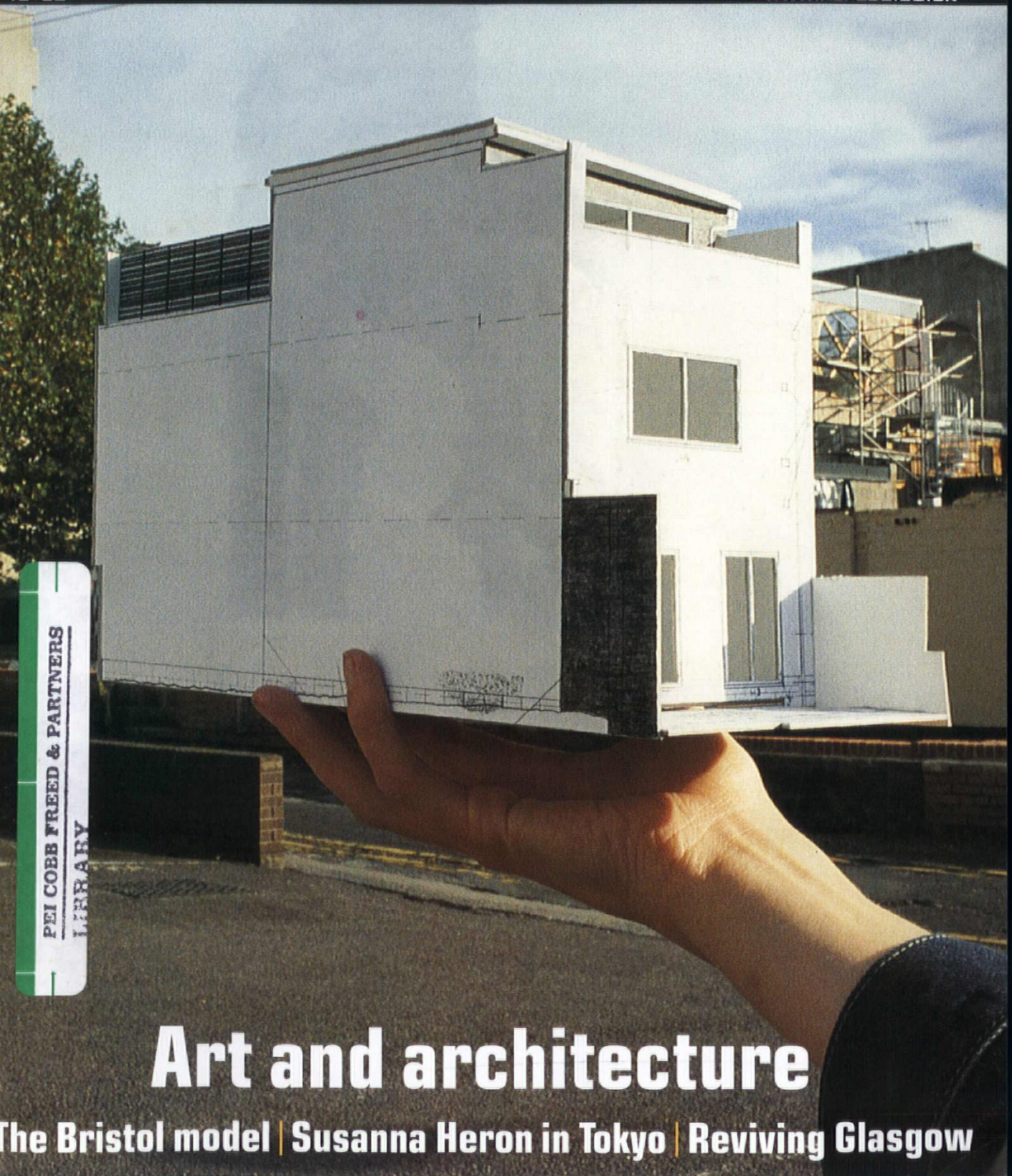


aj the architects' journal



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Allies and Morrison Architects, working with Benoy, has submitted an outline planning application to extend Milton Keynes shopping centre, part of the £400 EDAW masterplan for Milton Keynes town centre. The centre:m k will create 100 extra shops, 200 new homes, cafes and restaurants, new public spaces and gardens. The Twentieth Century Society, which has expressed concern about the overall masterplan (AJ 3.10.02), will be looking closely at this application. CABA has given its support to the project.

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'After a long sabbatical from the design of mass housing, British architects are making their way back. They are not finding it particularly easy...'

Jonathan Glancey on the RIBA's 'Coming Homes' exhibition. *Guardian*, 28.10.02

'Ten years ago, New York architecture was still tyrannised by a protectionist retro ethos. That tyranny has lost its grip. The city has worked up a healthier appetite for change.'

Herbert Muschamp. *New York Times*, 20.10.02



news

RESPONSE TO LONDON PLAN

The Greater London Authority has received more than 1,500 responses to the draft London Plan during its consultation. London mayor Ken Livingstone claimed to have won a 'generally positive and welcoming tone from key stakeholders'. +

UK CITIES OF CULTURE

Culture secretary Tessa Jowell was yesterday set to announce a shortlist of between three and six cities for the title 'European City of Culture 2008'. Visit www.ajplus.co.uk for the result. +

DOCOMOMO ADDRESS

Historian Judi Loach will give a Docomomo lecture on 'Le Corbusier and the Art Sacré movement' at St Andrew's Church, Thornhill Square, London N1 on 13 November at 7pm. For more details call 020 7253 6624.

DSDDHA IN PARADISE

dsdha has won a competition to design a new park building and children's centre in Islington's Paradise Park. The scheme is part of the regeneration of the park and surrounding area. Shortlisted practices for the building were Haverstock Associates, Potter and Holmes, Avanti Architects and East Architects. +

END FOR ERIC LYONS

Surrey-based practice Eric Lyons Cunningham Metcalfe will be wound up on 30 November following the retirement of Ivor Cunningham and the death of Geoffrey Townsend (AJ 29.08.02).

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

Urbanists demand 'radical' summit

A coalition of movers and shakers from the world of architecture, planning and urban renewal has challenged today's Urban Summit in Birmingham to commit to a revolutionary regeneration agenda.

The programme, which is outlined in a new book, *Re:urbanism*, calls for a wholesale rethink of the way the government, regeneration quangos and construction professionals conceive of cities and their renewal. It also demands a complete reform in the mindset of those involved with regeneration.

The book, being launched to coincide with the Urban Summit taking place today and tomorrow, has been called 'as significant as the garden city movement' by its backers. It also calls for an overhaul of the concept of the architect, and launches a vicious assault on the profession, describing it as 'stuck in a time warp and a fantasy land'.

Those signing up to the new agenda include Sir Terry Farrell and Sir Richard MacCormac, chairman of the Town and Country Planning Association David Lock, and new boss of the Architecture Foundation Rowan Moore.

The book, described by Farrell as 'new and extremely exciting', outlines 10 areas where it says that urban renewal is failing. Its main attack is on 'specialisms', the problem of regeneration specialists failing to 'see the whole picture'. It calls for architects to be trained in planning, and planners to understand architecture. Both, it says, should understand engineering.

But it saves its most savage critique for the architecture profession, which, *Re:urbanism* says, is completely out of touch. 'Their self-image is based on a romantic dream of the lone artistic genius, sacrificing himself for his art, misunderstood by society, surviving on the patronage of an enlightened client and heroically overcoming the barriers of philistinism. There is still an underlying faith that an architect is primarily an artist, unfettered by constraints.' The book goes on:

SIGNATORIES SUPPORTING RE:URBANISM

- Les Sparks, CABE commissioner
- Bob Allies
- Sir Terry Farrell
- Jan Gehl, authority on Danish urban design
- David Lock, TCPA chairman
- David Rudlin, Urbed design director
- Alan Simpson, Yorkshire Forward director
- Rowan Moore, Architecture Foundation director
- Sir Richard MacCormac
- Robert Adam

10 DEFECTS WITH CURRENT REGENERATION

- 1 Too much specialism among urban regeneration professionals
- 2 A planning system bias against urban development
- 3 A general bias towards large and unwieldy schemes
- 4 A short-term outlook, ignoring long-term solutions
- 5 Ignorant clients
- 6 A naive and pointless desire for landmark schemes
- 7 A tendency to focus on environmentalism at the expense of other issues
- 8 A mass of rules, regulations and laws
- 9 An unquestioning faith in the accepted principles of regeneration
- 10 The dominance of the car and traffic on city streets

'Only a minority of architects openly lay claim to such a self-image. Yet the image is endemic.'

'The architect's fantasy is more damaging than the mere self-delusion of an entire profession. The artist model is damaging architecture – and, by extension, urbanism. Architecture does not have to be like this. Cities derive their creative energy from their complex interactions.' It concludes: 'We await a radical new urban architecture that will make this energy on its own.'

At the core of the reforms demanded is a faith in city government. Every major city or town must have its own individual development plan. The current government planning reforms are dismissed as 'mere tinkering', and a demand is made for a city planning act that will give planners the authority to entirely reorganise cities. *Re:urbanism* also calls for a new category of professional, the 'Urbanist', who might come from any background but will have an in-depth understanding of how cities work and how to truly regenerate them.

David Lock described the publication, available from www.reurbanism.com, as a 'thumping good manifesto'. He said: 'A call to arms for the implementation of the unfinished urban design agenda at its most radical. We were all worried until we saw this book that the summit might be a smug, self-congratulatory affair.'

See profile of Rowntree Foundation director Lord Best, page 18.

Ed Dorrell

'Instead of solidity and certainty, his structures express doubt, arbitrariness, mystery and even mysticism.'

Rem Koolhaas on his engineer collaborator Cecil Balmond. *Observer*, 27.10.02

'Being a woman helps because, at first, you are not taken seriously, so you get on and do things without anyone noticing. When the chaps cotton on, it's too late.'

Judith Mayhew, chair of the Policy and Resources Committee of the Corporation of London. *Evening Standard*, 24.10.02

'I love simple, everyday things. I've got a fantastic old spade from Ethiopia... I love wood – my dream home would be a barn with exposed rafters.'

TV architecture presenter Charlie Luxton. *Independent*, 23.10.02

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

Racist comment triggers Civic Trust Awards boycott

The chair of the RIBA offshoot Architects for Change is boycotting the Civic Trust Awards, following alleged racist comments by one of the scheme's volunteers. Sumita Sinha, who has served as an assessor on the scheme for three years, has informed the trust that it cannot call on her services until it guarantees that racism is a thing of the past.

The alleged incident occurred earlier this month during the preparations for Sinha's trip to Dorset to assess nine projects in the region. Sinha claims that she asked the volunteer, a planner at Dorset County Council, to book her a hotel room.

She alleges he responded that there were no hotels that would cater to the needs of an 'Indian lady' and that there were very few Indian restaurants in the area so there would be nowhere for her to eat.

Sinha cancelled the trip and in a letter seen by the AJ, informed both the Civic Trust and Dorset County Council of the comments and of her decision to halt her voluntary work for the awards.

'I informed them both that as equal opportunity employers, their employees ought to be trained in this area,' she told the AJ. 'Whatever the race or sex of the assessor, the volunteers that look after them should be able to deal with it.'

She claimed that some colleagues had suffered similar prejudice during Civic Trust assessments.

'When I informed the Civic Trust about the incident, it was apologetic but did not appear to take it very seriously,' Sinha added.

Julia Thrift, the Civic Trust's head of programmes, was horrified to hear of the comments. However, she insisted that the awards aim to be as

inclusive as possible, 'assessing as many buildings as possible, that will be used by as diverse a group of people as possible'.

'But we have more than 400 volunteers involved in the scheme. They all work for free and it would be almost impossible to try and control everything they say and do,' Thrift said.

A spokeswoman for Dorset County Council agreed that the allegations were extremely serious. But she added the council had made 'every effort to make the assessor feel welcome and to try to be helpful in organising the trip'. See page 10.

Ed Dorrell

Cheshire architect struck off for financial imprudence

The ARB's professional conduct committee (PCC) has erased a Cheshire-based architect from its register after he was found guilty of unprofessional conduct this week.

Michael Cummings from Altrincham was found guilty of 'failing to manage his financial affairs prudently' after he neglected to pay another registered architect £20,000 for work completed on his behalf.

Peter Virdin, chair of the disciplinary committee, said Cummings 'behaved with a clear lack of integrity' towards complainant Granville Gough.

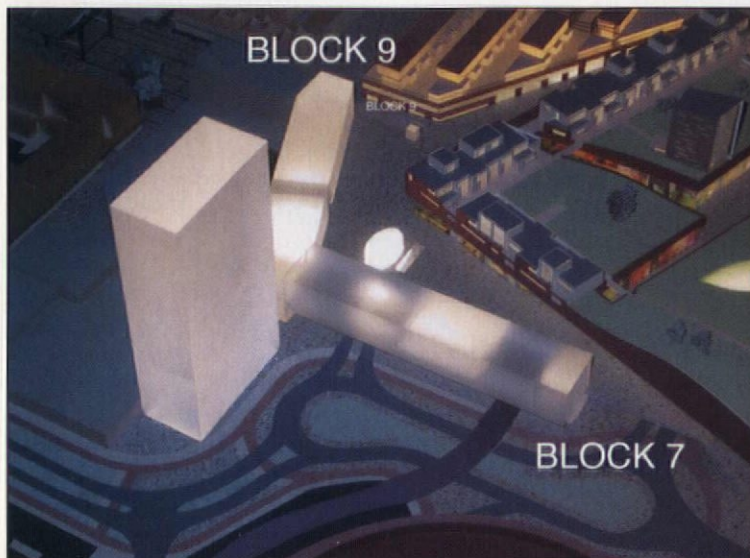
● In a further case heard on Tuesday, the PCC suspended Bristol architect Barry Preece for nine months for 'incompetent and cavalier' conduct over a loft conversion for a friend. Virdin said that the 'low fee' of £250 paid to Preece did not justify 'a low standard of work'. And he suggested the complainant should seek a refund of the fee from the small claims court.

AR UNBUILT PROJECT AWARDS

The AJ's sister title, *The Architectural Review*, is staging an awards programme for unbuilt projects at next March's MIPIM property conference in Cannes, France. The awards, to mark the 12th anniversary of the show, will be given to work that both responds to the client's development brief and is fine architecture. All entries will be exhibited at the MIPIM Palais, and the entry fee for each project is 500 euros. The deadline for receipt of entries is 6 December, with judging set to take place later that month. Winners will be notified by e-mail by 20 December. Visit www.arplus.com for an entry form.

CLASH HUB FOR GRAVESEND

The Gravesend Town Centre Initiative has appointed Clash Associates to design a transport interchange for the town. The scheme – which will provide a hub for road, bus, rail and taxi – is backed by Gravesham Borough Council, Gravesham Chamber of Commerce and Kent County Council. +

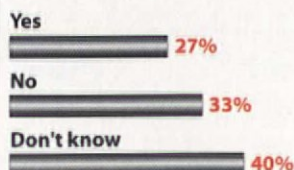


S333 Architecture + Urbanism has been commissioned to design two mixed-use housing blocks in the centre of Almere in Holland. The two blocks complete the new city centre development which began in 1986 to a masterplan by Rem Koolhaas' practice OMA. Other architects developing blocks for the plan include Rem Koolhaas, Kazuyo Sejima, Gigon Guyer, MVRDV, UN Studio, Christian de Portzamparc, Will Alsop and David Chipperfield.

Q&A

33%

... of voters in a poll on the AJ's website think that Section 106 is not working. Respondents: 30



This week's question:
Is racism a problem in architecture?
(see this page and page 10)
+ Register your view at www.ajplus.co.uk

Gorst unveils £2m 'New Country House'

James Gorst Architects has submitted a planning application to build a major new house in the country which promises to test planning guidance and its commitment to truly 'outstanding design' in rural areas.

Gorst, who picked up a RIBA award for his last rural house – Whithurst Park Cottage in Sussex (AJ 29.11.01) – has applied to Chelmsford Borough Council to build 'New Country House', a contemporary, flat-roofed scheme at Ropers Farm in Essex.

The £2 million project will test PPG7, which states that an isolated new house in the countryside may, 'be justified if it is clearly of the highest quality, is truly outstanding in terms of its architecture and landscape design, and would significantly enhance its immediate setting and wider surroundings.' The guidance also notes that schemes which give account to local or regional building traditions and materials stand a better chance of permission.

The New Country House follows an established typology of farmhouse, farmyard and attendant agricultural buildings on a 33ha site near Writtle, just west of Chelmsford. To be constructed of local bricks, the farm extends from the creation of an enclosed courtyard framed by old barns and the new build, as a contrast to

the exposed countryside around. The two entrance axes leading into the courtyard are the drivers of the rest of the accommodation, which is of plain interlocking volumes and voids, again as a contrast to the undulating landscape. The scheme includes a dramatic, double-height drawing room, winter garden and cantilevered main bedroom, along with flat, turfed roofs and a commitment to low energy, rainwater collection and other sustainable measures.

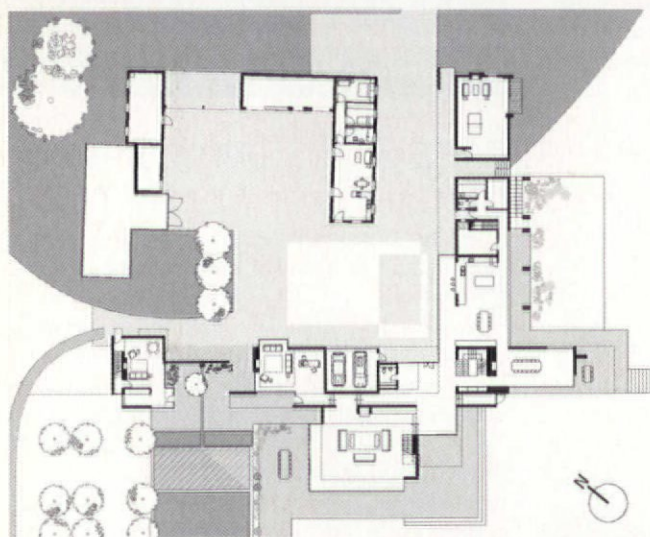
James Gorst has attempted to convince the planners that his team's proposal is 'more than just a house in the country' but 'a country house' in terms of its physical size – 1,800m². And in terms of style he veers away from the Neo-Classical houses already passed under the ordinance of PPG7, declaring that the 'replication of past, deracinated architectural taste and preference is a worthless exercise'.

Gorst is working with landscape architect Watkins: Dally, the practice which worked with Allford Hall Monaghan Morris on its sustainable school at Notley Green, also in Essex. The planners have been 'constructive' regarding the project, which has also now won support from CABE.

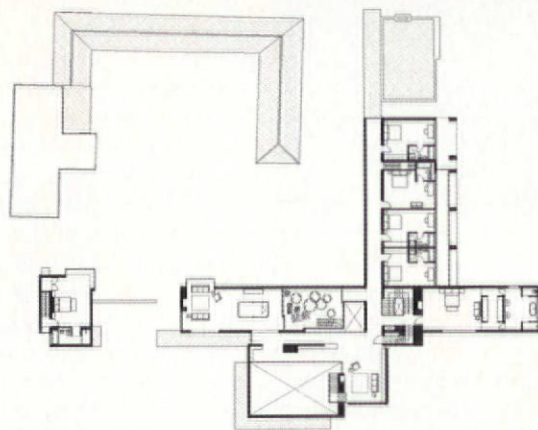
David Taylor



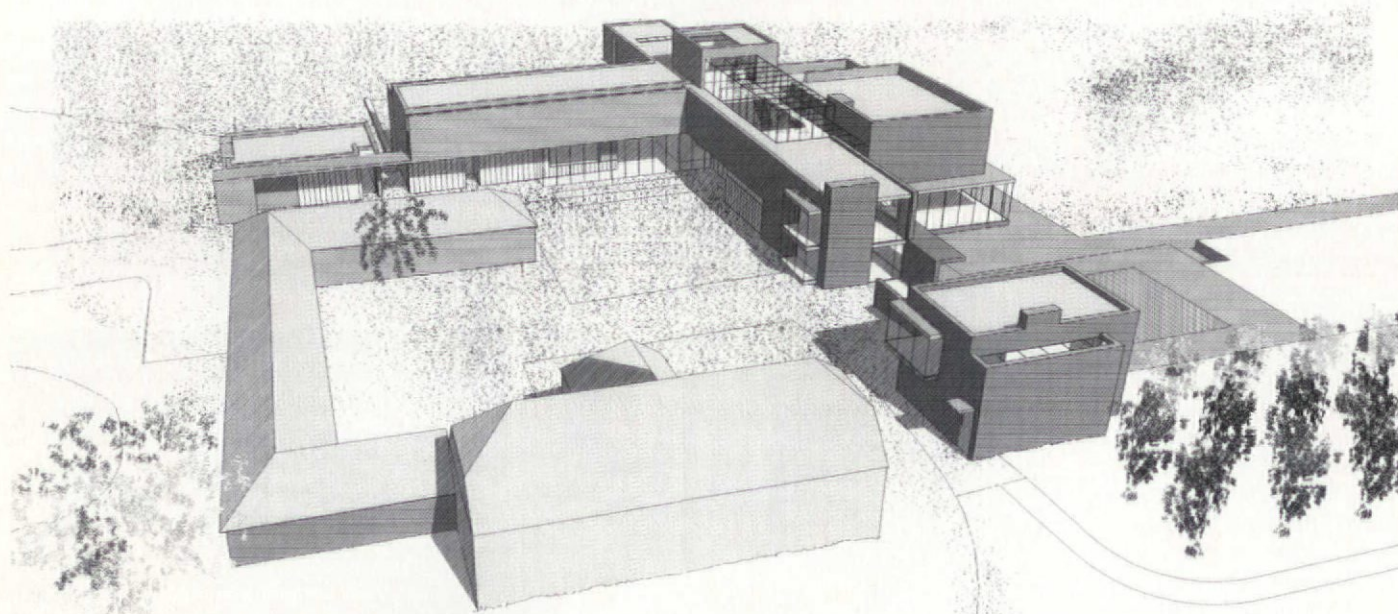
Top: proposed site plan. Above: the model, showing the projecting master bedroom, winter garden (shown as clear block) and top-lit corridor



ground floor plan



first floor plan



Top: view from Montpelier's farm – landscape changes not shown. Above: perspective, showing existing barns and new build

HOW TO LIVE IN SAFETY

The British Urban Regeneration Association has organised a seminar, 'Living in Safety', to discuss how property improvements and regeneration can reduce crime and antisocial behaviour. The event will take place at The Lowry in Salford on 14 November. For more information, call 0800 0181 260.

ARCHITECTURE WEEK 2003

The Arts Council is calling for suggestions for a theme for Architecture Week 2003. The event, which aims to get people involved with architecture and their built environment, will take place from Friday 20 June to Sunday 29 June. Last year's theme was 'the way we live'. E-mail archweek@artscouncil.org.uk by 15 November.

PEDESTRIAN BRIDGE FOR NY



This pedestrian bridge by engineer Buro Happold with US practice ShoP Architects has opened in New York. The 70m bridge spans from the east side of West Street to Battery Park City, directly south of Ground Zero. It is constructed from a prefabricated galvanised steel box truss.

RIBA'S POLITICAL OFFENSIVE

Small practitioners have welcomed the RIBA's increased political campaign launched last week at a reception for MPs at the House of Commons. RIBA president Paul Hyett – who co-hosted the event with Debra Shipley MP – called on small- and medium-sized practitioners to become more politically motivated and lobby their local MPs on architectural issues. Small practitioners in attendance hailed the event a worthwhile venture. GSS Architecture partner William Assheton said: 'We really ought to have a lot more influence than we do at the moment'. And George Pace of London-based Dunthorne Parker agreed. 'MPs do not come to architects to talk so we have to start somewhere,' he said.

Draft EU directive could kill UK protection of title

A new directive proposed by the European Union poses a threat to British architects' protection of title. The RIBA fears that changes to EU law – currently under debate in the European Parliament – could see technologists and engineers flooding into architecture. Eventually the move could lead to an end to registration and the demise of the ARB, it has warned.

Plans to abolish the Architects Directive – which protects the title of architect in EU law – and replace it with a new catch-all document covering all the major professions, could see a dilution of requirements governing the use of the title architect.

The current rules prescribing standards in education are set to be relegated to a mere annex in the new document, which would leave them open to reform at any time.

The RIBA's vice-president for international relations, John Wright, fears that if the rules over qualification are not in the main body of the new directive, they could be constantly revised and diluted. This, he said, represents a major threat to the protection of title.

'European Union civil servants could change these rules,' Wright stressed. 'And I suspect there will be a gradual diminution of their quality. If this document becomes law with the prescription rules in the annex, then there is a serious danger that civil servants will make changes that will allow others to practise as architects,' Wright said. 'You will see technologists and engineers working in our profession. The government would be forced to deregulate as a result, and we would see the end of the ARB,' he added.

The Architects' Council of Europe's (ACE) response to the draft directive, sent to the Council of Ministers, attacks the proposed changes. It says that 'it does not allow for adequate quality of education and training'. It continues: 'The current proposal would significantly undermine the cross-border provision of architectural services and would have a negative impact on consumer protection.'

ACE is now actively campaigning to see radical changes to the draft directive. It successfully persuaded the EU to issue a reformed document last month but was 'highly disappointed' as little was changed. So it has now produced its own version of the document – called the Third Way – that it says will protect the title of architect, and is lobbying for its adoption instead of the current draft.

The RIBA has written to both EU commissioners and all of the UK's Members of the European Parliament to demand that they lobby on behalf of the Third Way.

Ed Dorrell



Prime minister Tony Blair last week opened Michael Hopkins and Partners' £28 million National College for School Leadership in Nottingham. The 9,000m² 'conference-style' centre in a new lake setting comprises 100 bedrooms, seminar rooms and offices, as well as a 160-seat auditorium and a restaurant. The timber-and-glass-clad building also features three glazed atria and two first-storey landscaped courtyards. It is the latest extension to the practice's £50 million Jubilee Campus scheme, for the University of Nottingham, which was completed in September 1997. +

CABE queries EPR Architects' civic quarter in Maidenhead

CABE has urged EPR Architects to clarify the key aims behind its plan for a new civic quarter in Maidenhead.

CABE's design review committee said that for the project to realise its aim to strengthen the existing urban grain and give the town a new heart, a number of questions had yet to be answered.

The scheme, part of a seven-year programme to revitalise Maidenhead town centre, creates a new town hall set in a public square with housing, a community and arts venue, retail space, restaurants and cafes.

The site of the proposed new civic quarter lies between Park Street, St Ives Road and York Road.

CABE congratulated the council on the high level of aspirations for the site, but said that the key aspects and principles needed to be established before taking the project forward. It called for a greater 'flexibility' in the designs for the new public square and town hall, and for an urban designer to be engaged for the next stage of design development.



Architectural designer and Part 3 student Jay Sidpara has produced this design for The Fairway houseboat. Commissioned for a site along Taggs Island in Middlesex, the boat is organised over three levels and includes three bedrooms, swimming pool, living rooms, games room and a library. It has a 30m-long hull and will cost £850,000 to construct. The steel structure will be prefabricated to the first floor, when it will be moored in situ and the rest of the structure built up on site. +

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SWINDON COLLEGE PLANS



Shillam + Smith has applied for outline planning consent for this redevelopment of Swindon College's town centre campus. The £70 million mixed-use Regent Square scheme, for developer Complex Development Projects, creates 624 residential units around a new public square with restaurants, cafes and shops, and includes the restoration of the original listed Victorian college building.

RESTORING WINDSOR

The Bedford Park Society's Betjeman Lecture, organised in memory of the society's first patron, will be held on 6 November 7.30pm at St Michael's Parish Hall, Bedford Park, London W4. To mark the 10th anniversary of the fire at Windsor Castle, Donald Insall of Donald Insall Associates, which carried out the post-fire restoration, will give a lecture entitled 'Windsor Restored'. Tickets will cost £6 at the door.

GO-AHEAD FOR SPITALFIELDS

London mayor Ken Livingstone has given the go-ahead to Foster and Partners' £250 million Spitalfields market redevelopment. The mayor has allowed Tower Hamlets council to grant planning permission for the plans for Bishop's Square that will include 70,000m² of office space and 4,000m² of retail, public space and amenities. Livingstone said the scheme was a 'significant improvement' on earlier plans and would bring considerable benefits to the local community. Construction is expected to begin early in 2003, with completion due by 2005. +

EXTRA STAFF FOR CABE

CABE is continuing to expand with the appointment of 13 additional staff members. The new posts include the first national coordinator of the UK Architecture Centre Network, a head of education and a policy and research advisor for the CABE/RIBA Building Futures Programme.

Institutional racism in schools is 'rife', declares RIBA group

Campaigners for racial equality have accused schools of architecture of being institutionally racist, with an organisational set up that discriminates against ethnic minorities. Education is the main culprit behind the drought of black and Asian architects in the UK, according to RIBA offshoot Architects for Change.

Sumita Sinha, the organisation's chair, hit out at the schools' choice of syllabus this week – which she said is all too often completely Eurocentric – and the attitude of many lecturers and tutors to ethnic minorities. A failure to make other races feel comfortable in the education system, Sinha told the AJ, is the reason why black and Asian students are three times more likely to drop out of school than their white counterparts.

'When I was tutoring, there were times when I had colleagues say to me that you should never trust a Nigerian or that all Indians think a certain way,' Sinha said.

And she attacked the track record of the profession in finding placements for year-out students. 'All the good jobs go to the white middle-class students. I've known some of my students to find themselves working in supermarkets for the 12 months,' she added.

The Society of Black Architects supported Sinha's views. One of its most vocal members, Wilfred Achille, founder of Mode 1 Architects, agreed there is a problem in Britain's schools. 'We need to examine the high fall-out rate in the schools,' he said. 'The current proportion of ethnic minorities in the profession is two per cent and, incredibly, it is actually shrinking. As we become more diverse in society, architecture needs to match it. We have to ask what the RIBA is doing about it.'

'There is currently a real drive to win equal opportunities for women in the profession,' Achille added. 'Why is there not the same for ethnic minorities?'

However, Wendy Potts, president of the heads of schools group SCHOSA, disagreed that dis-

crimination is widespread. She said that architectural educationalists are aware of the small number of ethnic minorities in some schools but insisted that this is not due to racism.

'However, we do need to sort out the drop-out rate and ensure everyone has a chance to study architecture in a friendly atmosphere,' Potts admitted.

Most schools that do have a low ethnic minority rate are in areas that do not have a large ethnic diversity, she added, 'so most of the reasons are geographical.'

● CABE is commissioning a major research study into the proportion of minorities in architecture this week. It will attempt to produce a comprehensive statistical breakdown and put together a strategy for recruiting more black and Asian architects.

Ed Dorrell

Prescott edges closer to Birmingham college call in

Nicholas Hare Architects' £14 million scheme for a new sixth-form college in the Balsall Heath area of Birmingham is facing the threat of a public inquiry.

The Government Office for the West Midlands has issued Birmingham City Council with an Article 14 holding directive while deputy prime minister John Prescott decides whether to call it in.

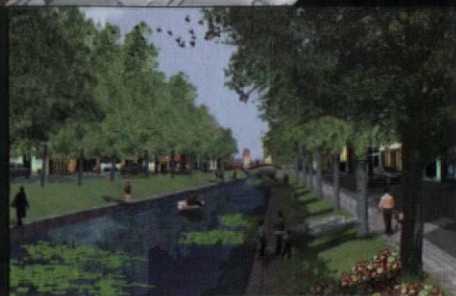
Birmingham's decision to give the project the go-ahead last week was met by a barrage of complaints from local campaigners, who vowed to continue to fight the project (AJ 24.10.02).

In a letter to planning officer David Wells, the government has instructed that all papers, planning documents and submissions be handed over for consideration.

Local campaigning group the Balsall Heath Forum is opposed to the scheme because of its siting on Metropolitan Open Land, in contradiction to the local Unitary Development Plan. It claims there are other more appropriate sites that would not require construction on parkland.



Four emerging practices have developed visions for the old Ford plant site in Dagenham, Essex. In an unusual arrangement, Shillam + Smith (above left), Maccreanor Lavington and Dutch practice S333 (above right), and West 8 (right) have collaborated on their individual visions for the 80ha site. The brief, set by the Thames Gateway Partnership, asked the four to 'explore scenarios for urban change' and 'create a new heart' for south Dagenham. The final solution is likely to be a combination of the regeneration strategies.



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EDUCATING CHELTENHAM



Atkins Walters Webster has completed this £12million further education college in Cheltenham. The Monkscroft Campus, for Gloucestershire College of Arts and Technology, is a 12,500m² facility for 2,000 sixth-form and further education students. The building, designed to maximise natural lighting and cross-ventilation, includes a glazed concourse at the north of the site and a series of teaching wings that frame landscaped courtyards at the southern end. +

RPP WELSH ASSEMBLY RECALL

Richard Rogers Partnership is one of four teams invited to submit bids for construction of the new Welsh Assembly building. RRP, which was sacked from the project in July 2001, has consistently tried to win back the job. The consortium is led by Taylor Woodrow.

EH MAKES SWINDON PLEDGE

English Heritage has pledged £200,000 to Swindon Borough Council to help it rescue the Grade II*-listed Mechanics' Institution. The building, by Edward Roberts (1853-55), is on the English Heritage Buildings at Risk Register because of its 'perilous' condition. +

'WORK TOGETHER,' SAYS CABE

CABE is urging English Heritage and London mayor Ken Livingstone to sort out their differences and work together. The call follows publication last week of English Heritage's document 'Changing London - An historic city for a modern world', in which it sets out a vision for the capital at odds with Livingstone's draft London Plan. +

DESIGNS ON TRANSPORT

Scott Brownrigg + Turner is undertaking a year-long study into new urban design approaches to transport interchanges. The research, in collaboration with the Royal College of Art, will address ways to remove barriers to change and maximise commercial and social opportunities on key sites.

Westminster to reject 'bulky' Robert Adam Piccadilly offices

Westminster council is set to refuse permission for a Robert Adam Architects-designed scheme beside the former Simpsons department store on Piccadilly. Officers have concluded that the quality of the grand Classical office-led scheme does not justify demolition of the three buildings that currently occupy the site. They are urging councillors, who will consider the proposals at a committee meeting tonight, to demand a reworking of the plans.

The proposal is for an eight-storey building including a three storey-roof structure 'in temple style' that planners said was 'bulky and overpowering' and 'not integrated into the rest of the scheme'. The 'unacceptable' element would be excessively dominant in the streetscape and would adversely affect the setting of nearby St James' Church, they conclude. They also objected to the use of brick on the Church Place elevation and the lack of decorative features, which they said is out of keeping with the conservation area.

The site - which also fronts onto Jermyn Street and Church Place - is currently occupied by two Robert Sawyer-designed buildings (1903-04) and a 1950s office block designed to mirror the style of the 1930s Simpsons building next door. Although officers accepted demolition of the unlisted buildings in principle, they said a replacement scheme must be of 'exceptional quality'.

The proposals have also fallen foul of the borough's policy on mixed-use development. The scheme increases the amount of office space on the site, creating a series of large floor plates between the first and eighth floor, but with no corresponding increase in residential space.

Objections have also been raised from the London Society, which called it 'overcomplicated', and the Twentieth Century Society, which agreed that the roof structure risked dominating the setting of the Simpsons building, now home to Waterstones.

Zoë Blackler

Brits receive call-up for £40m Barcelona stadium shortlist

Two British practices are in the final stages of a competition for a new 40,000-capacity football stadium in Barcelona. HOK Sport+Venue+Event is on the four-strong invited shortlist along with fellow Brit Arup Associates, US-based Architectonica and French architect Jean Nouvel.

The four submitted their proposals last Friday for the £40 million scheme, which includes a stadium for FC Espanol Barcelona and a retail and office development. The club will announce the winner in the next few months and hopes construction will begin by the middle of next year.

● HOK Sport+Venue+Event has given short shrift to rumours that the cost of Arsenal Football Club's new £250 million stadium is spiralling out of control. Project director Christopher Lee has rubbished reports that complications with the Section 106 agreement have led the estimated project cost to jump by £100 million.

However, he admitted that the cost has increased beyond the original price tag. Complications have arisen, Lee said, with the waste management system that Arsenal agreed to build as a condition of planning permission. The scheme will clear the final hurdle in mid-November, he added, with the conclusion of the compulsory purchase order inquiry. Work will begin on site by February.



Princess Anne last week opened a new factory for furniture company Ercol in Princes Risborough, Buckinghamshire. Designed by Horden Cherry Lee Architects, the new incarnation for Richard Horden, it is a forward-looking factory that will act as a worthy key occupant on a site previously occupied by the Building Research Establishment. Conceived as a 'pavilion in the park' in a landscape of mature trees, the simple steel-framed building puts manufacturing, administration and showroom under one roof, with clear links between all elements. The single factory space, made possible by the phasing out of solvent-based finishes on the furniture, has a top-lit circulation route and a wall of windows opening onto the landscape. The only planning constraint was that the building should not have a shiny roof as near neighbour Lord Carrington, whose house looks down on the building, would be likely to complain. Still to be constructed is a steel and timber screen at the front that will shield the office from the view of the car park. Architect Stephen Cherry described the current appearance of the building as 'like a BMW without the radiator grille'. The steel frame covers an area of 180 by 90m, and the construction cost was £14.5 million.

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vital statistics

- Some 85 per cent of the general public believes the standard of local buildings and public spaces improves the way of life in their area, according to the CABA Streets of Shame survey. The same proportion feels their mood is dependent on the built environment near their home.
- The demand for commercial property in London has plummeted for the third quarter in a row, the RICS has highlighted in its latest report, 'Great Expectations'.
- Since the early 1990s, three-quarters of developers, investors and architects have given consideration to the issue of sustainability, according to new research from the British Council for Offices.
- The United Arab Emirates has honoured its most prolific father for his services to the country's population. Mohammed Murad has 45 sons and 15 daughters by 11 different wives.

Clare Melhuish reviews... Mather's forecastable and cool architectural approach

Rick Mather's lecture, launching the RIBA/V&A's series 'Architecture and... Living', started with a Covent Garden penthouse and concluded with the South Bank Centre redevelopment plan, taking in a number of university buildings, museums, and restaurants along the way. For a man who seems to have so little to say about his work, he has certainly been successful – perhaps that is why. Gwyn Miles of the V&A described him as a 'master of modern understatement', and again as an architect whose restaurant designs represent 'the epitome of cool' in the world of eating. However, qualities that held some interest at a time when architecture was a battleground for Post-Modernism, Neo-Classicism, and Deconstructivism, as well as the new Modernism, seem now to have triumphed as the safe option for public buildings of all descriptions.

This lecture seemed remarkably unchallenging for the, presumably, well-educated, fairly sophisticated central London audience at which it was directed. But it reflects the apparently widespread assumption that the public's ability to comprehend an intellectual manifesto in architecture is woefully weak compared to its capacity for understanding the products and processes of literary, musical, and fine art endeavour. Mather dealt with the supposed theme of this series in more or less a single introductory sentences defining 'light, air, and walking' as 'the primitive pleasures that architecture can

give' – without even pausing to consider the definitions of those highly loaded and contentious terms, 'primitive' and 'pleasure'. His delivery unfolded as a bland show-reel of projects in which skylights, glass walls and roofs, and white planar surfaces featured prominently, conjuring up a quasi-sensuous experience of visual space which wholly overlooked the ethical, political, and ecological dimensions of architecture. And, of course, living.

Or maybe not living. For Miles, 'living isn't just where you sleep, it's where you take your leisure'. This comfortable and amoral definition of social life as a process of highly privileged leisure-taking was only vaguely countered by Mather, during his account of a current project for the Virginia Museum of Fine Arts, as a fleeting reference to the move among museums to recast themselves as 'centres of community'. But how – other than by staging public events and opening cafes – and for what kind of community, was left to the imagination.

Mather's architecture has a unruffled surface – there is nothing there to challenge or dismay, notwithstanding all the talk of planning opposition to his contemporary-idiom additions and extensions. And, indeed, as he himself acknowledges, those attitudes have changed greatly now that 'planners know what we do'. Mather offers a cool, unquestioning, and forecastable approach, which is ultimately what makes it so appealing. When it comes to 'living', it serves to keep it 'primitive'.

Rick Mather delivered the first in the RIBA/V&A's lecture series, 'Architecture and... Living'. Next will be Will Alsop on 3 November and Shigeru Ban on 17 November, both at 3.30pm in the V&A Lecture Theatre. Call 0115 912 9184 for tickets



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A mountain to climb: John Prescott's Urban Summit

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editorial

See if you can recognise yourself in the following description: You're stuck in a timewarp, a fantasy land. Your self-image is based on the romantic dream of the lone artistic genius, sacrificing himself for his art. You are misunderstood by society, surviving on the patronage of an enlightened client, and you heroically overcome the barriers of philistinism and bureaucracy.

If you recognise this in yourself or your colleagues, you are not alone. As the Urban Summit kicks off in Birmingham, this is how architects are being described by 'urbanists', intent on kicking up a fuss and getting things changed 'radically' in Britain's urban landscape.

If that image is as 'endemic' as they think, one hopes that 'urbanist' speakers like Lord Best (*see pages 18-19*) can offer balance. But similarly, we must also hope that the summit transcends a talking shop to deal with some of the problems the 60 leading urbanists have pinpointed.

They want new planning tools to deal with issues which require a range of holistic methodologies, so they can do more than simply apply 'sticking plasters'. Cities must get 'good urbanism', where planning is replaced by a set of principles called the Charter of Urbanism. Education in urbanism – not just the isolated professions – must be made widespread. 'New planning' must have a town or city plan at its heart. Sustainability must be supported only when it is more than an airy, ill-defined buzzword. People must respond to urbanism in the same way that they have embraced the notion of environmentalism. And, finally, the 'urbanists' challenging this week's Urban Summit also want more attention to detail, be it streets or street furniture, ill-thought through traffic measures or dizzying, ugly signage.

The list is long and ambitious, to stimulate debate. But if the summit succeeds in getting just one measure through as a stimulus to an improved urban environment, it should be this. To finally impose VAT on greenfield housing and harmonise VAT on conversions and refurbishments at zero-rate. This last proposal was put forward in the 1999 report 'Towards an Urban Renaissance' by Lord Rogers. An architect in 'fantasy land', obviously.

David Taylor

letters

Forging closer links with Irish architecture

You were right to report (AJ 10.10.02) that my initiative to invite the president of the Royal Institute of Architects of Ireland (RIAI) to join our council meetings as an observer was greeted with unanimous support by the RIBA Council but, with respect, you did not set out my reasons correctly.

For me, the issue is simple: on the one hand, we must always maintain our respect for the independence of the RIAI. That said, we have much to gain from maintaining close ties with our friends in the Republic, and it was in this spirit that I made the recommendation to council. Of course, the RIAI and the RIBA will, through closer cooperation, each gain increased influence on the international stage, and that is welcome. But the main purpose is to ensure an appropriate and indeed hopefully even closer relationship between our two institutes. That, it seems, must be in the interests of both our members and architecture within our two countries.

It should be noted that the RIAI already has major influence on the international stage, a fact particularly evidenced by the work of a series of prominent RIAI council members and past presidents of that institute – for example, Eoin O'Cofaigh was also a recent president of the Architects Council of Europe, and Peter Hanna, who is a council member of the Union of International Architects. In addition, Adrian Joyce, practice director of the RIAI and member of the Executive Board of ACE, who has just presented an excellent paper on the new strategy and vision for ACE.

I should also point out that the RIAI did have a place on the RIBA Council, with voting rights until the mid-1970s. This idea is not, therefore, new – it merely

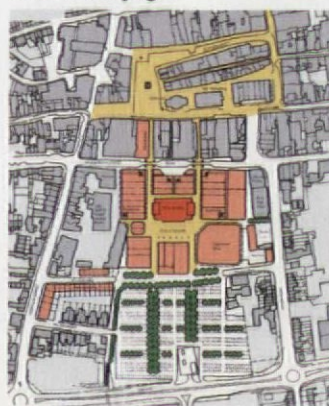
takes us part way to a position which was previously enjoyed.

It is also important to note that the RIAI has, in recent years, developed a much closer relationship with the Royal Society of Ulster Architects – that again is welcome, and ever closer links and cooperation in that respect are surely to be encouraged.

Paul Hyett, RIBA president

Architects – still high on invisible to the public

I guess I'm getting old when I can't make out the drawings in an AJ, but perhaps you could explain the relevance of the lovely wallpaper-repeat image (AJ 24.10.02, page 5) captioned by such praise for Hopkins' Bury Cattle Market scheme? Wondering if it was a spot-the-difference quiz or just empty space to fill, I turned the page.



Repro gremlins struck last week: Hopkins' Bury Cattle Market scheme is as above

After minutes scratching my head trying to make spatial sense of the drawings of Alec French's Brislington Learning Centre (page 6), I finally concluded that either the section must be published (and lettered up) in reverse, or urinals are hung facing the wall, and the stair is simply wrongly drawn. Did I get that one teaser right?

At least life is easier when I reach your leader being adequately caustic on the absurd

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 Cartwright Pickard Architects, which has won planning consent for this £30 million canalside regeneration scheme in central Wakefield (right). The project is planned to comprise 219 apartments, 15,500m² of offices and a leisure complex with hotel, health club, cafe bars and a roof-top restaurant. Construction work is due to start on site next year.



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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Great Britons. The invisibility of architects in public life is also amusingly reflected in a thick new almanac, *The A to Z of almost Everything*, which I saw today by chance. It's not only the Stirling Prize which omits mention of Big Jim. Here, the list of 'Famous Architects' – 35 of them, omitting Palladio and Michelangelo, including Bramante and Inigo Jones – has Spence but no Stirling. But while there's Aalto and Mies, there's no Corbusier either, so it's good company. Its largely British list includes 'Lord Foster of Thames Bank and Lord Rogers of Riverside, whose latest listed works are HKS and Lloyd's, circa 1986'; the book's publication date 2002. There's still a bit to go in popular consciousness. **John McKean, via e-mail**

A 'building' is... any structure with design

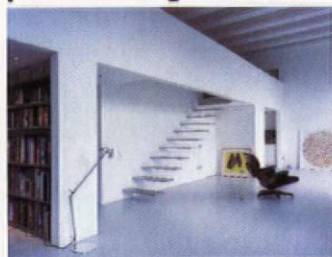
Mira Bar Hillel raises the subject of when is a building not a building (AJ 24.10.02). In fact, the RIBA kicked this particular argument into touch as far as its awards are concerned as long ago as 1999, when it removed the word 'walled' from its definition of a building as 'any (walled) structure whether new, restored, rehabilitated or converted which includes an element of executed design work'. That means the London Eye was eligible and seriously considered for the Stirling Prize in 2000. Yes, the issue was briefly raised by the Stirling judges during their deliberations that year, but they were quickly reminded of the criteria, and I can assure you, because I was there, that this issue played no part in their final decision.

The question as to whether the Gateshead bridge was an 'engineering project' rather than a work of architecture played no more part in this year's discussion than did the question as whether or not it contained a toilet. What was discussed was

the key role the architects had to play in the concept and its realisation. Architecture is what architects do and Wilkinson Eye won as 'the architects of the building thought to be the most significant of the year for the evolution of architecture and the built environment'.

Tony Chapman, RIBA head of awards

How do these people pass building control?



Having just read through the AJ and your article on this little gem of an apartment (AJ 24.10.02), we are all a bit perplexed at the staircase detail (or lack of it) and how such a staircase could ever be passed by Building Control. We surmised that this apartment would have an exclusion of children but then read that there was an area for a 'children's sleeping space'. Please can you inform us how the architect managed to get this elegant staircase approved.

Danny Wallis, The Hendra Practice, via e-mail

The architect responds...

The client, Nick Heath, should be applauded for his innovative use of steel and his willingness to experiment and question the conventional (AJ 24.10.02). This space is about the client's self-discovery, his constant search for improvement and his appetite for resolving details. There is no attempt here to circumvent Building Regulations regarding safety rails for staircases. Our original design is to insert a floor-to-floor toughened glass screen set independently from

the edge of the stair treads which will not compromise the purity of the cantilevered stairs. It is still being considered and there are other ideas. At present, the client muses that the stairs look like a Donald Judd sculpture; so let him enjoy it. He has treated his apartment as a laboratory for experiment. I think he deserves some leeway to be innovative.

Brian Ma Siy, via e-mail

Keep architects and technologists separate

In response to Larry Parker's letter (AJ 17.10.02), I would like to make it clear that he does not represent the views of BIAT. Indeed, Parker is not a member of the institute.

His letter shows a simplistic view and does not recognise that architecture and architectural technology are two different and distinct disciplines within the design process. To merge them would diminish the level of expertise that the different professionals have achieved and devalue their mutual respect as well as that of other professionals.

BIAT is the only qualifying professional institute for architectural technologists and architectural technicians, and alongside the RIBA, continues to develop a mutual understanding on how both disciplines complement each other. Indeed, the QAA Benchmarking for Higher Education recognises that architecture and architectural technology are distinct disciplines, producing separate statements to evidence this position (see www.qaa.ac.uk).

BIAT has also accredited 24 university Honours degree programmes in architectural technology, and continues to lead academic and professional developments within architectural technology, including the new TBIAT grade.

Les Bourne, senior administrator, BIAT

CABE: getting the best – from PFI or otherwise

Andrew Frazer sensibly requests a comprehensive briefing pack for clients on getting the best from PFI (AJ 10.10.02). CABE has produced several publications on the topic, all of which are available free on 020 7960 2400 or enquiries@cabe.org.uk or from www.cabe.org.uk

Aimed directly at local education authorities, the private sector and individual schools, CABE's *Client Guide: Achieving well-designed schools through PFI* provides a step-by-step account for clients embarking on PFI projects. In addition, the recently published CABE and Office of Government Commerce report, *Improving Standards of Design in the Procurement of Buildings*, offers recommendations improving the design and procurement process of new public building.

Currently in production and due for publication in early 2003 CABE's Client Tool-Kit will offer practical advice for clients in every sector on how to create better buildings, whatever the procurement method.

Hilary Clarke, head of communications, CABE

I pity Cardiff students if this review is any guide

I am very sorry that my book is obviously well above the intellectual capacity of Professor Richard Weston (AJ 24.10.02). Text and illustrations are well outside his knowledge of architecture and life especially. Not surprising from somebody who is a historian in a provincial town. I just feel very sorry for students at the Welsh School of Architecture in Cardiff that they have to listen to this man. We do not need to. I do not need to.

The professor found one spelling mistake. Bravo!

Jan Kaplicky, Future Systems, London W11



will also

Second-home movement must be used as an agent of change

I had never been to Istria in Croatia until now. The coast and the countryside are beautiful and what we would traditionally call 'unspoilt'. Due to the war, it is only now that tourists are beginning to return, spearheaded by the Austrians and the Germans. The Germans have acquired their country cottages at a pace, prior to the Croatians waking up to the dangers of empty second-house syndrome.

Tourism is an extremely important, emerging part of the Croatian economy but, although they respect their coastline, nature and the well-defined edges of their towns and villages, it would be difficult to build a hotel in the traditional 'Costa Packet' manner – even if they did, the road and rail infrastructure could not cope with the influx.

At the same time, the countryside is littered with empty, ruined houses and uninhabited villages. The country is a good version of Tuscany, perhaps some 50 years ago before Chianti and the sloppy planning misdemeanours of the Italians. The architecture is highly influenced by the Renaissance, mixed with a, thankfully, small amount of work by the Hapsburgs.

So we have a beautiful place which could be destroyed by the very thing they think they need – namely tourism and the second home.

It is now a fact of life that, with increased wealth, having two homes is becoming the norm. In this country, we can see that north Norfolk has absorbed an ever-increasing number of Londoners looking for their rural weekend fix. The effect has been two-fold. First, the prices went up, as did the quality of the shops and restaurants. Second, the longer this trend sustains itself, so the original buyers are able to spend more time there and make a more positive contribution to the community. The locals still do not like it but they are on the decline, particularly as their own children

leave the area in search of job opportunities elsewhere. The effect is that the new blood starts businesses that eventually will give work to the locals' offspring and there will eventually be a redefined 'local'.

In spite of the concerns, the overall effect is good. It redistributes wealth, know-how and opportunity over a wider geographical area. This 'doubling up' of some people's space requirement is happening at the same time that we are discussing the intensification of our town and city centres with all the obvious environmental and social advantages. It would appear that two opposite and possibly conflicting urban adjustments are happening at the same time, which could, if we are not careful, neutralise the positive elements in both. It is very important for us to work out a rural, small town and village strategy that is wholly consistent with the cities movement. This means using infill sites defining the edge of settlements, improving the rural transport links and developing the cable network for telecommunications.

Broadband is currently only available on exchanges with more than 300 interested subscribers. On my last enquiry, Sheringham in Norfolk had three possible customers! The rural landscape needs to be protected as well as exploited with new technologies of quality farming, which develop local markets that help define the individuality of places. The enemy of this is that blanket conservation areas make it nigh on impossible to progress the debate of new rural housing forms in an interesting manner. You are not allowed to live as you would perhaps like. Flint skins with pantiles rule at the expense of developing other local skills and new artisans. This second-home movement must be used as an agent of change. Istria has a chance to pave the way. WA, from a terrace in a Croatian hill town

'It is very important for us to work out a rural, small town and village strategy that is wholly consistent with the cities movement'

people

The Rowntree Foundation is one of New Labour's favourite think tanks. It is frequently enthusiastic about what it has to say and is often keen to quote its reports. And, with what cynics describe as a softly-softly, left-of-centre, heart-on-sleeve attitude to housing policy research, it is hardly difficult to see why this think tank so often pleases Tony and his cronies.

Lord Best, the foundation's 57-year-old director, believes his greatest achievement since joining in 1988 is forcing these ministers and decision-makers to listen to what the organisation is arguing. A one-time boss of the National Federation of Housing Associations and all-round social housing guru, the father of three was originally persuaded to lead the foundation because it had just found itself in the money. A huge one-off inheritance of £300 million – from the 1987 sale of Rowntree's, the iconic British confectioner – represented what Best describes as an irresistible opportunity to 'really do something'.

And Best prides himself on getting those things done. Nowadays when the Rowntree Foundation says something, it has a good chance of making a difference. Journalists love its no-nonsense approach to communicating reports, and the government appreciates it for many of its conclusions.

But Best believes it is not the quality of the research – and commissioning research is the foundation's *raison d'être* – that sets it apart from other well-funded think tanks – it is the way it publicises the findings. Last week was a case in point. It published a fairly dry report into the successes and failures of Section 106 agreements. Yet coverage was widespread in national newspapers and the media. Some achievement, considering the technicalities of the subject for laymen.

'In the 1980s,' Best explains, 'the foundation was an intellectually healthy organisation, but back then the fantastic reports being produced were simply gathering dust on library shelves. We've changed that. Now we use the reports as a weapon to engage with policy.'

This is the crux of the matter. Engaging with politicians is something Best is renowned for. After all, he is an active member of the House of Lords, a place where it is difficult to avoid political movers and shakers, even if most are in the twilight of their careers.

It will also be difficult to avoid new

Rowntree Foundation director Lord Best prides himself on getting a job done. This week, while speaking at the Urban Summit in Birmingham, he is determined to get his house-building message across

by ed dorrell

the best intentions



Labour apparatchiks at the Urban Summit, kicking off today. Unsurprisingly, Best is chairing one of the highest profile discussions, 'Where Shall We Live? – Bridging the Regional Gap'. It promises to be a lively debate on the future location of house building throughout the UK.

He gives short shrift to the cynics who claim the Urban Summit will prove to be yet another talking shop, producing little more than the emissions from the deputy prime minister's fleet of Jaguars. This professional thinker really believes that something worthwhile will come of it. 'The summit has a very special significance for the government,' Best stresses. 'John Prescott

has held off sealing the details of the Urban White Paper until he, and his civil servants, have heard what the delegates have to say over the next two days.'

And if Best fails to get his message across in Birmingham, then he will certainly force planning minister Lord Rooker to listen in Parliament. Although considered, Best is also highly engaging. Like the best kind of university lecturer, when he talks, people listen. He has a big agenda, both privately and publicly, and it quickly becomes apparent on meeting him that he always has a lot to do.

'There are so many problems in this country. Homelessness, poverty, housing shortages and negative equity are just some

of the issues that need to be solved. We have allowed housing supply and demand to get out of kilter. It really needs to be sorted out – and fast.'

As if this is not enough, Best has now set about making waves in architecture. The foundation's work on its revolutionary CASPAR scheme with Levitt Bernstein and Alford Hall Monaghan Morris won it a shortlisting for RIBA Client of the Year. The City Centre Apartments for Single People at Affordable Rents projects in Birmingham and Leeds have proved it is possible to develop award-winning housing schemes in prime locations, charge low rents and still expect a good return. Although CASPAR lost out to the 'ultra cool' Urban Splash for first place, Best is still very excited about what the foundation can achieve in architecture.

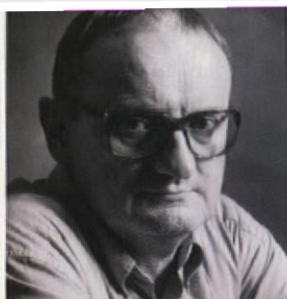
'This was such a liberating experience,' he enthuses. 'These were two absolutely smashing projects at the forefront of social housing developments. We will be doing more CASPAR schemes in the future. Watch this space.'

Perhaps surprisingly, Best appears to really believe in politicians and their ability to make things happen, an attitude that is both unusual and refreshing. 'We must be constantly careful not to overly criticise the government. When they do things right, we must be careful to praise them as passionately as we criticise them when they do something wrong,' he says.

'At the moment, the government has picked up a lot of very good policies on housing and we must not be ashamed to say "well done",' he adds with a smile. 'We are not an opposition party, we should not criticise just for the sake of it.'

And this positive, some might even say naive, attitude continues with his work in the House of Lords, where Best has the dubious honour of being one of Tony Blair's 'Peoples' Peers'. Who, in their right mind, I ask, would take on a job from which there is no real remuneration, no retirement date and no real power? Richard Best is just that kind of person.

He is a cross-bencher – parliamentary jargon for being neutral – and is clearly revelling in it. 'Nobody knows how I am going to vote – sometimes not even I know.' However, a seriousness quickly returns, an attitude to life that one suspects is never far away. 'I would never vote on something that I do not know anything about,' he declares. 'That would be presumptuous.'



martin pawley

There is no more to culture than the consumption of the obsolete

In November 1983, I bought an electronic typewriter for £1,100. It was an Olympia Supertype, a business machine the size of a desk, the latest in a long line of German typewriters built like guns and intended to last forever.

Of course, I knew about word processors but I needed a serious typewriter. Besides, the Supertype was not old technology. It was a transitional machine with a tiny airport destination-shaped screen over its keyboard showing the last 24 characters I had typed. This was called a buffer. It enabled me to correct my errors before they reached the paper. No more correction fluid! The Supertype also had an 8K memory. It could remember 16 different business letters or a single document 1,000 words long.

Once I had learned to use it, I was very satisfied with this machine. Right through 1984, I thought it was great. By 1985 there was even a Supertype II, with a 48-character buffer and a 16K memory. But the truth was that these Jurassic machines – Olympias, Olivettis, Remingtons and IBMs – were not only the culmination of 100 years of typewriter history, they were the swansong of the typewriter.

Just before Christmas 1985 I bought my first word processor, also for £1,100. It was an Atari 520ST with a monochrome monitor and an Epson printer. For the same price as the Supertype, it could create and manipulate documents on a TV-size screen and store 32 times as much information. By 1988, the upgraded Atari ST-FM had 1MB of random access memory and a 1MB disk drive. It had improved so much that it had 1,024 times as much memory as the Olympia Supertype and yet it cost half the price. In that year, I traded in my Supertype for £100 against one.

Ten years after I bought the Supertype, I could process words 10 times as fast on a PC, with access to 20,000 times as much memory for not much

more than £500. The truth is that something terrible happened to typewriters in the 1980s. They changed from serious office equipment to symbols of obsolescence. Today they are virtually extinct. There is no use for them. Not even to access old data, which remains the principal use for old computers.

Obsolescence is an interesting subject, and not just where office machinery is concerned. The 1980s was a decade of slaughter in the world of machines. Hot metal printing went the way of typewriting, its huge ancient installations torn out and sold for scrap. Monochrome photography took a terrible pounding from colour, then computer-generated images began to threaten the whole future of film. In the media, videotape replaced film on TV. In business, hot desks replaced cellular offices, fax machines came back from the dead to eclipse letters, and e-mails counter-attacked and drove them out.

On the road, fuel injection replaced carburettors, and sundry accessories including laptops, telephones, tyre-inflators and cup-holders, clustered around cigar lighter sockets no longer used to light cigars. In entertainment, CDs wiped the floor with cassettes, and LPs disappeared. In recreation, sales of dinghies were swamped by sailboards, and speedboats by jetskis.

What can we learn from all this? That as technology continually evolves new species, leaving no recess in the market unfilled, it leaves behind it a trail of corpses – old machines and obsolete devices in their millions. Most find their way into landfill, but a few fall into the hands of interior decorators, curators of museums, private collectors and conservationists.

And what these scavengers do is transform this wreckage into culture. What obsolescence teaches us is that culture is no more than the consumption of the obsolete.

'As technology continually evolves new species, it leaves no recess in the market unfilled, leaving behind it a trail of corpses'

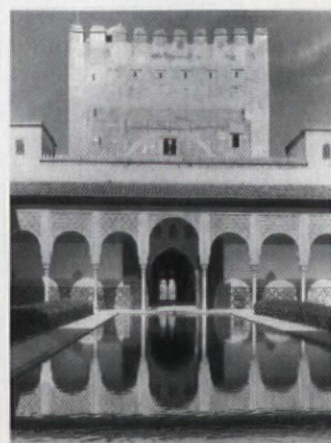
a life in architecture

nick broomfield

A number of the favourite buildings of documentary film-maker Nick Broomfield are ones that he has built himself. 'I like to try to build something every year in between each film,' he says. 'I find it really therapeutic. It uses a different part of my brain to doing films... It's much more immediately creatively satisfying.'

In his sixth or seventh work since 1992, he converted a water mill into an enormous kitchen/living room area. He used oak and a lot of glass, and acknowledges the influence of Frank Gehry.

Broomfield believes that the best buildings celebrate their environment, praising 'those amazing Moorish buildings in Spain and Morocco', and citing the Alhambra as an example (pictured). In the UK, he feels that not enough is done to preserve the integrity of cities, and laments the destruction of city centres in the 1960s. The way that marketplaces were ripped out, and everyone was rehoused in housing estates on city outskirts, formed the basis for his first film, *Who Cares*.



But while he also dislikes much 1950s architecture, and admires Georgian buildings, Broomfield feels that there is a lot more interest in design today than at any time since the war. For example, Richard Rogers' Ingeni building (in Broadwick Street, Soho) offers 'incredible views of London both ways'.

Stephen Portlock

31 October 2002

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art & architecture



Bristol fashion

Sophie Warren and Jonathan Mosley's new house in a Bristol suburb builds on themes from their earlier artist/architect collaborations to make a subtle but functional domestic design

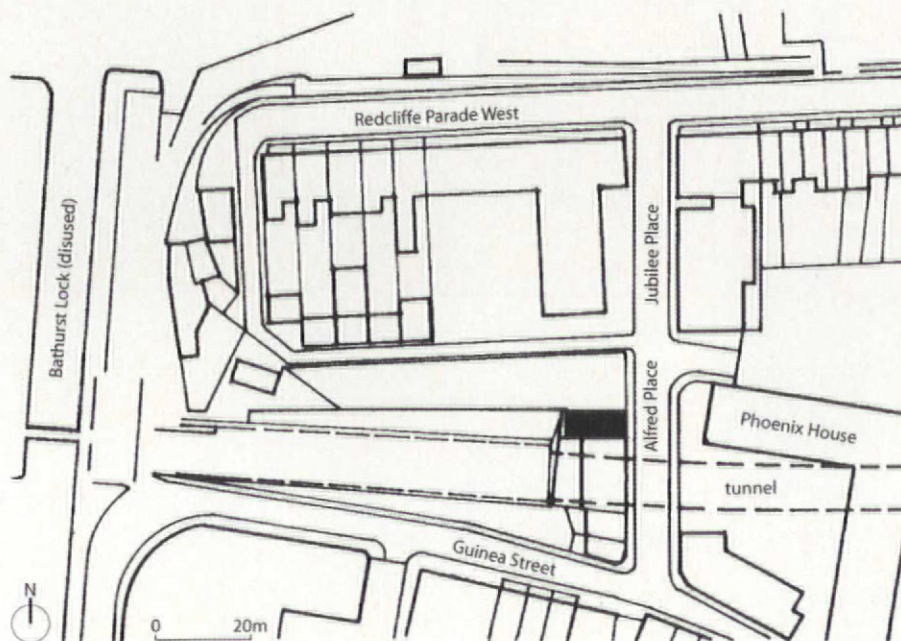
By Robin Wilson. Photographs by Nigel Green



Above: part of the roof garden, with bathroom window protruding from the floor below

The Redcliffe area of Bristol was described by the historian Keith Brace in 1970 as 'a place apart'. Its westernmost streets, on a sandstone promontory above the docklands, seem not to have changed much in the past 30 years, being an unusually casual mix of residential terraces, office blocks, garages and workshops, with the old General Hospital tucked away in their midst.

It is, though, soon to become more uniform and more densely populated – housing developments have been approved. A number of things will disappear as these gather momentum: a late 1960s office block with a concrete exterior staircase; a dusty, empty plot, which serves as a temporary parking lot; that plot's colony of buddleia plants; and the north elevation of 2 Alfred Place – a house recently completed by the artist/architect collaborators Sophie Warren and Jonathan Mosley.



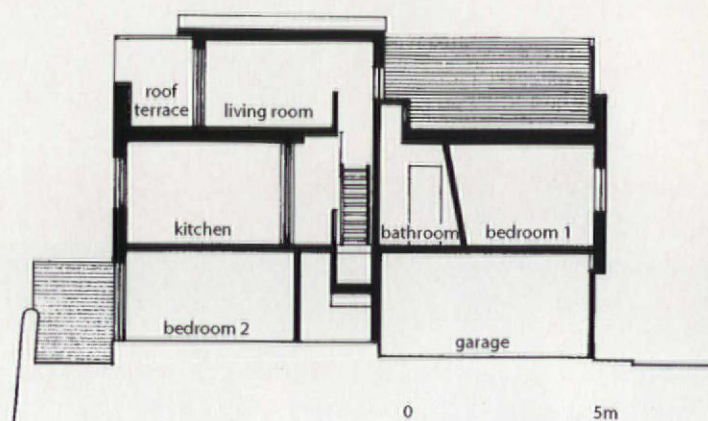
Upon that elevation is a text which seemingly addresses this future disappearance. 'Was here' has been painted on the lower portion of the wall – regular black lettering washed over a few times with the white paint that covers most of the exterior of the house. The text is past, future and present tense combined: structured in the past tense it implies future change and, by doing so, also draws attention to the moment and to transitoriness.

To whatever degree loss might be a value in the 'was here' equation, it is detached from the specific nature of the changes that will occur. It is not, in other words, a judgement on the nature of the future development. It refers more to the sphere of activities surrounding the project in process, to the life of the site and its seamless relationship with the topography of Redcliffe. Effectively, the fulfilment of 'was here' – the covering of the elevation – will mark the end of the house's *becoming* (though furnishing and decoration are still in progress).

Both the text and that process of becoming are also very much related to the art practice of Warren and Mosley. This is diverse, so far comprising anything from low-key urban interventions and documentation to gallery-based video and model installations, involving sound and lighting.

The building site effectively became an extension of their studio, hosting an unfolding dialogue on the relationship

section AA

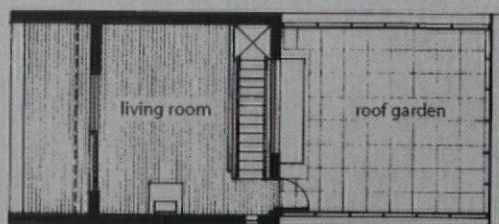


between architecture, time and the body. The design and construction phase was characterised by the extensive use of scale models, from 1:200 to 1:1. These functioned as a means to gauge/study the house's relationship to its immediate context, and as prototypes for experimental interior planes and spaces.

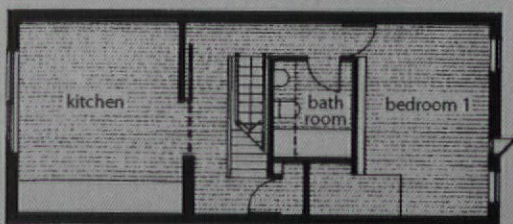
The house represents a slow accumulation of observation and reaction to this corner of Bristol. Mosley talks of a circle of

local influences and points of reference. He describes the process of incorporating these in terms of 'reflecting back snapshots' of the surrounding topography, so that the house becomes a composite of memories and associations.

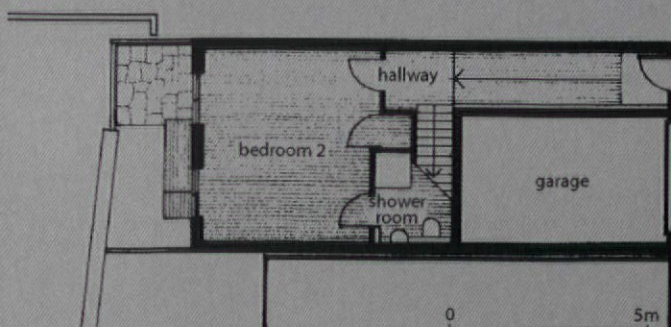
The clearest example of the borrowing of an element lies in the use of black timber-boarding, homage to a nearby, 19th-century boat shed. Boarding appears in the lower section of the facade (forming



second floor plan



first floor plan



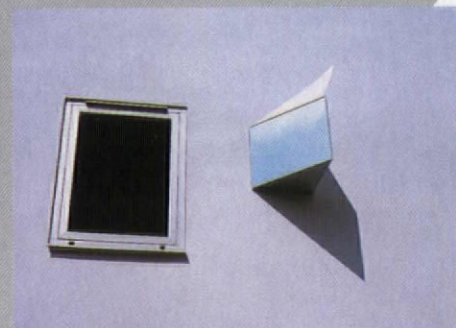
ground floor plan



Above: close-up of the mirror from inside the first floor bedroom, showing the north-facing view down the street towards the centre of Bristol



Left: second floor stairwell with balustrade and window onto roof garden. Below: mirror and bedroom window on the house's facade. Bottom: view up from first floor hallway



the garage and front doors), and then reappears on the top floor to form an outer fence for the roof-top garden and cabin-like cladding for the single, top-floor room.

Situated at the foot of the sandstone cliffs on Redcliffe Wharf, the boat shed is some 10m below Alfred Place and out of sight of the house. This space is, however, of particular significance in the topographical narrative of the house's evolution. It is also the point of entrance to the Redcliffe passages and caves. These Warren and Mosley visited during the period of site analysis, guided to the voids beneath their plot by a local caver.

The site is also subject to a much more brutal, 'machine age' incursion into geology. Just around the corner from Redcliffe Wharf is a railway cutting and tunnel entrance: a now abandoned link between the docklands and Temple Meads station to the east. The house sits above and to the left of the bricked-up tunnel entrance.

The appearance of the rear or west elevation acknowledges the tunnel by way of its own dark recess, created at the very top of the building. The black, timber-clad, top-floor room is set back, so as to leave a narrow terrace between it and the rest of the west facade, with parapets on either side and a shallow overhang. The slice of shadow effectively increases the house's visual density, in counterbalance to the tunnel mouth. It could be seen as an example of fusion between pictorial dynamics and architectural form, doctoring the relationship between house and scenic context.

In this respect, among the most significant influences on Warren and Mosley's work are the paintings of Edward Hopper. This particular Redcliffe scene itself is reminiscent of Hopper's subject matter. Houses and tunnels were core and symbolically charged motifs of, particularly, his later works, such as *Ryder's House* (1933) and *Approaching a City* (1946).

The way in which Warren and Mosley



Right: the inclined wall in the first floor bedroom faces the mirrored aperture.
Opposite page, top: a night-time view of the roof garden

engage with Hopper's paintings has less to do with the creation of iconic form than with the compositional structuring of elements, and the way in which those combinatory structures often imply motion. In a short text on *Hills, South Truro* (1930), Warren comments: 'I feel as though I am on the point of moving out of the picture along the railway line, but that motion seems frozen in time and I remain in the same place.'

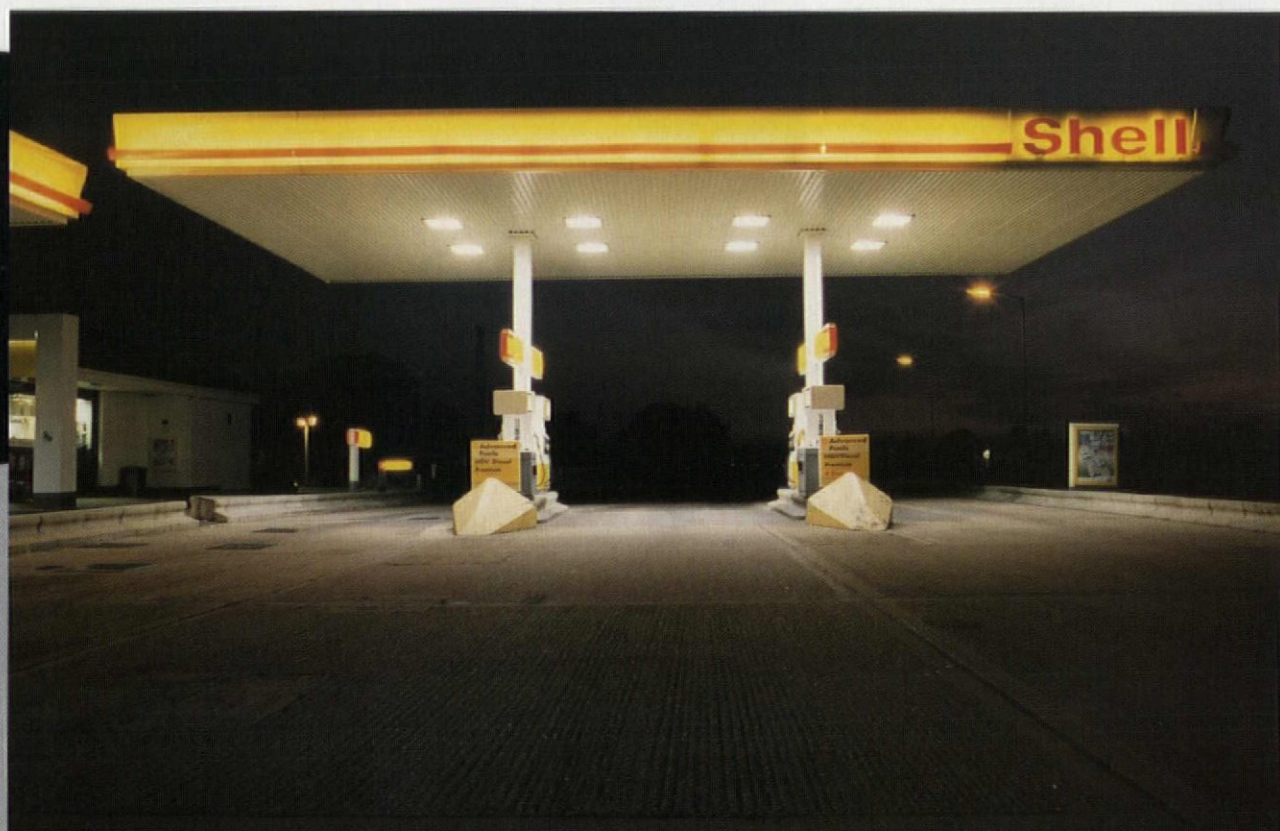
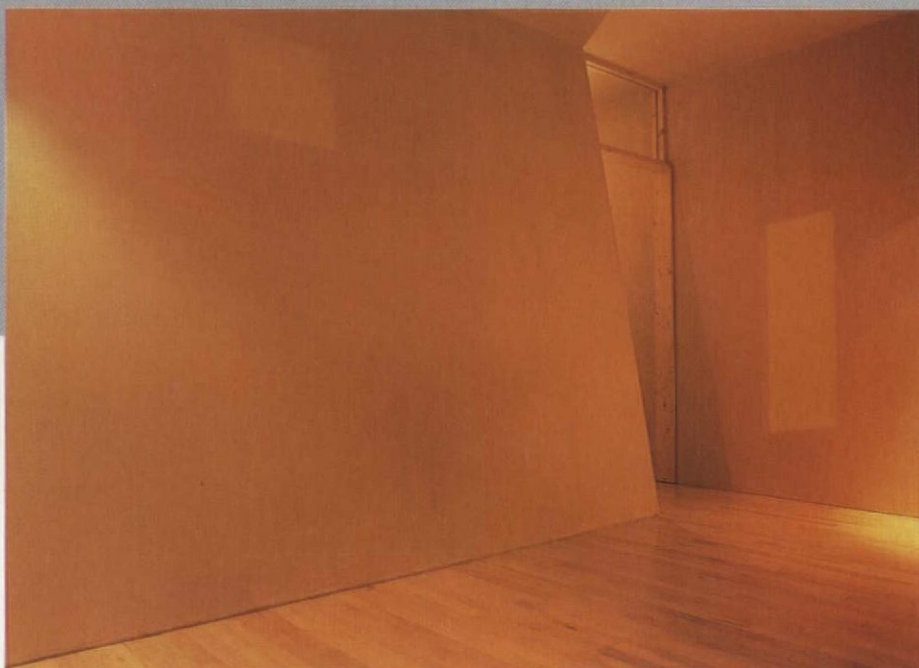
Warren is recognising in the heart of the Hopper image a dynamic between presence and absence which finds a condensed form in the 'was here' text. Similar equations occur in other Warren and Mosley art works. For instance, a video loop of an arm extended at right angles to the body takes as its title a passage from Marguerite Duras' *The Atlantic Man*: 'You have remained in the state of having left. And I have made a film out of your absence.'

The formation of an image at the inter-

section of tenses is the purpose of the single most unusual feature of the house: the triangular mirror appendage in the centre of the front facade on the first floor. This comprises a metal armature projecting out from a square aperture, with mirror glass on all internal and external surfaces. The principle internal mirror is mounted at 45°, and immaculately replaces the scene that would otherwise be the east-facing view across the street, with a north-facing one

down the street, to the open vista onto the Bristol docklands and beyond.

The structure is reminiscent of the internal mirror mechanism of a camera, creating the suggestion that the house is one enormous recording device, its shutter always open, constantly exposing its interior to the past tense of the photographic image. Warren writes: 'The view of the street reflected in the mirror objectifies an experience you have just had – the physical experience of



walking through the city is now experienced as a purely visual one, where time appears rooted in the past and seamless.'

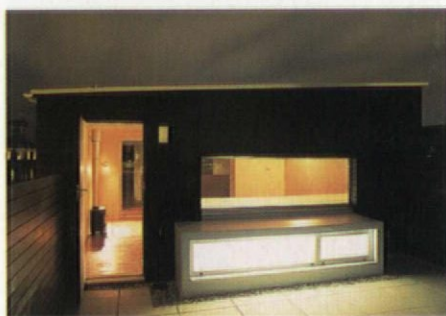
Of course, the mirror image is also one of movement and incident. This, too, seems uncannily displaced and distant, producing a filmic or dreamlike effect of watching events from an unspecified moment in the recent past, unfolding and keeping pace with the present.

The wall directly opposite the aperture within the room is inclined, sloping backwards at 79°, implying a reclining figure. This intensifies the analogy with the camera apparatus, proposing a relationship between the total volume of the room and the mirror aperture.

Moreover, it recalls that antecedent of the photographic machine, the *camera obscura*, which was originally a room into which a viewer had to enter in order to contemplate the image.

This is one of two inclined walls in the house, the other being in the passageway from the front door, which slopes outward at 87°. These angles were determined by eye with the use of full-scale plywood mock-ups. Their original purpose was to mediate between interior tectonics and the moving figure by way of increasing the volume of space at the level of the head and upper body – the space of thought, perception and gesture.

As well as having the angled, left-side wall, the ground floor entrance passageway



is also a ramp, sloping upwards from the door at a subtle gradient of 4°. Here, the notion of tense could be said to shift slightly to become one of speed. Architectural expressions of relative speed in the built environment were one concern for Warren and Mosley during the production of a body of work on the environments of motorways and service stations, entitled *M5 Southbound: Welcome Break*.

The ramp slowly begins the process of ascent through the house, and leads to a narrow, central stairwell. This space of movement at the core of the house is also intended to mediate between its two halves. In particular, it addresses the influence of the two contrasting zones of implied speed which make-up the front and rear exterior prospects: to the west, the 'fast perspective' of the railway cutting; to the east, the conventional pedestrian speed of Alfred Place. It is a means of total spatial communication between the different volumes of the house,

which also contributes to the staggering and reorientation of space between the front and back, absorbing the impact of the railway vista as it powers its way through the west windows.

Number 2 Alfred Place – a modest address for the death of the distinction between art and architecture. May the perpetrators of the public art programmes of the Bristol docklands take note. But amid all the subtlety of Warren and Mosley's experiments, we should not lose sight of the fact that the house also exists as a true and functional pocket of contemporary, domestic design; a genuine piece of urban hardware. It achieves this with ease and assuredness, suggesting that such things were the norm in Britain. That is, it plays at such a fiction very well.

Recent work by Sophie Warren and Jonathan Mosley will be on show at The Station, Redcliffe Wharf, Bristol, from 16-29 November (weekends noon-6pm, weekdays by appointment)

CREDITS

ARTIST/ARCHITECT

Sophie Warren and Jonathan Mosley

STRUCTURAL ENGINEER

Structural Solutions

QUANTITY SURVEYOR

Gardiner and Theobald

MAIN CONTRACTOR

Pyramid Construction (UK)

SUPPLIERS

Roofing Sarnofil (subcontractor Hodge Single Ply); windows Senior Aluminium Systems; timber seal Sadolin (Supercoat); underfloor heating Warmafloor; sanitaryware Villeroy and Boch, Twyford



Work from *M5 Southbound: Welcome Break* has been shown at Prema in Gloucestershire, Gasworks in London, and Frederieke Taylor in New York. Using still photography, video and model installations, lighting and sound, the exhibition presented a survey of 'environments edited out of our consciousness', focusing in particular on the Taunton Dean service station, south of Bristol. Warren and Mosley describe the work as locating 'a tension between the exterior and interior landscapes of the motorway and service station, encouraging the viewer to encounter a sense of their own physicality in relation to them'. The model describes a motorway service cafe as an interior reduced to a floor, two walls, chairs and light. The viewer inhabits this interior through the sound of a person describing a visit there. An image of the model's floor pattern is projected to real scale close by.

In her element

With her engraved glass wall for the new Marunouchi Building in Tokyo, Susanna Heron fuses image and architecture

By Robin Wilson

The photo-text essay which Susanna Heron published a decade ago, under the title *Shima*, provided a poetic manifesto for her urban public art projects completed during the 1990s.

An account of the moorland garden of her childhood Cornish home, *Shima* has proved to be as much prescient as it was a reflection on her past. Drawings in glass for the new Marunouchi Building in Tokyo, installed in June this year, have continued her relationship with that formative site of meditation and personal myth.

Shima is a Japanese word, meaning both island and garden, denoting, as the text points out, qualities of boundary and containment. A philosophy of place has gradually accumulated around the word; a governing principle that provides a benchmark for a work's sense of completeness.

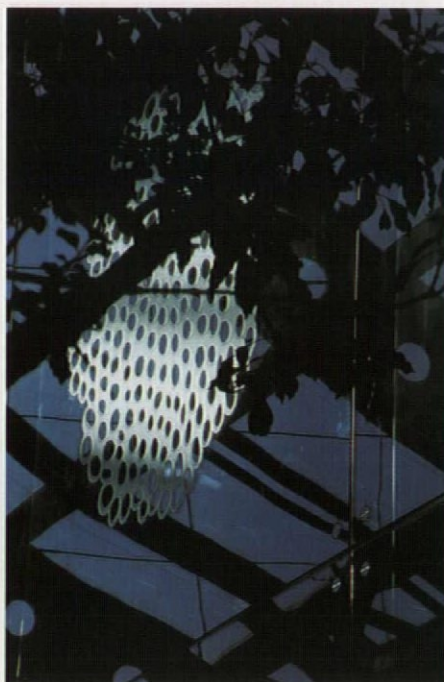
The Cornish garden provided a particularly intense example of place as the intersection of opposing and converging forces: storm exposure, subterranean mineral protrusions and the encroachment of indigenous moorland on the one hand; creative husbandry, and the introduction of new and exotic species, on the other. The boundary of *shima* is in constant evolution, an equation between resistance and permeability.

Entitled *36 Elements: Glass Wall*, the Marunouchi project sees a compression of the kind of spatial play which characterised her earlier architectonic sculptural works, as in the grounds of the British Embassy in Dublin (AJ 23.11.95) or the northern courtyard of Hackney College (AJ 2.10.97). In Tokyo, Heron is ostensibly dealing just with a surface – a glass wall, 14m high x 14.6m wide, which separates the building's fifth floor 'Hanging Garden' from the elevator well. Nevertheless, through a precise mixing of opaque and transparent surfaces, reflection and shadow, the spatial play in her work has, if anything, intensified here.

Drawings were produced for the centre of each of the wall's 36 panels – etched and

sandblasted versions of half-scale originals in ink. Seismic security factors contributed to this compartmentalisation of the surface, and a minimum distance had to be left between the worked areas of glass and the edge of each panel.

Unlike Heron's works on slate, it was also a project in which the final phase of production was handed over to artisans. A workshop in Tokyo etched the panels – the task of transferring the drawings from paper to glass was carried out by a single craftsman, who had worked for the company for some 70 years. Communications during this



phase were coordinated by the Contemporary Sculpture Centre in Tokyo.

For a glass engraving project of similar scale and ambition, we would have to return to John Hutton's west window for Spence's Coventry Cathedral. That screen provides a rare moment of total transparency in British Modernism, and presides over a complex interaction of modes and speeds of space.

Heron is aiming for a similar effect – for the glass to be more than a dividing surface, and to visually activate a spatial field across different zones of movement.

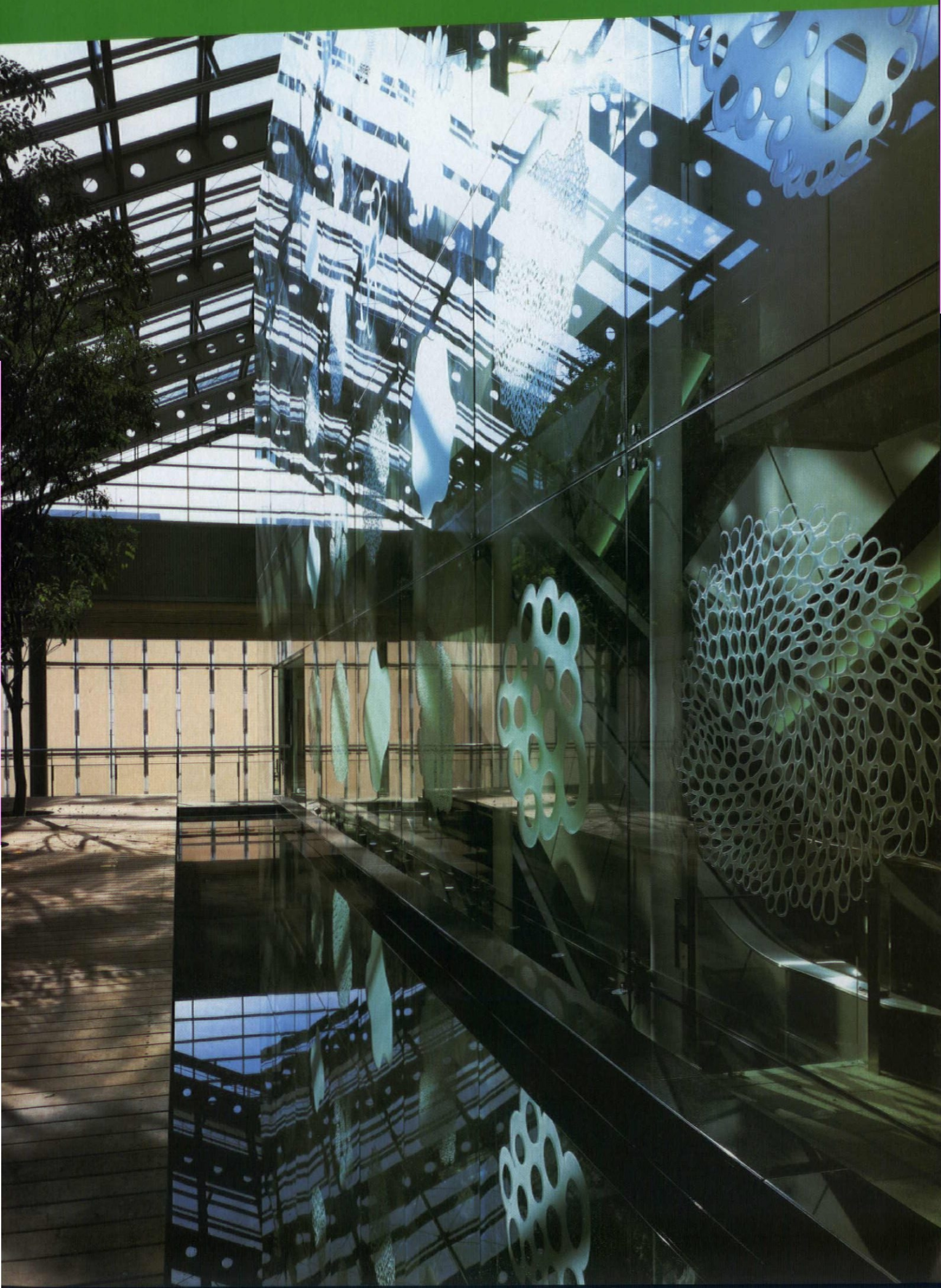
A narrow, dark, granite-lined pool at its base provides an interval between the glass and the seating area for a garden restaurant – a raised wooden platform with four hemp-bound ash trees. The building's designers originally understood the pool to be a suitable position for a waterfall and lighting for the wall. Heron, however, saw it more in terms of a still, reflective medium – a device by which to conceal the limits of the wall and its means of structural liaison. A playful mimicking of the construction of this part of the building, the image of Heron's etched wall, apparently continuing downward, effectively substitutes for the actual glass wall, which physically passes through to the floors below.

A minimal act of stage-setting this may be, but it implies a shift in status for the wall, giving it its own, distinct spatial logic. The slice of water marks a break in space; a discreet alteration of the continuity of architectural surfaces, which primes vision for the complexities in the drawings themselves.

The initial period of drawing involved a conscious re-engagement with the notion of containment inferred by *shima*. As a starting point, Heron returned to drawings made in 1992 for a limited boxed edition of the *Shima* book. These were made in charcoal – circular gestures creating cell-like or invertebrate forms, made with the side of a charcoal stick, pivoting from a centre point. Solid line then plays through resultant form, or describes radiating appendages to glutinous cores.

Brush and ink, though, became the medium for the Marunouchi drawings, enabling a precise definition of form that could more easily translate into the glass processes. This is limited to just two different inscription depths for the creation of a spatial separation of line and field.

Heron points out that the technique of



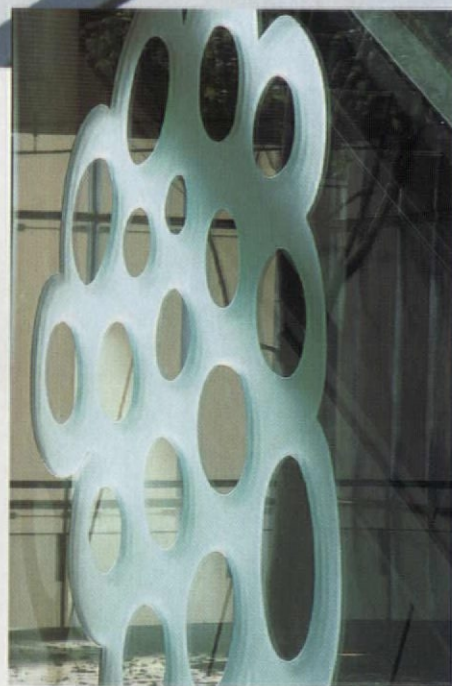
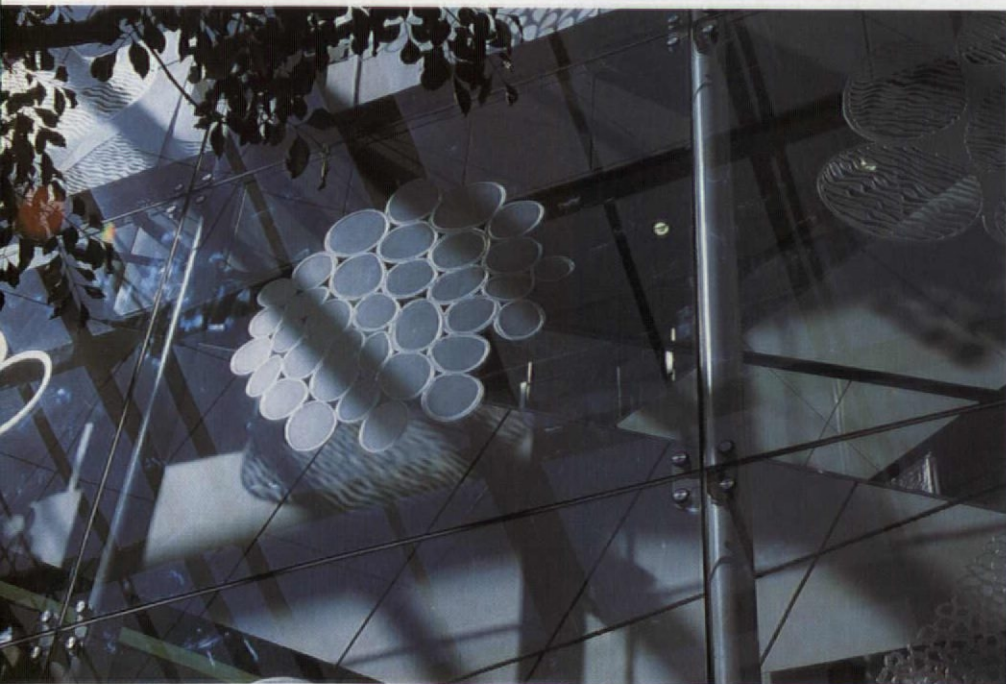
the Tokyo craftsman and her own drawing process shares the use of side-lighting and the frequent referral to the appearance of the image as a shallow topography, seen at an oblique angle. Consideration of shifting viewpoints became a particular preoccupation in the evolution of the Marunouchi glass forms, as they would be subject to the sliding gaze of elevator passengers, as well as the more static attention of those in the atrium restaurant.

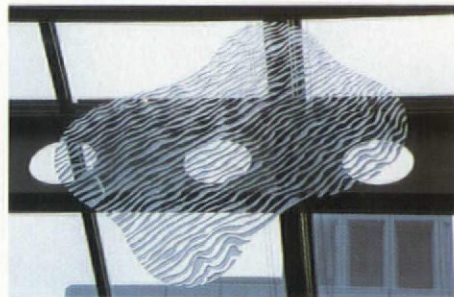
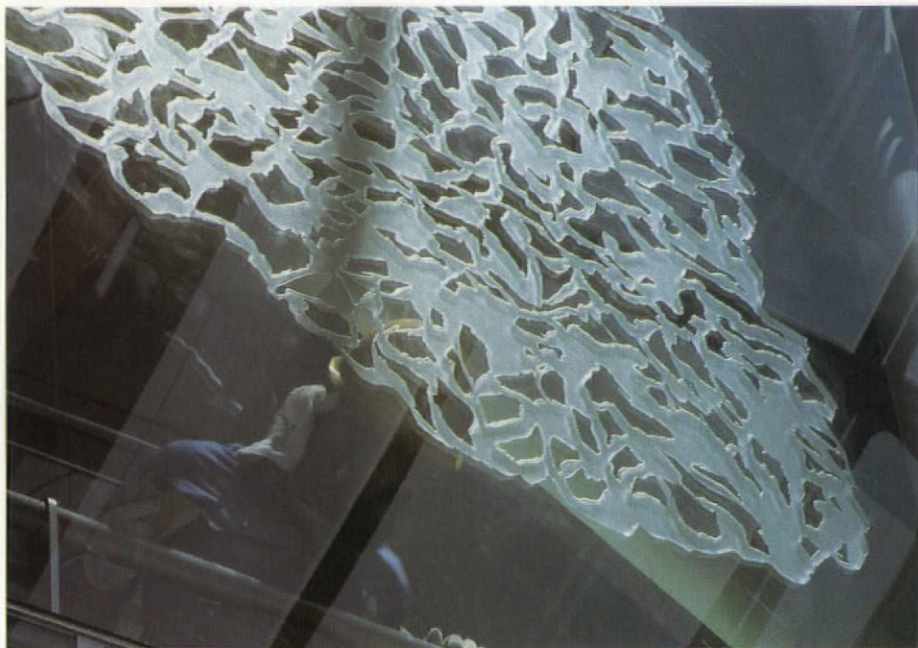
The dual imposition of the grid and an economy of mark strongly influenced the nature of the forms, leading to a graphic or even diagrammatic clarity. This evolved them toward a repertoire of characters, some of which are repeated, but in an adjusted state – reversed or tonally altered.

The suggestion of a cell or primitive entity, which first emerged in the *Shima* charcoal circles, became a persistent and systematically permuted theme. The 36 panels could be likened to a grid of lenses, revealing micro events of cellular life: spiral growth patterns, division, mutation – graphic particles in analogical play. Heron mentions such analogies as a cut through a plant stem (like Karl Blossfeldt's photographs), or through some precisely engineered component. Influences from the ambient culture of Tokyo city are also present – a general reflection of the tenor of its graphic/visual culture.

However, as Heron explains, the implications of the forms are by no means limited to isolated references. 'The scale of these

This page and opposite: details of the Marunouchi Building wall. The engravings are based on Heron's brush-and-ink drawings and were executed by a single craftsman





drawings is not fixed – hence the name “elements”, she says. ‘I do not see them specifically as microcosm or magnification; they are essentially abstract, drawings born of drawing. They are not unlike a vector or a refined essential sign for something. They are simply themselves, but we cannot help making our own associations.’

The reintroduction of *shima* into its culture of origin sees it transported from full, three-dimensional space (the sculptural ensemble in a garden or public plaza) onto

the surface of a dividing edge. In Tokyo, *shima* becomes the fugitive, unifying factor in the compartmentalised screen, and negotiates between graphics and tectonics, image and architecture.

It is also, as ever, the basis on which the work is relinquished to begin its influence within the physical and mental life of a place: ‘The reading of the drawings comes after they are made. They are accumulative images, made active by each other, the viewer and the site.’

CREDITS

CLIENT

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Mitsubishi Jisho Sekkei Inc

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Susanna Heron

PROJECT MANAGEMENT

Contemporary Sculpture Centre, Tokyo

ART AGENT

Modus Operandi

GLASS

Asahi Glass, Tokyo

ON HERON'S STREET

The major activity of Heron's studio is currently the engraving of four 3m x 5m slate panels, each made up of 18 slabs, the product of the Brathay quarry in Cumbria. These will be incorporated into

her project with Bennetts Associates called ‘Street’: a 60m-long covered pedestrian passage linking John Islip Street with Millbank, part of City Inn's new hotel beside London's Millbank Tower. The views from both entrances are designed to make it clear to passers-by that this is a public space.

The panels, says Heron, will form the vertical section of a series of broad slate bands which cross the passage, alternating with transparent glass and opaque areas in the roof, and with freestanding concrete columns, to create moving bands of light and shadow. Other elements of the scheme include trees and a ‘reflecting wall’ of etched and silvered glass.

As at the Marunouchi Building, there will be an integration of pedestrian circulation and restaurant seating. Unlike the Japanese project, however, Heron was commissioned to work closely with the architects from an early stage, and should be able to treat the whole place as the work of art.



JAMES STEINER

Seeking a sense of place

As part of the regeneration of Glasgow's Merchant City, an artist and an architect set out to determine the essence of the area and to make proposals for its future

BY ANDREW MEAD



The neon work, temporarily installed in Tontine Lane, refers to the discovery there of a Bronze Age canoe

On the side of the former Sheriff's Court in Glasgow's Merchant City is a large placard with a picture of a judge's gavel suspended in mid-air. 'An Arresting Development' is its slogan. 'Coming soon – an excellent mixture of residential, commercial, leisure and retail', explains the accompanying text.

The court – mid-19th-century, Neo-Classical, and monumental – is scaffolded at present as its new identity emerges; one of several signs of current commercial health. Just a few doors away, for instance, is a branch of Emporio Armani, while restaurants seem to multiply. Round every other corner is a plate of seared scallops or lamb shank with olive mash.

Beginning in the 1980s but stalled for much of the 1990s, development in the Merchant City once more has momentum. Selfridges is the latest recruit, with the promise of a huge new store that will open in 2007. This renewed activity makes a recent project there called Fieldwork – an almost year-long artist-architect collaboration – all the more pertinent. It included the creation of a (temporary) artwork but has primarily been a matter of research, leading to an exhibition, a publication, and a set of proposals. What exactly has it meant for the Merchant City, and might it offer a model for elsewhere?

Fieldwork was the joint initiative of Liz Davidson, project director of the Merchant City Townscape Heritage Initiative (THI), and Julia Radcliffe, director of Visual Art Projects, an organisation that is used to working with artists and architects on urban regeneration. In a £3.1 million, five-year programme, the main focus of the THI is on building restoration in the Merchant City, with grant aid to owners of specific properties. But, says Davidson: 'We wanted to go a wee bit deeper and look at things in a different way. We wanted to have someone coming in completely from left field – someone who would see the underlying grain and spirit of the area, and give a new perspective on its development.'

Davidson and Radcliffe envisaged a collaboration across disciplines: 'A research exercise that allowed an artist and architect to spend time analysing the Merchant City and arriving at ideas. An opportunity for them to

explore, think, walk, consult – and generally discover layers of meaning.’

Applications were sought from individuals, not just those who had already worked together, and it was an artist and an architect unknown to each other who were chosen. ‘I introduced the two of them with my heart in my mouth – “I do hope you like each other”’, says Radcliffe; but the risk paid off.

The artist was Louise Crawford, based in Glasgow since 1989 but working in other cities (Paris, Budapest, Berlin), especially with photography and film. She impressed the interviewing panel with ‘many small acts of observation which were so perceptive, amounting to something much greater than the sum of their parts.’

The architect was Ian Alexander of the young Glasgow practice McKeown Alexander, recently shortlisted for the new RIAS award for its Graham Square housing (AJ 26.9.02). He impressed with his ‘firmly architectural account of the area’s strengths, weaknesses and key planning issues’, and his sensitivity to historical layers, which were often



Above: closes and courtyards in the Merchant City can be sombre and unwelcoming.

Below: street plan of the Merchant City, with some of the Fieldwork team’s proposals for new lighting

overlooked – for example, the sign that survives on a wall when a business is long defunct, perhaps the reminder of a trade that once was central to the district’s economy.

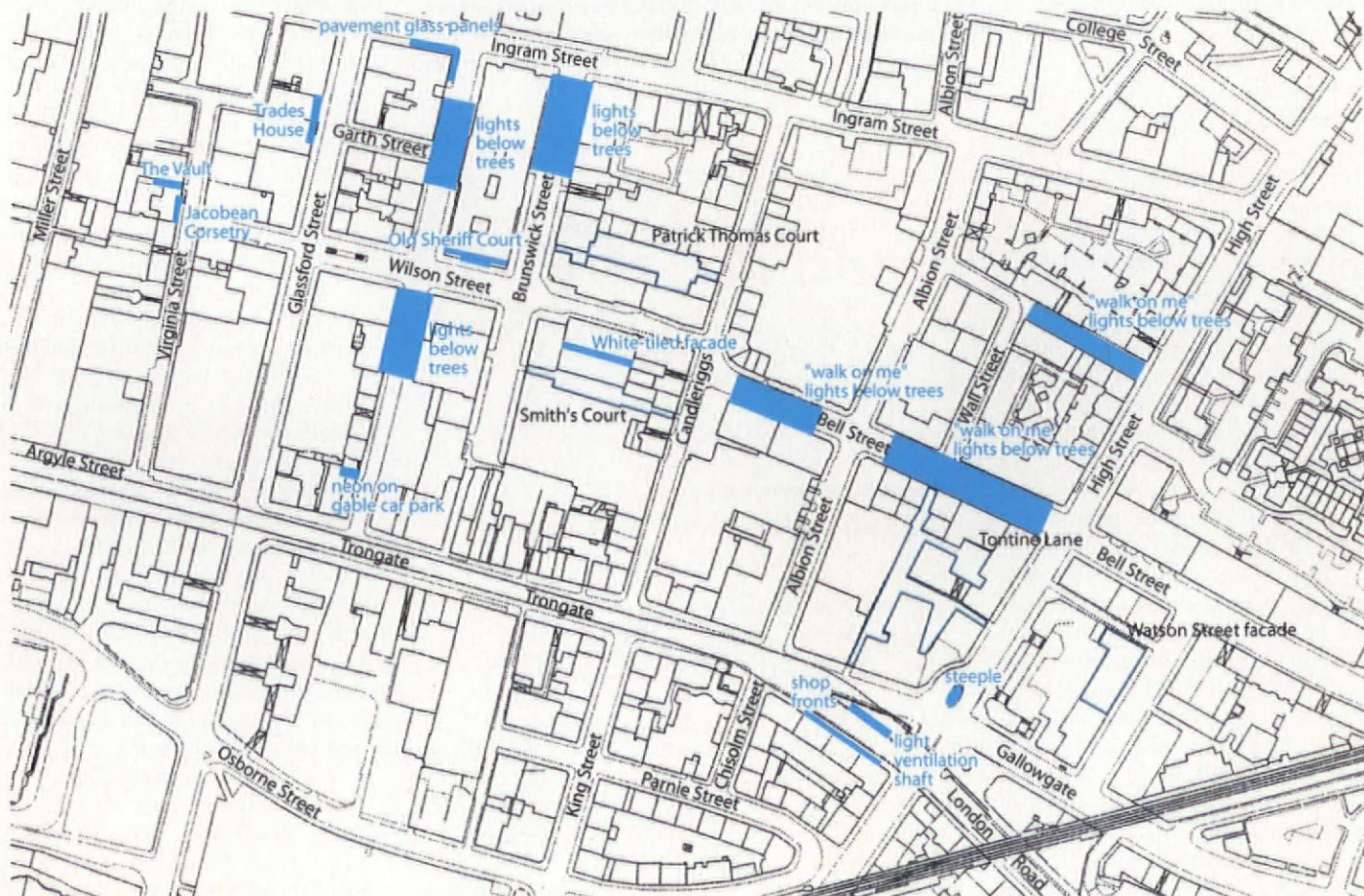
So both were insiders, Alexander having known the Merchant City since he was a child. But, as Crawford points out: ‘When you get an opportunity like this, you find that you don’t know a place as well as you think you did. You often go through areas just to get from A to B, not really noticing things. You don’t make detours, but

stay on your regular route. This was a chance for us to look more closely and to make some discoveries.’

The two collaborators wandered round the Merchant City separately and together. They traced its evolution on old maps, explored its closes and alleys, made sketches, took photographs, swapped stories and observations. And simply loitered. Alexander, familiar with ‘architects’ artists’ like Donald Judd, was introduced to other artists’ ways of looking; Crawford engaged with Alexander’s ‘urban-design approach’ to analysing space.

References from outside art and architecture were important too – writers such as Robert Walser and Georges Perec. In his short (often very short) stories, Walser, who died in 1956, was a lyricist of directionless wandering, whether in the country or the city; his writing more profound than its casual surface suggests.

‘We don’t need to see anything out of the ordinary. We already see so much,’ says Walser in *A Little Ramble* (1914). But do we really see it? For



Crawford and Alexander, there was an obvious implication. Whatever new additions might be made in the Merchant City, perhaps one task was to make more legible what already exists there (the traces, the layers), so that passers-by could see and 'read' the area more acutely.

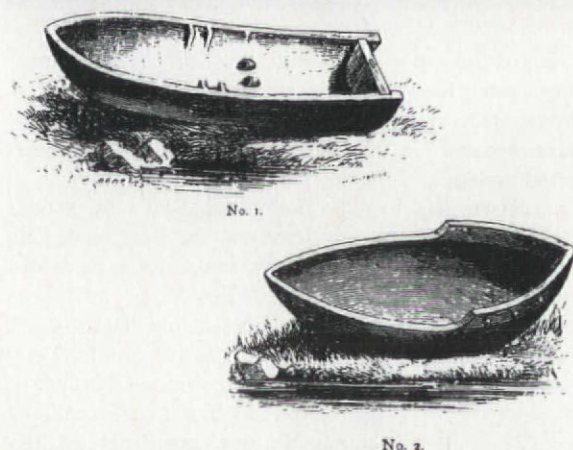
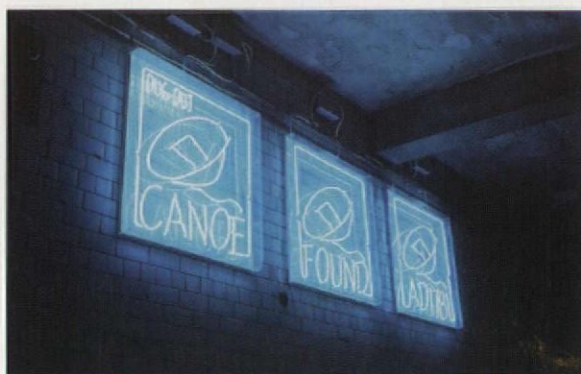
Twenty years after his death, Perec (essentially a novelist) has a growing readership of architects. He was fêted in a special double issue of *AA Files* this summer, and his *Species of Spaces* crops up regularly on student reading lists. In connection with this Glasgow project, one might remember Perec choosing a site in each Parisian *arrondissement* and describing, as neutrally and factually as possible, all that happened in front of him during the course of a day. The rhythm of life in particular spaces of the Merchant City was another of the Fieldwork collaborators' concerns.

Signs of life

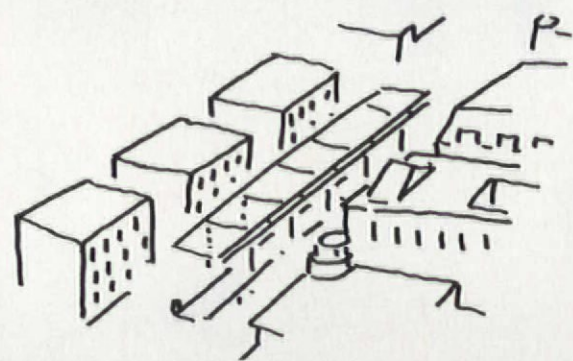
I met Crawford and Alexander one morning last month to walk round the Merchant City and see some of the key sites they had identified during their research. We began at the entrance to Tontine Lane, which runs north from busy, shabby Trongate. In his *Central Glasgow* architectural guide (RIAS Publications), Charles McKean says Trongate was once 'the principal thoroughfare of the city's tobacco lords – Glasgow's Rialto.' Not any more.

Connecting via a gloomy courtyard and enclosed passage with Bell Street beyond, Tontine Lane could be a pedestrian option in navigating the Merchant City, but – unalluring as it is, especially at night – it is rarely used. But this spot is of considerable significance in Glasgow's history because a Bronze Age dug-out canoe was found here in 1781; the flood plain of the River Clyde once extended this far.

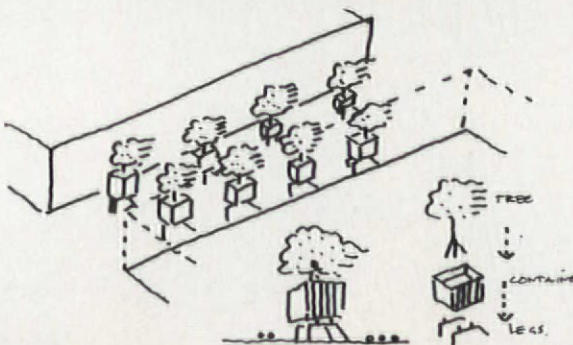
'One thing that interests us is how people – both residents and visitors – can be helped to read the city without the usual plaque-on-the-wall scenario,' says Alexander. So Tontine Lane became the site of the one actual piece of art which he and Crawford made during Fieldwork: a three-part neon work with the simple outline of a canoe in triplicate and the basic facts beneath. It was inspired in part by neon signs that Crawford saw in



Top: the neon work. Above: Victorian engravings of canoes discovered in the Tontine area. Below: two of Ian Alexander's sketch proposals. Opposite: Wilson Street at midday and night



Wilson Street market canopy



The urban orchard

Budapest, dating from the 1960s, when only commodities could be advertised, not brands. She was struck by their linear economy and grace.

For the period of its installation, the neon canoes cast a blue light on the white glazed bricks in their immediate vicinity, illuminating a usually sombre entrance and enhancing a sense of security while bringing an archaeological dimension to the scene. To judge by the phone calls received by Visual Arts Project, certainly some passers-by were provoked to find out more. Crawford and Alexander see this as a pilot for similar neons elsewhere in the Merchant City; the site of a former banana auction house in Patrick Thomas Court would be perfect for such a sign.

From Tontine Lane we moved on to Wilson Street and stopped at the intersection with Brunswick Street by the Sheriff's Court. 'The heart of the Merchant City: really a plaza, enclosed on all sides. Despite great changes, it is still magnificent to be in,' says McKean in his guide. But scarcely anyone was around that morning to enjoy the 'magnificence' – Wilson Street was deserted.

'As is usually the case,' says Crawford, who thinks its scale and sporadic grandeur are almost a deterrent. She made a dawn-to-dusk photographic record of the street one day early this year, and even in the sunlit midday images it is almost empty – as if waiting for something to happen that never does.

How to animate it? 'It is not a place for permanent artworks but for events, for festivals,' says Alexander. 'There could be markets here. You could have an orchestra play.'

Demountable structures would be called for, so he has sketched ideas for temporary roofing – a large automated canopy. Shelter, of course, is no small matter, given the Glaswegian climate; and, in this vein, as they analysed the Merchant City, Crawford and Alexander also had in mind the 19th-century covered arcades of Paris: diverse shops and businesses side-by-side, quite stylishly housed, accessible whatever the weather.

We continued west to Virginia Street: 'In its name, scale, privacy and in the use of its buildings, it recalls – more than anywhere else in Glasgow



LOUISE CHAWFORD



LOUISE CHAWFORD

– the tobacco lords, their wealth and their operations,’ says McKean’s guidebook. Here, above a passage leading to enclosed Virginia Court, and invisible to all but the initiated, is a delicate late-Georgian brick vault; while on the flanking wall is a redundant sign, ‘To Alehouse’. Light from the courtyard filters in at the far end, but the passage is otherwise dim.

‘This simply needs to be lit,’ says Crawford. ‘Again, there doesn’t have to be an artwork here – what exists is enough. But at present it isn’t seen.’

‘You can bring things back into the public domain without the full “Historic Scotland” treatment,’ adds Alexander.

Time out

These three sites give some idea of Fieldwork’s approach. Crawford and Alexander don’t propose another Birmingham, littered with condescending ‘public art’, nor any grand gestures from architects. They urge instead a series of modest, localised interventions, at times no more obtrusive than lighting the Virginia Street vault.

Their recommendations can be found in the publication which accompanied the Fieldwork exhibition at Glasgow’s Lighthouse (£6, from 0141 552 6563). It amplifies the themes touched on during our walk – the neon signs, provision for events, varied strategies for lighting – while introducing others, such as a greater ‘greening’ of the Merchant City.

Old maps reveal it as a place of orchards and cornfields; today trees are sparse. Crawford and Alexander suggest several ways of bringing vegetation back in among the stones – a rose garden, roof gardens, perhaps a small park or reconstituted orchard.

‘Trees and plants guide us through the seasons – they add another layer of time to the city,’ they say. ‘A coherent greening policy would unify the area and define an identity for this part of Glasgow. That identity could either be drawn from the past or created anew.’

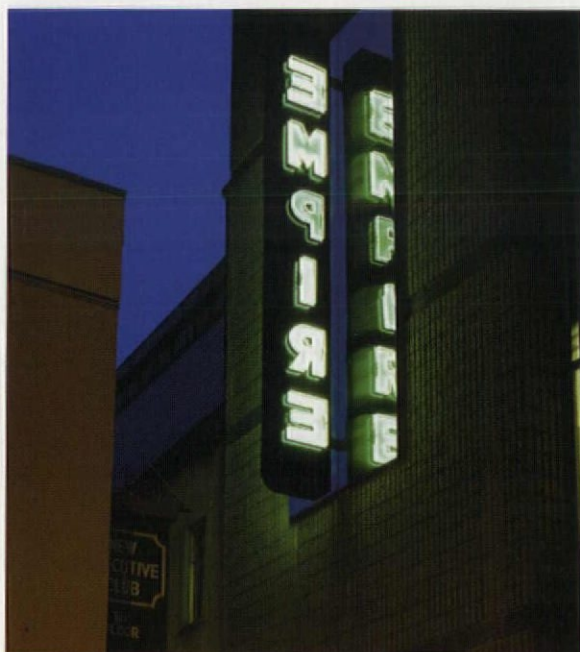
The proposals in the Fieldwork document are precisely linked to points on a street-plan of the Merchant City, but it has wider relevance in gathering a range of references – artistic, architectural, literary – that

‘What we’ve done here should be closer to the norm. It should filter through to other development agencies’

could inform any project of urban regeneration.

But there are other possible lessons from this artist-architect collaboration. ‘One of the principal things about it,’ says Alexander, ‘was the luxury of time – the opportunity to really look and think. As an architect, you get so used to dealing with short time frames, making quick analyses. Here there was a chance for second thoughts.’

So the time factor allowed Crawford and Alexander to move beyond their habitual responses; something which the process of collaboration itself should encourage, of course. They could explore every cul-de-sac



Douglas Gordon's light work, with allusions both to Alfred Hitchcock's *Vertigo* and to Glasgow's mercantile past, gives a sense of security to the alleyway between Brunswick Street and Trongate

and close in the Merchant City, not restrict themselves to a few sites determined in advance, and could revisit them, seeing patterns of use at different periods of the day or year.

But, in this enviable respect, was Fieldwork rather self-indulgent, very much a ‘one-off’? Julia Radcliffe is adamant that it was not. ‘What we’ve done here should be closer to the norm. It should filter through to other development agencies,’ she says. ‘Any collaboration is of course dependent on personalities, but also on the right systems being put in place – the time and space for all parties to get their view across. If you look at what happens in Europe or North America, there are all sorts of initiatives, aspects

of patronage, that go beyond the necessary. If you aren’t prepared to do that, then quality responses get lost.’

That phrase ‘go beyond the necessary’, is a good one; in that respect, Fieldwork is exemplary. Nor could its cost be considered excessive: the total figure was £36,000 (including the publication and the exhibition). But having gone beyond the necessary on this occasion, what happens to the insights and suggestions that have emerged? For once, it seems that some of them at least may be acted on.

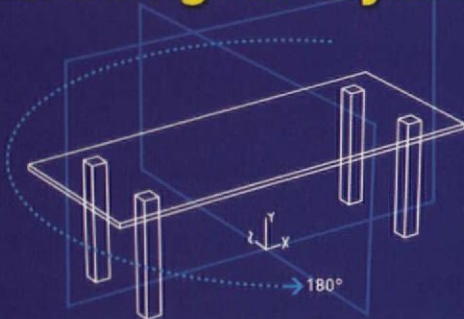
Liz Davidson explains that, in addition to the five-year THI initiative, Glasgow City Council has now allocated another £1.2 million to be spent between 2002 and 2007 on lighting, signage, public art, infrastructure, etc, in the Merchant City – so Crawford and Alexander may be among those commissioned as part of this new programme. Davidson also mentions an international architecture competition for much-needed improvements around Glasgow Cross, at the eastern edge of the area. This might be announced before the end of the year.

At a time when the Merchant City is faced with development – ‘arresting’ or otherwise – the Fieldwork project also highlights what should not be lost. It is not just the global spread of chains (whether Starbucks or Prada) that erodes distinctions of place – whatever the name on the fascia, the fixtures and fittings of Richard Rogers’ ‘café society’ are so often sadly uniform.

Tucking into a bowl of noodles beneath a hologram of Chairman Mao, surrounded by blonde wood, etched glass and Jacobsen chairs, you could as well be in Manchester or Soho as Glasgow’s Merchant City. This means that signs on the wall outside from a century before begin to matter; the building opposite that will never be listed has a value nonetheless. They help to make it a place, not any place.

The revamped Sheriff’s Court may be as vibrant as its placard promises, but just as important for the future of the Merchant City, I suspect, are small adjustments and additions of the kind that Fieldwork has proposed. They offer continuity and identity, a thread that can bind together these old commercial streets.

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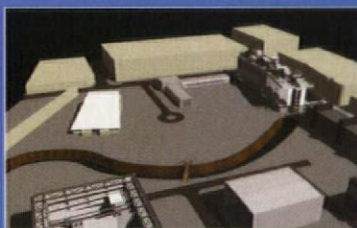


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Apply the rules of natural justice if you want adjudication to count

Preparation for a 'construction law update' lecture inevitably involves an element of retrospection – if only to establish when it was done last time and what has happened since.

Another inevitability is that any update will be dominated by the rapidly burgeoning body of jurisprudence concerning the enforceability of adjudicators' decisions. Of course, one could simply print off a long list of recent cases and tell the hapless delegates about them. But it is difficult enough to keep people interested in the subject matter at the best of times and such an approach would guarantee an afternoon snooze.

Analysing recent developments in adjudication is made more difficult by the number of variables involved. Which contract? Which rules? What dispute? Right answer? Does it matter? Nevertheless, an increasingly common basis on which adjudicators' decisions are challenged is for breach of the rules of natural justice.

At early training sessions for would-be adjudicators, there was much debate among lawyers as to whether the rules of natural justice even applied to adjudication. They queried whether, given the 28-day deadline, parties to the dispute were entitled to have their say on all points. Of course, the lawyers did not have much to go on in those days, but they flagged up the fact that the Housing Grants Construction and Regeneration Act required the adjudicator to take the initiative when ascertaining the facts and the law, which some argued put the procedure beyond the reach of the rules of natural justice.

During a coffee break at one such session, an architect adjudicator asked why non-legal adjudicators should be the least bit concerned as to the jurisprudential basis of the adjudication process. Shouldn't adjudicators simply get on with the job?

At the time, the point seemed unanswerable, particularly as adjudicators were urged to take the dispute by the scruff of the neck and do just that. Several recent cases have turned on this interaction between the adjudicators' power to act on their own initiative and the basic requirements of procedural fairness.

In *Glencot Developments v Ben Barrett* (2001), for example, the adjudicator was invited to act as mediator during the adjudication. When the mediation was unsuccessful, the adjudicator agreed to resume the adjudication. The adjudicator's decision was challenged on the grounds, not of actual bias, but of potential bias, arising from the confidential information divulged to the adjudicator during the mediation. The judge agreed, concluding that the adjudicator should conduct proceedings in accordance with the rules of natural justice but added, 'or as fairly as the limitations imposed by Parliament permit'.

In *Discaint v Opecprime (No. 2)* (2001), the dissatisfied party complained that the adjudicator had been involved in long phone calls with the other side's representative to which they were not a party: who could say what had gone on?

The judge found that although the phone calls had not been instigated by the adjudicator, dealing with one of the parties in the absence of the other gave rise to a risk of bias. Acting inquisitorially as required by the Act did not mean acting unfairly.

In *Balfour Beatty Construction Ltd v Lambeth Council* (judgment 12.4.02), the judge decided that, despite the adjudicator's powers to take the initiative in ascertaining the facts and the law, the parties must be given an opportunity

to deal with any point or issue that is decisive or of considerable importance to the outcome.

As if that were not enough, the Scottish courts have added their own slant in *Karl Construction (Scotland) Ltd v Sweeney Civil Engineering (Scotland) Ltd* (judgment 29.1.02), in which they concluded that adjudication is so far removed from the traditional adversarial process that adjudicators were not to be hidebound by the rules of natural justice.

The answer to the earlier question seems to be that the rules of natural justice do apply to adjudication, although in somewhat truncated form as a result of the inquisitorial nature of the process, but that adjudicators should be interested in the requirements for procedural fairness if they want their decisions upheld.

Kim Franklin

'The rules of natural justice do apply to adjudication, although in somewhat truncated form'

How to dispose of your CDs – microwave them!

OK, you've had the office brochure burned on to a CD. But at the last minute the PR person checking it for spelling, discovers a glitch. It is obviously the bloke who got sacked for mounting the senior partner's head on to a baboon who has changed every 'p' in the text for an 'f'.

Mostly it makes text look silly but there are definite problems with 'parking'. So the whole run has to be destroyed. And, given the possibility – remote I know – of newshounds getting hold of copies from the local landfill, you have to destroy them really thoroughly. Here is how to do it in your microwave and have fun at the same time. Go to www.hamjudo.com/notes/cdrom.html. Label side up is, apparently, best.

One of my colleagues urged me to take a look at the Eyegonomic site at www.eyegonomic.co.uk. Not, I hasten to explain, because it was a potential advertiser (at least I think that's the case) but because the site was pretty good. It sure is. By dint of holding back on the colour and surface rendering (massively reducing the redrawing time) you can play around with rapidly downloaded interactive animations of the main product – a limited range of rather elegant LCD flat screens whose stand mechanism enables them to adopt various reclining positions.

I can't actually envisage a working occasion when, unless you are talking about the person using the screen, this might be particularly desirable. But there you are. The homepage is in winning shades of grey, with the four main elements greyed out until you pass the mouse over them; six main headings across the top with some nice unobtrusive clever stuff when you point at them; and down the side, an oh-so-discreet option for the Danish text.

So I've denounced animations in the past? Sure. Remember what that Dadaist bloke Picabia said? 'The head is round in order that thought may change direction.' But I'm still against you doing animations.

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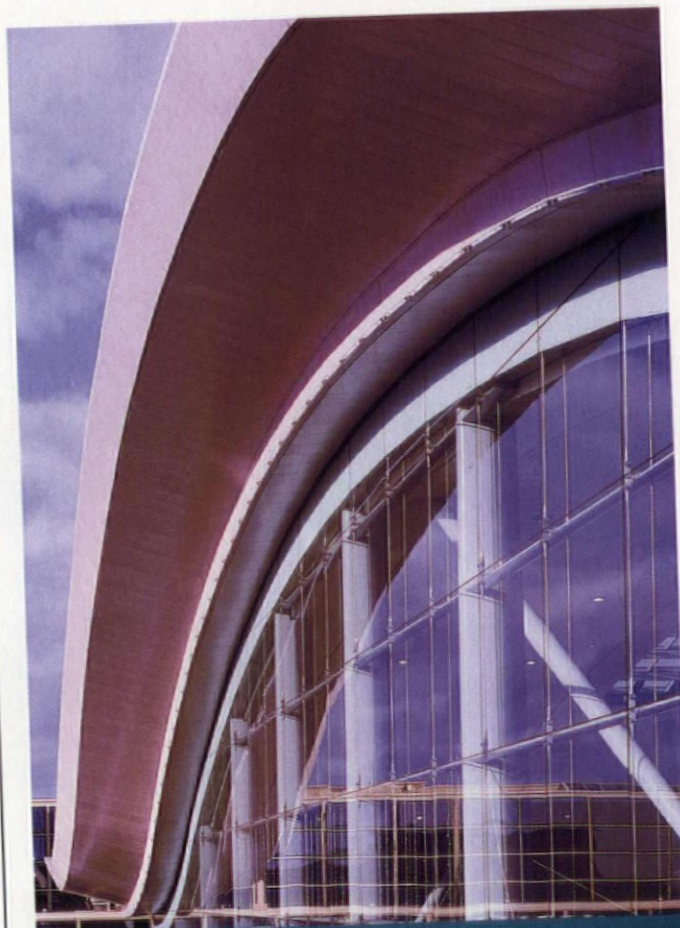
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MIPIM, the international property market, attracts over 16 000 delegates, the elite of the property world, to Cannes every March. To mark MIPIM's 12th anniversary, The Architectural Review is to offer Awards to distinguished, but as yet unbuilt projects.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

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

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

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diary

Information for inclusion should be sent to Andrew Mead at The Architects' Journal at least two weeks before publication.

London

Modern Data Management Thursday 7 November. A Colander course at the Building Centre (020 8771 6445).

Marcel Breuer Thursday 7 November, 18.30. A Twentieth Century Society lecture by David Dunster at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

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.

O & A Florensky: A Moveable Bestiary Until 8 November. An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

S333 Tuesday 12 November, 18.30. A lecture at the RIBA, W1. Details 020 7303 3699.

Robert Powell Tuesday 12 November, 18.30. A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Country Houses and Secret Agents Wednesday 13 November, 19.00. Marcus Binney gives the annual Soane Lecture at the Royal College of Surgeons, 35-43 Lincoln's Inn Fields, WC2. Tickets £6 on the door.

Shigeru Ban Sunday 17 November, 15.30. A lecture at the V&A. Details 0115 912 9184.

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.

New York and its Future Tuesday 26 November, 18.30. A lecture by Alex Garvin at Clement House, LSE. Details Emily Cruz 020 7955 7599.

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, Cambridge. Details 01223 352124.

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



TOUCH OF STEEL

On Wednesday 4 December, 14.00, the British Constructional Steelwork Association will hold its Steel Bridges Conference at One Great George Street, London SW1. The event will be centred around case studies of six different types of bridge, including Gateshead's Stirling Prize-winner. Details from the BCSA 020 7839 8566 (www.steelconstruction.org)

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, near Brigstock (01536 373469).

Northern

Sir Terry Farrell: Designs for Life

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

North West

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.

Southern

Machu Picchu & The Camera 4 November-31 December. An exhibition at the Oxford University Museum, Parks Rd, Oxford.

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

Simon Tucker (Cottrell and Vermeulen) Thursday 7 November, 19.00. A lecture 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

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. The trip will be led by 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

Andy MacMillan & Isi Metzstein Wednesday 6 November. The RIAS inaugural annual lecture at Scotbuild 2002, Glasgow. Details 0131 229 7545.

Richard Wilson: Irons in the Fire 9 November-14 December. Models and drawings for Wilson's architectural works at the Talbot Rice Gallery, University of Edinburgh. Details 0131 650 2210.

Fieldwork: Art & Architecture & Urban Regeneration Until 17 November. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

The Regeneration of Glasgow's Clyde Waterfront Friday 29 November. A RIAS conference at the Glasgow Science Centre. Cost £17. Details 0131 229 7545.

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 centenary retrospective of Jacobsen's work at the Louisiana Museum, Humlebaek, nr Copenhagen (www.louisiana.dk).

It was with models that Sophie Warren and Jonathan Mosley largely determined the design of their house in Bristol (see pages 22–27). Frank Gehry famously relies on them, while a visitor to Daniel Libeskind's office tells me that elements of models for earlier schemes lie in wait there as fodder for the future, to be recycled in new combinations if a project so suggests.

The role, then, of the architectural model in evolving or communicating a design could be the premise for a fascinating show, but Steven Gartside, curator of *Model Forms* at the Henry Moore Institute, has done something different. The eight models he has selected, all from the 1950s or '60s, are completely removed from their context of production. They sit on red cubic plinths with just an unattributed quotation for company. On the wall, where we might expect some supporting information, is a mural by the young artist Toby Paterson, who is making a speciality of Modernist architectural motifs.

In the range of projects they encompass, and the architects of the period they represent, the models are well-chosen: from Mary Martin's design for part of the 'This is Tomorrow' exhibition to Leslie Martin's proposed redevelopment of Whitehall, with a couple of Goldfinger housing schemes and the Smithsons' Coventry Cathedral in-between. But, shown in a gallery dedicated to sculpture, what are we meant to make of them?

If you pick up the £3 booklet that accompanies the show, you discover Gartside's intentions. In part, he appears to welcome a blurring of boundaries between architecture and sculpture. More clearly, he enjoys the ambiguity that surrounds these models when seen as stand-alone objects.

'The viewer is presented with something that, out of time, has no official/real state. It could be the confident statement of final intent, or a more problematic middle point,' writes Gartside, suggesting that 'the viewer is invited to play a role of speculation, tracing threads towards an imagined end.' And he goes further. 'The state of grace that can exist around a model can also confuse the viewer. While the form still remains stubbornly present, there is a stripping away of rules, formula and frameworks of assessment.'

While Gartside seems happy that visitors might be 'confused' by the exhibition, he should worry that they are not left indifferent. For non-specialists, only the names Coventry and Whitehall are likely to spark recognition and possible engagement, so the models have got to deliver. As sculpture? Well, in a loose way, they do: in the massing of different volumes, the interconnecting

Out of context

ANDREW MEAD

Model Forms: Sculpture/Architecture in 50s and 60s Britain

Wonder: Painted Sculpture from Medieval England

At the Henry Moore Institute, 74 The Headrow, Leeds, until 5 January 2003



Above left: a view of the *Model Forms* installation. Mary Martin's model for 'This is Tomorrow' is in the foreground. Above right: Pasmore's Apollo Pavilion with Toby Paterson's mural in the background



The display of medieval fragments in the main room of the Henry Moore Institute

parts, of the Goldfinger housing schemes, for instance; or the soaring roof of the Smithsons' Coventry proposal. Most emphatically sculptural is Victor Pasmore's Apollo Pavilion, Peterlee; as no more than a Constructivist folly, it has the liberty to be so. Its model is decidedly crude, the white paint patchy, as if anticipating the neglect that the built version would suffer.

But just to isolate any sculptural qualities they possess, or 'speculate' about them uninformedly as Gartside suggests, is to underplay the potential of these models. With some indication of their role or context or outcome, they could be eloquent; such knowledge would encourage speculation, not negate it. Here, though, the models are left in a vacuum, which Paterson's wall painting only intensifies. It is of Modern Movement buildings, or parts of them, in a blank, pristine setting: is this meant to resuscitate Utopianism or criticise it? It is only decoration.

Many of the items in the institute's other current show are in even worse condition than the Pasmore. 'Wonder' is devoted to polychromy in medieval sculpture but, given English iconoclasm during the Reformation and the Civil War, most examples of it were reduced to rubble. So this is largely a display of fragments.

It is instructive to see just how unconcerned the medieval church was about 'truth to materials', even alabaster being routinely painted and gilded. Objects in the first room are presented one-by-one in an intimate, conventional manner: alabasters borrowed from the V&A, a painted oak effigy of Sir Robert du Bois, recumbent in armour, from a Norfolk church. In the main gallery, however, the fragments are organised as an ensemble.

Their sources are various – Tewkesbury Abbey, Winchester Cathedral, a church in Wells – but most of the 30-odd pieces are placed on two tiers of metal-scaffolding and grilles down the length of the room. This installation is meant to simulate the architectural setting in which such sculptures would once have been found, but the silver-grey scaffold-structure that supports them is all too redolent of a left-luggage department, and the fragments look brutally out of place.

Their pathos is undiminished, however, and no doubt current taste responds more to their fading pigments, their pale traces of paint, than to their once intact polychromy. Most accord with medieval formulae for piety or grotesqueness, but in a few the combination of craftsman's dexterity and psychological insight make the statue into an individual, and colour becomes superfluous.

Pieter Saenredam, The Utrecht Work:

Paintings and Drawings by the 17th-Century Master of Perspective

By Liesbeth M Helmus et al. Getty Publications, 2002. £42.50

(Distributor Windsor Books International 01865 361122)

In 1636, the Dutch artist Pieter Saenredam spent 20 weeks in Utrecht drawing churches, writes *Ruth Slavid*. From these drawings he created paintings, some more than 25 years later, that are among his finest works. There are not only the cool, composed interiors for which he is best known but also some magnificent exteriors of the Mariakerk showing the accretions and depredations of time.

That calm must be illusory since during Saenredam's stay in Utrecht, a plague was raging. There is speculation that he moved from the Mariakerk to the study of other churches because those churches were not used for burials, which were becoming too disruptive at the Mariakerk.

This book, packed with scholarship, is the catalogue of an exhibition that was first seen in Utrecht, and then at the Getty Museum in Los Angeles. It shows the surprising degree of artifice in these works, which could seem to be straightforward representations. Often the perspective of this most meticulous of artists is wrong – sometimes due to simple error, sometimes because he wished to show more than was strictly visible from his chosen vantage point. Saenredam would leave out items that detracted from the majesty of the buildings, whether tie rods or decorations or tombs. And the figures that occupy his spaces, in both the drawings and the paintings, were often added by other artists up to a century later.

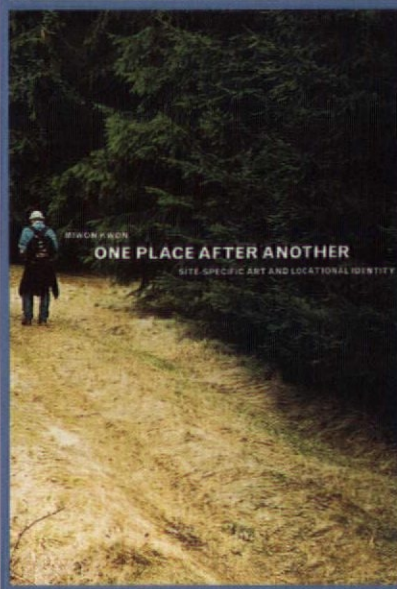
Two interiors of the Buurkerk, one in Kahn's Kimbell Art Museum, Fort Worth (pictured above), and the other in the National Gallery in London, show why these inconsistencies are so fascinating and, ultimately, irrelevant. The views are very similar and derive from the same drawing, but through their use of colour and mood, they are utterly different.

Saenredam was an artist, and his careful measurements and drawings contributed to, but were subservient to, his art. The question that these scholars do not really address is: why are these paintings so good? The magical extra that is integral to his painstaking work is almost impossible to define, although it is so evidently there.



One Place After Another: Site-Specific Art and Locational Identity

By Miwon Kwon. MIT Press, 2002. 218pp. £22.50



The notion of a 'site-specific' public art work, which might have seemed radical 30 years ago, is no longer so; instead the term has simply been adopted as another genre category by mainstream art institutions. Despite the attempt of artists such as Richard Serra to give it a critical edge, more energy of late has gone into finding an alternative term that resists that institutional absorption. Hence such current euphemisms as 'site-determined', 'site-oriented', 'site-referenced' and 'site-related' – attempts at a linguistic makeover to keep a lost ideal alive.

So argues Miwon Kwon in *One Place After Another*, who goes on to look with suitable scepticism at efforts to reframe the idea of site in terms of 'community-specific' art (who constitutes the 'community?'), and asks what it means to be specific at a time when globalisation is eroding distinctions of place.

The book is soberly written, and in its production shows MIT Press at its least ingratiating, but for anyone – client or artist – still contemplating a 'site-specific' commission, it is a pertinent and cautionary read.

Collaborative spirit

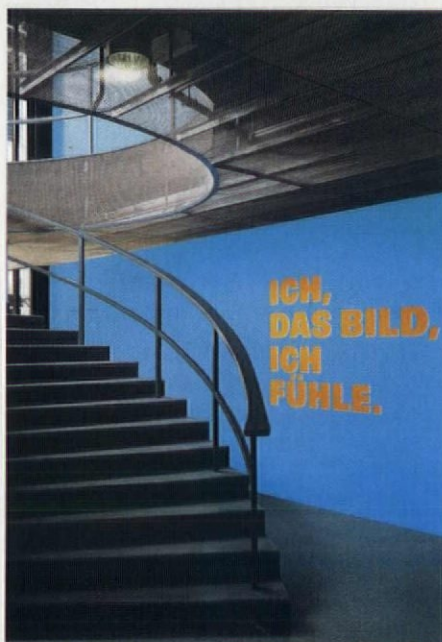
ANDREW MEAD

**Architecture by Herzog & de Meuron: Wall Painting by Rémy Zaugg:
A Work for Roche Basel**

Birkhäuser, 2001. 126pp. £17.50

'Collaboration has always been an opportunity for us to learn something new which has helped us progress in our work,' say Jacques Herzog and Pierre de Meuron. 'We are aware that the contribution that we ask of an artist will necessarily influence, and in a major way, our architectural vision.' So, while Herzog & de Meuron's public persona at times seems intransigent, the practice nonetheless has a long history of collaborating with artists, with fellow-Swiss Rémy Zaugg a regular. For his part, Zaugg adds: 'Our ideas, contributions and efforts have always, to a greater or lesser extent, become mixed up, merged, confused...so that the two concepts, architect and artist, become blurred.'

That sounds like the collaborative ideal that the RSA has tried to foster with its Art for Architecture award scheme. So it is interesting that the Roche Basel project described in this book returns to an earlier model, where respective contributions are intentionally dis-



tinct: 'The architects would do the architecture and I would do the artistic work. The architects would sign the architecture, the painter would sign the painting,' says Zaugg.

In the end it did not quite turn out like that, and Zaugg's influence became more pervasive ('the architects encouraged me to come out of my ghetto'); but what he did himself is still clear to see. Though it contains a brief factual account by Herzog & de Meuron of the building – a long, nine-storey, research block slotted into the existing Roche complex, with one end directly facing the street – this book is not the analysis of a collaborative process. Essentially, it is Zaugg's: a diary of the genesis of his 'painting', with diagram-like drawings to explain its evolution, and photographs of it in situ when complete.

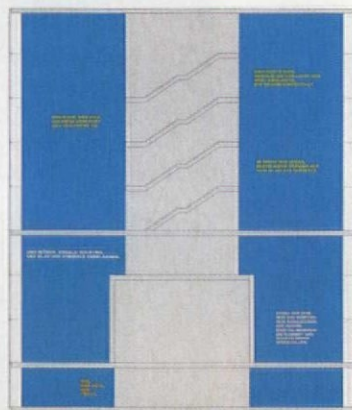
Zaugg's focus was the 30m-high wall that separates the semi-public area of the building, adjacent to the street, from the laboratories behind. This wall was finally 'actualised' (as he puts it) by being painted in its entirety in the same colour blue, with brief texts in 25cm-high upper-case letters dispersed at different levels, to add, he hoped, the right 'poetic and philosophical' note.

What most makes the book worthwhile is the clarity with which Zaugg explains the search for a convincing solution: why certain options were explored and then discounted, for instance, and how the colour, texture and reflectivity of the preferred choice were precisely determined.

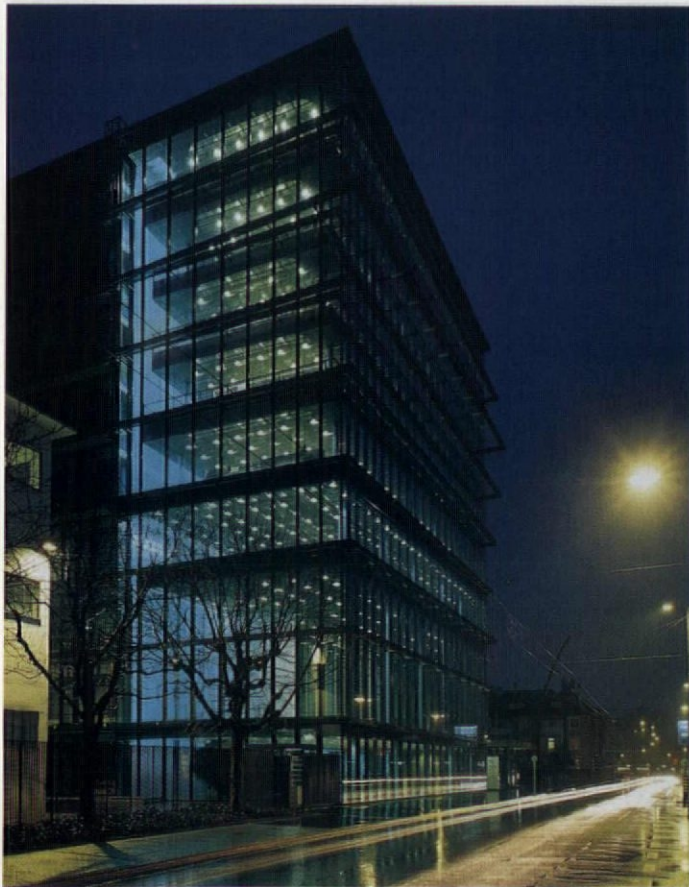
Above all, Zaugg did not want to undermine the architectural role of the wall, its 'monolithic presence', by making it simply a support for paintings: one drawing shows very neatly how unsuitable that conventional response would have been. As for the colour that was eventually


chosen, you can understand why the word 'actualise' recurs in Zaugg's account: too light a blue, say, and the wall tends to dematerialise, while he definitely wants it to stay real.

Perhaps the use of texts raises doubts which Zaugg does not dispel. Though this is some way from filling a gallery with crass slogans in the manner of Barbara Kruger, even texts that are selected for 'the proliferation and profusion of meanings they encourage' can become vacuous irritants, seen day-in, day-out. But Zaugg is demonstrably an artist attuned to architecture, and far from a prima donna. No wonder Herzog & de Meuron has worked with him so often.



Left: the blue wall divides the semi-public area of the building from the research facilities behind. Top: detail of the wall with one of the texts. Above: Zaugg's overall scheme



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
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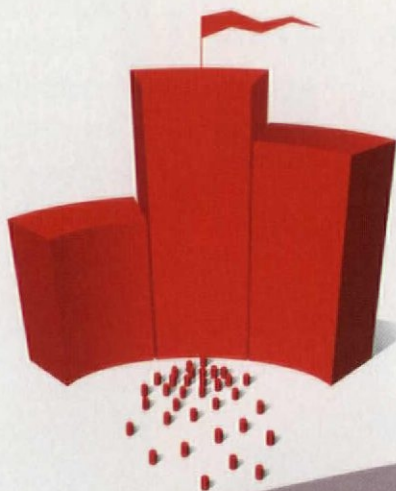
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- 11:25 The role of research - Identifying the relevant benefits, what needs to be communicated and how
Sarah Nelson/Susan Riley, BluePrint Research
- 11:50 Converting strategy and research into effective advertising
Jeff Fugler, The Charlotte Street Agency
- 12:15 The business benefits of long term advertising investment
Patrick Wilson, Managing Director, Thrislington Cubicles
- 12:40 Getting advertising back to the top of the marketing agenda
Roger Patey, Optima
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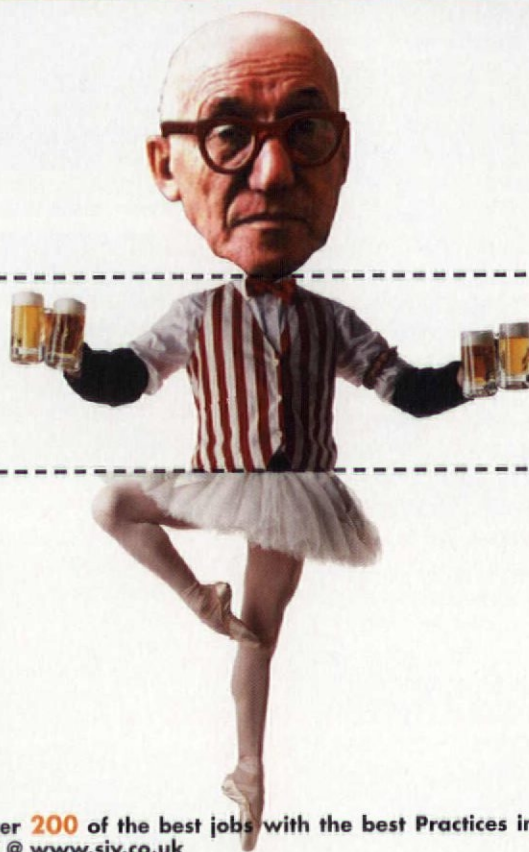
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Clive White has been promoted to the position of managing director (finance) at **Chetwood Associates**.

From 5 November, **Robert Benaim and Associates** will change its name to **Benaim**.

Emma Morris has been appointed deputy director of the **De La Warr Pavilion**. She will act as company secretary to the **De La Warr Pavilion Charitable Trust**.

David Warburton, currently director of development and regeneration at **The Prince's Foundation**, is to take up the position of head of sustainable communities for **English Partnerships** next month.

Tim Holder is to step down as chairman of **Holder Mathias Architects**, but will remain with the practice as a consultant.

The Johns Practice has opened a new design studio. The address is The Studio, Oaks Drive, Newmarket, Suffolk, CB8 7SX.

The London office of **Barton Willmore** has appointed **Justin Kenworthy**, **Claire Day** and **Heidi Antrobus** as senior planners and **Catherine Jenkins** as planner.

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e-mail: lucy.herdsmen@emap.com

Recruitment enquiries

Chris Devlin
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Ref: SO2022/SO2023



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Ref: SO2035

For further information on these and other vacancies
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Senior Design Architect

Central London, £35,000 - £40,000 + Benefits

Working on the concept and design development phases of multiple rail projects, this position will involve a high level of scheme development and client liaison. The successful candidate will be working predominantly on the initial phases of projects and will encompass working in a project environment with external Architects, associated disciplines and contractors. The position is based in the central London offices of a highly regarded multi-disciplined consultancy and offers solid career prospects on interesting and demanding projects. Candidates should possess at least 10 years post qualification experience with a proven track record of concept development. A sound knowledge microstation and/or AutoCAD is required with strong presentation skills. Please contact David Carroll at the London office. Ref: DC40983AJ

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Hertfordshire, £30,000 - £34,000

Commercially experienced Project Architect sought by medium-sized practice within the M25 to run a small team working on B1 commercial buildings of £3 - £5 million. This is a friendly yet professional environment, well located for Hertfordshire, Berkshire and North London dwellers, and close to rail transport. You must fully conversant with AutoCAD, have appropriate job-running experience, and be familiar with all aspects of contract administration and people management. Please contact Kate Cooke at the London office. Ref: KCO40871AJ

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Bristol, £20,000- £25,000

This position will initially involve concept designs and drawings for planning application, on sensitive development within public and private sector schemes. Our client is a leading design practice and offers excellent career development opportunities with ongoing support for part 3. This will suit a strong concept designer with good freehand skills and preferably Vectorworks experience. Please contact Peter Grant at the Bristol office.

Ref: PEG40940AJ

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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 multidisciplinary service for children, their families and the wider community. The deadline is 26.11.02. Contact the RIBA Competitions Office for details.

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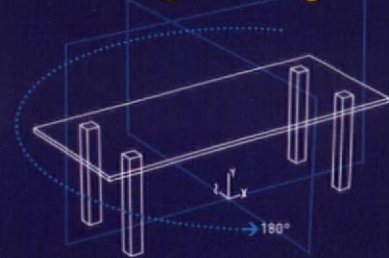
Multidisciplinary team sought to create a strategy and design guidance manual for part of a regeneration scheme. This covers more than 30ha of brownfield redevelopment, linked to the building of a second opening bridge across Poole Harbour. Contact John Biggs, Poole Borough Council, Civic Centre, Park Road, Poole BH15 2RU, tel 01202 633331, fax 01202 633345, e-mail j.biggs@poole.gov.uk Closing date now 15.11.02.

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Designs for two possible centres. Contact Bernard McGonnell, Barking, Havering & Redbridge Hospitals NHS Trust, Harold Wood Hospital, Gubbins Lane, Harold Wood, Romford RM3 0BE, tel 01708 708085, fax 01708 708469, e-mail Bernie.mcgonnell@haverin-h-tr.nthames.nhs.uk, ref CS/02/KGH-HW/330. Application by 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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Ref: 5104

Permanent

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Ref: 5101

Permanent/Contract

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My client is a prestigious multi-site practice who are seeking 3 CAD Technicians to augment their existing team. Ideally you will have a minimum of 3 years experience in any architectural sector, and be fully conversant with AutoCAD.

The client gets involved in all areas of architecture including Domestic, Commercial, Retail and Leisure developments

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YORKSHIRE VACANCIES

Ref: 5088

Permanent

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If you have a background in the housing sector and are seeking a challenging move this could be the job for you. The client is seeking someone with experience of large scale housing developments, who is seeking career development.

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

Medium sized Architectural Interiors practice is looking for a recent graduate, seeking a challenging first step in their career.

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Ref: 5084

Permanent

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Architectural Technician

Ref: 5072

Permanent

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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 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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Cad Technician West End £to 30K

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Architectural Assistant West End £to 26K

This small, exciting office is the latest venture for a firm with four other offices across the UK. Due to the retention of a prestigious client, they are now looking to expand their young, friendly team. Ideally, you will be diploma qualified with at least a year's post-diploma experience, fluent Autocad skills, and a genuine desire to see your projects built. Working on a number of retail and commercial projects, you will be involved at both pre-planning and construction stages. Good part III experience available.

Architect/Jobrunner West London £to 35K

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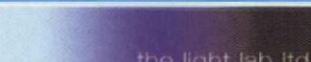
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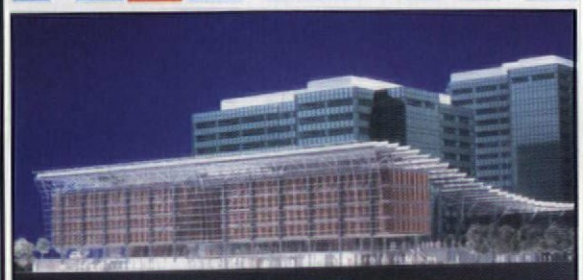
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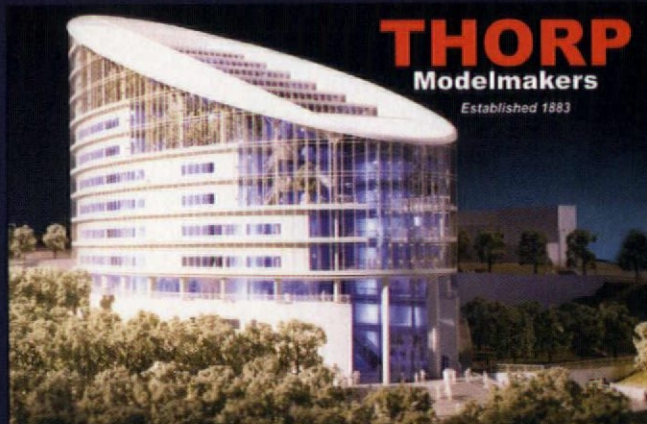
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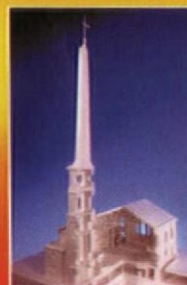
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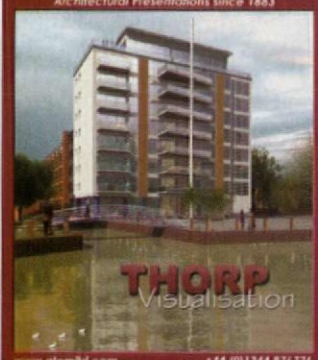
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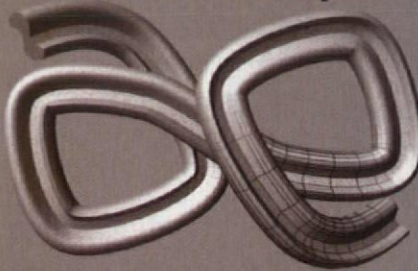
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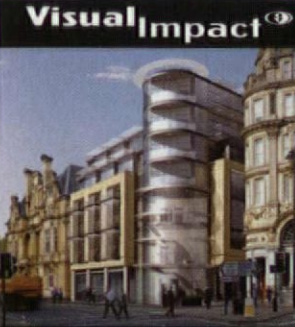
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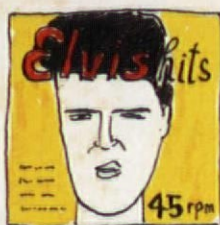
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archicharades

~~a~~



Champagne goes to Howard Turner of Richard Reid and Associates in Sevenoaks, Kent, who correctly identified Philippe Starck 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.

Regulated chaos

What is going on in the world of architectural regulation? Those who imagined that the Architects Registration Board would be a *de minimis* body going about its business of keeping a list, ticking off the naughty and prosecuting the odd people who think masquerading as an architect will be to their advantage, were gravely mistaken. The board includes four former RIBA presidents (Messrs **Luder, Goldschmied, Duffy and Rolland**) who, apparently, have little regard for their old institute. This is particularly the case in respect of education and how schools are validated. ARB-watchers may recall that one of its loony 'initiatives' was to pay its representatives on joint visiting boards, while RIBA representatives did the job unpaid because their institute asked them to. That is now all over, because the ARB is not interested in 'irrelevant' visiting boards anymore, which it is now leaving to the RIBA. Instead, it is planning to demand reams of paperwork from the schools, apparently including confidential reports made by external examiners, which have previously been the province of the university to which the school belongs. The board is thus managing to antagonise the following: the RIBA, which is being treated as a nuisance; heads of schools of architecture, whose efforts to maintain peace between ARB and the RIBA have come to nothing; and universities (and their vice-chancellors), whose academic respectability is being questioned

by a bunch of unaccountable quangocrats in Hallam Street. Architects keep paying through the nose, of course. Deregulation must be back on the agenda.

Not so funny

This would be farcical if it were not so serious. The attitude of the ARB is the same as Owen Luder's description of a piece of architecture by Lord Rogers: 'Sod you.' It increases its compulsory fee surcharge on the profession without consultation. It carries out meaningless 'surveys' in order to busy itself with matters that are none of its concern. In short, a bunch of has-beens are nipping at the ankles of those properly responsible with a series of time-wasting exercises which drag the whole idea of regulation into the mire. What new chairman **Judge Humphrey Lloyd** makes of it, goodness knows. He must regard it as ironic that an organisation set up to protect the public has no means of compensating victims of architectural incompetence. There might also be some pause for thought that some of the worst aspects of public architecture in Britain today – mean-minded PFI schemes producing shoddy buildings – are quite outside the control of the board. If he wants any background on this, he should ask O Luder Esq, a board member of Jarvis. This is the company which, when it is not busy blaming 'sabotage' for railway failures, spends time delivering educational buildings in bulk. I see Jarvis is now bidding to provide education services as well as building schools. God help us all.

German version

I enjoyed the British Construction Industry Awards dinner last Wednesday, not least because these days so many architects attend it as part of a united industry, rather than as outsiders. **Ted Cullinan** made a splendid job of picking up the Small Project Award for the Downland Gridshell, climbing through the band to get to the rostrum. It was interesting to see **Ron German** of Stanhope going up twice for awards in respect of the company's excellent Chiswick Park development. Some may remember German as the chap who predicted architects would all go out of business in the near future. Strangely, when push comes to shove, Stanhope does seem to keep using architects, and not necessarily the budget types: Richard Rogers Partnership at Chiswick, Foster and Partners for the Treasury's PFI refurbishment job... I suppose as long as they keep bringing in the awards, Mr German will hold back on using project managers to do the designs as well as everything else.

Jack the lad

Astragal is indebted to *Jack*, the new vehicle from magazine hero James Brown, for a feature on **Prince Charles**. Robin Cooper writes spoof letters to dignitaries and publishes their replies. This time, Cooper tries out Prince Charles: 'I am a keen amateur architect and I believe that I have what it takes to become your personal advisor on all things architectural. I don't ask for much, just a desk, some paper,

a couple of pencils, and food and lodgings for my family.' Cooper also encloses his designs for a new Dogs' Home, complete with a 'magnificent K9 mosaic roof'. One Henrietta Rolston replies for the Prince, regretting that he is unable to comply. Undeterred, Cooper tries again, moaning that he has resigned from his current employ as a trampoline tester for Hilliard Gymnastics Supplies. 'I am now out of work and a laughing stock in the trampolining world,' he writes, along with a final plea for Charles to reconsider. He doesn't.

Mission impossible

Astragal is reliably informed that the RIBA is set to get a neighbour of the truly superstar kind. **Tom Cruise** has been spied eyeing up a large bolt-hole in the posh apartments at 70 Portland Place, next door to institute HQ. Apparently, Mr Cruise has been to see the gaff three times, and is keen on buying it as it is round the corner from his ex, Nicole Kidman, and their two children. He would almost certainly be added to the institute's private view list, although in view of the formal event he attended in *Eyes Wide Shut*, perhaps RIBA events might seem a trifle dull.

Double cool

There are some peevish comments in the visitor's book at Mies' reconstructed Barcelona Pavilion. 'I think three euros for this exposition is way too much,' says one. 'It's very nice, but am I missing something?' asks another. Let's leave the last word to English visitor **Phoebe Bolding** – 'Really cool,' she confides.

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Brooklands, a £10 million new-build hotel in South Yorkshire, has opened to local and commercial acclaim. Banqueting suites, 77 luxury bedrooms, meeting rooms, restaurants and a cabaret club are just a few of the many amenities which will ensure Brooklands attracts steady and enthusiastic business. ICC (International Contract Carpets) was delighted to be asked to supply 3,000m² of custom-designed graphics carpets for all the bedrooms, including the bridal and executive suites.



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Many interesting UK projects have now been designed with Kalwall, specifically to benefit from its unique daylight diffusing and highly insulating performance. Many AJ readers will be aware of how Kalwall cladding and roofing illuminates interiors. For a change, this external detail is of the dramatic Performing Arts Centre at Warrington, designed by Studio BAAD. For Kalwall facts and projects call 020 8660 7667 or visit www.stoakes.co.uk



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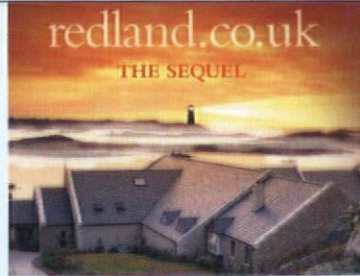
A range of roofing systems from Anderson Waterproofing has been used on a major refurbishment project at British Energy's Hunterston nuclear-power station on the west coast of Scotland. The site was built between 1967 and 1976 and some of the roofs were in need of repair. The 650m² roof of the generator house was completely stripped and fitted with vapour-control layers for insulation and Anderson's Tecnatorch 2000 grooved SBS system to provide a tough and weatherproofed finish.



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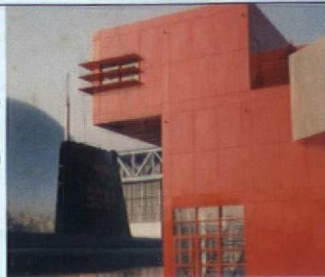
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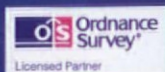


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