has been around for thousands of years. In a world of branding and rebranding, instability and ceaseless change, once you do that the market reads a different message. It knows that the claim is a message in code. What it really means is: 'This company is about to issue a thrombotic profits warning pending the absconding or suicide of its board of directors.'

Alone in their palatial underground workshops, never watching TV or listening to the radio, the luxury watchmakers of Switzerland seem blissfully ignorant of this rule and certainly never urge their advertisers to comply with it. Instead, day after day in the print media, we see the same seductive images of chunky manacle-type watches eerily programmed to tell the time with split-second accuracy until the year 2200.

'While posh cars are a love match and expensive houses are bought because of where they are, costly watches lead a bizarrely cosseted life'

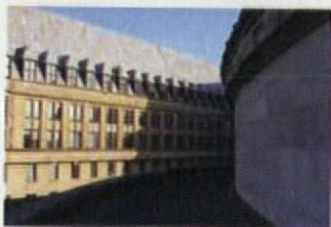
a life in architecture

tony wilson

'I've looked everywhere for the essay on the Manchester Town Hall extension by AJP Taylor, where he says it's the finest piece of Modern architecture in Britain,' says former Factory Records boss and Manchester's pop culture mogul Tony Wilson.

'It hasn't been celebrated since and it should be – it's a remarkable building on the most bizarre plot imaginable.'

The 1938 building (pictured), designed by Vincent Harris, is sandwiched on a triangular site between Waterhouse's Victorian town hall and the library behind, which is also by Harris, and whose circular footprint is echoed in the



extension's curved southern wall. 'It's far superior to the town hall itself,' says Wilson, 'with stunning roof angles, a beautiful loggia and exquisite stone finish and detailing – absolute genius.'

His mother's family comes from Freiburg in Germany, where the Black Forest meets the Rhine plain and the medieval cathedral dominates. 'It's a great medieval university town, with streams and rivulets running across the streets. The cathedral is glorious, and just 200 yards away is the forest.'

One of the most exciting developments in architecture for Wilson, a self-confessed 'hotel freak', is the competition between Singaporean, Malaysian and Australian architects to design large hotel complexes. 'The Datal Hotel in Pulau Langkawi, Malaysia, is the best by a mile – it's stunning. But my favourite is the Inn at Hermosa beach, near LA. North California is as different to South California as Denmark is to Italy but this small hotel combines the two sides – a wonderful place.'

Deborah Mulhearn

24 October 2002

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Penrhyn roofing slate was specified by the Manx Government because of its aesthetic qualities and proven performance, over many years, whatever the weather.

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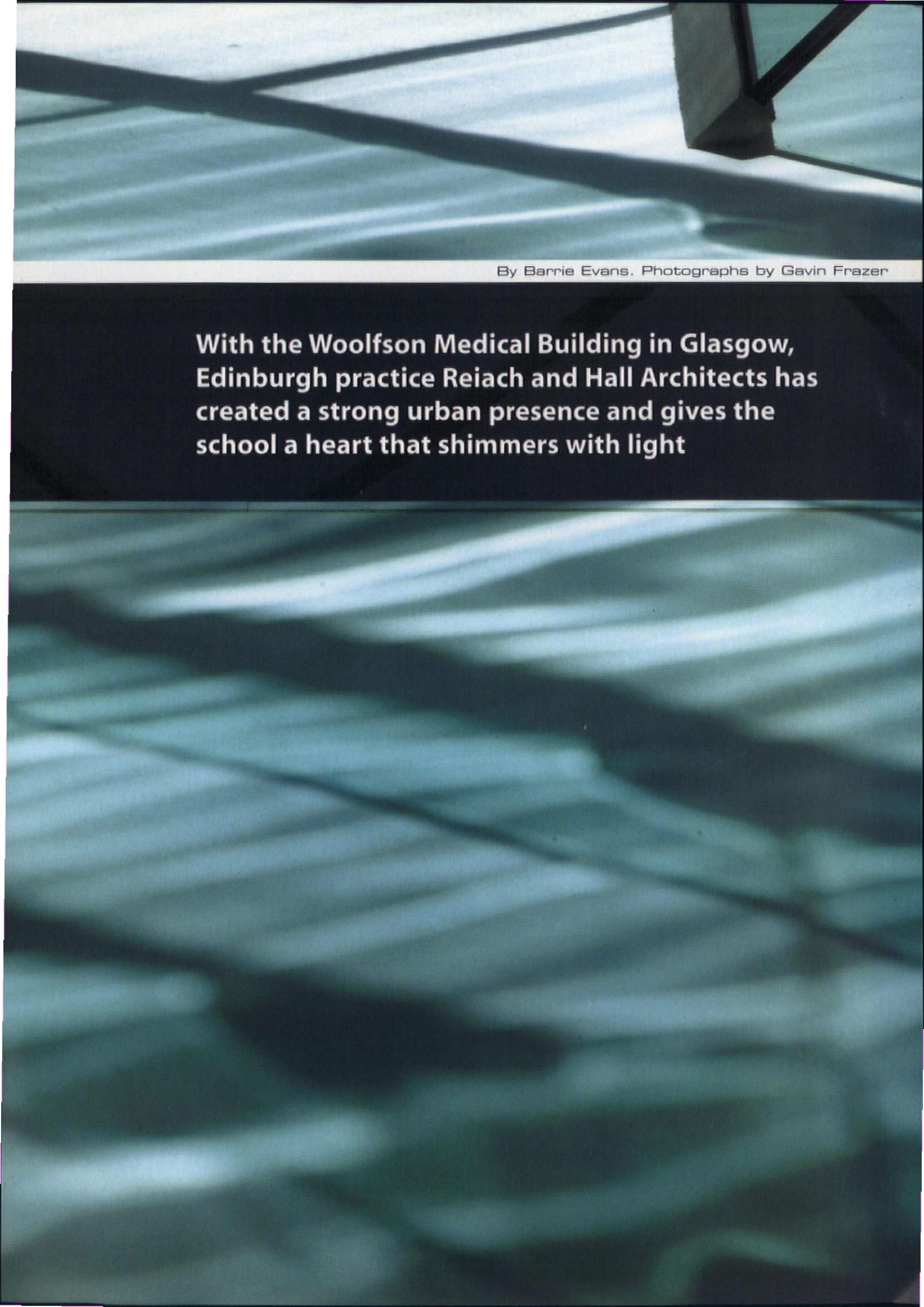
Penrhyn Quarry
Bethesda
Bangor
Gwynedd
LL57 4YG
United Kingdom

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e-mail: slate@alfred-mcalpine.com
Website: www.amslate.com



aj building study

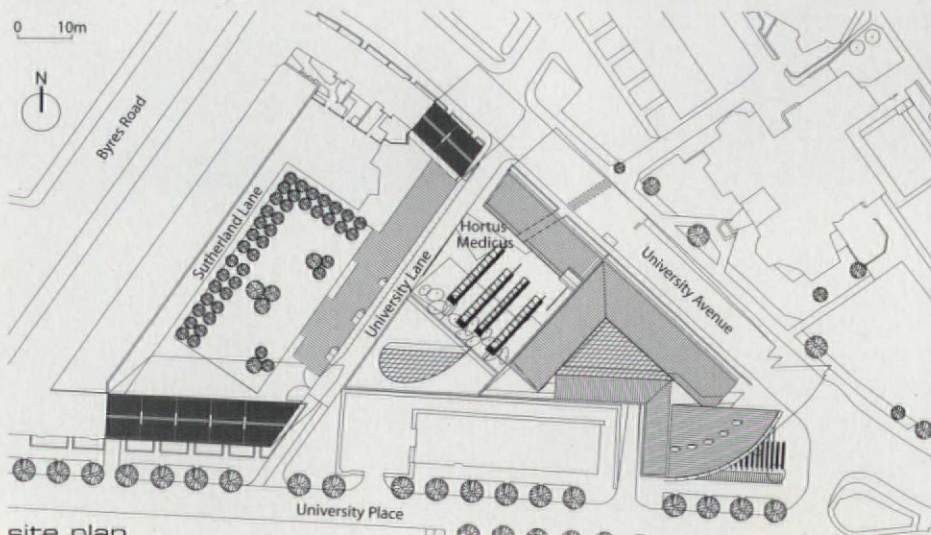
Light fantastic

The image is an abstract architectural photograph. The top half shows a close-up of a white, angular structure, possibly a window frame or a piece of modern furniture, with sharp shadows cast across a light-colored surface. The bottom half is a blurred, low-angle shot of a similar white structure, creating a sense of depth and movement. The overall color palette is dominated by whites, greys, and soft blues, with strong geometric lines and light patterns.

By Barrie Evans. Photographs by Gavin Frazer

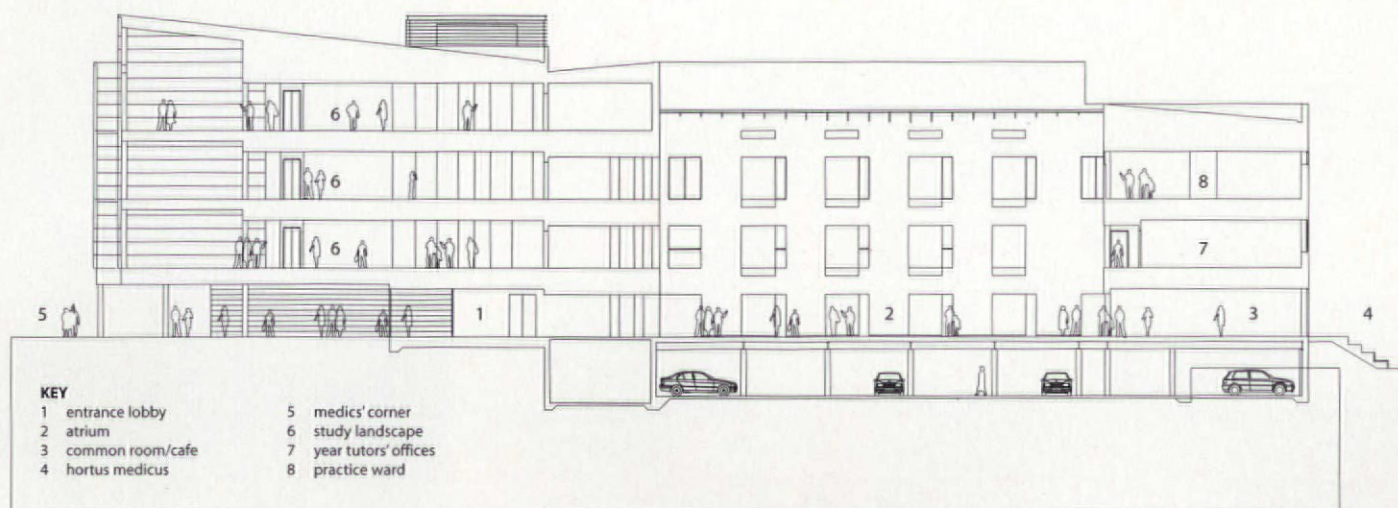
With the Woolfson Medical Building in Glasgow, Edinburgh practice Reiach and Hall Architects has created a strong urban presence and gives the school a heart that shimmers with light

The view coming down the hill from the old university. Below: competition-stage plan with four lines of still-to-be-built *hortus medicus* garden at rear. Below right: the rear terrace. Opposite: from the colonnade through the atrium into the common room/cafe



site plan





section

Academic life is increasingly competitive, with research assessments, competition for students and facilities, and the need to fund-raise all affecting new project viability. Glasgow Medical School is old-established, doing well on these fronts, and in the new Woolfson Medical Building is aiming to attract the best students.

Medical education here is staff-intensive and significantly problem-based. If that sounds like architectural education, the parallels soon stop. Student learning is much more systematic in its content and structured in its methods. At Glasgow, the 240 per year undergraduate intake splits into groups of 80 for formal teaching and 10 groups of eight (or smaller) for project work, including much observing of each other in simulated medical situations. The building reflects this current teaching structure, often with small spaces, though the building is by no means inflexible.

Reiach and Hall Architects won the competition for a building both for teaching and with a changing role in the urban grain of Glasgow's West End. Coming down the hill on University Avenue past the strong stone buildings of the existing university with its George Gilbert Scott landmark tower, the coherence then diminishes and needs another strong building to help restore it.



The new building is also a marker, a potential gateway for future extensions of the university campus behind it and to the south, where land is being acquired from the Western Infirmary.

Located at the point of a narrowly triangular site where University Avenue and University Place divide, you are met by a subtly paved plaza before a curved, steel and glass double-skinned wall. Behind the glass

are western red cedar bladed louvre blinds, expected to be left down most of the time on this easterly facade. They provide a lot of fine detail in what is otherwise a sharply crafted exterior of simple planes. Running down University Avenue, the stack-bonded Copp Cragg sandstone offers some echo of the surrounding buildings, though this stone is much more figured than the dour Glasgow norm. Stone is offset against white render, which continues to the other facades.

On University Place, the building dog-legs behind a brick shed owned by the Western Infirmary's pharmacy. The developing campus plan may result in this unprepossessing building being removed in a few years, opening to view one of the new facades that would have been designed very differently if it could have followed the street line from day one. Campus planning has also delayed part of a garden area to the west, outside the ground floor common room/cafe. Designed by Gross Max, this will include a *hortus medicus* – a living catalogue of medicinal plants. It will revive a tradition of physic gardens – Glasgow's was laid out in 1704 but faded out in the 19th century.

The varying facade treatments are very much an expression of the internal organisation of the building. The front glazed volume is the 'study landscape' above the

Facade Engineering

The atrium roof employs glass beams spanning from 2.6m up to 15.5m, thought to be twice the span of anything yet built. The longest beams comprise four laminated sections – up to 3.9m long and 1.3m deep – spliced together using elegant steel straps. Each section comprises two 19mm leaves, its length limited by toughening technology.

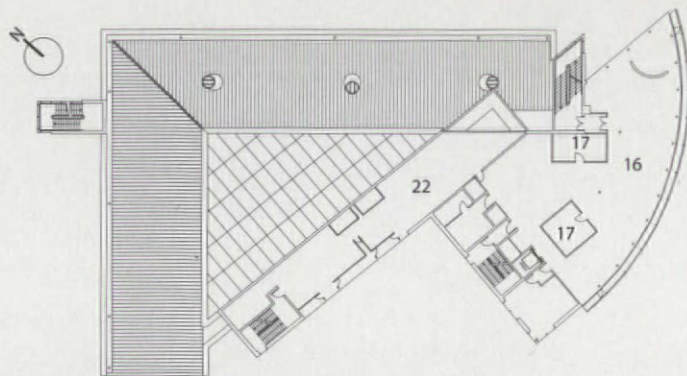
The splices are highly innovative, requiring the specification of bespoke testing to confirm design assumptions. Connections are friction-grip through soft-grade aluminium spacer plates cast into the beam locally in place of the resin interlayer. These spacers absorb the huge compressive forces resulting from friction-grip connection, which would otherwise cause the resin interlayer to squash and migrate outwards, giving rise to unpredictable stresses in the glass. The fasteners are tension control bolts (allowing a very accurate tensioning to be achieved reliably), 20mm diameter, in Grade 10.9 high strength steel. Splice plates are 12mm stainless steel loaded through spring washers which spread load, mitigate temperature effects on bolt tension and mask the bolt heads and nuts.

Glass beams are at 1.5m centres, supporting double-glazed units with a laminated lower leaf. These units are trafficable for maintenance, though cleaning is planned to be carried out from the roof perimeter. They have a high-performance, neutral solar control coating (Pilkington's Titon) to limit heat gain while retaining visual clarity.

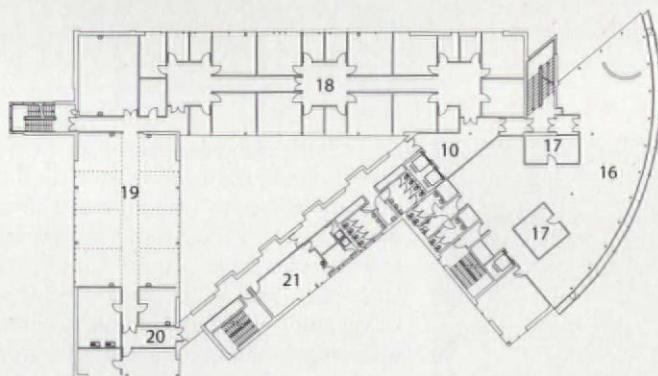
Communication of design ideas and visual intent was accomplished using extensive freehand sketches through to rapid prototyping of particular elements. Arup was both consultant to Reiach and Hall and later appointed detailed design engineer to glazing subcontractor MAG Hansen.

(For the study landscape, three-storey structural glazing, see Working Detail, page 28-29.)

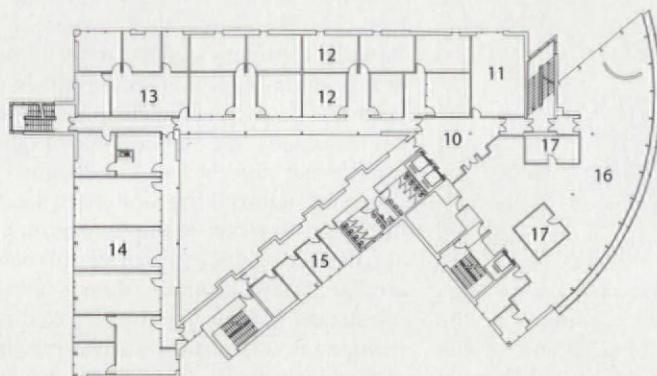
Duncan Richards, Arup Facade Engineering



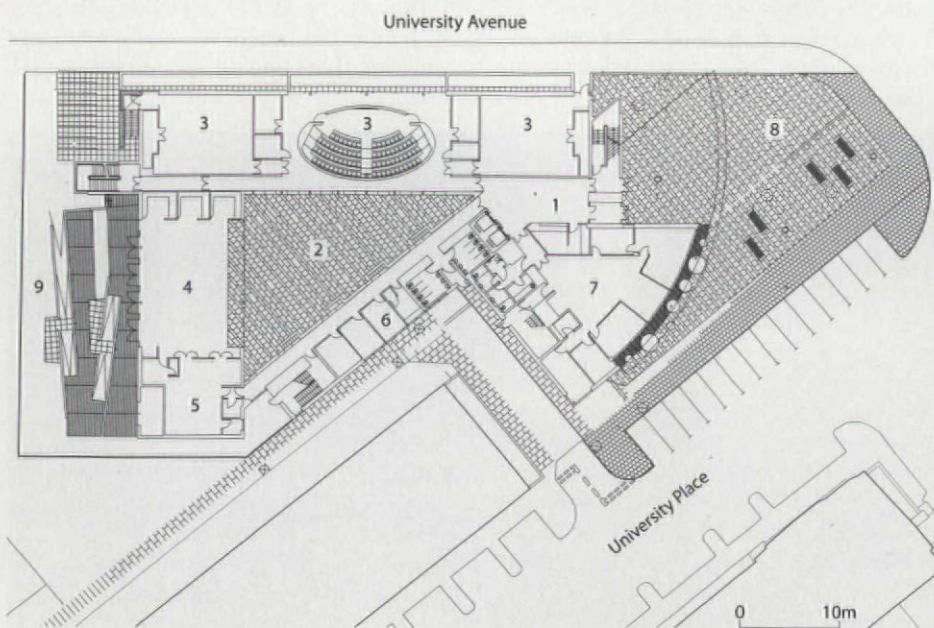
third floor plan



second floor plan



first floor plan



ground floor plan

KEY

- 1 entrance lobby
- 2 atrium
- 3 seminar rooms
- 4 common room/cafe
- 5 kitchen
- 6 offices
- 7 dean's suite
- 8 medic's corner
- 9 hortus medicus
- 10 lobby
- 11 conference room
- 12 problem-based learning tutorial rooms
- 13 assistant dean's suite
- 14 year tutors' offices
- 15 server/hub rooms
- 16 study landscape
- 17 project rooms
- 18 communication skill suite
- 19 practice ward
- 20 anatomy study suite
- 21 actors' room
- 22 plant



Teaching areas are to the left, lockers on balconies fronting service areas are to the right



Dean's ground floor offices. The plan is two Ls, one academic, one service/ancillary, that frame a central triangular atrium. The restrained palette of materials externally continues through to the interior with plain stone and tile floors, rendered walls and ceilings, enlivened in places by cherry joinery and especially by the use of light to animate surfaces.

A low-profile entrance under an overhang leads into the entrance lobby with its roll-call of donors, the atrium not immediately evident beyond. Partly this is organisational, since the reception area provides separate, secure access to the study landscape above, allowing it to be open 24 hours a day while the rest of the building is closed. But not entering the atrium directly also allows it to be at the heart of the school-in-use, with accommodation on all three sides.

Architect Douglas Roxburgh points to earlier university courtyard planning in Glasgow and Oxbridge as precedents, and had at one stage thought of the atrium area being open-roofed. Indeed, it remains more courtyard than conventional working atrium, a circulation space that will only occasionally house activities. It is the orientation space for the whole school and the visual heart. White-walled, there is a magical variety of lighting effects that come from the all-glass atrium roof. Flat glass panels supported on glass beams produce a cascade of different patterns and colourings as the sun and clouds move round. With glass beams spanning up to 15.5m, this is a spectacular fusion of art and technology (see *Facade engineering*).

These lighting effects wash down two walls of the atrium. The third wall, north facing, has a different visual focus with groups of lockers housed in projecting, largely enclosed balconies. Seen from the common room/cafe end, they show different coloured walls within. The service and ancillary accommodation is behind this wall, including services distribution, stores, WCs and some back-offices.

Light and lighting are treated with care throughout, with the help of lighting designer Gavin Frazer. For example, downward wallwashers are used at mid-wall height on some routes (and the same unidirectional fittings used at ceiling level to light the colonnade beside the atrium on ground floor). On the two principal dog-leg stairs, the legs are divided by a continuous vertical sheet of stainless steel mesh, lit with fluorescent tubes on the walls opposite to make the mesh sparkle.

On the teaching side, the different levels relate differently to the atrium. There is a ground floor colonnade leading to larger spaces, including an elliptical, cherry clad lecture theatre. It is in the round, as surgical teaching tradition established, though bodies are not carved in this building. On the first floor, there is balcony access to small project rooms/offices with etched glass fronts and occasional clear glass viewing

areas. On the second floor, fire requirements dictate fixed windows onto the atrium for group rooms, and the large space subdividable into wards where actors simulate hospital life in the teaching of clinical skills.

The three-storey study landscape at the front feels different after the multiplicity of teaching spaces, though less different than might be expected. Like many an open-plan study space, the sense of openness is somewhat lost to the furniture with their dividing screens – laptops and their noise are becoming the norm. The architects provided indicative furniture designs, and appear reasonably pleased with the result. The desks and bookshelves feel in-keeping. Seen from outside the building, the fully glazed wall and its timber louvres might suggest a dramatic three-storey space within, but inside the study landscape, they read as background. Only on the top floor, with its increased ceiling height, does the drama build.

Back in the main school, you arrive inevitably at the atrium, the school's central focus. In many an academic building, dull corridors emphasise the separateness of cellular accommodation. Here the 'corridor' is the atrium and its margins, a lively architectural foreground which helps draw these spaces together into a whole. It is a space of changing animation. It is no cliché to talk of designing with light.

WEBLINKS

University of Glasgow

www.gla.ac.uk

Reiach and Hall Architects

www.reiachandhall.co.uk

Turner & Townsend

www.turnerandtowntsend.com

URS Corporation

www.urscorp.com

Arup Facade Engineering

www.arup.com

Hulley & Kirkwood

www.hulley.co.uk

Costain

www.costain.co.uk

Above: the study landscape. Right: sandstone wrapping facade on University Avenue. Opposite upper: a corridor behind the locker balconies. Opposite lower: one of the principal (teaching side) staircases with stainless steel mesh sheet down stair centreline



Costs

Costs based on tender sum

SUBSTRUCTURE

FOUNDATIONS, SLABS £54.41/m²

SUPERSTRUCTURE

FRAME £68.79/m²

UPPER FLOORS £13.85/m²

ROOF £60.98/m²

STAIRS £27.36/m²

EXTERNAL WALLS £208.06/m²

WINDOWS AND EXTERNAL DOORS £10.77/m²

INTERNAL WALLS AND PARTITIONS £54.32/m²

INTERNAL DOORS £19.71/m²

INTERNAL FINISHES

WALL FINISHES £12.55/m²

FLOOR FINISHES £35.09/m²

CEILING FINISHES £15.47/m²

FITTINGS AND FURNISHINGS

FITTINGS, FURNITURE £15.82/m²

SERVICES

SANITARY APPLIANCES £4.47/m²

SERVICES EQUIPMENT £3.92/m²

DISPOSAL INSTALLATIONS £3.44/m²

WATER INSTALLATIONS £15.21/m²

HEAT SOURCE £4.64/m²

SPACE HEATING AND AIR TREATMENT £66.77/m²

VENTILATION SYSTEMS £73.30/m²

ELECTRICAL INSTALLATIONS £142.57/m²

GAS INSTALLATIONS £0.85/m²

LIFT INSTALLATIONS £24.55/m²

PROTECTIVE INSTALLATIONS £48.47/m²

COMMUNICATIONS INSTALLATIONS £19.11/m²

SPECIAL INSTALLATIONS £56.54/m²

BUILDING WORK IN CONNECTION £13.09/m²

EXTERNAL WORKS

SITE WORKS £40.20/m²

DRAINAGE £4.51/m²

EXTERNAL SERVICES £11.73/m²

MINOR BUILDING WORK £1.45/m²

PRELIMINARIES AND INSURANCES

PRELIMINARIES £157.37/m²

CONTINGENCIES £51.57/m²

Cost summary

	Cost per m ² (£)	% of total
SUBSTRUCTURE	54.41	4.06
SUPERSTRUCTURE		
Frame	68.79	5.13
Upper floors	13.85	1.03
Roof	60.98	4.55
Stairs	27.36	2.04
External walls	208.06	15.52
Windows and external doors	10.77	0.80
Internal walls and partitions	54.32	4.05
Internal doors	19.71	1.47
Group element total	463.84	34.59
INTERNAL FINISHES		
Wall finishes	12.55	0.94
Floor finishes	35.09	2.62
Ceiling finishes	15.47	1.15
Group element total	63.11	4.71
FITTINGS AND FURNITURE	15.82	1.18



Services

The provision of a healthy, comfortable environment for building users, and the University of Glasgow's Energy Policy to incorporate best energy efficient practices, were the ultimate goals for building services design.

The study landscape's double-skinned glass wall is open between floors around access platforms. It is used as a buffer zone. While it could provide beneficial heat gain in winter, there was a risk of overheating and glare in summer, and this was examined as part of a detailed simulation of energy and comfort under differing operational/ construction conditions. This resulted in the introduction of the louvre blinds. The night ventilation purging also came out of this simulation. Automated opening of the inner glazed wall allows any additional build-up of heat to be evacuated through the buffer zone. The simulation indicated that energy consumed for heating, ventilation and cooling represents Good Practice compared to Energy Consumption Guide (ECON 19).

The mechanical services have been designed to facilitate the division of the building into four zones. Low-energy design includes underfloor heating, variable air volume/displacement ventilation and passive chilled ceilings. As a result, a greater level of automatic control and occupancy comfort will be provided.

The electrical services provide a high degree of flexibility within the study landscape for future voice, data and power requirements by utilising an underfloor busbar and containment system.

Using a roof-mounted daylight sensor, the lighting control system dims the general perimeter lighting within the study landscape and in the atrium, depending on daylight levels. The system also adjusts blade tilt angle of the timber blinds to control solar glare. Microwave detectors provide presence detection within all circulation routes. An extensive audio and visual cabling infrastructure has been installed to meet future teaching needs.

Des Burns, Hulley & Kirkwood

Structure

The main structural steel frames are located as bays of 10.8m x 6m, generally with secondary beams at 3m centres. Lateral stability is provided by vertical bracing panels within the core/external walls and rigid frame action along the western elevation with its large cafe wall opening. The upper floors of the building are formed in composite metal deck/in-situ concrete and the roof of lightweight structural metal decking spanning directly between the main rafters.

The steel frame is supported on traditional pad and strip footings bearing on stiff glacial till. Shallow mineworkings under the eastern edge of the site had to be stabilised by injecting a cement-based grout prior to construction. The basement, mainly for general university car parking, is formed of an in-situ reinforced ground bearing slab incorporating water bars at all the construction joints and an external waterproof membrane.

The structural glass roof (see *Facade engineering*) is supported at its perimeter by the structural steelwork. Because the glazing is fixed by eccentrically mounted shoes to the main structure, counterbalance beams have been provided in the adjacent steel framing to prevent torsion and limit twisting deformation.

Gerry Barr, URS Corporation

SERVICES

Sanitary appliance	4.47	0.33
Services equipment	3.92	0.29
Disposal installations	3.44	0.26
Water installations	15.21	1.13
Heat source	4.64	0.35
Space heating and air treatment	66.77	4.98
Ventilation systems	73.30	5.47
Electrical installations	142.57	10.63
Gas installations	0.85	0.06
Lift installations	24.55	1.83
Protective installations	48.47	3.61
Communications installations	19.11	1.43
Special installations	56.54	4.22
Building work in connection	13.09	0.98
Group element total	476.93	35.57
EXTERNAL WORKS		
Site works	40.20	3.00
Drainage	4.51	0.34
External services	11.73	0.87
Minor building work	1.45	0.11
Group element total	57.89	4.32
PRELIMINARIES	157.37	11.74
CONTINGENCIES	51.57	3.85
TOTAL	1,340.94	100

CREDITS

TENDER DATE

5 May 2000

START ON SITE

23 October 2000

CONTRACT DURATION

18 months

GROSS INTERNAL FLOOR AREA

6,884m²

FORM OF CONTRACT

Scottish Building Contract with Quantities (April 1998 Revision) with TC/94

CLIENT

University of Glasgow

ARCHITECT

Reiach and Hall Architects

QUANTITY SURVEYOR

Turner & Townsend

STRUCTURAL ENGINEER

URS Corporation

FACADE ENGINEER

Arup Facade

Engineering

M&E ENGINEER

Hulley & Kirkwood

LANDSCAPE ARCHITECT

Gross Max

PLANNING SUPERVISOR

Beattie Watkinson

Planning Supervisors

LIGHTING DESIGNER

Gavin Frazer

FIRE CONSULTANT

Edinburgh Fire

Consultants

CATERING CONSULTANT

Jim Peat Design

CONTRACTOR

Costain

SUBCONTRACTORS AND SUPPLIERS

Sarnafil roofing Aim Developments; tiling A De Cecco; internal render AJ Higgins; electrical Balfour Kilpatrick; concrete works Central

Contractors; suspended ceilings Clansman Interiors; concrete cutting Clyde Valley Drilling; plumbing works J Crawford (Plumbers); drainage works Dicon; joinery works Firside Joinery; mechanical Haden Young; screeds Industrial Floor Treatments; roofing Kelsey Roofing; solar blinds Levelux AT; movable partitions Little & Rutherford; STO render Llewellyn; structural glazing MAG Hansen; blacksmiths R Miller, WHM Engineering; scaffolding Mitie access; metal decking MSW; fire protection Omnifire; lift installation Otis; window installation PAL

Installations; manufactured joinery, reception desks James Paul; painter Richard Parks; dry lining, partitions RD Partitions; structural steelwork J&D Pierce Contracts; curtain walling Solaglas; raised access floors Veitchi (Scotland); window supplier Velfac; sprinkler installation Vipond Fire Protection; stonework Watson Stonecraft; temporary electrics Nortech

working details

A curved glass double wall encloses three upper floors of an open-plan study landscape on the south side of the medical school. The wall acts as a thermal flue, about 900mm deep, which manages solar heat gain while controlling view, glare, reflection and noise levels.

The structure is a steel frame with composite steel/concrete floors. A row of 219mm diameter CHS columns and 300 x 200mm RHS beams runs at the perimeter of the south wall.

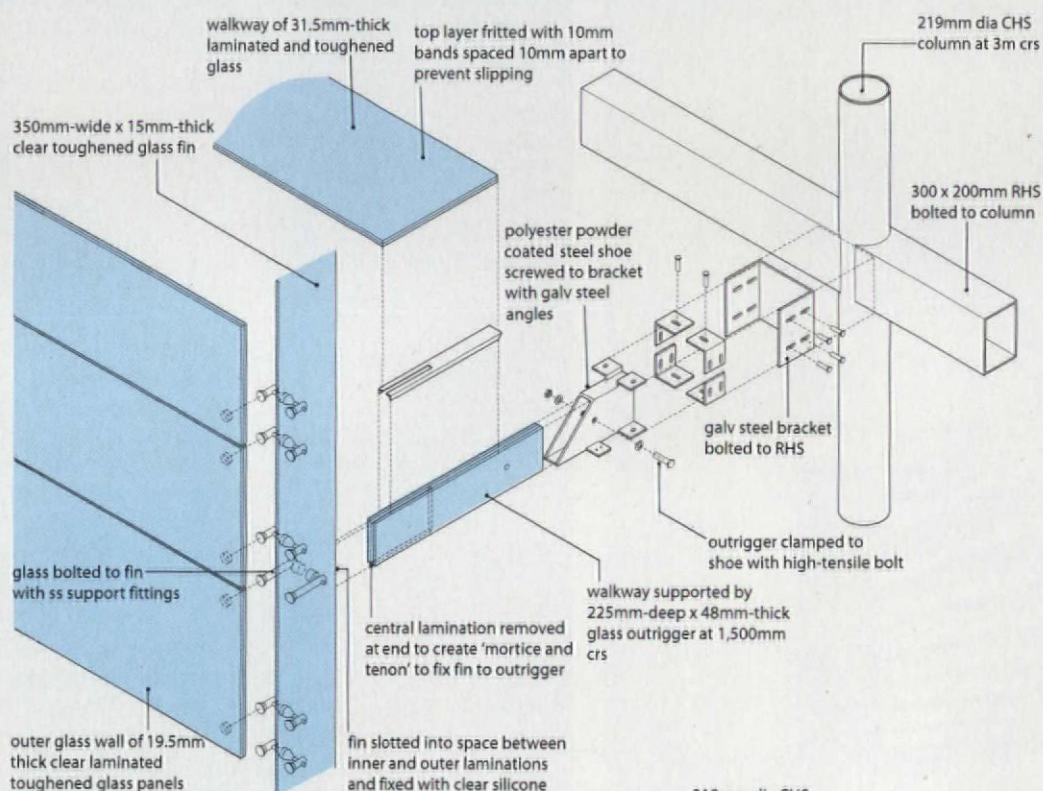
The south wall consists of three elements: an inner curtain wall of double-glazed units (6/12/6mm glass with Low E coating) in polyester powder coated aluminium frames; a layer of untreated western red cedar louvre screens, operated by the Building Management System (BMS); and, an outer wall of frameless glass panels.

The outer glass wall is supported at each floor by triple-laminated glass outriggers at 3m centres. They cantilever from steel 'shoes' fixed to the CHS columns through intermediate angles, with slotted holes to allow 25mm adjustment in any direction. Vertical fins of 15mm toughened glass support stainless steel fittings which in turn hold the outer glass panels; the bolts only penetrate the inner pane of the laminate, producing an uncluttered outer facade.

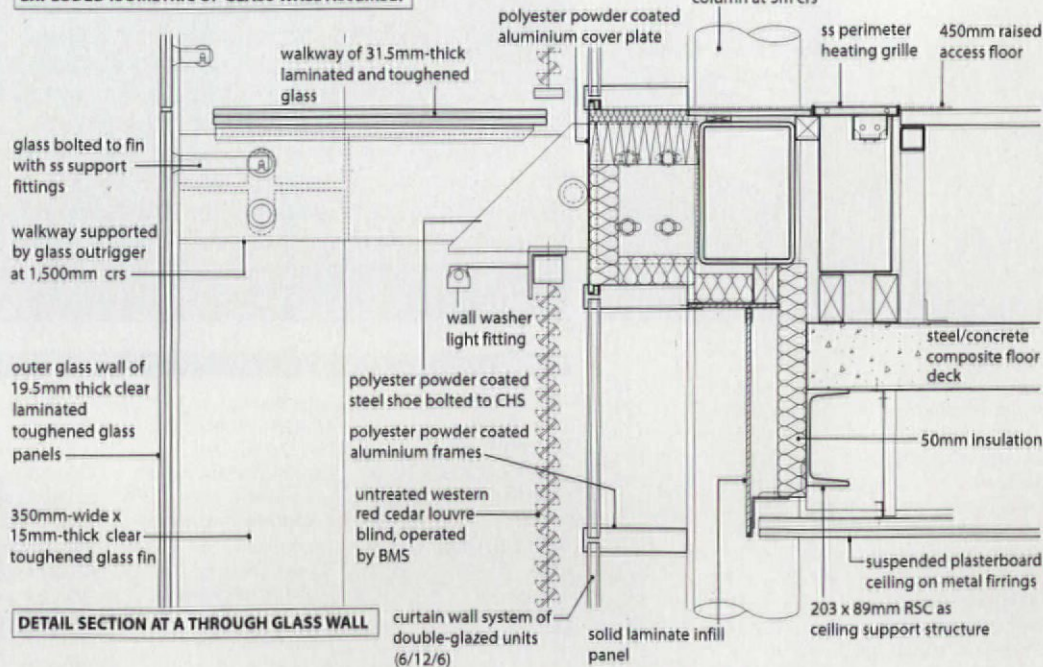
Each fin is bonded to the end of an outrigger; part of the centre pane of the laminate is removed and the fin is slotted into the space in a 'mortice and tenon' silicone-bonded arrangement.

A 31.5mm laminated and toughened glass walkway runs at each floor level between the inner and outer layers of glass, resting on the glass outriggers, giving access for maintenance.

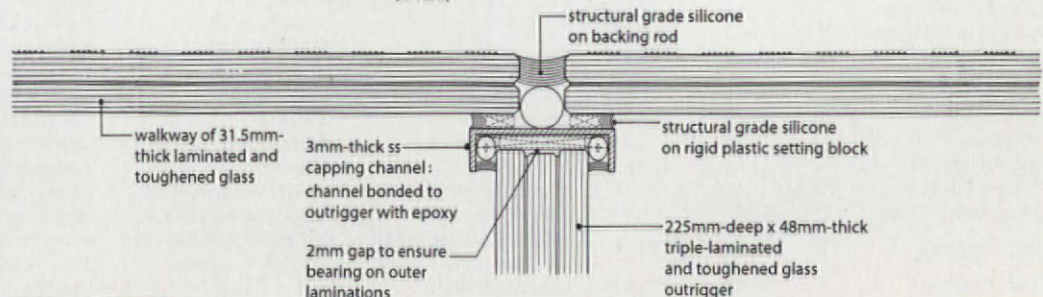
Susan Dawson



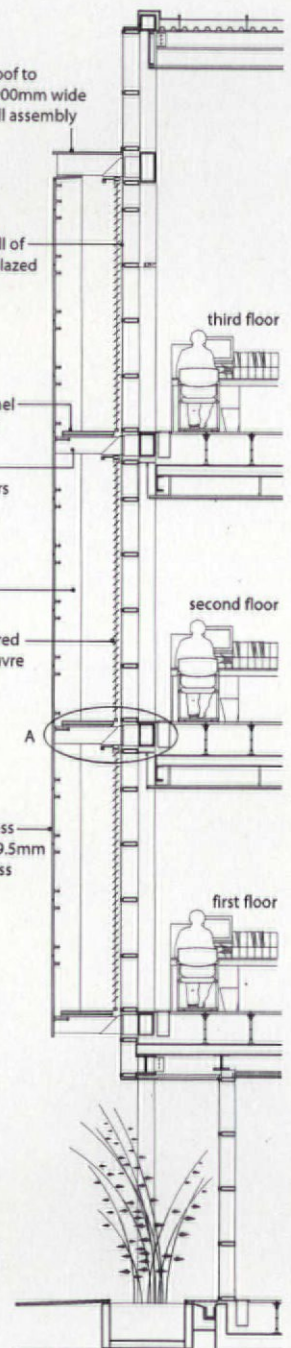
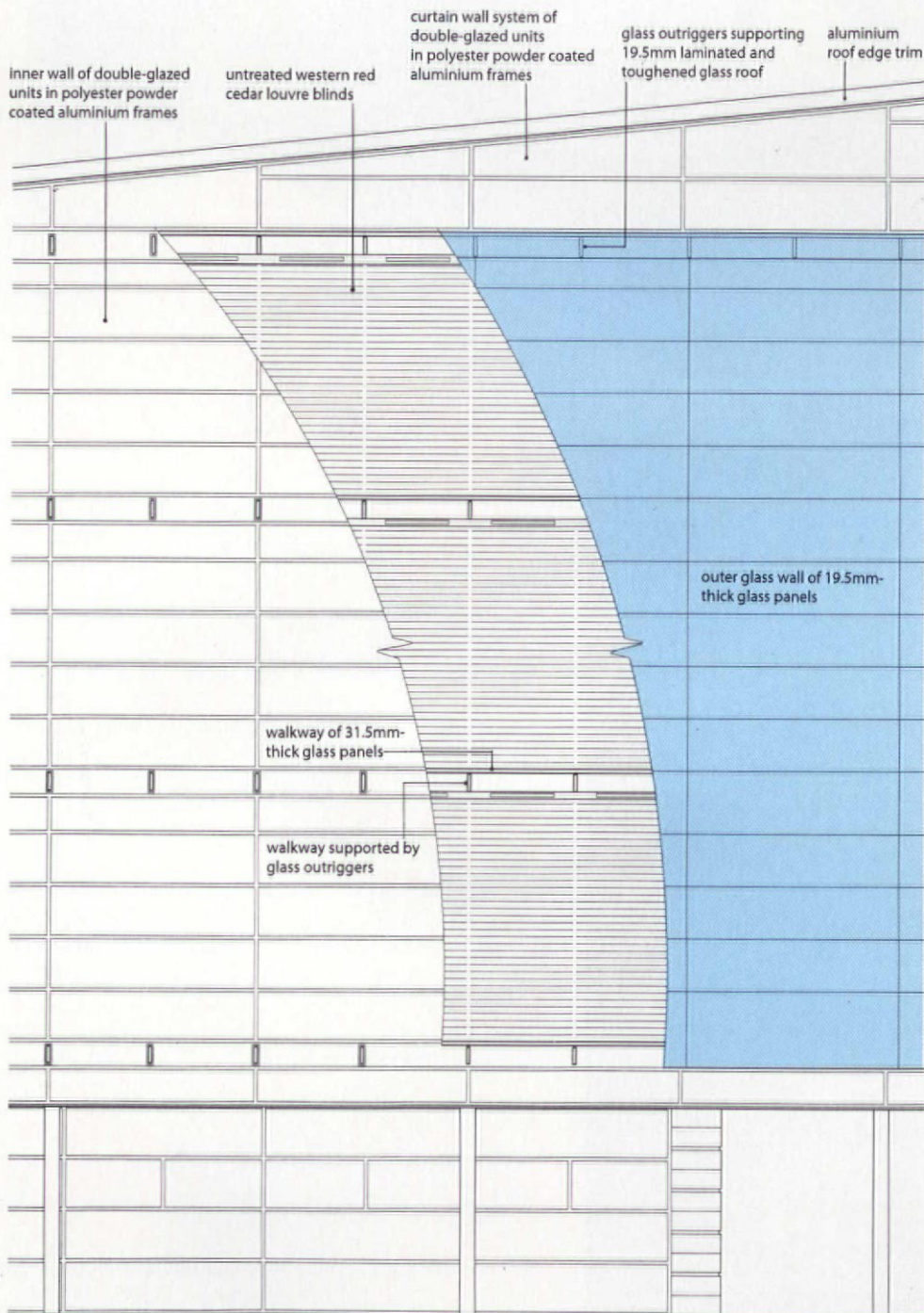
EXPLODED ISOMETRIC OF GLASS WALL ASSEMBLY



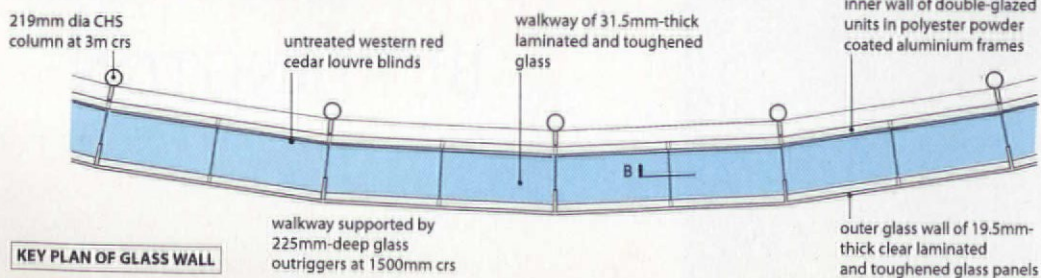
DETAIL SECTION AT A THROUGH GLASS WALL



DETAIL SECTION AT B



KEY CUT-AWAY ELEVATION OF GLASS WALL



KEY PLAN OF GLASS WALL



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Steel appeal

By Victoria Huttler. Photographs by Michael Crockett

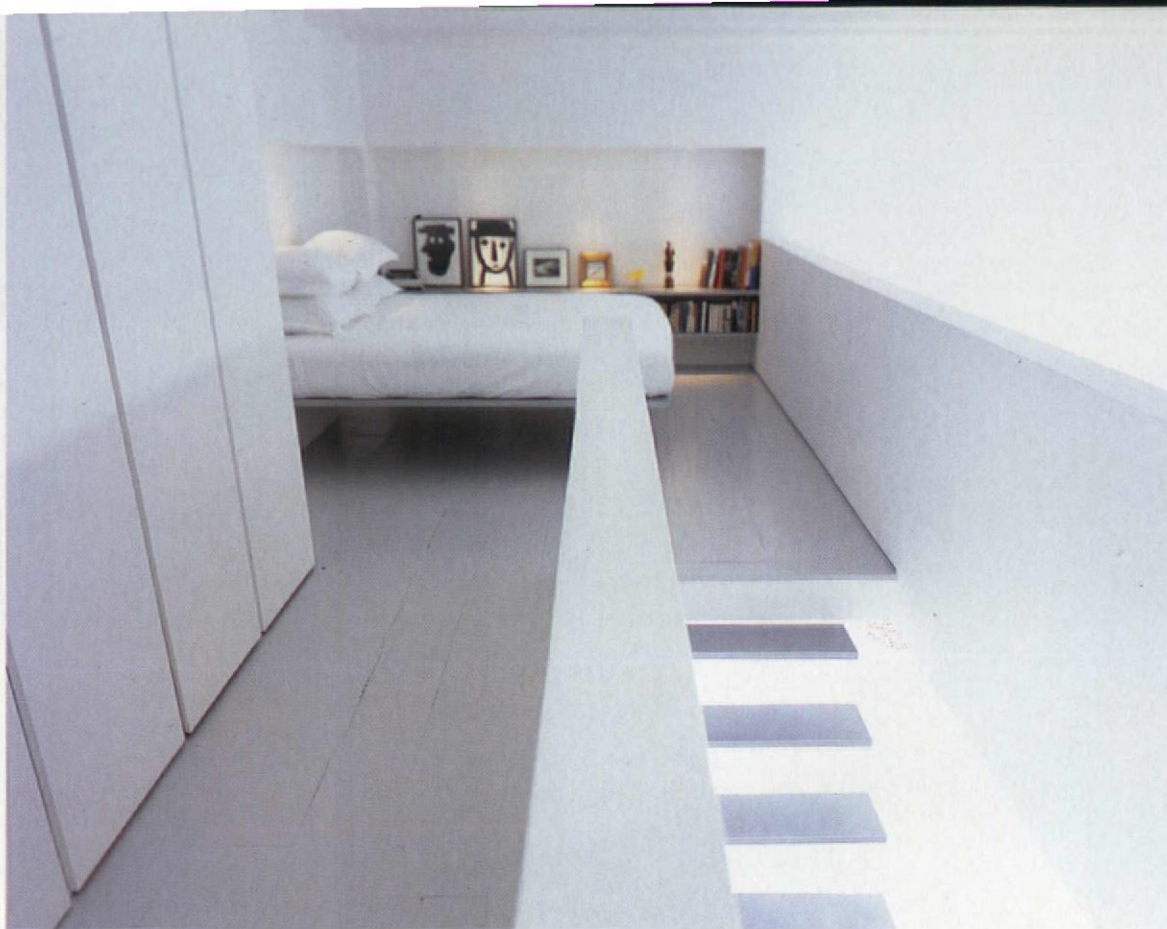
This recently completed loft apartment is one of the last shells in Fulham's Piper Building to be fitted out. Brian Ma Siy formed a strong collaboration with the client, Nick Heath, and they worked together for over a year to refine the simple and minimal scheme.

Nick explains: 'The project had an experimental nature, which was the real joy of the it.' He oversaw all the building work himself, which he says allowed a far greater attention to detail than would normally

be possible, with no time constraints.

The scheme's palate of materials is absolutely minimal – bathroom and kitchen interiors and fittings, interior doors, shelves and stairs are all made from powder-coated steel with identical profiles to give a completely uniform appearance. The apartment's walls are painted white. The floor is made of reclaimed timber floorboards chosen for their generous proportions and painted a light grey.

A steelworker who normally makes lorry



Opposite top: the main living space. Opposite bottom: the steel is consistent between the stair treads and the worktop. Left: the 'floating' stairs leading up to private space

frames was responsible for all the structural steelwork and the interior finishes. The kitchen was custom-made. Gas rings and grill fit straight into the steel worktop. A steel sink, formed into the worktop, is extra deep, 'to hide washing up', Nick jokes.

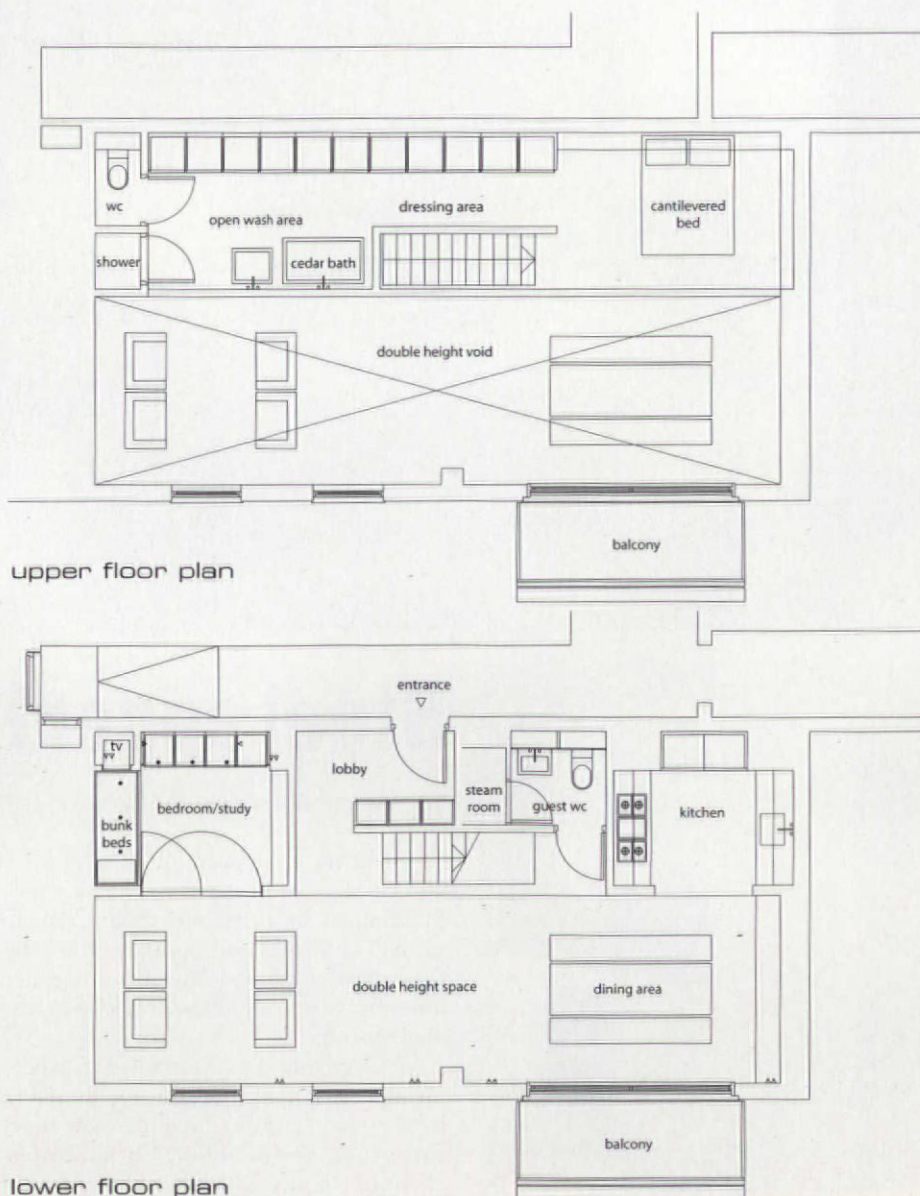
A cantilevered staircase leads up onto a 3 x 12m gallery. It houses a cantilevered bed, concealed storage along one entire wall, and an open bathroom with a cedar bath for Japanese-style bathing.

A shower and separate WC are hidden behind enormous industrial-type doors. Although open plan, the gallery retains privacy using a solid balustrade, which is positioned to allow views from the gallery out of the windows but not views in from the ground floor.

A small area beneath the gallery is for a library, but can double as a children's sleeping space. A vast folding door can be pulled open to expose a tiny 'cabin' with bunk beds. The entire door also rotates 45 degrees to close off the library from the main space and create a private den.

As the apartment faces east, it is flooded with sunlight in the morning, while in the afternoon and evening, the light becomes softer as it is reflected back into the space from the buildings opposite.

'One of the real pleasures of the space is that the light is continually changing to give a varying atmosphere throughout the day,' says Nick.



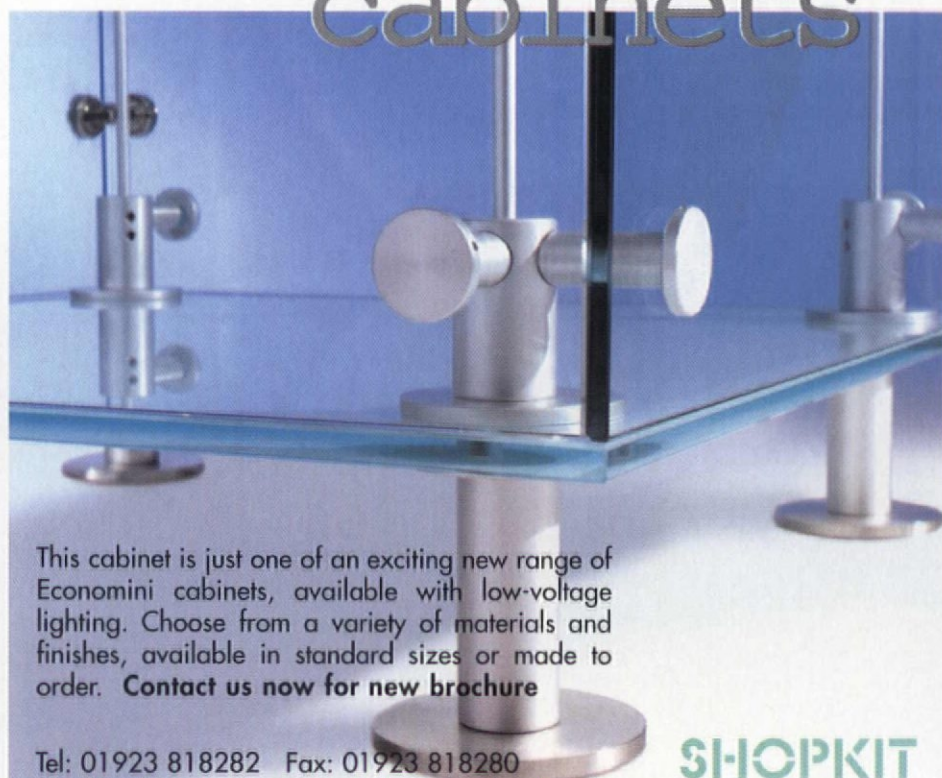
CREDITS

AREA
110m²
ARCHITECT
Brian Ma Siy in
collaboration with Nick
Heath Design

STRUCTURAL ENGINEER
Trigram: Chris Meade
CONTRACTOR
Rick Shurey
STEELWORK
Richard Framont



new cabinets

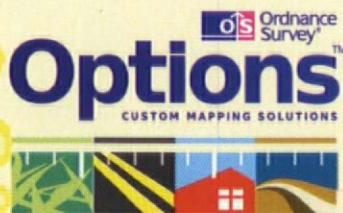


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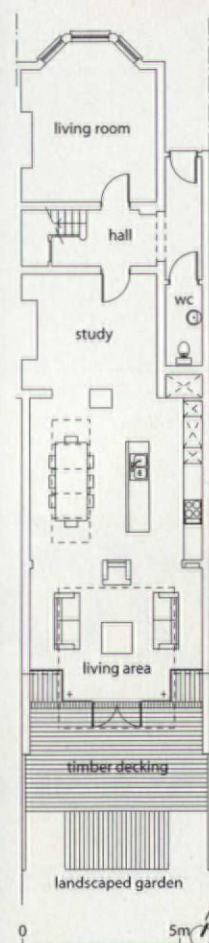
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Boxing clever

By Barrie Evans

Photographs: www.edmundsumner.co.uk

The 'floating' clerestory roof increases transparency. Right: the new space with reframed openings to the study, either side of the new column



Having decided to demolish the previous owner's conservatory to this mid-Victorian villa in Wandsworth, London, the brief to the Pike Practice was in essence to create a glass wall to the back of the house. The work involved was more radical than that implies. The house's back addition's ground floor has been completely removed, with the structure above supported on steel beams from columns at existing walls that leave column-free space below. The frame also extends forward into the garden as far as the conservatory once did. The result is a single new space as deep as the rest of the house.

Glazing the outer wall, other glazed slots, a rooflight and clerestory, plus white walls all

work together to bring light and a sense of height into this deep space. The clerestory especially opens to the sky toward the garden, helping the roof to 'float'. (The outside view with its deep lead fascia feels more solid.) The totally glazed wall of the brief has almost emerged. There are marked margins to the frameless double-glazing units and the secure double door is somewhat heavy-framed. But the overall sense of transparency is striking.

Wall lights and small spots in the ceiling soffit illuminate, with lighting also on the new outside decking focused on the turquoise party wall finish. Linoleum tiles are used for the floor, Elterwater slate for the

worktops, and kitchen units are birch-faced.

Tom Pike reports no planning problems and is optimistic that this is a sea change, that newspaper and TV coverage approving of new architecture is changing sentiment among planners and clients in favour of such modern interventions.

CREDITS

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GLAZING/CURTAIN WALLING

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technical & practice

Access for all

With Part III of the Disability Discrimination Act due to come into force in 2004, this four-page CPD supplement shows how to respond responsibly to the new provisions

BY AUSTIN WILLIAMS AND SIMON CHAPMAN

On 1 October 2004, the final stage of the Disability Discrimination Act (DDA) comes into force. The final part, Part III, relates to goods, facilities and the provision of services. Under this legislation, businesses (and other service providers) will have to ensure that physical features do not make access to their services impossible or unreasonably difficult for disabled people. Effectively it will be illegal under Part III of the Act for a service provider to treat a disabled person less favourably than others when providing a service.

It is important that architects make clients aware of the need to prepare for these new duties as soon as possible. Changes to physical features may be much more straightforward if built into a planned refurbishment programme.

The key question to address in assessing one's potential liability is of making 'reasonable adjustment'. Particular structural, spatial or financial



'It is important that architects make clients aware of the need to prepare for these changes'

constraints can be justifiable reasons to determine that certain adjustments are 'unreasonable' – provided that they have been appraised by a thorough audit and checked by an independent assessment. As with health and safety assessments, provided all reasonable efforts have been made to address a problem, the service provider/client may be deemed to have discharged his/her duties. It should be also be remembered that

these provisions relate to access to the particular services provided by the client; not necessarily the building.

The Centre for Accessible Environments notes that since the introduction of Part II of the DDA, on 2 December 1996, which relates to employment provisions, more than 5,000 cases under the Act were taken to employment tribunals by April 1999. Some people, it seems, still refuse to act reasonably.

Benefits of aiding access

The requirements of the Disability Discrimination Act (DDA) 1995 should by now be familiar to most service providers in order for premises to be fully prepared for the introduction of the Act in 2004. Inevitably though, there are some people who are still not sure what 'reasonable adjustments' should be made to their premises.

Within the retail sector, the term 'service providers' encompasses not only all high street stores but also includes banks, building societies, cinemas, sports stadia, pubs and restaurants as well. All these businesses offer a service to the public and will be required by the Act to provide the same service to disabled and able-bodied customers equally.

The Act protects the rights of a wide range of people with sensory, mental or physical disabilities.

This includes, among other things, people who use wheelchairs, blind and partially sighted people, deaf people, people with arthritis, people with long-term illnesses and people with learning disabilities. In fact, the Act exists to provide an accessible environment for everybody, and that even includes able-bodied people in certain

circumstances, such as parents with pushchairs and shoppers laden down with carrier bags.

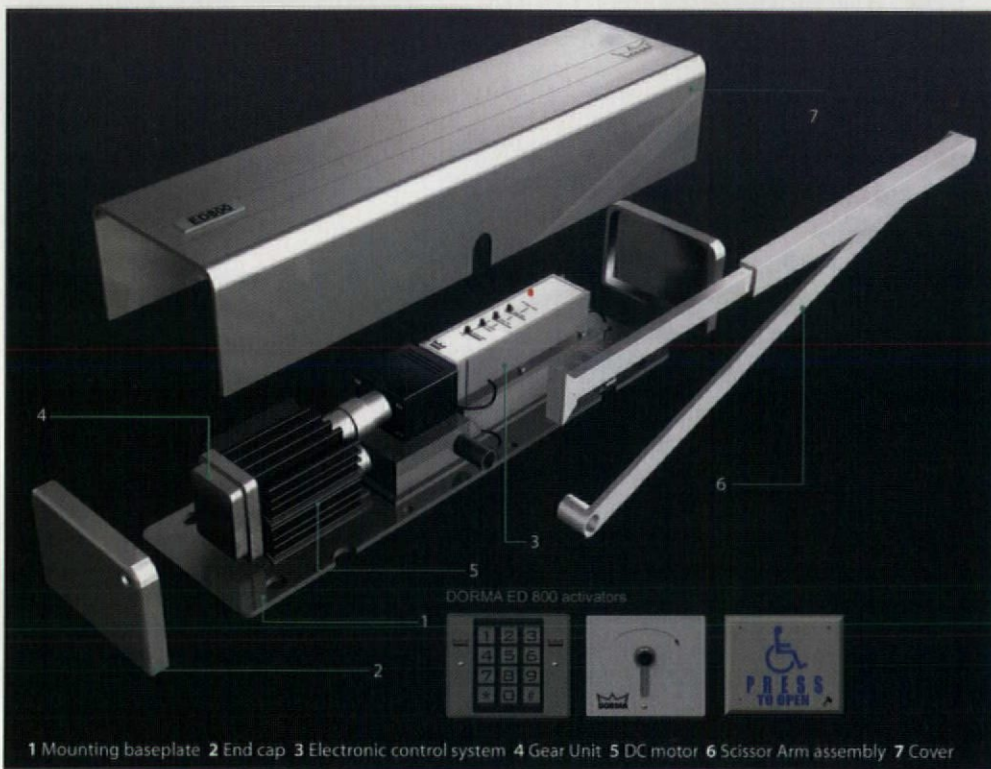
Nevertheless, the image of a disabled person as someone in a wheelchair persists in most people's minds. Recent research by the Disability Rights Commission (DRC) found that around two-thirds of businesses over-estimate the proportion of disabled people who use wheelchairs: the number is, in fact, fewer than five per cent. Because of this misconception, the most commonly made alteration to a building is the provision of wheelchair ramps with relatively few businesses thinking of improving things for those with impaired sight or hearing, for example.

Significantly, however, the DRC's research also found that eight out of 10 businesses predicted a positive impact on long-term profits as a direct result of improving access for disabled people. This is certainly true. By a liberal interpretation of what disability means, the spending power of disabled people in Britain today has been estimated at around £40 billion a year, and businesses which fail to provide access for disabled people may be losing out.

Businesses therefore should look at their buildings individually, assessing the accessibility needs of the people who will work there and those who will be visiting. Critically, it should be remembered that making a building accessible is a requirement that applies throughout the building – creating an accessible entrance from the street is not the end of the matter. *Simon Chapman, DDA product specialist, DORMA*



Automatic for the people



1 Mounting baseplate 2 End cap 3 Electronic control system 4 Gear Unit 5 DC motor 6 Scissor Arm assembly 7 Cover

Enabling people to move freely and easily through a building requires that doorways between rooms, leading to corridors, into toilets and lift areas can be negotiated with ease. Fire doors and panic exits to the outside of the building need to be considered carefully as many traditional installations are a potential threat to the safety of disabled people.

Automatic doors for internal or external use should be tailored precisely to the specific requirements of an application, but normally ensuring that they are suitable for heavy use and are light enough to operate. There will however, be circumstances where different criteria are more appropriate and where this is the case it is important to look at other characteristics of the door, such as closers and handles, and choose appropriately.

Door closers should ensure that the resistance encountered when opening the door decreases almost instantly with the opening action. This makes it easier for children, the elderly and those with physical disabilities to open the door. For those of a more frail or less mobile disposi-

An exploded diagram of an automatic door opening device

tion, electro-magnetic door closers can hold a door open at any angle between 75-180° and provide another possibility in the search for accessible entrances. They are also suitable for fire doors, as they can be used with a smoke detector and control unit or linked with a fire alarm system so that they will close securely in the event of a fire.

Choosing lever-action handles that have a smooth operation, provide a secure grip and are correctly positioned for easy reach is another way to make the operation of a door easier. Such simple measures to assist accessibility can be a straightforward, reasonable and cost-effective means of complying with the essence of the legislation. It is essential that a door handle can be held comfortably in one hand, without grasping it and without twisting the wrist. It should also contrast in colour and luminance with the surface of the door for easy identification by visually impaired people.

With so much information and many practical remedies now available, complying with the

requirements of the DDA should not be difficult for any client. Building owners and occupiers must take a systematic approach, looking at the building as a whole, and then focusing on specific areas and routes into and around the building. By devising a solution for each area individually, the whole building will become more accessible to all those who work in it and who visit it.

Historic buildings

The DDA does not overrule listed building consent (or ecclesiastical controls), planning permission, building regulations approval or other statutory duties. It should be recognised, for example, that access to all historic buildings may not be possible – it would be unreasonable to assume otherwise.

Thus, doors and doors openings need not necessarily be modified in line with Part M, but where retained (on the understanding that they are a restriction on disabled access), other measures should be considered. For example, colour or tactile contrast between handles and background or installing a motorized opening system, often make a big difference but do not affect detrimentally the character of the building.

References

- *Code of Practice: Rights of Access: Goods, Facilities, Services and Premises*, published by The Stationery Office, 1999, £12.95. This provides detailed advice on the way the law should work, together with practical examples and tips. Its status means that it must be referred to for guidance in court when deciding on DDA Part III cases.
- *Designing for Accessibility: an essential guide for public buildings*, published by CAE, 1999 edition with a new section on the DDA, £15.
- *Access Audits: a guide and checklists for appraising the accessibility of buildings*, published by CAE, 1999, £20 (includes the 1999 edition of *Designing for Accessibility*).
- Centre for Accessible Environments, Tel 020 7357 8182.
- Read also http://www.cae.org.uk/abd_articles/section21.html for more details and the legal implications.
- Visit www.dwp.gov.uk/publications/dss/2001/disdiscrimact

CASE STUDY: Buckinghamshire libraries

Buckinghamshire County Council is modifying the entrance doors to all of its libraries as part of a drive to meet the requirements of the Disability Discrimination Act (DDA).

'Quite apart from the legal requirements of the DDA, we felt that we had an obligation to undertake the work,' explains Peter Edington, operational maintenance manager for Buckinghamshire County Council.

Having carried out an access audit of all of its building stock, using its own checklist developed in conjunction with local accessibility groups and district council representatives, it costed the various options to develop a viable programme of works. 'Obviously there are budgetary constraints,' says Edington, 'and, since we don't hold the purse strings within our section of the county council, we have to ensure that our programme of works is achievable' in financial, as well as structural and logistical terms.

He continues: 'As a public library, it is essential that our facilities can be accessed by everybody and, having used automatic doors* last year when we made alterations to the entrance to Aylesbury County Hall offices, we knew that they could provide us with a solution.' Effectively,



comprising a simple push button mechanism to open the door, it can be used by those who deem it necessary while not preventing the door being used by other, more able-bodied persons.

The final part of the DDA, which will come into force in October 2004, requires that service providers make reasonable adjustments to their premises in order to offer 'access to all', but many organisations

and businesses are planning ahead, particularly where renovations are needed anyway, to avoid missing the deadline.

Even though Buckinghamshire's refurbishment programme will extend 'way beyond' 2004, the fact that the council has initiated a rolling programme of works to address the perceived and audited access issues should not count against the authority in any litigious challenge. By keeping an audit trail of all decisions and maintaining transparency throughout, this should count as a 'reasonable' defence.

*DORMA's ED 200 swing door system and ED 800 door operator

CPD Questionnaire

Architects are required to undertake continuous professional development (CPD) research. Every corporate member of the RIBA must do at least 35 hours of CPD a year. Of this, up to 17 hours can be general reading and research which must be documented in your professional development plan (PDP).

At present, the RIBA's policy is to monitor a random sample of practices at the end of each year, asking to see the record sheets and PDPs of RIBA members. It states that 'practices which, after a series of requests, fail to provide evidence of satisfactory training could be dropped from the register'.

Answering Dorma's general-study questionnaire will be deemed, in concert with reading the preceding article and the necessary research to answer the questions, to represent one hour of general CPD research.

Individuals sending or faxing completed questionnaires to Dorma will receive a CPD statement of compliance to that effect, provided that a score of 25 or more has been achieved.

Available scores are indicated in brackets.

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1 List six service providers that are exempt from compliance with the DDA. (6)

2 What is the Disability Rights Commission? (4)

3 Name four things that should be included on an access audit. (4)

4 What is a physical disability under the Act? (2)

5 What percentage of 'service providers' are believed to have no premises or premises that are not open to the public? (2)

6 What is the title of BS8300? (1)

7 What is the minimum clear internal door opening width stated in Approved Document Part M? (1)

8 What is a 'low energy door'? (3)

9 Closing devices fitted to single swing fire doors should conform to the requirements of which BS EN Standard? (2)

10 What is the minimum recommended diameter for a door handle to assist ease of use? (2)

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Design, detailing and disability

A new consultation strategy document on Approved Document Part M will have major implications for design and detailing

BY JOHN PENTON

With the issue of this consultation document, the government has given clear notice that the implementation of the Disability Discrimination Act 1995 (DDA) is the vehicle to bring about fundamental change in the way that the built environment is constructed and managed.

The provisions of Part III of the DDA relating to premises came into force last month, and the amendment of Part M of the Building Regulations is now imperative if legal anomalies between construction regulation and civil law are to be avoided. In seeking to achieve this rationalisation, the radical nature of the changes to Part M, as set out in the document, is quite remarkable. These proposed changes involve:

- Omitting specific reference to and a definition of disabled people from the Requirements, while broadening references in the Approved Document to include parents with children elderly people and people with disabilities' (This last designation is clearly defined within the DDA).
- The application of the Requirements to buildings undergoing alterations or change of use.
- A major reordering and overhaul of the design guidance set out in the proposed new Approved Document M to reflect the research-based recommendations of British Standard BS8300:2001 'Design of buildings and their approaches to meet the needs of disabled people - Code of Practice'.
- Guidance on the design of stairs, also based upon BS8300, which will take precedence over that in Part K until a revised Approved Document K is issued.
- Building Regulations updated to include as a material change of use the conversion of a building to use as a shop, and appropriate amendments to the Requirements of Part M to 'M1 (accessibility), M2(3) (sanitary accommodation) and M3 (audience or spectator seating)'.

'In seeking to achieve this rationalisation, the radical nature of the changes to Part M, as set out in the document, is quite remarkable'

- The revision of Section 1 and 2 of Approved Document M to cover 'Access to buildings other than dwellings'.
- The revision of Section 3, 4 and 5 to cover 'Horizontal and vertical circulation', 'Facilities' and 'Sanitary accommodation' respectively, in 'buildings other than dwellings'.

Reasonable standards

The Regulatory Impact Assessment of the Consultation Document unambiguously sets out the principles on which the intended revision of Part M is based. It states: 'The overall objective of the proposed amendments is to ensure that new buildings meet reasonable standards of accessibility and to secure cost-effective improvements to the accessibility of the existing building stock when other intended building work is carried out. This should support, and complement the aims of the Disability Discrimination Act (DDA), without imposing disproportionate bureaucracy and costs... It is expected to add to initial construction costs, but such costs should be offset by the diminution in potential liability of employers and service providers for the cost of access remediation work which may be required under the DDA.' It also states: 'BS8300, being based on validated research, establishes new and justifiable expectations.'

The proposed changes in the Requirements and to Approved Document M fall into three main categories:

- Updating to take account of major changes to the relevant British Standard;
- Bringing Part M in line with other Parts of the Building Regulations by extending its scope to include alterations to existing buildings and certain changes of use; and
- Applying the concept of access and use for all.

The greater part of the anticipated increased costs will arise from meet-

ing the significantly higher standards of proposed Approved Document M, now largely to be based upon BS8300. The standards for sanitary facilities are particularly enhanced with accessible WC compartments included in banks of separate sex lavatories and enlarged unisex facilities, approached separately from other sanitary accommodation, giving space enough for assistance to be rendered.

The floor area of accessible WC compartments has been increased by 10 per cent, and it is now described as being for 'ambulant disabled people'. In the case of the 'unisex wheelchair accessible toilets, the greatly enlarged standards set out in BS8300 are advocated with provision being made at each floor level, with alternative left and right hand transfer layouts where more than one compartment is provided. A maximum travel distance of 40m to such toilets applies where the route to it is obstructed by doors without hold-open devices or where it is accessible by lift on another floor. In the case of hotel bedroom en-suite facilities, the floor area of the combined accommodation is increased by 37 per cent over the Part M existing recommendations.

An innovation in the Draft Approved Document, which is of particular significance, is the introduction of Access Statements. 'An Access Statement should be provided in respect of non-domestic buildings where a designer or developer wishes to depart from the guidance in Approved Document M. The statement should set out the reasons for departing from the guidance and the rationale for the design approach adopted.' It would seem likely that the services of accessibility consultants are going to be greatly in demand.

John Penton is a consultant member of the National Register of Access Consultants, tel 01727 868873, www.nrac.org.uk

● The consultation document is available from Paul Everall, head of Building Regulations, Office of the Deputy Prime Minister, 18B Portland House, Stag Place, London, SW1E 5LP or <http://www.safety.odpm.gov.uk/bregs/consult/access/index.htm>.

● The consultation period closes on 29 November.



The raft of adjudication schemes we all have to contend with

Adjudication was supposed to be quick, cheap and simple dispute resolution for the construction industry. It is perhaps surprising, therefore, that during the phoney war between the passing of the Housing Grants Construction & Regeneration Act in 1996 and the approval of the Scheme for Construction Contracts in 1998, various industry bodies set about devising a plethora of adjudication schemes to vie with the default provisions proposed by the government.

Before the wrapper was even off the adjudication box, therefore, the expectant industry was bombarded with wannabe adjudication rules from the ICE, the Construction Industry Council, the Centre for Dispute Resolution and the Official Referees Solicitors Association (now TeCSA), to name but a few.

Despite the merits of these rivals for the hearts of potential disputants being enthusiastically extolled by their sponsors, in the main, those who actually appreciated that they had a choice, tended to opt for the government's scheme anyway, applying the 'nobody ever got the sack for choosing IBM' thinking to a product that was untested, had no brand image and was not a market leader.

Four years down the line we need no reminding that adjudication is, indeed, quick – impossibly so for some cases, such that even the processes, greatest fans suggest that the 28-day deadline is a little on the tight side. And there is no need even to mention the fact that whatever adjudication may be, it is far from cheap.

Producing detailed, well-argued, fully supported cases to impossibly short order means that people with experience of construction disputes have to burn the midnight oil, and that never comes cheap. Whether it is simple or not depends on your perspective. In the majority of cases, adjudication is a successful route to getting an answer, albeit a costly one.

If there is a hiccup in the process, however, such as a jurisdictional issue, an adjudicator who does not fully appreciate the limits of his or her powers, or a party who takes part willingly enough but comes up with some clever reason why they should not be bound by the outcome,

unravelling the muddle can be far from straightforward. The resulting body of jurisprudence has provided ample material for this column.

Ironically, it has been said that the more frequent hiccups can be avoided if the parties adopt an adjudication procedure that anticipates and provides for these problems in advance. The schemes that were devised later in the day had the advantage, since they were able to learn from the experience of seeing the adjudication process at work. Here, the specialist bar association adjudication rules (TECBAR) take the biscuit.

Drafted by barristers, so long after adjudication had taken off that most believed that any new procedure would have completely missed the boat, the TECBAR rules carefully spell out most of the pitfalls of adjudication and provide practical and sound ways around them. Furthermore, by incorporating the TECBAR rules into your contract, you may end up with a barrister adjudicator at a startlingly cheap rate. Nevertheless, it has to be said that the TECBAR rules are not widely used and very few barristers have had to sell out in the name of Alternative Dispute Resolution (ADR).

The adjudication rules proposed by the Technology and Construction Courts solicitors association, TeCSA, are another matter, and have been widely incorporated into contracts. Particularly, as is often the case, contracts put together by its members. It is a sign of the success of the rules, that a new version has recently been issued following a period of consultation and feedback.

The TeCSA rules now include the controversial provision that where it is impossible for adjudicators to reach a concluded view on the parties' legal entitlements within the practical constraints of the process, they may give a 'fair and reasonable view' of how the dispute should lie. Under the rules, the adjudicator is able to award costs to the successful party, if both parties agree. They also provide for a daily cap on adjudicators' fees, now increased to £1,250. TeCSA adjudicators span the construction disciplines and even include the odd barrister. The new TeCSA rules are available on www.tecsa.org.uk

Kim Franklin

'In the majority of cases, adjudication is a successful route to getting an answer, albeit a costly one'

Cadmonkey and Farquear'say have their say

Ian Martin's SPA, the non-essential update for small practice architects, at www.spa.uk.net, is always a nicely jagged blend of pure and beautiful anarchy and hard-headed common sense. Martin is currently running a section on website design for small practices. The present series is based on the real-life saga of architect Nick Waterhouse's site.

Martin writes: 'Despite being a registered architect, he [Nick Waterhouse] has produced a clear brief, supplied all material requested... on time, and set out a clear plan for targeting potential clients.' Martin later sets out the general theory: 'A small practice website is not about offering a baffled world your *tour d'horizon*, you moron. It's about selling a proposition, raising your profile and getting work.' Not entirely surprisingly, given Martin's credentials, the rest of the story is in the best traditions of *The Honeywood File*, with the advantage that it's a lot shorter.

Other interesting sections in this month's issue include Cadmonkey, a DIY cartoon with original Martin captions which has great promise; Darcy Farquear'say, the architecture critic created by Martin; spot the fake and, among others, a selection of games. And there is an e-mail interview section with several notables in which you, the reader, can suggest questions. One question currently under debate with the RIBA's Paul Hyett is 'would you accept a commission from the Saudi Royal Family?'

The monthly magazine .net ran a curious letter recently (.net November 2002, page 13) which in part ranted: 'Every Web designer and website owner in the land is worrying about the possibilities of facing legal action, while still receiving adverts for Viagra every day and'...and this is the interesting bit, 'losing sales thanks to having to publicise the fact that they use cookies: Whatever do they mean?'

sutherland.lyall@btinternet.com

London

Ernö Goldfinger *Wednesday 30 October, 18.30.* A Twentieth Century Society lecture by James Dunnett at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

Whole Life Costing *Thursday 31 October, 15.30.* An CPN conference at 12 Caxton St, SW1 (020 7222 6557). Details 020 7250 3857.

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.

Will Alsop *Sunday 3 November, 15.30.* A lecture at the V&A. Details 0115 912 9184.

Rem Koolhaas *Monday 4 November, 18.30.* A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Robert Adam *Tuesday 5 November, 18.30.* A lecture at the RIBA, W1. Details 020 7303 3699.

Modern Data Management *Thursday 7 November.* A Colander course at the Building Centre, WC1. Details 020 8771 6445.

Rafael Moneo *Thursday 7 November, 18.30.* A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Urban Regeneration: Designing for Growth *Thursday 7 November, 18.30.* A Space Syntax event at 11 Riverside Studios, 28 Park St, SE1. Details 020 7940 0000.

D & 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 nvisible 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.

The Adventures of Aluminium *Until 19 January.* An exhibition at the Design Museum, Shad Thames, SE1 (020 7940 8790).

Eastern

Claude Heath *Until 3 November.* An exhibition exploring different modes of drawing. At Kettle's Yard,



OUT OF THIS WORLD

In its temporary home in Queens while its new addition is being built, New York's Museum of Modern Art is holding a show called 'The Changing of the Avant-Garde: Visionary Architectural Drawings from the Howard Gilman Collection'. The emphasis is on Utopian schemes from the 1960s and 1970s, including Ron Herron's *Cities Moving* (1966) and Massimo Scolari's *Addio Melampo* (1975), pictured above. Until 6 January 2003.

Cambridge. Details 01223 352124.
Asset Knowledge for Infrastructure *Tuesday 12 November.* A BRE seminar at Garston, Watford. Details 01923 664766.

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 Fermynwoods 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

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: 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.

South West

Consulting the Community: Valued or Devalued? *Thursday 7 November.* A half-day Public Art South West seminar at Plymouth. Details Linda Geddes 01392 218188.

Wessex

Bristol: Current Practice *Thursday 31 October, 19.00.* A discussion at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.
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

RIBA CPD Event: Site Visit – Yorkshire Sculpture Park Visitor Centre *Tuesday 12 November, 11.30.* With Peter Clegg. Details 0113 2456250.
Sculpture/Architecture in 50s and 60s Britain *Until 5 January.* An exhibition at the Henry Moore Institute, 74 The Headrow, Leeds. Details 0113 234 3158.

Scotland

Alan Dunlop *Wednesday 30 October, 17.30.* A lecture at 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

RSAW Annual Conference: Commissioning Quality *Friday 8 November.* At St David's Hotel, Cardiff. Details 029 2087 4753.
RSAW CPD Event: CDM Regulations – An Update *Thursday 14 November, 12.00-15.00.* At the Welsh School of Architecture, Cardiff. Details 029 2087 4753.

International

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

The bigger picture

ALAN POWERS

Le Corbusier before Le Corbusier: Applied Arts, Architecture, Painting and Photography, 1907-1922

Edited by Stanislaus von Moos and Arthur Rüegg. Yale University Press, 2002. 322pp. £45

The early lives of the masters of Modernism have proved an attraction to scholars and interpreters during the past 20 years or more. Last year saw the exhibition 'Mies in Berlin' at MoMA New York, which will come to the Whitechapel this December, in which Terence Riley, Barry Bergdoll and others uncovered much new information about Mies both before and after Modernism.

The work was revisionist, or it would scarcely have been worth doing, but the result was to enrich understanding of the maturity of a great architect by showing how early he had established some of his themes, and how, because of his and others' later desire to present the work for certain purposes, information had been obscured or altered.

'Le Corbusier before Le Corbusier' was an exhibition staged this summer in Baden, Switzerland; it can be seen at New York's Bard Centre for Studies in Decorative Arts, Design and Culture from 22 November to 23 February. The catalogue, like the Mies book, is a permanent record of another master's beginnings, with thematic essays which illuminate the experiences of Charles-Edouard Jeanneret.

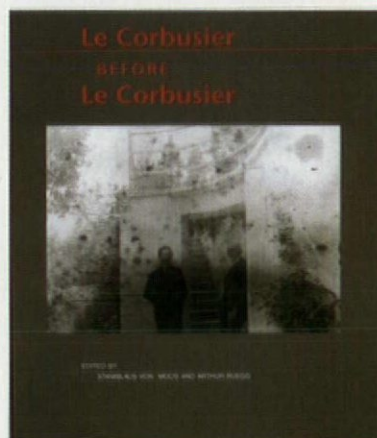
We have long since reintegrated the Swiss houses up to the Villa Schwob and the travel diaries into the bigger picture of Le Corbusier, following his own careful editing of this period. At least he was self-obsessed enough to preserve the documents that allow a detailed reconstruction, as in H Allen Brooks' *Le Corbusier's Formative Years* (AJ 27.11.97). This new book has the advantage of numerous colour plates showing drawings, paintings and furniture never seen before. Such discoveries in relation to so major a figure are exciting in themselves, and for those interested in the sources of creativity, they deepen understanding of an individual who, while wildly inconsistent, was never, for an instant, dull.

Stanislaus von Moos sets the scene with an opening essay, 'Voyages en Zigzag', taking its title from a light-hearted Swiss travel

book of 1844, known to the young Jeanneret, which seems perfectly to describe his irregular movements from one set of extreme ideas to their diametric opposites. Virtually all the ideas expressed by the Le Corbusier of the 1920s, about building construction, city planning or decorative arts, have their opposites in his ideology during the previous decade and a half. Given our greater awareness now of the extent to which he reverted back to some of these earlier positions in the 1930s, the 'zigzag' pattern is specially relevant.

Other themes run through more consistently. Francesco Passanti explores 'Proportion, Classicism and Other Issues' in ways which are helpful to our understanding of early 20th-century Classicism in France and Germany as a whole. Leo Schubert's essay, 'Jeanneret, the City, and Photography', explores the little-known corpus of 550 of his own photographs

preserved at La Chaux-de-Fonds, through which he explored his understanding of transitional spaces and relationships while travelling, and recreated them in his early buildings.



Confessions

By Jan Kaplický. Wiley-Academy, 2002.

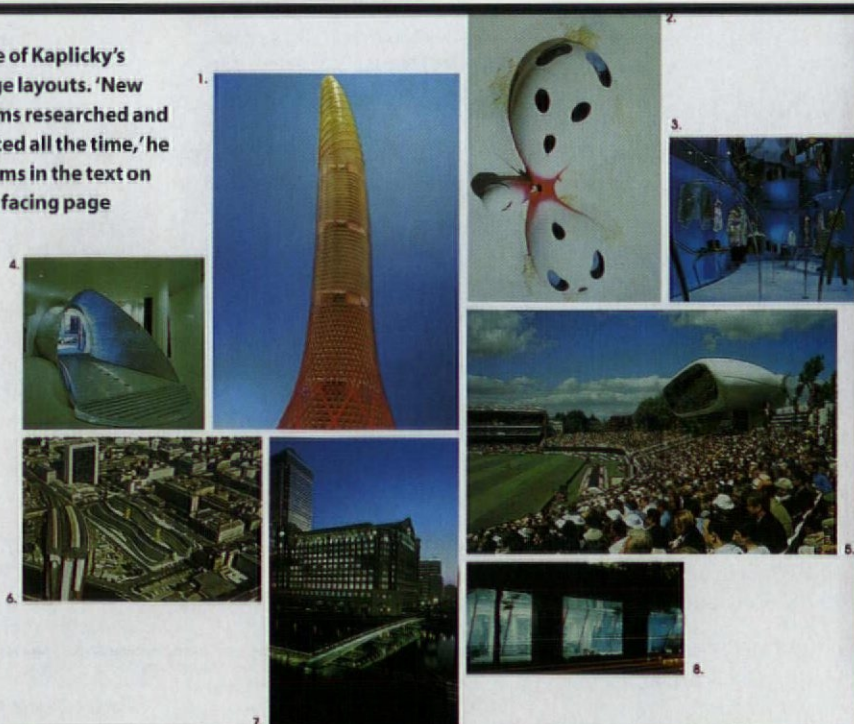
204pp. £24.95

Among almost 1,000 illustrations in this book, I counted one section and no plans, writes Richard Weston. This is almost as surprising for a book on architecture as the liberal sprinkling of breasts, nudes, and phallic symbols. Jan Kaplický, one gathers, likes women. And sex ('the magic final touch in any design'). And beauty. And plasticity. And staccato sentences with no verb.

These Confessions mix autobiography with an architectural philosophy of such startling naivety that you are surprised Kaplický found a publisher willing to devote 200 pages to it. They clearly didn't waste time editing it, as the text is littered with errors. Their retention could conceivably be justified as signs of the potentially moving story of the exile-made-good, but not the failure to correct mis-spelt names such as 'Eileen Grey' and 'Mies van de Rohe'.

The text begins and ends with quotations by Kaplický's hero, Le Corbusier, and the master's

One of Kaplický's page layouts. 'New forms researched and tested all the time,' he claims in the text on the facing page



The focus of the Bard Graduate Centre on decorative art is one that might seem at odds with Le Corbusier's later repudiation of all that is conventionally implied in the term, but this was another form of 'zigzag'. Arthur Rüegg's essay on one of Jeanneret's early patrons, Marcel Levaillant, is an excellent example of the insight available from detailed history at close range, recreating the atmosphere of cultured folk in La Chaux-de-Fonds.

Many of the items of furniture, light fittings and other one-off objects in the exhibition, were produced for Levaillant and his extended family. Like Jeanneret's buildings of the same period, these pieces are recognisably of their time, but can also be seen as his working models for identifying and resolving a number of different design problems.

City planning is discussed again in Antonio Brucculeri's essay, 'The Challenge of the "Grand Siècle"', which places Jeanneret/Le Corbusier's interests in a context of historians rediscovering the traditions of French planning in cities and gardens. These are examples that should strengthen arguments in favour of a strong culture of architectural history as a source of contemporary creativity.

Le Corbusier before Le Corbusier is itself an exemplary piece of history in this respect. Teaching Le Corbusier becomes a kind of microcosmic architectural history syllabus in itself.

Alan Powers is an architectural historian

influence is apparent in both the oracular style and self-image of the architect as embattled visionary – but not, sadly, in the rigour of the architecture, originality of thought, or clarity of presentation.

Kaplicky designed the book himself, and it shows. All the spreads follow the same format – a dozen or so lines of text plus an unreferenced quotation facing a cluster of images. It is calculated to be dipped into, cut and pasted, not read and, wittingly or not, this strategy is reinforced by the typography. Suited to display rather than body-type, and used in overly long lines, the typeface is difficult to read; this may, of course, be intentional.

As a Czech educated in the 1950s and '60s, Kaplicky has lived through extraordinary times. He has made the most of a modest talent and, with its Selfridges store in Birmingham, Future Systems is riding the crest of a wave. This book, however, is embarrassing, and could seriously damage its reputation.

Richard Weston is a professor at the Welsh School of Architecture, Cardiff University

Essence of Modernity

ELAIN HARWOOD

Modern Architecture

By Alan Colquhoun. Oxford University Press, 2002. 250pp. £11.99

Students, take heed. If this does not appear on your reading list, buy it anyway. And if the rest of us thought we knew all about Modern architecture, this proves us wrong. Here at last is a concise, readable and cheap introduction to the period 1890-1965.

The choice of years is significant. This is not the story of the 20th century, but of Modern architecture, from Art Nouveau to Louis Kahn. Chapter by chapter, Colquhoun looks at the movements and '-isms' of each country.

There is a commanding logic to the way we are whisked through Expressionism, Futurism, Constructivism, De Stijl, the Bauhaus and Le Corbusier's reaction to all of these. The broadest chapter, that on Art Nouveau, is perhaps the least successful because it fails to look across the international spectrum but concentrates on the movement's best-known centres in Brussels, Nancy, Vienna and Barcelona.

It is not that Colquhoun makes novel leaps between styles or architects, or suggests new interpretations. He does pull together Mies' house designs in a single paragraph that draws parallels in their relationship between indoors and outdoors. He also argues convincingly that Moisei Ginsburg's sectional interlocking apartments and access corridors in his Narkomfin flats were inspired by a design by Le Corbusier, rather than the other way round, as is usually assumed.

These, though, are exceptions. What Colquhoun does well is to summarise the essence of what many architects were about. His account of the importance of the structured, geometric plan underlying all of Kahn's mature works is particularly devastating in its succinctness.

Elsewhere, Colquhoun's success in condensing so much into 250 pages is achieved by looking less at the buildings than at the cultural and philosophical climate that inspired them. This is a history of ideas as much as of architecture. There are footnotes and a lengthy reading list for those who want to explore an area in greater depth, and a shorter time-chart of major exhibitions, buildings and events, significantly ending with the death of Le Corbusier. There is no place for Post-Modernism, High-Tech or their progeny.

The book has grown out of Colquhoun's long teaching experience as professor emeritus at the school of architecture at Princeton University. Certainly it draws heavily on recent American scholarship. There is some overlap between chapters, as with van Doesburg, who appears in both the sections on De Stijl and on Weimar Germany, and few attempts to draw personal conclusions.

It is fascinating to examine the balance of the book for what it may tell us of the training and tastes of Colquhoun and his contemporaries who studied in the 1940s, and the sources for his own work.

As with the Smithsons, the emphasis is on the so-called 'heroic period' of the 1920s, when architecture most firmly belonged within artistic and philosophical movements. There is nothing on Arne Jacobsen or Johannes Duiker, and more on Bruno Taut than on Gunnar Asplund and even Alvar Aalto. Walter Gropius remains a shadowy figure, as though after the breakthrough of the Fagus Factory his own work dissolves in favour of encouraging that of others.

The other missing element in the book is Britain: there is nothing here between William Morris and the Smithsons; Hertfordshire schools but no Stirling and Gowan, and one sketch by Charles Rennie Mackintosh. That is an indictment of our ability to create art movements, if not necessarily of our talent for designing buildings.

Most rewarding are Colquhoun's insights into architects and intellectual movements one has barely heard of, with sections on Hermann Muthesius's *Typisierung* or belief in creating standard forms of buildings, and on the housing architect Heinrich Tessenow.

Better still for new recruits, the photographs and layout are attractive and helpful, and while I still do not know what Colquhoun means by Platonic in the architectural sense, I feel stirred to find out.

Colquhoun has nobly filled the niche for a student textbook, but for all of us he offers something thoughtful, without ever descending to the deliberately provocative. *Elain Harwood is a historian with English Heritage*



Far left: one of Jaromír Funke's photographs of Kolin Power Station, 1932. Left: a photogram by Jaroslav Rössler, 1929

Local traditions

ROBERT ELWALL

Czech Photographic Avant-Garde 1918-1948

By Vladimir Birgus et al. MIT Press, 2002. £33.50

Photographic history is a relatively young discipline with great swathes of territory still to be explored. In particular, one feels that the gradual opening up of archives in eastern Europe and Asia will engender a much-needed corrective to the predominant view of photography's development, centred as it is on Western Europe and America.

While the role of Soviet photographers in the establishment of photographic Modernism has been well documented, the Czech contribution, despite excellent parallel studies of its Modernist art and architecture, has been largely ignored.

So this book is an important addition to our knowledge, but unfortunately it resembles all too closely one of the photomontages it illustrates, the keynote of which is dissonance. The beautifully reproduced images jar with a text that has all the literary merit of a Google page translation, surreally leaves sentences suspended in mid-air, and even omits an entire page of the original Czech. Whatever happened to proofing and sub-editing?

Despite this shoddiness, however, the book rewards perseverance, introducing the work of hitherto little-known photographers to a wider audience. It provides a wealth of detail about Czech photography in

the period between the formation of an independent Czech state and the establishment of a hard-line Communist government, and serves as a reminder that, for all its aspiration to be an international aesthetic, Modernism was subtly transformed by local traditions and practices.

Thus, while Czech photography owed important debts to the contemporaneous work of German New Objectivity and Bauhaus photographers, but more especially to developments in France (the Czech artistic avant-garde having traditionally gravitated towards Paris), a distinctively Czech Modernist photography gradually emerged in the work of photographers such as Jaroslav Rössler (1902-1990), Jaromír Funke (1896-1945) and, best known in the west, Josef Sudek (1896-1976).

A transitional figure in this process was Frantisek Drtikol (1883-1961), whose pre-First World War work of romantic landscapes and Art Nouveau-style portraits slowly gave way in the mid-1920s to a new emphasis on geometry and strongly cast shadows, especially evident in his nudes, which were notable for their dynamic energy and lighting.

As elsewhere, the emergence of the so-called New Photography was fuelled in part

by the demands of companies for advertising material (Drtikol's former assistant Rössler proving particularly adept in this field), and resulted in increased attention being paid to the man-made environment of machinery, engineering and architecture.

Here Funke, influenced by Constructivist photographers like Rodchenko, was pre-eminent, employing the diagonal compositions, bird's- and worm's-eye views, and teasingly enlarged details that were characteristic of the Modernist photographic interpretation of architecture.

His photographs of the Masaryk Student House complex in Brno (1930), commissioned by its architect Bohuslav Fuchs, and of the power station in his home town of Kolín (1932), give the lie to critics who have argued that those countries in the van of architectural Modernism failed to conceive a suitably Modern means of photographing it.

Running in parallel with this functionalist photography was a strong Surrealist movement, heavily influenced by the work of Man Ray and the newly discovered Eugène Atget, but given a specifically Czech flavour by the continuing legacy of the Poetist movement whose chief theoretician, Karel Teige (1900-1951), embraced Surrealism in the mid-1930s.

Given the wealth and vitality of Czech photography which this book displays, it is all the more sad that the exhibition on which it is based has found no British venue.

Robert Elwall is curator of the RIBA photographs collection

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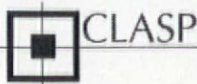
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11.04 architects has moved to The Workshop, 5 Turville Street, London E2 7HX, tel 020 7739 2121.

Mike Rawlings has retired from **David Brain Partnership** and is now a consultant of the practice. **Rob Lucas** is a senior partner alongside **Craig Underdown**.

Greenhill Jenner Architects has opened a new office at 9 Northburgh Street, London EC1V 0AH, tel 020 7566 2500.

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

Diamond Architects has moved to 23-28 Penn Street, London N1 5DL, tel 020 7739 9309.

Nightingale Associates has bought Wales-based healthcare specialist **h,m Architects**.

Morgan Lovell has appointed **Trish Traynor** as head of sales, London.

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

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MARSHCROFT CENTRE

Expressions of interest are invited for a competition to rebuild the Marshcroft Early Years Centre in the London Borough of Hammersmith & Fulham, to create a state-of-the-art facility delivering a multi-disciplinary service for children, their families and the wider community. The deadline is 26.11.02. Details of how to register are available from the RIBA Competitions Office.

OTHERS


POOLE BOROUGH COUNCIL

Multidisciplinary team sought to create a strategy and design guidance manual for part of a regeneration scheme. This covers more than 30 ha of brownfield redevelopment, linked to the building of a second opening bridge across Poole Harbour. Contact John Biggs, Poole Borough Council, Civic Centre, Park Road, Poole BH15 2RU, tel 01202 633331, fax 01202 633345, e-mail j.biggs@poole.gov.uk Closing date 10.11.02.


KINGSTON HOSPITAL

Architectural services for new cancer centre at the Sir William Rouse Unit. Contact Allan Morley, Estates Department, Kingston Hospital NHS Trust, Hanover House, Coombe Road, Kingston upon Thames, Surrey KT2 8AZ, tel 020 8934 3492, fax 020 8934 3490, e-mail allan.morley@kingstonhospital.nhs.uk. Deadline 13.11.02.

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



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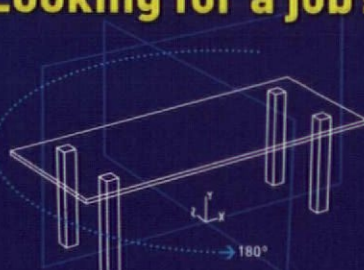
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Ref: 5077

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Ref: 5088

Permanent

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Interior Designer

Ref: 5079

Permanent

This client is a medium sized, expanding Architectural Interiors practice based in Sheffield. They are currently seeking a recent graduate with Autocad skills to enhance their existing team. You will be degree qualified, and seeking a challenging first step in your career.

Cad Technician

Ref: 5061

Permanent

My client is seeking Autocad Technicians with 3 or more years experience for various long term projects.

Architectural Interior Designer

Ref: 5074

Permanent

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NOTTINGHAMSHIRE VACANCIES

Ref: 5084

Permanent

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Architectural Technician

Ref: 5072

Permanent

Technician with Autocad skills, with a minimum of 3 years experience in the housing sector. The client covers everything from terraces to luxury houses.

WEST MIDLANDS VACANCIES

Ref: 5034

Contract

Project/Senior Architect

This client is seeking a person with a sound architectural background ideally gained in the Pharmaceutical sector. Initially for a 6 month period it is fully expected that the contract will be extended to over 18 months.

Senior Technician

Ref: 5060

Permanent

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

CAD Technician

Ref: 5075

Permanent

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Middlesbrough Council in association with CABE and the Institute for Public Policy Research seeks to appoint an Architect - led design team to work in partnership with them to bring about a complementary renaissance in the use and configuration of the existing Town Hall (Grade II*). Achieving a sensitive balance between informed conservation of the buildings' heritage and the introduction of modern interventions to satisfy new uses, is the design challenge at the centre of this competition.

This competition forms part of CABE's Building in Context initiative and ippr's Designs on Democracy project. Subject to securing funding it is intended to develop and implement the preferred concept with the chosen team. The anticipated overall project budget is £16 million pounds. The short-listed teams will each receive payment of £2000 following full compliance with the submission process.

Key dates

stage one expressions of interest submissions to be received by 9 Dec 2002
strategic brief and conservation plan issued to 6 short - listed finalists on 13 Dec 2002
stage two submissions to be received by 10 March 2003
public exhibition of submissions at CABE's Building in Context event on 13 March 2003 in Middlesbrough
interview presentation - decision by expert judges panel - winner announced - April 2003

Organisations wishing to be considered for inclusion within this project must submit an expression of interest no later than 09/12/02. As a minimum, this must include: Outline the experience and reputation of the Company by reference to commissions of a similar type and scale; illustrate the qualifications and experience of the personnel to be specifically involved in the project and outline the scope and financial position of the Company including the provision of the Company Registration Number, latest financial accounts and ultimate Parent Company accounts if applicable.

Full competition details are contained in the OJEC contract notice. For further information please contact Stephen Stokoe - Design Services Manager on 01642 728115.

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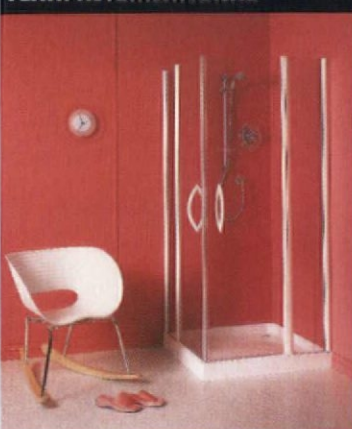
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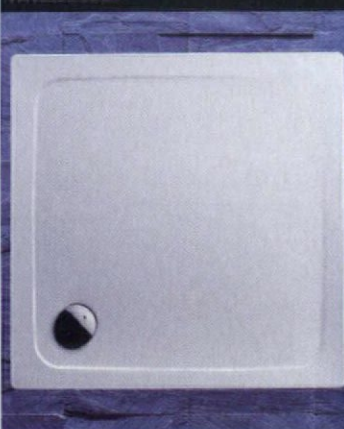
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Flair International introduces the Noventa Shower enclosure range. This premium range has a contemporary design with frameless glass panels and modern colour finishes. In addition the range is power shower approved, tested to European standards, easy to install and backed by Flair's 10-year guarantee. Available from specialist bathroom showrooms nationwide.

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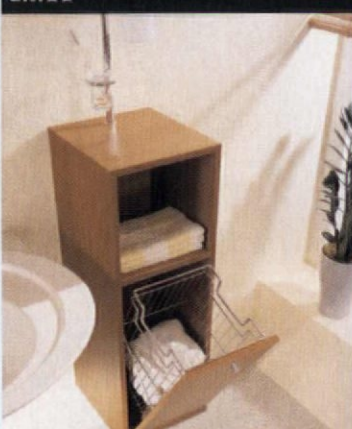
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Elegance and ease are two key qualities of the Superplan shower tray from Kaldewei. With an ultra-low depth of 2.5cm, the steel enamel tray can be installed flush with the floor, ideal for wet room environments. There are nine sizes to choose from ranging from 75 x 80cm through to a generous 120 x 120cm offering friendly access for wheelchair users.

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Hansgrohe has launched a new mixer range by Phoenix Product Design called Talis S. The basic unit leans forward and has no sharp edges or corners. The lever control head flows up from the main body ending with a cylindrical lever for finger touch operation. The Talis S range also includes single lever bath and shower mixers for exposed and concealed fitting.

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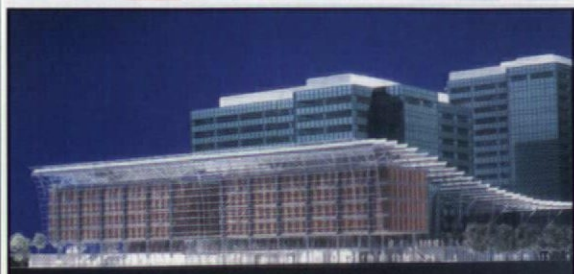
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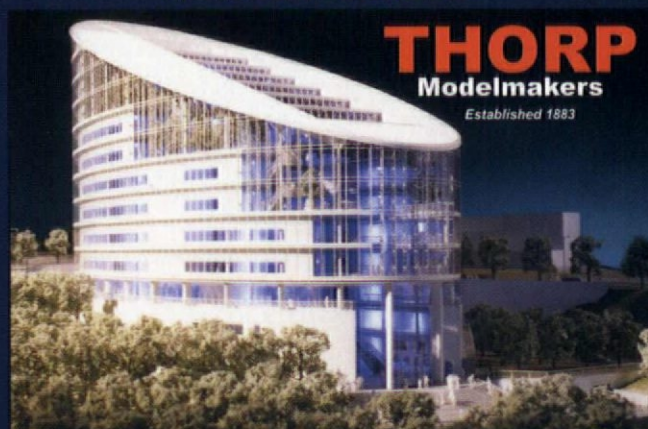
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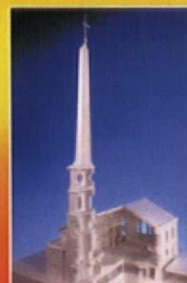
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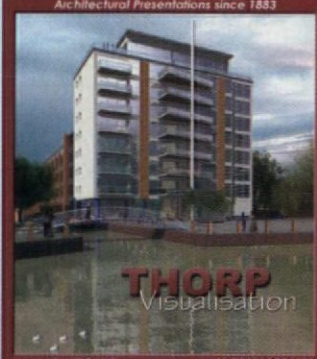
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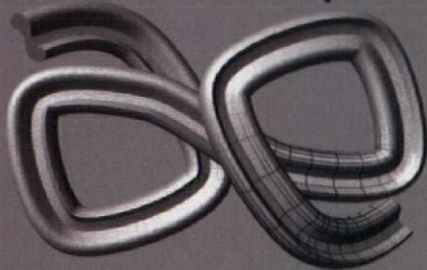
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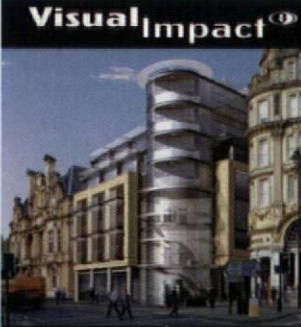
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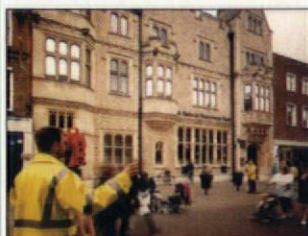
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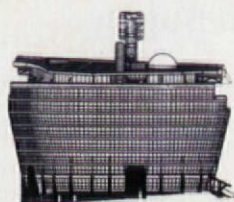
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archicharades



C

Champagne goes to Chris Whitman of Edward Cullinan Architects, who correctly identified Villard De Honnecourt 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.

Health kick

The curious story of the St Mary's Hospital development alongside Paddington Basin in west London has yet to be fully explained, even though it involves a high-level resignation, the biggest PFI hospital scheme in the country, and the future planning for demographic change and hospital design criteria. *The Observer* was the national paper that broke the story two Sundays ago, with a lurid headline: 'Design blunder undermines flagship PFI hospital plan'. A thumping first paragraph gave a flavour of what was to follow: 'One of Tony Blair's flagship projects for using private cash to build NHS hospitals is in jeopardy with the hasty departure of its director after he realised that the wards would be too small for patient needs'. The director in question was **Eric Sorensen**, the highly competent former head of the London Docklands Development Corporation, and before that a high-ranking career civil servant. He took over the project management role on the £400 million development after a rigorous selection process, and appeared to be steering a sensible course between the requirements of PFI procedures and the sensitivity of a difficult site. It contains one retained modern building, best described as a dog, and a series of lesser structures, some of historic interest, which has attracted the interest of English Heritage in a big way. Westminster council has been monitoring the story to date with a beady (but highly

professional) eye, in the person of strategy planner Graham King. It is a complex scheme because it involves relocating two other facilities and partly financing the new project by redeveloping their sites. The point at issue seems to be new criteria developed by NHS Estates in relation to the amount and type of space devoted to middle-aged and elderly people, and the proportion of the new hospital's space they would occupy. Guidelines released in November 2001 suggested that capital costs would increase to allow for this. *Health Service Journal*, which has its finger on the pulse of these matters, reported earlier this year that there was confusion over whether the new standards were voluntary or mandatory. Curiously, a project spokesman has told HSJ that Sorensen's departure is not linked to the increased space (and therefore costs) which the St Mary's scheme will have to take on board. In that case, why has he gone? Sorensen is keeping a low profile, and has yet to make any comment. But looking at this from the outside, one is drawn to the following conclusion: either it was considered that the masterplan by Skidmore Owings & Merrill (other architects have yet to be appointed) has been produced to an incomplete brief; or the brief provides the maximum space possible, and therefore estimates of number of single rooms, for instance, will have to be downplayed. Another way of saying this is either there is not enough money for the

required numbers and standards to be met; or the site is incapable of providing what is desired. This story is not going to go away for one simple reason: it is PFI that is under the microscope as much as the scheme in question.

Glass distinction

My old friend **Brian Clarke's** latest exhibition, an installation of stained glass, takes place at the **Tony Shafrazi Gallery**, New York, in two weekends' time. For background, I can thoroughly recommend *Groovy Bob*, the biography of the '60s art dealer and gallery owner Robert Fraser, told in jump-cut slices of interviews with apparently anyone who was anyone in that frenetic decade, including **Cedric Price**, who designed Fraser's first London gallery. A racy tale indeed, and one that helps explain Keith Richards' fury over Mick Jagger's acceptance of a knighthood. Fraser did time with Jagger following a minor drugs bust (although Fraser was using heroin), and was part of the famous pop-art poster image which captured the spirit of the age. Fraser is long dead, but it is good to see survivors still making the grade.

TV demolitions

Channel 4's latest foray into the world of architecture is a fascinating one, which began this week with a history of the Orchard Park Estate in Hull, which is about to be demolished. Next week sees a similar treatment for the Rotten Row

maternity hospital in Glasgow – what was the history of these buildings before their (untimely) demise? Starring in the drama are two of architecture's brighter stars – **Max Hutchinson** and **Sarah Gaventa**, former president and former press chief of the RIBA. Who says the institute is fuddy-duddy?

Less is Pawson

The invitation said: 'Sushi, champagne and chocolate.' No surprise, then, that the occasion was to celebrate the launch of Phaidon's new book on that advocate of 'noble poverty', **John Pawson**. Host was developer Chelsfield in the 'Skysuite' that Pawson has just completed on the 16th and 17th floors of a 1960s office block, in-between Sir Terry Farrell's M16 and Jeffrey Archer's penthouse on the south side of the River Thames, once proposed for the mayor of London's headquarters. No architectural surprises but an amazing view, embracing Westminster and the City, from Millbank Tower to Canary Wharf. If Canaletto could return to reprise his London skyline painting, this is where he would want to stand.

Anonymous

A decade in the making, **Snohetta's** Alexandria Library was officially opened last week, and the *Guardian* devoted almost half-a-page to it. A shame, then, that in all her copy, Helena Smith didn't once manage to mention the architect. Bring back Jonathan Glancey!

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AJ ENQUIRY NO: 201

The Manchester Aquatic Centre has received considerable acclaim recently as the venue for the Commonwealth Games aquatics programme. Keim Mineral Paints were specified by architect FaulknerBrowns to ensure the finished appearance met the requirements for both good looks and long-term protection. In particular, the highly visible areas of the spectator balcony fascia, flume access stairs and the diving platforms were treated with Keim Concretal Lasur for long-term performance.



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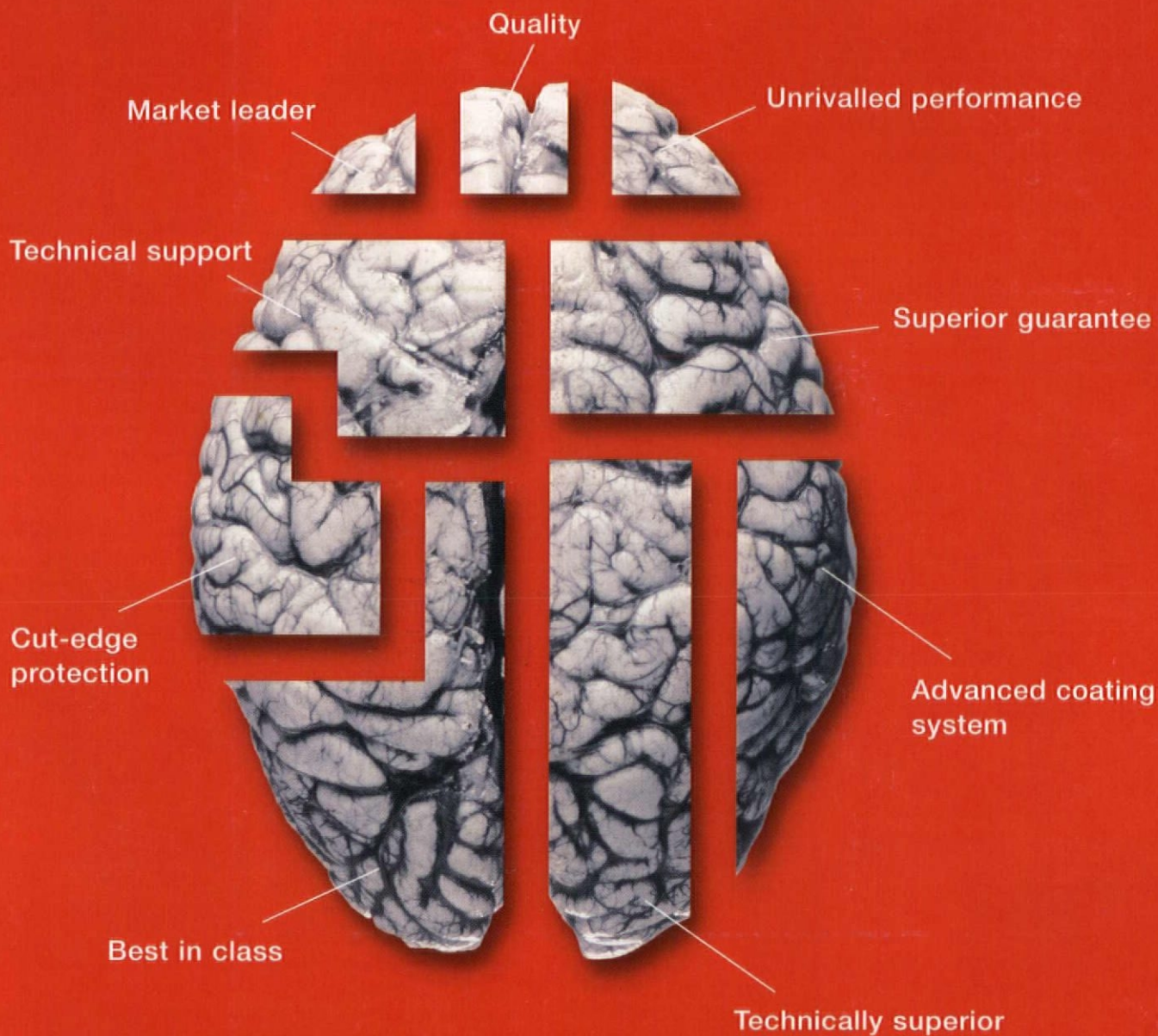
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