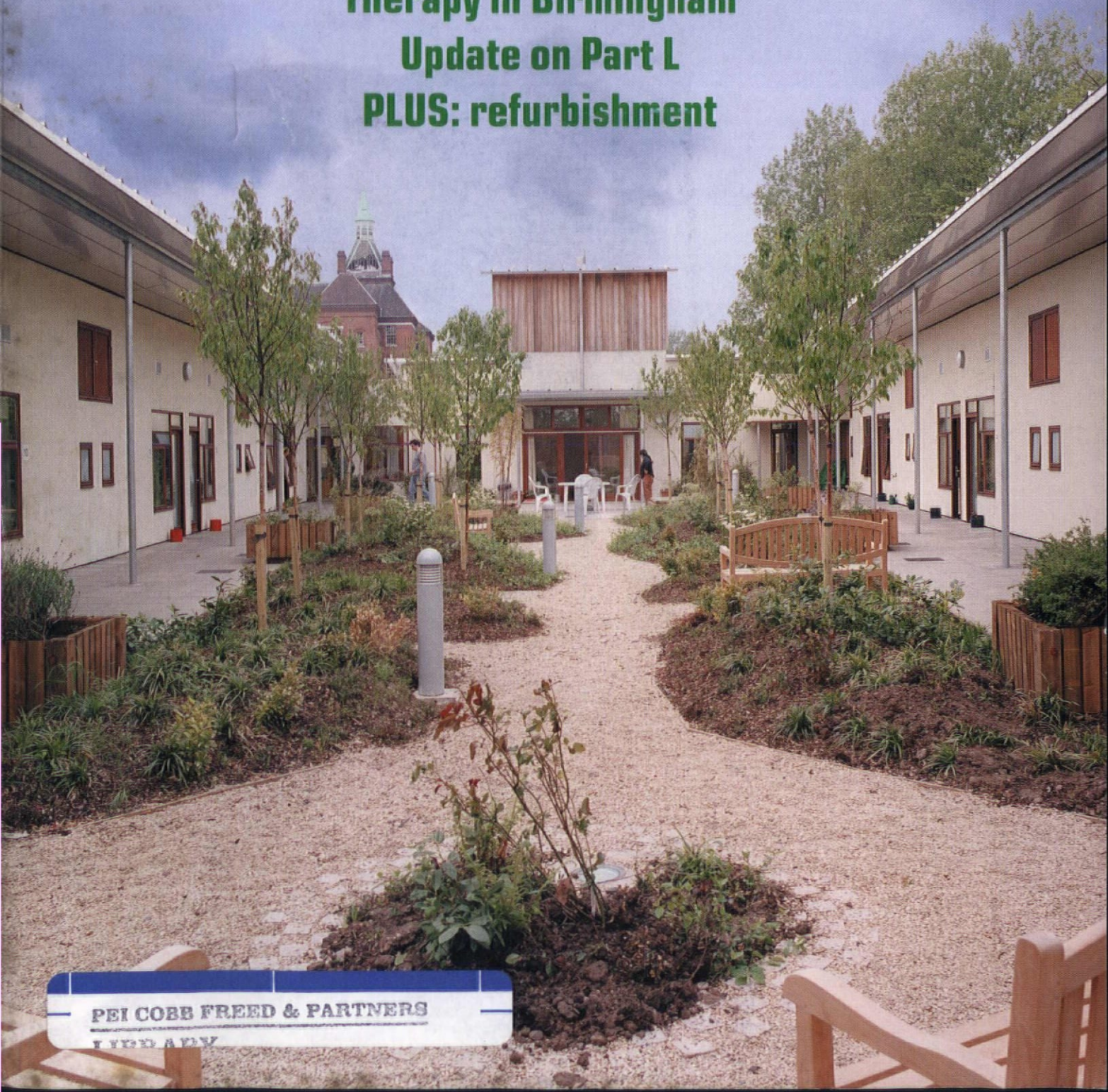


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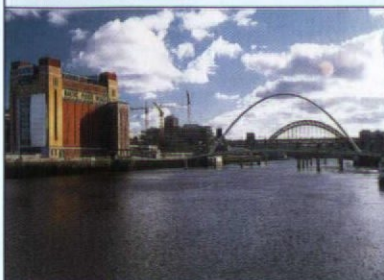
AJ ENQUIRY NO: 201



A 13-storey office block in Nottingham has been transformed into a smart apartment block, with the addition of Luxalon Bi-Modular 'Mega Panel' Sandwich Wall together with fully integrated Bi-Modular Glazing System. A main feature of the building is the use of the Luxalon 'Total Wall' concept in very wide, lightweight, strong panels.

FENDORHANSEN

AJ ENQUIRY NO: 202



Fire-rated glazing system specialist FendorHansen, part of the £100 million Anglo-Scandinavian HansenGroup, helped create a safer environment at Tyneside's Baltic Mill, the new international centre for contemporary arts.

Using Finesline and Pyrostop glass, FendorHansen designed a dramatic firescreen the full height of the 40m staircase to give 30 minutes integrity and insulation. Swingline doorsets with Pyrostop glass also offer 30 minutes protection to escape staircases.

KEIM MINERAL PAINTS

AJ ENQUIRY NO: 203

The Deep at Hull, designed by Terry Farrell & Partners, is the world's only Submarium, tracing the history of the ocean. Keim Concrete Lasur was specified to provide longlife protection in a highly exposed location and to unify the appearance of the exposed concrete while retaining the visual appeal of natural concrete.



STOAKES: PRIME MINISTER'S AWARD AJ ENQUIRY NO: 204

As AJ readers will know, the Bristol Learning Centre has won the PM's Award for Better Public Buildings (architect Alex French). Part of the reason is the use of Kalwall cladding – highly insulating to save energy and ideal for study and computer use because it diffuses daylight to create unique internal light and ambience, without glare, hotspots or shadows. Tel 020 8660 7667 or visit www.stoakes.co.uk



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AJ ENQUIRY NO: 205

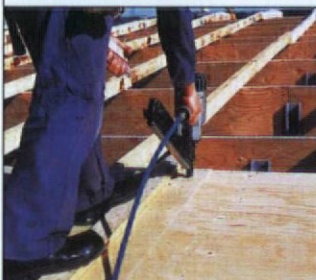


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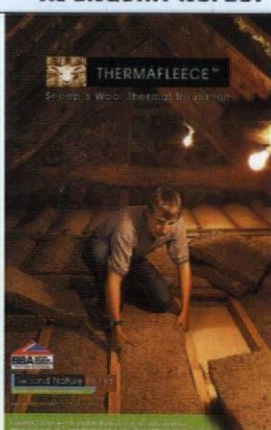
Specifiers of plywood for structural use in the UK are being urged to ensure that they choose the right grade and quality of material for their purpose. With such a variety of plywood available, the selection of the appropriate quality of plywood can be difficult. While some plywood is suitable for such

purposes as site hoardings and packaging, specifiers risk being held liable for failure caused by substituting plywood not listed in BS 5268 Part 2 for structural applications. For more information, visit www.woodforgood.com or call 0800 279 0016.

THERMAFLEECE

AJ ENQUIRY NO: 207

Thermafleece, the British wool building insulation, has received approval from the British Board of Agrément (BBA). This means that after exhaustive tests, the BBA has certified that Thermafleece complies fully with the requirements of the Building Regulations for roof and timber-framed wall insulation. Second Nature UK, which manufactures Thermafleece, says the approval shows that a naturally derived product can meet the same demanding standards as its more conventional counterparts.



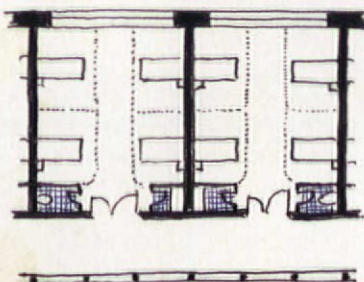
LATCHWAYS

AJ ENQUIRY NO: 208

Equinox House, Glasgow, is currently the home of Ensure Insurance Group. The impressive building facade meant that a completely unobtrusive fall-arrest system was required. With installer Eurosafe Solutions, Latchways was able to provide the client with total design flexibility, ensuring high quality and safety with the desired aesthetic requirements.



archicharades



Champagne goes to Max Baker from Farnham, Surrey, who correctly identified James Wines 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.

Foundation course

Look out for a high-level appointment at the RIBA: advertisements are imminent for the post of director of the **RIBA Foundation**. The foundation will take responsibility for the cultural activities and responsibilities of the institute – for example, the library drawings collection, events programme, awards etc, leaving hard-core membership activities to a different part of the institute. A great job for the right person. However, they would need to be interested not merely in the cultural activity of the institute, in the form of organising and informing lectures and exhibitions, but be attuned to the political and legal niceties of running a charitable foundation which is itself a subsidiary of another charity (the RIBA); and enjoy trading the delicate line between serving two masters, ie RIBA council as the body with ultimate responsibility for all the institute's activities, and the foundation's own trustees (current chairman **Marco Goldschmied**). Watch this space.

New challenges

Boffins at the RIBA could be about to make a high-profile TV appearance, where they will get a grilling from **Jeremy Paxman**. No, not *Newsnight*, but *University Challenge*. After the success of its spin-off series on the oldies, *University Challenge Reunited*, the BBC has decided to open it up to 'the great British institutions – such as The Royal Institute of British Architects'. So said the great Paxo himself in an e-mail calling for entrants to the

series, which will be called *University Challenge: the Professionals*. They're after teams of four 'from the profession', because 'universities aren't the only places where clever people are to be found'. For an application form, tel 0161 832 7211 ext 3157/ext 3159 or e-mail university_challenge@granadamedia.com Is an architects versus engineers final on the cards?

Milk sops

Just as British farming seems to be entering its death throes, a health expert has come up with a novel proposal – we should all cosy up to cows. **Donald Weetman**, emeritus professor of applied pharmacology at the University of Sunderland, was addressing on conservation and health issues in the historic built environment at the UCL Centre for Sustainable Heritage. His subject was the cause of the rising incidence of asthma. One group that scarcely suffers at all, he said, consists of the children of livestock farmers in Switzerland and Austria, where pregnant women spend a lot of time in the cowshed and are also likely to take their newborn children in there with them. The crucial factor seems to be exposure to the cows and their dung. Hence Weetman's proposal for improving the health of children: 'We should all keep a cow in our kitchen.'

Life of Mark

Mark Whitby may be one of the most go-ahead and successful of engineers, but his impact on some

members of his own institution has evidently been fairly minimal. At the excellent party that Whitby threw to mark the end of his year as president of the Institution of Civil Engineers, his successor **Adrian Long** made a farewell speech. In contrast to Whitby's speech, which was a model of brevity, Long's resembled his name and was remarkable for the fact that he referred to Whitby as 'Brian' and didn't even realise his error. The party was stuffed full of architects, although there was something about the ornate setting of the ICE that made them all look like engineers. At the end of the evening, guests left clutching goody bags, which contained the practice's branded mugs and stress balls, a poster of the practice's work, a collection of postcards, a slim volume of the thoughts of President Whitby and, bizarrely, a collection of high-street confectionery.

Grange hills

There are plenty of exhibitions that trumpet the successes of designers, but you have to really be somebody to have an exhibition devoted to your failures. But this is the case with design doyen **Kenneth Grange**. Grange was one of the founders of Pentagram, and it is hosting the show, called 'those that got away'. Running from 2 December, it shows 20 of Grange's designs that were rejected by clients. These include a wine bottle that 'glugs' musically, and a coffin that serves as a bookcase until it is needed – ideal for today's space-challenged households.

Collar Feltz

Word reaches me of a rather unusual planning battle. Over-sized, C-list, TV presenter **Vanessa Feltz** has found herself in a world of bother taking on our newly militant friends at the Westminster planning office. Faced with their recent strike, the self-indulgent daytime specialist failed to get an application for her new conservatory through the planning system. Instead of simply waiting for the militancy to come to an end, she demanded her builders go ahead without the planning green light. No one will be surprised to hear that the strikers were not best impressed when they finally returned to the coalface. Feltz, it seems, can expect a rather large fine to arrive through her letterbox imminently.

Top of the league

Astragal is indebted to the *Evening Standard* for its helpful list of footballers and where they live. Most are in Chelsea, Hertfordshire and Hampstead, mostly in pretty tasteless pitched roofed numbers. Beckingham Palace being particularly nasty. And the UK's requirements from the volume house building lot probably won't really change that much until these guys move into slightly better spaces. But at least one is bucking the trend. Step forward **Thierry Henry**, dapper French striker for Arsenal. He lives in a pad by MacCormac Jamieson Prichard (AJ 28.9.00) which drew inspiration from Frank Lloyd Wright's suburban houses. Formidable!

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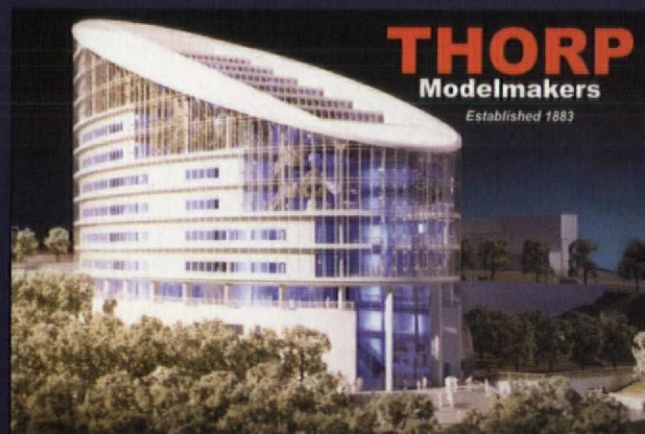
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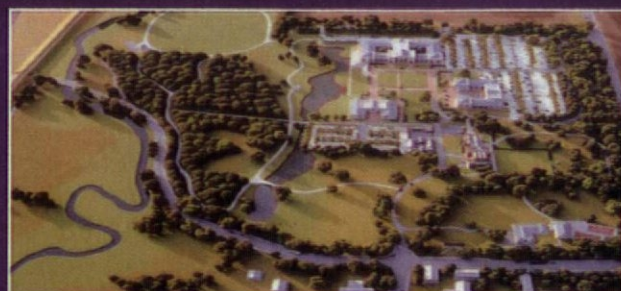
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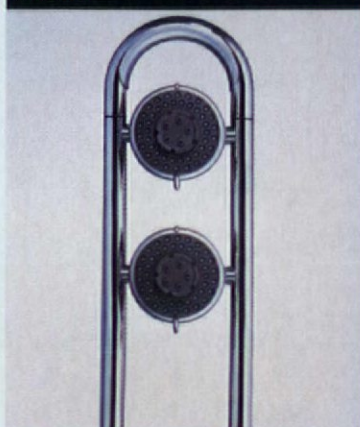
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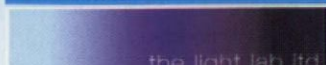
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Tel 020 7505 6737
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Recruitment advertisements in the AJ can be found on our Internet recruitment service www.CareersinConstruction.com

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Arch Asst/Cad Technician**West London****£20 p/hr Ltd**

Our client is a well-respected practice with a range of new build primary care trust schemes. Due to the retention of a prestigious client, they are looking to appoint an experienced assistant or Cad technician to join their busy team. Working on projects from planning application stage, you will have excellent design ability and the technical knowledge to take the projects through to working drawing stage and onto site. AutoCAD or Microstation fluency essential. Excellent long term prospects and a very pleasant working environment.

We have ongoing requirements for a range of staff, from Project Architects to Cad Technologists. To discuss your options in the strictest confidence, please contact:
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The Asset Management Officer will help other service professionals to bring their plans to fruition by analyses of condition, suitability and sufficiency of existing property and by evaluating new investment proposals. The postholder will have at least 5 years' property management experience with a relevant qualification in building surveying or architecture.

If you are looking for a progressive career move this is an excellent opportunity. For an informal discussion please phone Andy Hall on 01823 355220.

Application forms and further details are available from the Personnel Team, Property Services, County Hall, Taunton, TA1 4DY or telephone (01823) 355697 (24 hour answer machine).

Closing Date: 29 November 2002

Interviews will be held during week ending 13 December 2002

Applications for all vacancies are particularly welcome from people with disabilities. Further details and application forms are also available on request in braille, large print, tape and disc.



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Senior Architect

Medium sized retail Architectural practice would like to meet candidates with approximately three years' post part III experience. Based in the North Home Counties with prior experience of running several projects concurrently, with exposure to both shell & core and fit-out jobs. With project values ranging between £2m and £10m this firm offers an excellent opportunity to progress your career without commuting into London. You should demonstrate familiarity with MicrostationJ and possess strong client liaison and management skills.

Salary: c £33 k

Milton Keynes

Availability: Immediate

Ref:4857

Senior CAD Space Planner/Technician

Required to work on large commercial interior fit-out projects. Must have at least 5-7 years' industry experience from an Interiors or Architectural background. Experience in taking a client brief and the technical drawing knowledge to put full interior drawing package, work together quickly, together with excellent AutoCAD 2000 2D skills. Day to day work will include layouts, test fits, GAs, sections, elevations and joinery detailing. Reporting directly to the Design Director.

Salary: circa £30 k neg + Bens

Location: Milton Keynes

Availability: Immediate

Ref: 4822

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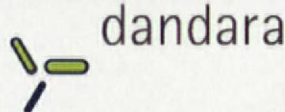
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All applicants must have experience of Multi storey residential design and be fully Autocad literate. The ability to work as part of a team is essential.

A very attractive package is available for the right candidate.

Please forward your CV to the following address or via email to abarton@dandara.com

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Please call Chris or

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MARSHCROFT CENTRE

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

OTHERS

NORTHAMPTONSHIRE COUNTY COUNCIL PFI

Project management consultancy services. Major reorganisation of schools in Northampton, moving from a three-tier to a two-tier system. The intention is to procure the capital elements of the scheme through PFI. Contact Mark Bassett, Northamptonshire County Council, PO Box 128, County Hall, Northampton NN1 1AS, tel 01604 236952, fax 01604 236979, e-mail mbassett@northamptonshire.gov.uk Application by 12.12.02.

MILLS COUNTY TYRONE

Redevelopment of Herdmans Mill at Sion Mills County Tyrone. Description of contract: conservation plan and master plan, business plan, and project organiser. Contact Celia Ferguson, Sion Mills Building Preservation Trust, 11 Mill Avenue, Sion Mills BT82 9HE, County Tyrone, tel 028 8165 9772, fax 028 8165 8996, e-mail smbpt@sionmills.co.uk Application by 5.12.02.

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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You will lead the new Property Management Division and its 108 staff and be the County Council's key adviser on all matters relating to property management. You will be responsible for delivering the County Council's capital building programme and for ensuring the provision of a corporate approach to the procurement and management of all building construction related services. You will also oversee the provision of strategic property advice and contribute to comprehensive property reviews, as well as the direct management of the Council's agricultural estate.

In addition to your service management responsibilities you will also contribute to the management of the Environmental Services Directorate through membership of the management team, and will be expected to participate in the corporate working of the authority.

Educated to degree standard you should also be a corporate member of RIBA, RICS, CIBSE, CIOB or equivalent. You will have proven success in managing change, innovation and delivering real improvements in service delivery. Highly effective leadership skills and the ability to inspire and motivate staff in a multi-professional organisation are essential as are strategic and creative thinking skills. A first class communicator, you will be able to establish and maintain good working relationships with Members, service users, etc and must have strong influencing skills.

You will be the first person in this new role which provides a rare opportunity to shape a new service from the outset in an organisation that is committed to challenging old ways of doing things and delivering good value for money.

For an informal discussion please contact Miles Butler, Director of Environmental Services, on (01305) 224216.



For an application pack please write to the Environmental Services Personnel Section, County Hall, Colliton Park, Dorchester DT1 1XJ, or telephone (01305) 224355 (24-hour answerphone) or email s.l.price@dorsetcc.gov.uk

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Assistant Architect. Minimum one year post Part II with well developed graphic sensibilities.

Both positions require proficiency in Microstation and an ability to draw in pencil. C.V. with covering hand-written letter to:

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artwork: 12 noon tuesday
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Project Architect & Junior Architectural Technician Sheffield, To £28,000 + bens

This medium sized practice requires a Project Architect and Junior Technician to work on a strong mixed portfolio of projects. Current schemes include health, educational, and residential. Ongoing support and training is offered, with excellent long-term career prospects. For the Architect role, you will ideally have up to 5 years post-Part III experience, and be able to pick up a project and run with it. Applications for the Junior Technician vacancy will be welcome from anyone with a buildings qualification and some exposure to AutoCAD. A driving licence is essential for both roles. Please contact Paul Wheeler at the Leeds office. **Ref: PAW41069AJ**

Architect

Central/North London, £28,000 - £32,000

With a broad range of responsibility from design development through to site, this position will require a solid all round knowledge on a mixture of projects. The position exists within a small and busy practice intent on giving maximum value to their clients in a hard working and rewarding environment. Candidates will be RIBA 3 accredited with some solid job running skills, AutoCAD fluency and essentially looking for a career move and ready to commit to a long term position. Please contact David Carroll at the London office. **Ref: DC41400AJ**

Project Architect

Central London, Up to £35,000

This large commercial practice is looking for a Part III qualified Architect to work on a number of retail projects. You must possess a wealth of experience within the retail sector and be totally Microstation proficient. This position requires all round experience and the ability to work well within a team environment. This is an excellent opportunity for someone to display their technical ability and project running experience within a well structured team environment. This is a key appointment within a growing and ambitious team. Please contact Ian White at the London office. **Ref: IWH39951AJ**

Senior Architectural Technician Cambridgeshire, £26,000 - £30,000

A "Top 100" Architectural practice requires a Senior Architectural Technician. The practice provides a superb working environment with high spec offices and the opportunity to get involved in job running. You will be responsible for the design development through to completion of working drawings including education, housing and commercial schemes. Educated to HND or Degree level with a minimum of 5 years experience, you will have excellent interpersonal and communication skills and knowledge of AutoCAD 2000. Please contact Katy Bridge at the Birmingham office. **Ref: KTW40752AJ**

Project Architect/CAD Technicians

Berkshire, £ Negotiable

Our client is medium size practice that is very successful at winning repeat business from their clients in the educational, healthcare and commercial sectors. Moreover they have an excellent reputation for retaining and promoting their staff. They are looking for a Project Architect able to take complete responsibility for their own projects from inception to completion and 2 CAD Technicians who have a good understanding of construction and current building regulations. Please contact Peter Grant at the Bristol office. **Ref: PEG41457AJ**

Project & Package Architects

London, £30,000 upwards + Excellent Benefits

An experienced Project Architect and an Assistant Architect are required to work together on a commercial new-build/refurbishment project. This successful London practice (south of the river) have been established for over 20 years, yet have a very modern approach to design and also human resources - resulting in high morale and a very low staff turnover. A great career move for a qualified Architect with an absolute minimum 2 years post Part III experience and excellent AutoCAD skills. Please contact Kate Cooke at the London office. **Ref: KCO41208AJ**



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Architectural Technician Ref: 5140 Permanent
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Senior Technician Ref: 5139 Permanent
This client specialises in residential developments of all types. They are seeking a Senior Technician who can demonstrate a stable career history. You will have Autocad experience, ideally coupled with a background in the residential sector.

BIRMINGHAM VACANCIES

Architectural Technician Ref: 5131 Perm or Contract
My client is a well established multi-site practice and are seeking an experienced Technician with Autocad and/or Microstation experience gained in the housing sector. Although they would prefer a permanent person contractors with the right background will be considered.

Cad Technician Ref: 5133 Permanent
My client is seeking an Architectural Technician, ideally with Autocad coupled with industrial and commercial experience. The practice covers a wide range of disciplines from interiors to new build and even demolition. You will be confident and able to deal with planning issues and building regulations.

STAFFORDSHIRE VACANCY

CAD Technician Ref: 5132 Permanent
Another fantastic opportunity to join a thriving practice, specialising in designing for the retail sector. Your Autocad skills will be coupled with some experience gained in this sector, and will give you the opportunity for rapid career progression.

BUCKINGHAMSHIRE VACANCY

Project Technician Ref: 5136 Permanent
My client is a major supplier of bespoke windows. They are seeking a Cad/Project Technician with Autocad experience and a background in the Window industry.

NOTTINGHAMSHIRE VACANCY

CAD Technician Ref: 5135 Perm or Contract
My client specialises in extensions and new build for people with special needs. They are seeking a computer literate person with knowledge of UK building regulations for both existing and forthcoming projects.

If you would like more information please call.



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people & practices

Barton Willmore has appointed **Matthew James** as senior urban designer, based in the London office.

The City of Edinburgh has renumbered Old Fishmarket Close. **Richard Murphy's** new address will be The Breakfast Mission, 15 Old Fishmarket Close, Edinburgh EH1 1RW.

Tim Holder is to step down as chairman of **Holder Mathias Architects**.

John Dalkin Associates has appointed **Jonathan Astley** as a director. The practice has a new e-mail address: enquiries@johndalkinassociates.co.uk.

Holmes Partnership, Edinburgh has moved to Commercial Quay, 80 Commercial Street, Leith, Edinburgh EH6 6LX.

John Wilding is the newly appointed senior vice-president of the **Institute of Civil Engineering (ICES)** for the year 2002-2003.

Cochrane McGregor and Associates has made **Peter Forsdyke** a board director.

Nottingham property law firm **Berryman Shacklock** has made **Lisa Cawdron** a partner.

Mike Jordan has joined the **London Borough of Hounslow** as borough planning officer. **Lee Dawson** has been made the new head of project coordination and strategic property.

Bob Beattie is new chairman of the board of governors of the **Institute of Roofing (IoR)** for a two-year term.

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

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HOSPITALS PROJECT ARCHITECT - LONDON - C30-40K PER ANNUM

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ARCHITECTURAL ASSISTANT - NORTH LONDON - TO £15P/H

Medium sized North London practice require 2x Technicians to work on a refurb/fit out Educational project. 2-3 month ongoing contract with possible extension. AutoCAD essential Ref 37

PART TIME TECHNICIAN / ARCHITECT - KENT - C£20K PER ANNUM

To work 3 days a week. You will require 3yrs+ exp gained as either a Technician or Architect with exposure to the Retail sector. The ideal candidate will be AutoCAD literate, with a strong planning ability. Ref 31

INTERIOR ARCHITECT - LONDON - C£30 - 40K PER ANNUM

To work on a large scale Hospital project. The ideal candidate will have previously worked on the Interior architecture of a Hospital. AutoCAD is essential. Ref 31

MICROSTATION ASSISTANT ARCHITECT - NR EUSTON, LONDON - £16PH/£24K+

Small dynamic design led architects seek talented assistant architect initially with possibility to work towards their part 3. 2 years previous experience essential. Strong Microstation skills critical. Ref 29ap

ARCHITECT - CLAPHAM JUNCTION - £22PH

Experienced architect with fast track design and build experience sought to develop packages from design and take a major office project from design to site to completion. AutoCAD, 7 month contract. Ref 29pe

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ARCHITECTURAL TECHNICIAN

Working out of our London office, you will be responsible for providing technical advice and dealing with enquiries from Architects, this will include the preparation of detailed specifications and technical drawings to provide product solutions. You will have experience of working in a similar role within the construction industry and possess excellent CAD and AutoCAD skills.

We offer competitive salaries and a range of benefits associated with a major international organisation.

If you feel that you have the drive, enthusiasm and skills to fill any of these challenging roles please apply in writing enclosing your CV and details of your current salary to, Beryl Rotheram (Ms), Human Resource Director, Kawneer UK Limited, Astmoor Industrial Estate, Runcorn WA7 1QQ. Tel 01928 502 438.

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We are looking for:

1. Architects with three to five years post qualification experience and proven contract administration skills
2. Organised and motivated architectural assistants with post part two experience; to work on a mixture of Cultural, Arts and Leisure projects. Vectorworks/MiniCad skills preferred.

Please reply with CV and A4 examples of work by post to: Emily Pitt, Practice Administrator, Panter Hudspith Architects, 235 Southwark Bridge Road, London SE1 6NP

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Greenfield history

ROBERT COWAN

Letchworth: The First Garden City

By Mervyn Miller. Phillimore, 2002. 250pp, £25

The trouble with Letchworth, the garden city pioneer Sir Frederic Osborn used to complain, was that it failed to understand its own significance. Certainly there is little about the sleepy Hertfordshire commuter-belt town today that marks it as the start of what was perhaps the most ambitious social and economic experiment of the 20th century. There is a pub called The Three Magnets (after Ebenezer Howard's famous town-planning diagram), but the annual Fun Day is as exciting as Letchworth gets.

Next year, though, the town will have special reason to look back at its past: 2003 is the centenary of its founding. The occasion has persuaded the townsfolk to revert to the full name of Letchworth Garden City, dropped many years ago (with the result that many people suppose that Welwyn, not Letchworth, was the pioneer). Mervyn Miller's book, first published in 1989, is republished in this new, expanded edition as part of the celebrations.

Letchworth: The First Garden City has some of the familiar defects of many a town history book: redundant detail ('the Duke returned to the town centre and left Letchworth at 4.15pm'); excessive politeness about some ghastly contemporary buildings ('the addition of a pitched roof, in deference to the traditional, domestic garden city image was, perhaps the least successful feature'); and cheesy photographs of recent civic occasions. Those apart, though, Miller has written an invaluable and scholarly

account of a neglected piece of history.

Letchworth would be notable even if only for its enormous impact on 20th-century housing design, particularly through the influence of Raymond Unwin, who with Barry Parker was responsible for the initial plan of Letchworth (and of whom Mervyn Miller has also written a biography). But the main interest of the town is the first attempt to realise Ebenezer Howard's big idea.

Howard, a modest London stenographer, proposed creating new settlements whose people would themselves, collectively, benefit from the increased land values that urbanism brings to rural sites. Few of his ideas were new, but he brought them together in his 1898 book *Tomorrow: A Peaceful Path to Real Reform* (republished as *Garden Cities of Tomorrow*) in a way that proved to be uniquely persuasive.

Howard founded Letchworth as the first step in reforming the nation's economic life. One thing at a time, his well-connected supporters told him, when the experiment got off to a shaky start: let's leave building a new economy until we have built a bit more of our garden city. Pragmatic as ever, the avuncular pioneer did not press the point. The revolution in land economics would come about eventually, he believed, just as firmly as he later believed that the stenographic typewriter he had invented (and tinkered with for years) would work. Neither of them did.

The success of Letchworth depended on

investors who were willing to accept a return on their capital of no more than five per cent. The socialist playwright George Bernard Shaw, an enthusiast for garden cities, warned that capitalists, even philanthropic ones, could not be trusted. As Miller points out, Shaw had placed his finger on an almost fatal flaw.

Sure enough, in 1960 asset-strippers bought up First Garden City, the company that ran Letchworth, and prepared to sell it off. Miller tells in fascinating detail how a Save Letchworth Garden City campaign eventually succeeded in achieving an Act of Parliament, creating a Letchworth Garden City Corporation to hold and manage the town's assets for the benefit of the community.

The pictures tell the story too. Miller reproduces Howard's hand-drawn and minutely annotated 1890s diagram of the Social City that he hoped would be formed by a cluster of garden cities; and a rarely seen sketch diagram of part of a garden city with the heading 'Go up and possess the land!' – an exhortation omitted from Howard's book in the interests, no doubt, of not making his proposals sound too radical. The photographs of Letchworth's early housing show pioneering attempts to design new ways of living, based on the latest social thinking and building technology.

Today, as it happens, Letchworth's population of 33,000 is within a thousand of what Howard thought ideal for a garden city. Its founder would approve of its pleasant living conditions but regret the loss of faith in the possibilities of social and economic renewal. Mervyn Miller has done us a service in taking us back to those heady days when, to one man at least, everything seemed possible.

Robert Cowan is director of the Urban Design Group and a consultant

Emmet Gowin: Changing the Earth

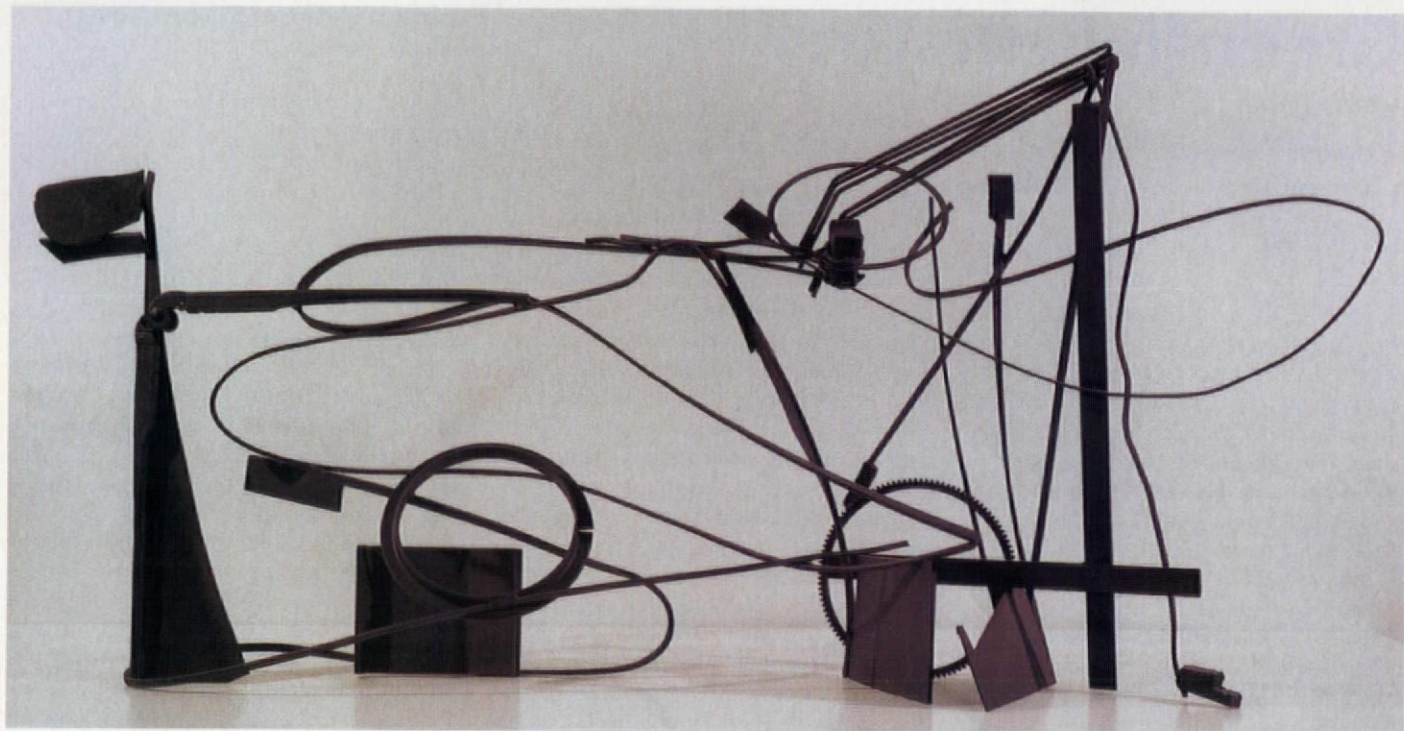
Yale University Press, 2002. 164pp, £35

This crater-ridden landscape looks like something NASA might have come across with its space probes, writes Andrew Mead, but it is in Nevada, and the craters are from nuclear tests. *Changing the Earth* collects some 90 of Emmet Gowin's aerial photographs, all with an eerie lustre from being chemically hand-toned.

Though Gowin says that they are 'not a call for action but for reflection, meditation and consideration to be on a more intimate basis with the world', most of the images could be seen as accusatory, for what they record is malign: landscapes transformed by large-scale quarries, mining, bomb disposal, all sorts of effluent and waste. One series shot in a mining region of the Czech Republic shows near-total devastation.

Some of these photographs are inscrutable until you read the caption, with echoes of Peru's Nazca Lines; a few, where the scale remains ambiguous, recall Man Ray's famous photograph, *Dust Breeding* (his close-up of Duchamp's *Large Glass*). So much toxicity, so much ruined land; incongruous beauty too. This is a stunning book.





Slow Movement, for instance, features a tapering vertical plane, like the profile of a truncated cone; and Gaudí's nearby column is at an angle as well. At first, the positioning of *Sight*, most minimal of the works, with just two linked components, seems odd: its long blue rod, a sightline or vector into space, is inclined towards the wall, not (as seems logical) a window. But then one remembers there is an unseen lightwell behind. Only *Month of May*, the last sculpture in the exhibition, seems at a disadvantage. The title of this piece is perfect – its orange, green and magenta steel elements shoot upwards like vegetation in spring – and seen against the flanking white wall, it is well-defined; but as you circle it, the sculpture starts to get lost in the scene outside, and its growth is stunted.

The Last Judgement, installed across the way against windowless black walls, is very different from anything at La Pedrera, not just in its figurative and narrative nature but spatially too. Caro has spoken of his increasing readiness over the years to allow 'meaning' into his work, for it not to be purely formalist, and in this case, provoked by the conflict in Kosovo, he wanted to 'make a comment on social and political behaviour' – though, Caro being born in 1924, it perhaps reflects his own sense of mortality too.

The Last Judgement is surprisingly literal at times: the actual trumpets that figure in *The Last Trump*, or the recurrent ceramic lumps shaped as body parts and skulls. Instead of

reaching out into space as the works at La Pedrera do, the note here is one of confinement – of bits and pieces trapped in wood and steel containers like macabre relics. The sculptures' titles tend to prompt your response – *Hell is a City*, *Torture Box*, *Sacrifice*, *The Prisoners* – and while its religious and mythological resonance is undeniable, the whole series comes close to melodrama, coercing a response from its viewers.

Caro, long interested in the relationship between sculpture and architecture, makes an

interesting comment in the catalogue. 'Architecture can teach sculptors about discipline, about repetition, about how to respond to the outdoors. By the same token, architects can learn from sculpture... An architect's head is screwed on tight. We sculptors are always trying to surprise ourselves.'

Certainly, to see *The Last Judgement* after the earlier works, one might speak of Caro in the terms he did of Gaudí – his 'attitude' is 'free' as well, and he does not prescribe what sculpture should be. But it is back at La Pedrera, I think, that architects learn most from him.

'We were using rods that felt like handrails even if they were not for grasping, making intervals like doorways even though one could not go through them, enclosing space in works that felt like rooms though one could explore with the eyes only,' says Caro of the close relationship between 1960s sculpture and architecture.

Notwithstanding the current rash of computer-generated 'blobs' and post-Bilbao gestures, the most serious architectural interest in sculpture of late has been a materials-led engagement with the Minimalism of Donald Judd in particular, for the surface treatment of rather box-like enclosures (Herzog and de Meuron, Gigon Guyer, etc). What Caro offers architects instead is immense resourcefulness in the treatment of space – in moulding, inflecting and inscribing it. His show at La Pedrera is a masterclass in that.

A catalogue is available (ISBN 84-89860432)



Top: *Table Piece CCCCXIV* (Caro to Miro).

Above: *The Last Judgement: Torture Box*

Making a marriage

ANDREW MEAD

Anthony Caro: Drawing in Space. Sculptures from 1963-1988

At the Fundació Caixa Catalunya, La Pedrera, Passeig de Gràcia 92, Barcelona, until 19 January 2003

Anthony Caro: The Last Judgement 1995-1999

At Passeig de Gràcia 90, Barcelona, until 19 January 2003

'Thirty years ago, I visited Barcelona and saw every Gaudí building in the city – I thought I could learn from him,' said Sir Anthony Caro at a press conference in Gaudí's La Pedrera to launch this exhibition. 'It's his attitude. It's so free. He refuses to say that architecture is this or it's that. So to show within this sculpture of Gaudí's – this building, La Pedrera – is a great challenge for me.'

At a lecture last month at Tate Modern, the distinguished American art historian and critic Michael Fried called Caro 'Britain's most important visual artist since Constable and Turner'. Fried's essays helped to define the originality of Caro's abstract steel sculptures in the early 1960s, which forsook the plinth for the floor and a constructed life in space.

But during subsequent decades, Caro, hugely prolific, has been hard to pigeonhole. A show could focus on his work in many other materials than steel – the bronze, lead, wood, paper and clay that he has variously employed. It could edit his output to portray him as someone who has constantly engaged with the figure, whether making a study after Manet or a warrior from the Trojan Wars. Or, as in Bauman Lyons' big barns at the Yorkshire Sculpture Park last year, it could highlight Caro's architectural concerns, with steps, ziggurats and towers, and enigmatic closed forms of substantial mass (AJ 20.9.01).

La Pedrera (Casa Milà), built in 1906-10 as an apartment block, was bought in 1986 by the Caixa Catalunya savings bank, which spent 10 years restoring it to create a cultural centre (and tourist magnet – see the length of the queues). The first floor is used for exhibitions, which is where 'Drawing in Space', with 21 of Caro's sculptures, is found. Meanwhile, *The Last Judgement*, conceived as a 25-part group, is installed in the non-Gaudí surroundings of a warehouse across the street.

'It would have been quite possible to have a show on this first floor and close off the Gaudí elements – but I wanted it to be a marriage between my work and his,' says Caro. With its undulating stone facade, its rhythmic projections and recessions, La Pedrera

turns the corner of Passeig de Gràcia and Carrer Provença like no other building. Some writers have evoked waves or the sea to describe it, but that overstates its fluidity; its geological nickname (La Pedrera means 'the quarry') is more apt, because the stone still looks obdurate and so obviously hewn.

The mixed construction of stone and brick pillars and iron girders allowed Gaudí to anticipate the open plan in configuring his interiors, so the first floor can be treated as a continuous exhibition space that unfolds around the two lightwells at the building's core. Other Gaudí elements that make them-

selves felt, apart from the sinuous outer wall, are the roughly chiselled, sometimes carved, stone columns; the almost full-height windows with gently curving heads; and – surviving in part and carefully restored – a plaster ceiling that bulges and swirls in relief.

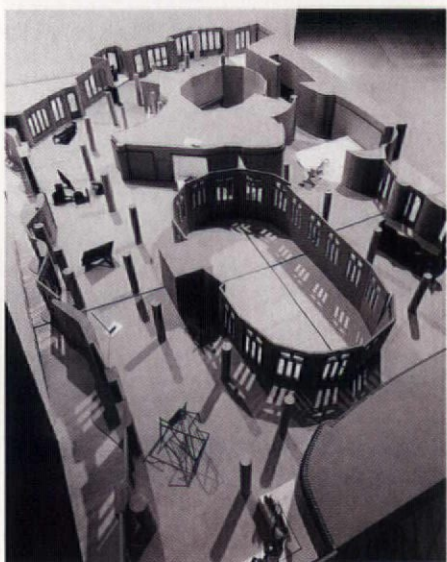
But most conspicuous are the wrought-iron balconies to the windows, which Gaudí devised with Josep Maria Jujol: twisted and curling ribbons of scrap metal, and what could be fragments of armour, in fantastic, writhing ensembles. They serve their purpose, but are also near-abstract sculptures, in a sense prefiguring Caro's own 'drawing in space'.

Their kinship with some of Caro's works in the show is explicit: with *Table Piece Z-7 (Euclid)*, placed close by one window and resembling a skeletal giant insect; with *Table Piece CVI*, a semaphoring silhouette in a nearby bay; and *Table Piece CCCCXIV (Caro to Miro)*, a looping doodle in mid-air like the trajectory of a lasso or film unspooling from an ailing projector. Circles counterpoint the slender steel line sporadically and rein it in, while strong verticals anchor the piece at either end – it is a beautifully balanced composition.

Just as the wrought iron of the balconies extends in places onto the stone below, so Caro's 'table pieces' do not necessarily confine themselves to the surface of the table; they too reach downwards and outwards, activating other levels – as *XCVII* does, its tan-painted steel flopping over the edge of the table like the leaves of some tropical plant.

These intimate sculptures are balanced by more expansive ones, such as the rusted steel-plate sweep of *Tundra*, almost 6m wide. Indeed the whole selection, while constrained by weight limits, shows how diverse Caro's abstract works have been.

Colour both introduces and punctuates the exhibition: the brilliant yellow of *Sun Feast* that greets you at the top of the stairs; the vivid *Red Splash* later on, like an exclamation, its central red plane reverberating in space. Sculptures play off one another (the stacked horizontals of *Barcelona Steps* reprised in a table piece behind), as they point up Gaudí too.



Top: La Pedrera in 1918. Centre: its wrought-iron balconies. Above: preliminary model for the installation. Caro made adjustments on site

London

Archigram World Rally 18-28 November. Lectures, discussions and other events, mostly at the Bartlett. Participants include Anthony Vidler, Michael Sorkin, Hani Rashid, Thom Mayne, Wolf Prix, Bernard Tschumi. Opening event 18 November, 18.30. Details/tickets (free) 020 7679 7504.

Bostjan Vuga Tuesday 19 November, 18.30. A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

Richard Barrett Wednesday 20 November, 18.30. A lecture at the Building Centre, Store St, WC1. Details 020 7692 6209.

Teamwork 2002 Conference Thursday 21 November. At the RIBA. Details Clare Bendon 020 7505 6850.

Nikolaus Pevsner Thursday 21 November, 18.30. A Twentieth Century Society lecture by Susie Harries at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

Understanding Complex Movement Environments Thursday 21 November, 18.30. A Space Syntax event at 11 Riverside Studios, 28 Park St, SE1. Details 020 7940 0000.

All About Archigram Thursday 21 November, 19.30. The remaining members of the team will speak at the RIBA, W1. Details 020 7307 3699.

Tall Buildings Monday 25 November, 09.30. A UDAI/UDG/IHBC conference at the RICS. Details 01235 862554.

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.

Foreign Office Architects Tuesday 26 November, 18.30. A lecture at the RIBA, W1. Details 020 7307 3699.

Ken Shuttleworth Wednesday 27 November, 19.30. The 2002 BCA Lubetkin Memorial Lecture at Church House, SW1. Tickets (free) 01344 725712.

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

HAA Annual Dinner, with George Ferguson Thursday 21 November, 1915. At Tewin Bury Farm, Welwyn. Details Francesca Weal 01438 712301.



PARK LIFE

Margam Park near Port Talbot, now overlooked by a vast steelworks, was once an aristocratic seat, with a landscape developed on 18th-century principles. Its past and present are explored by eight photographers (including Tatjana Halbaum, above) in an exhibition at The Orangery, Margam Park, which continues until 28 November. Details 029 2034 1667.

Face/Off: A Portrait of the Artist Until 5 January. An exhibition at Kettle's Yard, Castle Street, Cambridge. Details 01223 352124.

East Midlands

RIBA CPD Event: Does Your Public See You? Tuesday 19 November, 14.00. A seminar at Highpoint, Leicester. Details 0121 233 2321.

Neil Canning, David Holmes Until 24 November (Sundays 14.00-18.00 or by appointment). Paintings and prints at Fernywoods Contemporary Art, near Brigstock (01536 373469).

Northern

Knowledge Management Wednesday 20 November. A CPN course at Durham. Details 020 7222 8891.

North West

RIBA CPD Event: Energy Conservation Thursday 21 November. A seminar at Knutsford. Details 01565 652927.

South Eastern

Under the Surface: Special Interest Tour Wednesdays until 19 February. At the Weald & Downland Museum, Singleton. Includes the Downland Gridshell. Details 01243 811464.
Traditional Timber-Frame Construction Thursday 5 December. A one-day

course at the Weald & Downland Museum. Details 01243 811464.

Southern

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

South West

RIBA CPD Event: Keeping Out Of Trouble Wednesday 4 December, 16.00. With Owen Luder. Details of venue 01752 265921.

Wessex

Joanna van Heyningen Thursday 21 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

JCT 1998 Standard Form of Contract Thursday 21 November. A course at Birmingham. Details 0121 434 3337.
RIBA CPD Event: Planning Supervisor Course 22, 29 November & 6 December. A three-day course at Birmingham. Details 0121 233 2321.

Jonathan Hynes (Archetype) Wednesday 27 November, 19.30. A lecture at the Shirehall, Shrewsbury. Details Mark Newall 01743 361261.
Niall McLaughlin Tuesday 3 December, 19.30. A lecture at the Cadman Building, Staffordshire University, Stoke-on-Trent. Details Chris Hesketh 01538 373477.

Yorkshire

Niall McLaughlin's Bexhill Bandstand Until 20 December. An exhibition at the Site Gallery, 8 Woodhouse Sq, Leeds. Details 0113 234 1335.
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

Creative Conservation: Simpson & Brown Architects Until 21 November. An exhibition at the RIAS, Rutland Sq, Edinburgh (0131 229 7545).

Bennetts Associates North South 22 November-26 January. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

Richard Murphy Wednesday 27 November, 17.30. A lecture on Carlo Scarpa at Edinburgh College of Art. (ARCHIE@eca.ac.uk)

The Regeneration of Glasgow's Clyde Waterfront Friday 29 November. A RIAS conference at the Glasgow Science Centre (0131 229 7545).
Richard Wilson: Irons in the Fire Until 14 December. Models for Wilson's architectural works at the Talbot Rice Gallery, University of Edinburgh. Details 0131 650 2210.

Wales

RSAW CPD Event: Keeping Out of Trouble Thursday 21 November, 16.00. At the Welsh School of Architecture. Details 029 2087 4753.

RSAW CPD Event: The DDA in Practice Thursday 21 November, 16.00. At Faenol Fawr, Bodelwyddan. 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).



Single joint experts draw yet more experts into the fray

Single joint experts are relative newcomers to the litigation scene. They are the product of Lord Woolf's avowed intention to reduce the cost of court proceedings. He recognised that the cost of experts appointed by the parties represented a sizeable slice of the final bill, particularly in construction cases, and originally devised the notion of a single expert, appointed by the court.

The proposals for court-appointed experts were met with such a barrage of well-founded objections, however, that Lord Woolf was obliged to revise his thinking, and so came up with a single expert, jointly instructed by the parties, as the ultimate solution.

The idea that, rather than each party appoint their own expert to express, invariably, diametrically opposing opinions on the expert issues, the parties should jointly instruct one expert who will, inevitably, give only one view on the issues, has a lot to recommend it. The resultant saving in costs is obvious.

But by taking the adversarial element out of the expert evidence, you are left with the question: 'What then?' If the main issues in dispute turn on the expert's view of things, if you only have one view, you no longer have a dispute. In short, the decision of the single joint expert could decide the case. Whereas litigation requires warring parties to put their faith in the judgment of a court, they might not be so happy to trust the outcome of their case to, for example, an estate agent.

The problem was thrown into sharp relief by the case of *Layland v Fairview New Homes plc* (judgment 5.7.02). The defendant housebuilders wanted to build flats at a site in south London at about the same time as the London Borough of Lewisham wanted to build an incinerator and power plant nearby. Precisely when it was that Fairview discovered Lewisham's plans was never resolved, but when Mr and Mrs Layland bought a flat in the block, they were assured by Fairview that it was 'a sound investment' and by Lewisham that there were no proposals for adjoining sites which adversely affected the flat. In 1991, they moved in.

The following year, Lewisham started building the plant. The claimants claimed for the diminution in value of the flat caused by the proximity of the plant. A single joint expert was appointed and concluded that there was no evidence that there was any diminution in value due to the presence of the plant, rather than the reduction of prices due to prevailing market conditions. This rather suggested to the defendants that the claimants had no claim. Accordingly, they applied to the County Court for summary judgment dismissing the claim. The judge was clearly impressed by the quality of the expert's work and concluded that as the claim had no realistic prospects of success it should be struck out.

At this, the claimants appealed to the High Court. The judge found that the claimants' case

on diminution was weak and speculative and even if successful was unlikely to result in a large award. Nevertheless, he said that it was for the court and not for an expert, however convincing, to decide the matters at issue. He set out the various ways in which the claimants could challenge the single joint expert's conclusions at trial. They could:

- show that the facts upon which they were based were wrong;
- identify inconsistencies within, or omissions from, the expert's report;
- put points of principle to the expert in cross examination; or ultimately
- apply to appoint their own expert.

The last two are the most interesting. It is seldom possible to cross examine an expert with any degree of conviction without your own expert to flag up the relevant points.

The upshot of this decision is that, increasingly, the judge will have to decide between the opinion of two experts, one of whom gives evidence from the witness box, while the other spends the whole trial in the second row seated behind counsel. In such circumstances it would surely be preferable for both experts to give evidence at trial – rather as they did before the single joint expert came on the scene.

Kim Franklin

Case modders on lookout for the Next Big Thing

There's a good chance that some computer case modders from last week are geeks coming out of the overclocking closet. Overclocking, remember, involves going to enormous expense in the form of cooling systems to get a few extra megahertz out of a PC's central processor (CPU). I'm not entirely surprised to learn that Next Big PC Thing is underclocking.

Those of us who use Word rather than CAD or 3D rendering applications have some difficulty in differentiating the performance of current computers running at nearly three gigahertz and my everyday laptop, whose CPU speed is less than one-tenth of that. What is demonstrably different is the enormous amount of heat given off by fast CPUs. Hotter means lots of fans. Fans mean noise. Really irritating noise. I'll just slip in here the fact that the Mac Cube and the current Pudding Basin don't have fans.

So what your hip PC user does is install an incredibly fast, cutting edge CPU. Then, using mostly software, you make it run a lot slower. Slow means cool. Throw away all the fans. Slowly, it dawns on you that you could have, maybe, bought a slower, silent Mac in the first place.

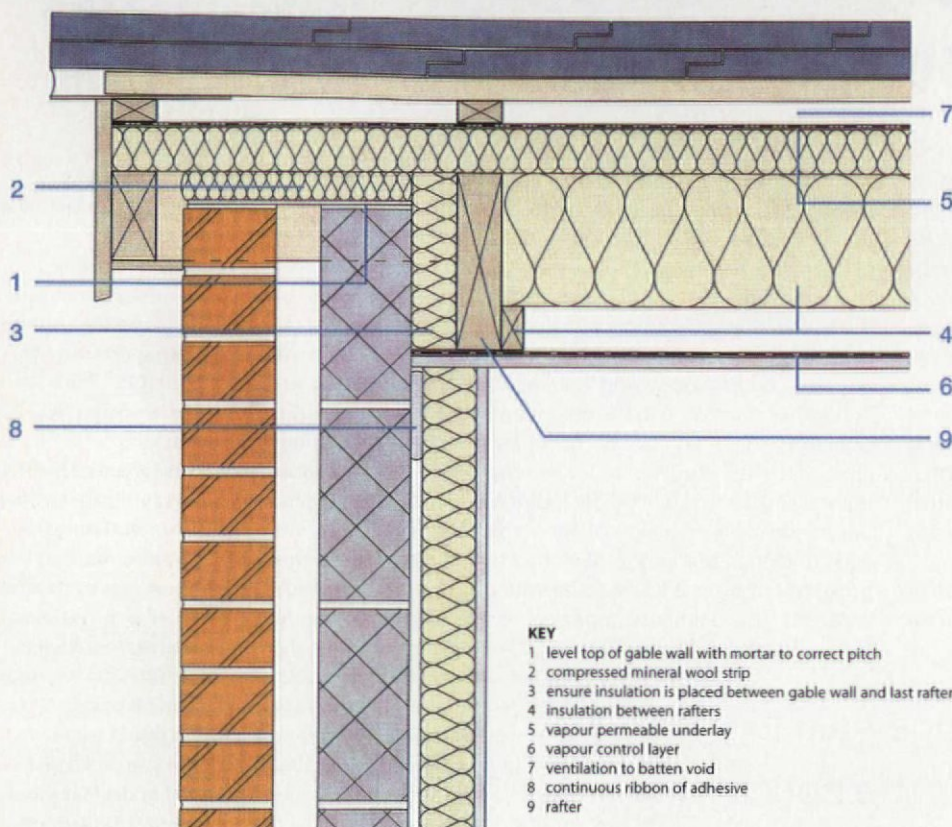
But I speak too soon about the pure no-need-to-mod beauties of the Mac case design. Take a look at www.kentsalas.com/blueiceg4. Here, one Kent Salas describes how, envious of the fun PC modders were having, he took a friend's G4 case to pieces and proceeded to install blue neon, cathode and LED lights. Before this he had made the case panels transparent by soaking them in alcohol in his bath tub and swabbing off the paint with cotton buds, modified the chassis, added a combined CDRW/DVD drive, put it all together again, pressed the button and it worked. First time, he claims. Then he started on revision two, adding blue LED lights on the new USB ports and installing a 5-inch LCD screen on the front panel.

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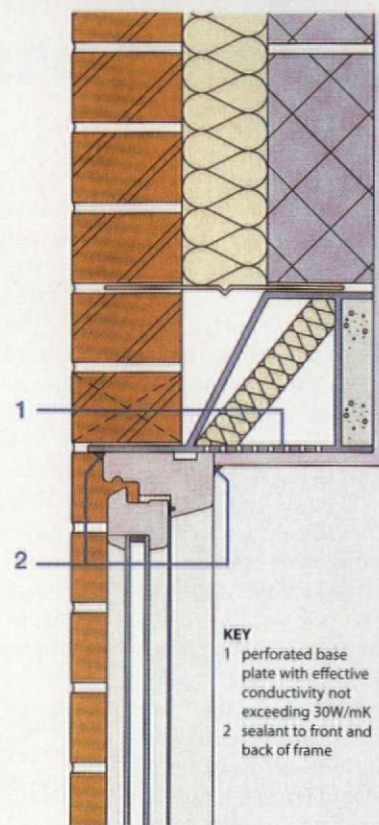
Attention to detail

Just when you thought it couldn't get any worse... We want you to help us highlight the non-robustness of Robust Details

BY AUSTIN WILLIAMS



- KEY**
- 1 level top of gable wall with mortar to correct pitch
 - 2 compressed mineral wool strip
 - 3 ensure insulation is placed between gable wall and last rafter
 - 4 insulation between rafters
 - 5 vapour permeable underlay
 - 6 vapour control layer
 - 7 ventilation to batten void
 - 8 continuous ribbon of adhesive
 - 9 rafter



- KEY**
- 1 perforated base plate with effective conductivity not exceeding 30W/mK
 - 2 sealant to front and back of frame

Robust (adjective): sturdy in construction; able to withstand adverse conditions; uncompromising; not attending to subtleties or difficulties.

Earlier this year we ran a competition in the AJ (28.2.02) asking readers to comment on the content of the Robust Details supplement to Approved Document L. We showed two typical details and asked readers to highlight at least five non-robust aspects of them.

We had a tremendous response, and all criticisms were grouped together and forwarded to the relevant department at the Department of Transport, Local Government and the Regions (DTLR – as was). It would seem that either the information got lost in the post or mislaid in the subsequent departmental reshuffle, or the department did not take the criticism seriously, because it is at it again. The Stationery Office has issued the first pack of amendments to the Robust Construction details, which includes 19 pages of revisions to be inserted in place of the original

pages. And they are not very good.

This document has been revisited to correct errors in the flat roof details, which were revealed, says the Building Research Establishment (BRE), through a process of continuous review and close cooperation with the Flat Roofing Alliance. 'The Robust Details is now well established as a key document for use with Parts L1 and L2 of the Building Regulations, and has been widely welcomed by the building industry,' said Nick Jones of the BRE.

The document is free to those of you who have already stumped up £27 to buy the original pack, *Limiting Thermal Bridging: Robust construction details for dwellings and similar buildings*, although those purchasing the new full document will get these amendments included as a matter of course.

Remember, the DTLR/Department for Environment, Food and Rural Affairs (DEFRA) hints that if the recommendations included in these detail drawings are adopted, then compliance with the requirements of

Part L will be deemed to be satisfied.

Admittedly, the document is not prescriptive, and other methods of compliance will be accepted if they meet the requirements of the statutory instrument. However, it is slightly worrying that the detrimental consequences of complying with the details seems not to have been considered.

We are now offering a prize of a technical handbook to the person who can correctly identify at least three faults relating to workmanship or buildability on each of the revised details shown above, taken from the pack of amendments.

Entries must be received by 26 November and e-mailed to austin.williams@construct.emap.com

All relevant entries will be posted on our website at ajplus.co.uk, and the key faults will be listed in a future issue of the AJ.

Limiting thermal bridging and air leakage: Robust construction details for dwellings and similar buildings: Amendment 1, 2002, DTLR/DEFRA, The Stationery Office. Tel 0870 600 5522

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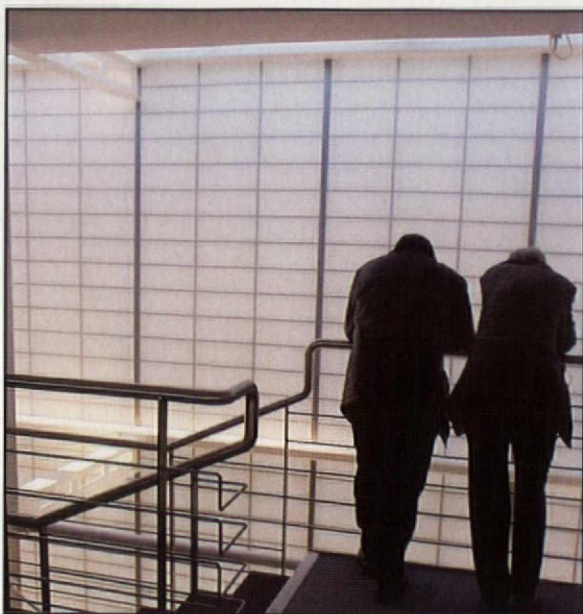
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Guide) assumes that moveable shading (for example internal blinds) would be in place for only 50 per cent of the time, a reasonable assumption for manual control as building occupants prefer manually controlled shading in spaces like offices.

However, AD L2 does not contain data for brises soleil, horizontal louvres and overhangs. Most computer programs used for design calculations have the facility for modelling the effects of external shading including overhangs and fins. Such a program could therefore be used to demonstrate that the limiting solar load has not exceeded the target value of 25W/m^2 of floor area.

Another way of proceeding is to follow the ASHRAE Fundamentals Guide⁴, which provides formulae to calculate the percentage of the window that will be shaded at each hour of the day. This information could then be combined with the hourly data for July from the aforementioned CIBSE Guide A, tables A5.18-A5.23, to predict the solar cooling load, taking the value from the relevant orientation for the unshaded part of the window and the north facing

Horizontal louvres can be an effective shading device. To take account of their benefits requires a detailed calculation when showing compliance with Part L



value for the shaded part (in both cases taking additional credits for any extra solar protection from blinds or special glass). This data can then be used to calculate the average solar load over the period 7:30am to 5:30pm and to compare it with the target of 25W/m^2 .

Night cooling

It is also possible to control overheating using innovative natural ventilation techniques, including night cooling coupled with thermally massive building elements. Here, compliance is possible by showing with detailed calculation procedures that the space will not overheat or require cooling when subjected to an internal gain of 10W/m^2 (paragraph 1.23 of the AD). This is intended to provide a completely flexible method.

An exact definition of what constitutes overheating is not given in the Approved Document, because different spaces will have different requirements, and different calculation tools use slightly different criteria. The AD quotes chapter five of CIBSE Guide A as a source of suitable calculation procedures, but any reputable calculation technique could be used.

The Nitecool program⁵ is an easy-to-use tool for calculating peak and average temperatures inside spaces with side windows and can be used to explore natural ventilation options. For more complicated interiors, or the use of thermal mass, a complex

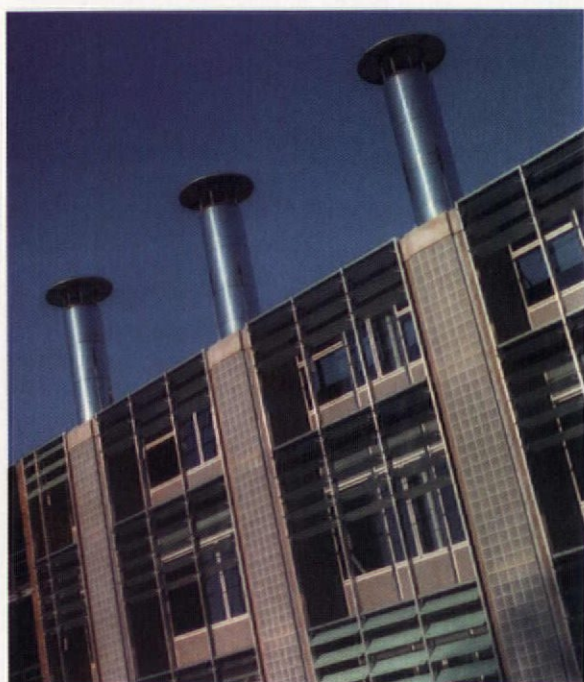
dynamic energy simulation program can be used. Where stack effects or air flows are important, CFD modelling can be used to simulate the way warm air rises and is dispersed through high level vents.

Dr Paul Littlefair is associate director, Environmental Engineering Centre, Building Research Establishment. Contact: littlefairp@bre.co.uk

Steve Irving of Faber Maunsell helped with this paper, which was produced as part of the research programme of the Building Regulations Division of the Department for Transport, Local Government and the Regions.

References

- 1 Department for Transport, Local Government and the Regions, The Building Regulations 2000. Conservation of fuel and power. Approved Document L2, 2002 edition. TSO, London, 2001.
- 2 P J Littlefair, 'Solar shading of buildings' BRE Report BR 364. CRC, Garston, 1999.
- 3 Chartered Institution of Building Services Engineers, 'Environmental design' CIBSE Guide A, 1999.
- 4 American Society of Heating, Refrigerating and Air-Conditioning Engineers 'Fundamentals' ASHRAE Handbook, Atlanta, 2001, pages 30.45-30.46.
5. Nitecool is available on the website <http://projects.bre.co.uk/refurb/nitecool/>



Glazed stacks at the BRE Environmental Office provide additional ventilation under heat wave conditions. A detailed overheating calculation can take account of this

● The text of Approved Document L2, including the legal technical requirements and Appendix H, can be viewed on the DTLR website <http://www.safety.dtlr.gov.uk/bregs/brads.htm>.

● See 'Understanding Part L': www.ajplus.co.uk/regulations

● Frequently asked questions on Part L are dealt with on the site <http://projects.bre.co.uk/partlfaq/> where a hyperlink offers a list of all the material DTLR have published in connection with the Part L amendments.

● Further advice on the requirements and the guidance in the AD can be obtained from the BRE helpline at environment@bre.co.uk. When using technical references and guidance not mentioned in the Approved Documents, it is wise to agree in advance with the Building Control Body that the proposed approach is acceptable.

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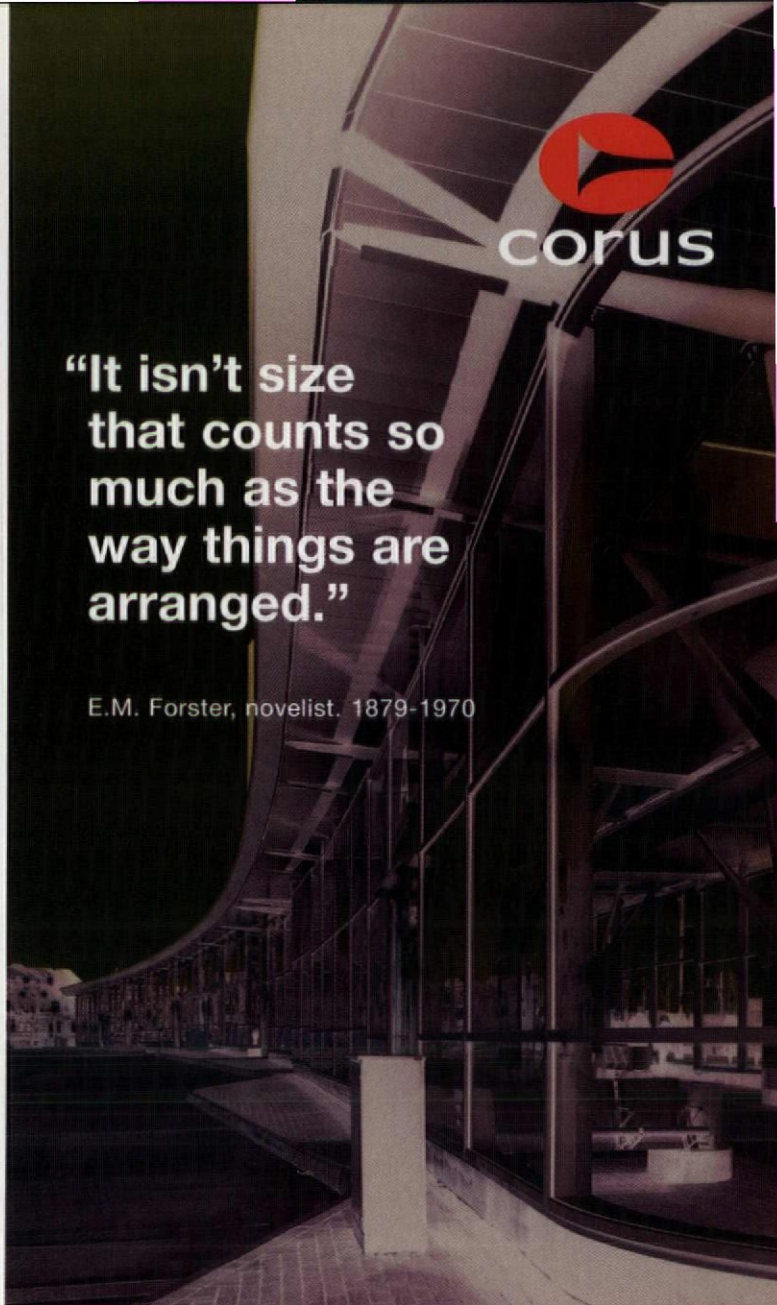
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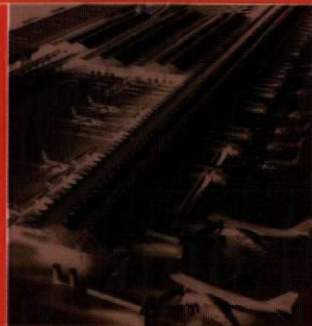
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that counts so
much as the
way things are
arranged."**

E.M. Forster, novelist. 1879-1970



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Real slim shady

Part L2 contains a requirement on limiting solar overheating. Here we examine some of the implications for the designer

BY DR PAUL LITTLEFAIR

Changes to Part L of the Building Regulations came into force on 1 April this year and included, for the first time, a requirement to limit the 'exposure to solar overheating'.

This applies to non-domestic buildings including new build, extensions, and some changes to existing buildings such as replacement facades. Approved Document L2¹ gives guidance on how to comply with this requirement although compliance is not mandatory if other methods of satisfying the Regulations can be demonstrated.

The AD (paragraph 1.21) gives three specific ways to comply with the requirement in a space:

- limiting glazing area;
- limiting solar gain, with a simple calculation method;
- using a more detailed method to show the space will not overheat.

These are alternatives, so only one of them need be used to show compliance for a particular space.

It is important to realise that the recommendations in the Approved Document refer to spaces within a building, rather than the building as a whole. For example, the glazing ratios given in the AD are in most cases quite large, often greater than the base areas given in the guidance for avoiding excessive heat loss.

However, because this guidance applies to individual spaces, rather than the building as a whole, they could affect the freedom of the designer to trade off window areas from other parts of the building – to produce highly glazed, potentially overheating spaces.

Atria and rooflights

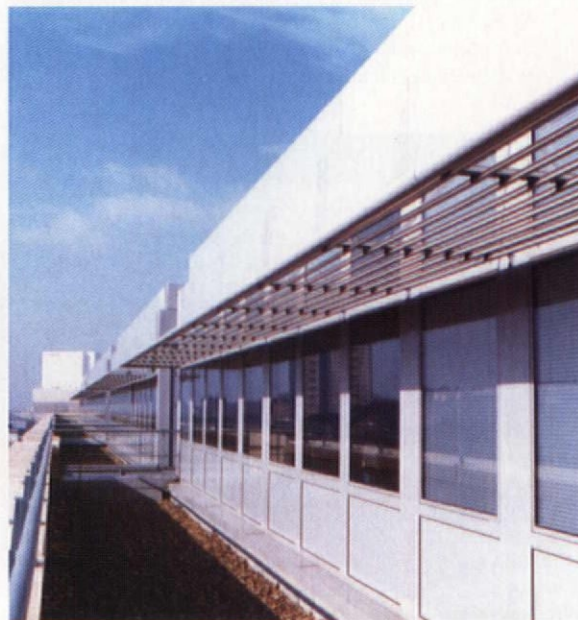
An atrium is a typical example. Currently, it is common for an atrium to have a horizontal glazing area well in excess of the 12 per cent of roof area suggested in the Approved Document.

However, the guidance in the AD only applies to 'occupied spaces' (footnote to paragraph 1.20). As a rough guide, spaces that are only occupied on a temporary basis, such as circulation spaces, do not count as occupied.

The same applies to stacks or atria used to drive air movement. But if an



The atrium at Swanlea School, Whitechapel, could have been classed as an unoccupied space (it is used for circulation only) and hence exempt from the solar overheating provisions of Part L. However, solar protection is provided by mirrored louvres placed within the glazing



Brise soleil at the Scottish Office, Edinburgh. This type of shading can provide good protection in summer, but to show it aids compliance with Part L requires extra calculations

atrium, for example, contains a reception area or restaurant where people work for a substantial part of the day, then that would count as an occupied space and would need to comply with the requirement.

Rooflit spaces in general are problematic. For horizontal rooflights (including shed type rooflights inclined at up to 30° to the horizontal) the area of glazing to limit overheating is less than the overall rooflight area given in the guidance to reduce heat loss. This is because of the high summer solar gains through these rooflights. If higher glazing areas are required, compliance needs to be shown in some other way. For example, if shading devices or solar control glazing are included, the 'solar load' method in the AD (appendix H) could be used to allow for their effect. For vertical or near vertical sawtooth rooflights, the 'solar load' method will normally allow higher glazing areas even without shading devices. For buoyancy ventilation using the height of the rooflit space, a more complex calculation, perhaps involving CFD modelling, may be necessary to show the space will not overheat.

Allowing for solar shading

There is scope for large glazing areas in some spaces, provided suitable solar shading² is specified. External shading such as overhangs, horizontal louvres and brises soleil can be particularly effective at reducing overheating if the glazing is south facing.

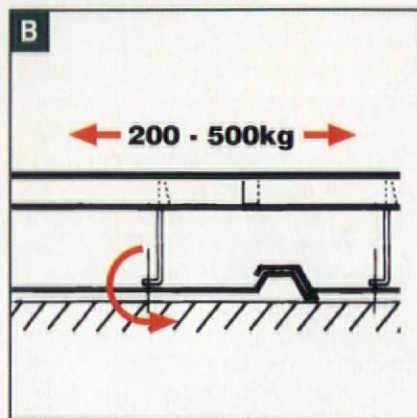
Appendix H in Approved Document L2 gives a calculation procedure and a table of factors (taken from CIBSE Guide A³) for generic types of shading and glazing combinations. For blinds and solar control glazing, an alternative is to use the manufacturer's shading coefficient data.

The shading coefficient is the ratio of the heat gain transmitted by the glazing/shading combination compared with that for single clear glazing.

Equations H3, H4 and H5 in the AD Appendix show how to use the shading coefficient data in this way. Equation H4 gives the correction factor for moveable shading. This equation (also based on the CIBSE

with total confidence

2 The action of wind uplift on the fully finished roof system ensures that rotation continues. Wind suction pulls on the outer sheets, which then pull on the spacer bar and bracket and subsequently the purlin flange, causing the purlin to rotate as there are no sag bars to resist the movement. The whole system rotates back to its original state as the wind dies down.



3 Such wind action also induces a longitudinal frictional drag force along the line of the spacer bar. The wind force pulls the sheets in its direction. Such forces can be considerable, equating to anything between 200kg on small buildings and 500kg on larger structures, creating unstable forces as shown in Diagram B. It cannot be assumed that all the brackets in the line of the bar will resist this force, as they must follow the line of the purlins. In the absence of sag rods, the purlins tend to bow in the roof slope and the bar following this does not form a continuous straight line. These forces are cyclic and can occur thousands of times on the same structure each year.

Having made the above points, it is abundantly clear that such deep constructions have been successfully installed in the past. This has probably been attributable to experienced sheeting operatives installing according to best practice methods and the inclusion of robust details at the design stage, such as introducing bracket centres at less than one metre.

However, with the new demands of the Part L regulations, further peace of mind in terms of the stability of spacer systems needs to be more positively accounted for in the design and installation process

Anticipating the new situation, Ash and Lacy has developed and introduced the Ashgrid Sway Bracket to combat de-stabilising forces and eliminate the possibility of site errors and arduous loading conditions. Greatly assisting the installation of roof sheets, the bracket is 3mm thick and is installed at appropriate centres along each run of spacer bar and fitted in a staggered pattern on different purlin lines.

Other spacer bar systems on the market do not utilise sway brackets. Designers and contractors must therefore seek reassurance from the manufacturer in question that all structural stability issues have been completely addressed.

The traditional zed spacer system with plastic ferrules is also subject to such wind forces as well as temperature gradients. Designers and contractors again need to be satisfied as to the longevity of such systems, bearing in mind that plastics do not have the strength or ductile properties of steel to resist the forces described earlier over an extended time period.

Another potential pitfall for the designer and contractor is the failure to anticipate the impending changes to thermal conductivity of insulation within double skin systems.

The following table gives a guide for the required Ashgrid depths to comply with current legislation: -

U-Values W/m ² K	Roof (mm)	Walls (mm)	
		Vertical Cladding (Bar & bracket)	Horizontal Cladding (Vertical top-hats)
0.25	180	170	180
0.35	-	120	130

180mm deep

As a general guide, a twin skin steel system incorporating the Ashgrid system with the sway brackets will achieve a U-value of 0.25 W/m²K.

170mm deep

A twin skin steel system incorporating the Ashgrid system WITHOUT the sway brackets will achieve a U-value of 0.25 W/m²K.

160mm deep

A twin skin steel system incorporating the Ashgrid system WITHOUT the sway brackets will achieve a U-value of 0.25 W/m²K. This is based on special insulation having a thermal conductivity of 0.037 W/mK and does not apply to commonly used glass wool insulation.

New harmonised product standards were published in 2001 for factory made insulation products. They herald changes in the procedures for declared lambda values to the extent that 90% of all production

output must have a thermal conductivity not exceeding the declared value.

Since March of this year, such declarations can be made according to the new rules. However, these will be mandatory from 1st March 2003.

The procedure could result in the declared lambda value rising from 0.037 to 0.040 W/mK, equating to an increased depth of double skin system to achieve the necessary 0.25 W/m²K U value.

Designers and contractors are strongly advised to check that manufacturers are using the correct λ value. If they are still using the present 0.037 figure, which is destined to rise to 0.040, it could mean that the client's building will not comply with the regulations next March and may become very difficult to let or sell on due to the inferior insulation performance.

Notes

- 1 All values include for insulation thickness and bracket depth.
- 2 The thermal conductivity of the insulation $\lambda = 0.040$ W/mK.
- 3 Ashgrid brackets assumed to be at 1m centres. Purlin and rail centres assumed to be at 1800mm centres.

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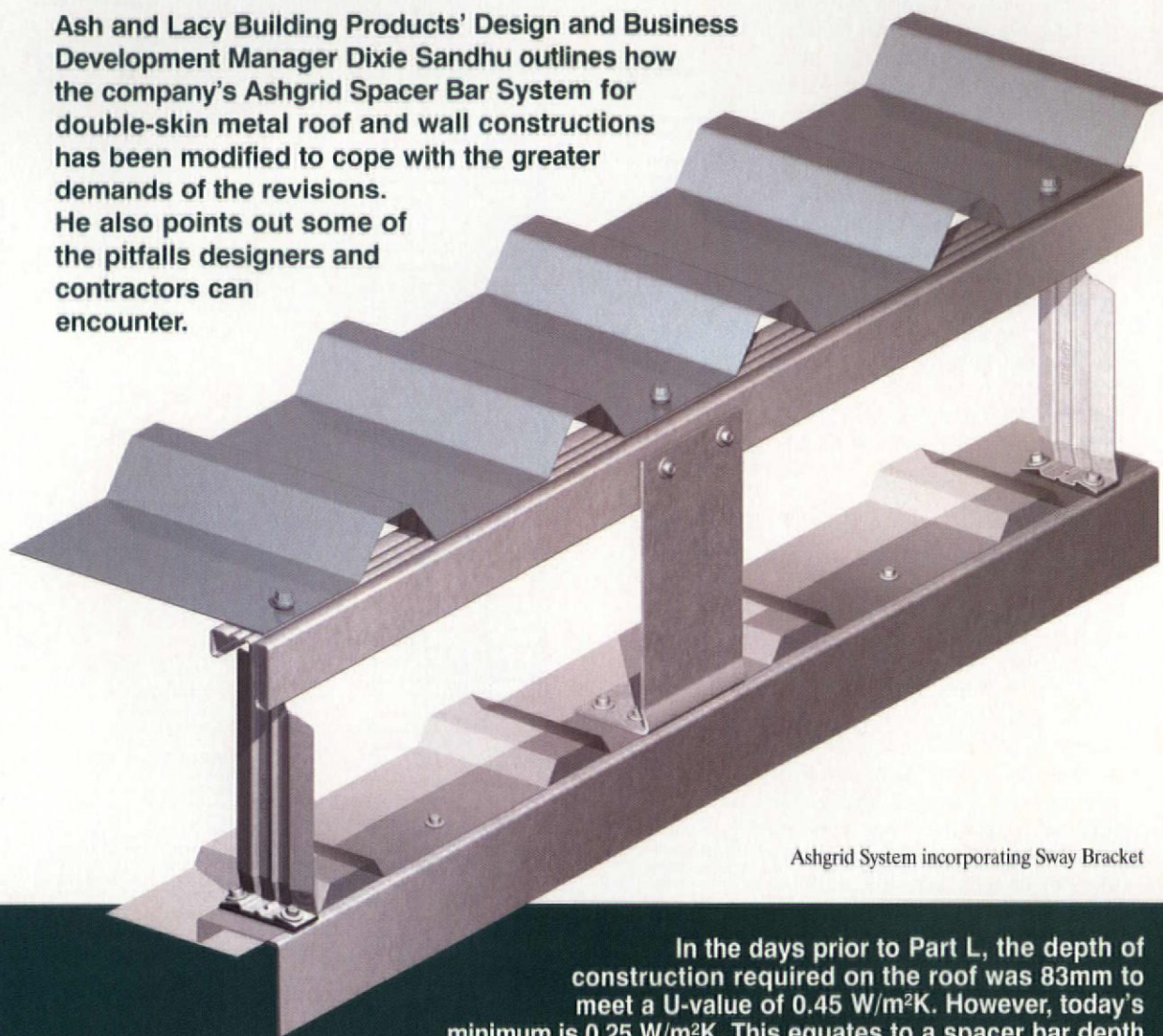


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Part L compliance

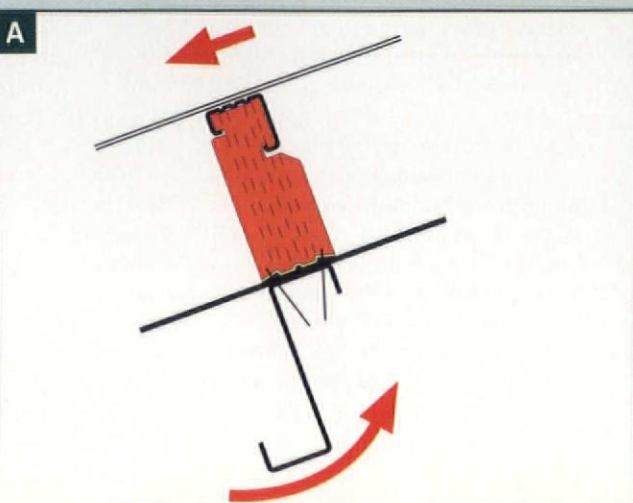
This year's revisions to The Building Regulations Part L have made a significant impact on virtually the whole of the roofing and cladding industry.

Ash and Lacy Building Products' Design and Business Development Manager Dixie Sandhu outlines how the company's Ashgrid Spacer Bar System for double-skin metal roof and wall constructions has been modified to cope with the greater demands of the revisions. He also points out some of the pitfalls designers and contractors can encounter.



Ashgrid System incorporating Sway Bracket

In the days prior to Part L, the depth of construction required on the roof was 83mm to meet a U-value of $0.45 \text{ W/m}^2\text{K}$. However, today's minimum is $0.25 \text{ W/m}^2\text{K}$. This equates to a spacer bar depth of 180mm when using insulation with a thermal conductivity of 0.04 W/mK , exerting more force on the whole system in the following ways: -



1 The competitive nature of the thin gauged, cold-rolled purlin market has led to systems being finely tuned to take advantage of high yield thin gauges and continuity of the system to reduce deflections and bending moments. Sag rods are also eliminated and the system becomes fully reliant on the roofing system alone to afford lateral restraint to the purlins. However, the rigid top sheet is now remote, due to the increased overall system depth above the compression purlin flange, with a 0.4mm liner tray offering nominal restraint. Consequently, when a load is applied to the purlin, the whole system is prone to rotation, especially during the installation stage when the purlins are only partially sheeted. This, in turn, induces twisting forces onto the bracket element as shown in Diagram A.

supply-side. Even though the design includes measures in order to reduce the need for the resident to wish to use more energy in the first place, highly energy-efficient white goods and lighting have been specified as a matter of course. Therefore, openable windows (scissor hinge units – pushing the glazed unit parallel to the main facade) ‘should encourage people not to use the air conditioning,’ said Mulquiney.

Elsewhere, the glass, which is tinted solely for the purposes of clutter control (not allowing the elevational treatment to be spoiled by furniture shadows, for example), incorporates an openable inner leaf for maintenance and integral blinds.

Lobbying

The core of the building is a concrete structural frame centred on the service core; of high-speed lifts, single staircase and service facilities, ‘resembling more a hotel lobby than residential building foyers’.

The shear is taken by the thick circular concrete wall around the core, allowing the external elevations to be relatively free form and glazed. The thermal capacity of the concrete mass has been factored in to energy use calculations and the building outperforms the thermal requirements of Part L.

Dodson criticised the current Part L document for not ‘leaving us with many choices for introducing low

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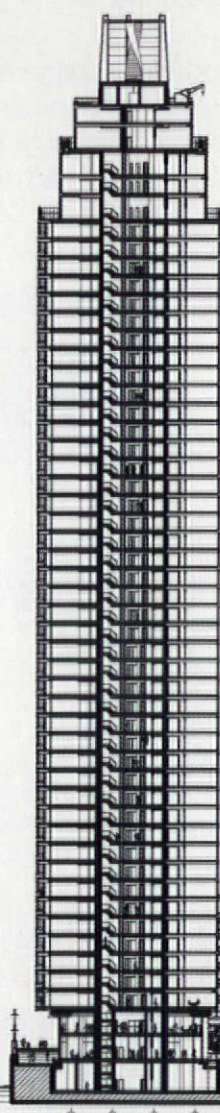
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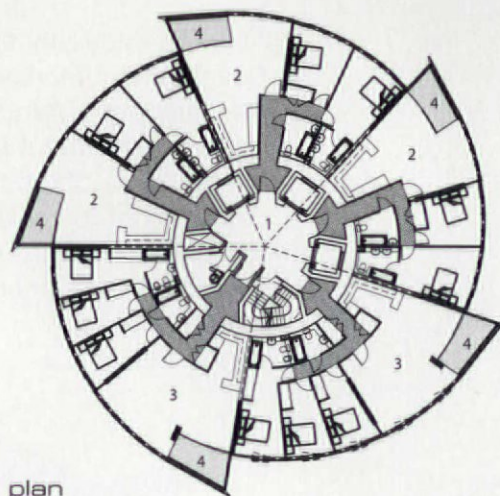
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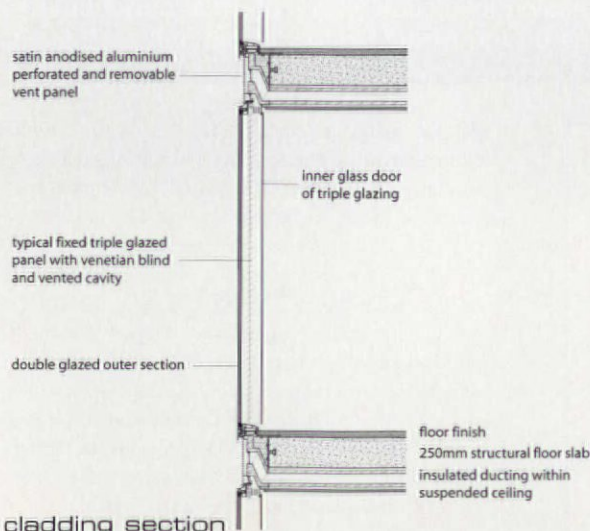
Building
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+100.00m
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section



KEY
1 lift and stair lobby
2 two-bed flat
3 three-bed flat
4 enclosed winter garden



cladding section

energy issues’. Rather than recognising that the design was therefore apparently driven simply by a professional response to the brief for energy efficiency, rather than a response to tighter regulation, Dodson concluded by advocating more stringent assessment of ‘non-standard’ environmental measures.

He also recommended that aluminium technology, especially in terms of its thermal capacity and break, catch up with the advances in glass technology. This point was vehemently criticised by Justin Radcliffe, who stated that aluminium can already exceed the requirements of Part L.

Close of play

The afternoon conference sessions by Mike Nevitt of Corus, John Tooley of Knauf Alcopor and Gary Bundy of Weber outlined some of the latest developments in a range of products; from green roofs to warm pitched roofs to ‘the benefits of healthy construction’.

With concluding remarks from Paul Finch – attempting a poor impersonation of Michael Caine’s *Italian Job* quote – as he relayed the story of air pressure tests in a supermarket that blew the doors off the cash registers, it was time to go home. All in all, an informative and generally entertaining conference.



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Continued from page 45

Tall is beautiful

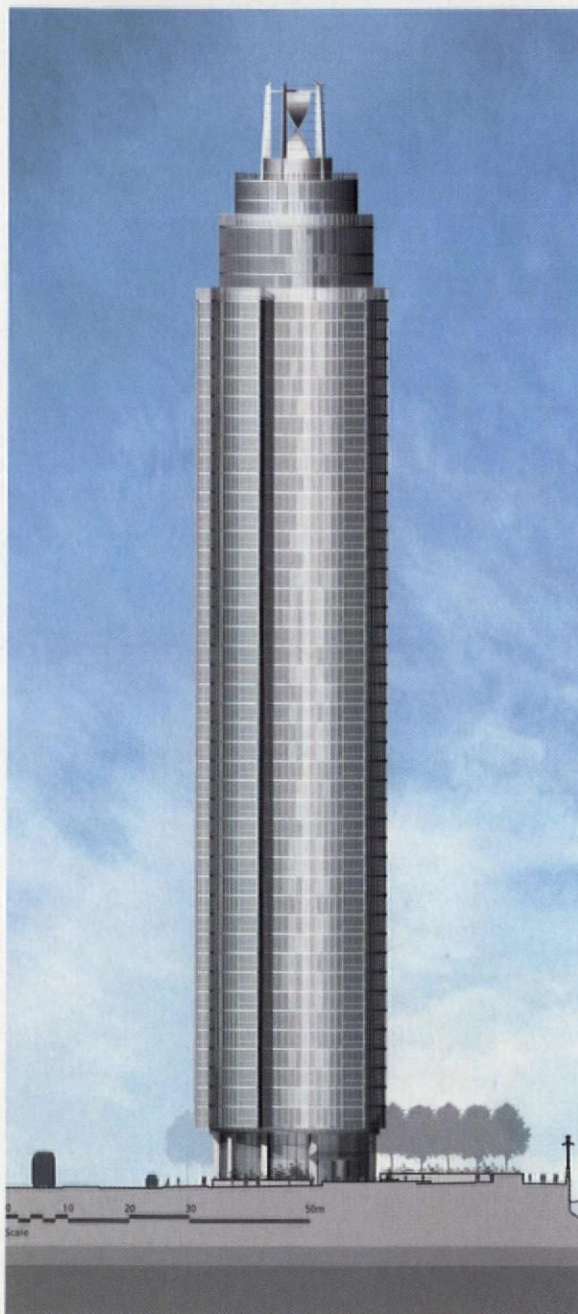
Broadway Malyan's John Dodson and Ian Mulquiney of Roger Preston & Partners presented the second major case study of the conference: an examination of the architectural design and environmental concepts of the Vauxhall Tower.

Situated on the western edge of St George's Wharf in south London, Vauxhall Tower will be, if things go according to plan, the tallest residential tower in the UK. At 180m and 49 storeys of mixed-capacity apartments, it will also aspire to be one of the most energy efficient buildings in London – from a 10m-diameter rooftop wind turbine generating electricity to the apartments below, to a borehole heat exchanger that draws water from the London aquifer. Triple glazing to reduce solar gain is to be supplemented with air conditioning (because of the exclusive nature of the development) linked to a separate BMS in each apartment. Overall, the architect assesses that the energy in use will be approximately 30 per cent of an equivalent 'traditionally' serviced block.

Mulquiney described the design considerations for the siting of the building. Notwithstanding that its proposed location was one of the few remaining sites on the plot, the client's brief demanded good views, an excellent energy rating, and an all-glass facade. The theme, says Dodson, was 'energy and sustainability' – making it an 'exemplar environmental solution'.

Shadow cast

On a relatively small site next to the adjacent 18-storey development, models of the wind turbulence, shadow patterns and general impact of the mass of the building were considered in full, along with many other detailed studies of environmental impact. The suncast analysis indicated that even though the shadow pattern was long, it was relatively slender and moved rapidly; the conclusion being that its detrimental impact would be minimal on buildings within its range.



Vauxhall Tower will be the tallest residential building in the UK, as well as one of the most energy efficient

Turbulence will be dealt with by carefully positioned planting which will also improve the local microclimate, cooling the air at the base of the structure and improving the air conditions locally. On this point, because the apartments will be heated and powered by electricity, (with electric underfloor heating in the bathrooms), Mulquiney stated that this was more environmentally friendly, and more in line with Kyoto

accords than other systems, since CO₂ emissions were confined to the power station and therefore the air locally will remain relatively clean.

The floor plan is repeated over 44 floors, with five flats per floor, and then altered slightly for more executive apartments and plant rooms. Floor to floor heights are 3.15m with a thin plate concrete floor slab to maximise the number of storeys. To assist views while increasing natural shading, the plan form is 'circular with tangential segments', or wings, which incorporate internal/balcony winter gardens to assist the local microclimate and provide a sense of greenery at altitude.

These gardens are separated by full-height glazing, which, like the building overall, has been calculated to provide the maximum natural light with the minimum glare and solar overheating.

Energy management

The triple-glazed facade – single-glazed inner, vented cavity with double-glazed outer skin – incorporates the intake/outlet – for the horizontal ventilation ducts, with dual control valves, which can extract or input fresh air (warmed or cooled) to suit. Some 1kW of electricity in this air con arrangement gives 4kWh heating and 5kWh of cooling. Mulquiney stated that the system working efficiently uses half the energy of an electrically powered building.

He said that the first two calculation methods in Part L 'don't really like electric heating'. The building, he said, 'doesn't comply with any of the requirements of the elemental' calculation method and just one of the Target U-value; and so the designers opted for the CI method 'to show the building in its best light'. With many environmentally friendly and energy efficient elements on this building which 'are not recognised by Part L – what got us through Building Regulations,' he says, 'was the heat pump.'

In order to reduce energy demands, the design team prefers to encourage demand-side management rather than the straightforward

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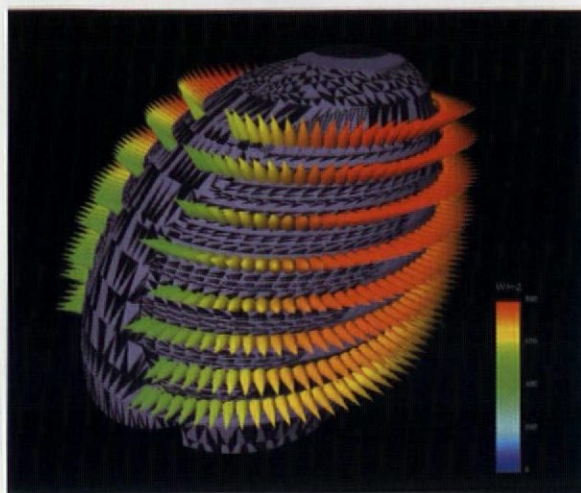
infringements of normal testing procedures.

He presented a video of a smoke test to show the level of smoke infiltration on a building that exceeded the air tightness standards. Even though the building in question had a reading of $2\text{m}^3/\text{hr}/\text{m}^2$, smoke could still be seen billowing out from trickle vents (which should have been closed) and from around junctions. It was useful for the audience to see what to expect – many clients might panic at the sight and take some convincing that the building was, in fact, compliant. In this case study, an untrapped drain connection had caused the most dramatic smoke trail. However, Pickavance showed scenes from non-compliant buildings where the fire brigade had been called to the scene.

The benefit of the smoke test is that air leakage spots can be located quite easily and dealt with. In the case of the complaint building, measures were taken (possibly injecting expanded PU foam) to bring the air leakage rate down to $1\text{m}^3/\text{hr}/\text{m}^2$.

He advised that all materials be carefully considered, especially where specification changes are imposed on the architect and/or contractor. He displayed a particular porous concrete block used on the external wall of a building which gave an air leakage rate of $23\text{m}^3/\text{hr}/\text{m}^2$, simply because of the block's porosity. Two coats of paint brought the rate down to $1.6\text{m}^3/\text{hr}/\text{m}^2$.

Thermal imaging, the 'second tool in the clients' armoury', could be done simply, and immediately confirm poor or unacceptable workmanship standards. If it could be shown that the insulation had been installed to the detriment of the integrity of the building, then it would become commonplace that the particular element be condemned and redone at the contractor's cost. Whereas this would have been considered to be a high-risk strategy a few years ago – because of the risk and expense of wrongly condemning work – poor workmanship can now be confirmed without having to open up the structure. This could become the poor man's Clerk of Works after the event.



Computer models were used for Foster's GLA building on London's South Bank to show the maximum size of glass to comply with Part L requirements in terms of solar gain, heat loss and daylight

GLA's glaze

Richard Hyams of Foster and Partners talked through the design decisions and methodology for the GLA building on the south bank of the Thames. Design started in 1999, and following the practice's experience with triple glazing at buildings like the Business Promotional Centre in Duisberg – 'where the cladding was effectively a chimney' – it was decided that this was an energy efficient way forward.

Because the site is set back from the road and benefits from river breezes, it is relatively free from pollution and, Hyams says, 'is effectively a greenfield site in the heart of London'.

Many physical models were constructed to test the shading, massing and other environmental impacts before settling on the given form. Computational modelling confirmed that the shape minimises the surface area facing the sun, and enabled north-facing elevations to have the clearest glass where there was effectively no direct sun impacting upon it.

However, the shape means that there are no two panels of glazing that are the same. The fabrication drawings were done as computational spreadsheets and the only 'actual drawing' was a generic layout drawing, 'rather like an Ikea assembly drawing', said Hyams.

Each panel was sized and coded, and its location was determined by its irradiance factor. That is, computational tests showed the maximum size

of glass to deal with Part L requirements in terms of solar gain, heat loss and daylight, and this double-glazed window was inserted into insulated wall panels. An outer layer of single-skin glazing faced over the entire panel with an air gap to allow a free flow of air between the outer and inner skin.

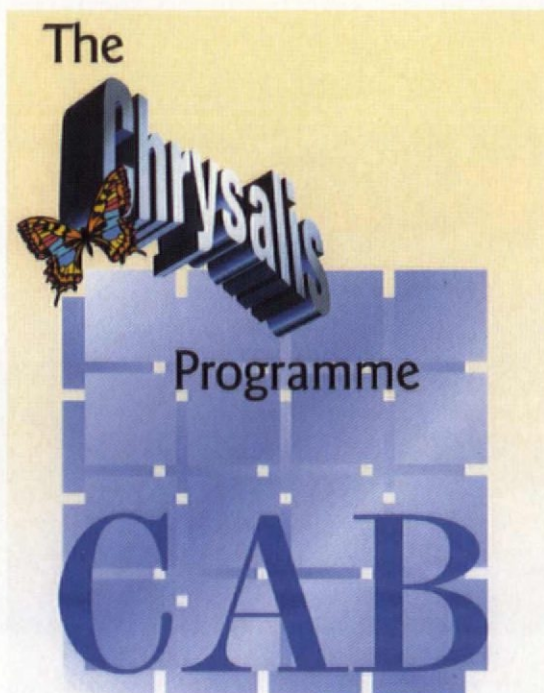
By means of a Heath Robinson pull-handled, bottom-hinged chute door, the occupants can draw this air into their space. Mesh within the air void of the triple-glazed screen reduces insect infiltration and stops occupants dropping rubbish into the chute. All panels have integral blinds and are openable for cleaning and maintenance. Each room has been designed to comply with solar gain maximums with the blinds open, and so closing them will make an even more significant difference.

Sarah McGowan of Arup stated that the orientation was the main thing to get right. By dealing satisfactorily with the passive impact of solar gain, more costly 'active' controls could be considered as extras. Therefore, by paying careful attention to the effect of solar energy impacting upon the building at different points and at different times, the designers have been able to maximise the area of glazing for each specific point on the 'circumference'. All cills are horizontal, although the mullions are set out at different angles around the perimeter (with a vertical datum mullion at the rear), meaning that the cill lines vary as the 'clear' glass size changes.

During construction, she said, 'the whole building moved south by 50mm, but this, we were assured, had been factored into the original calculations for the individually designed window panels and their steady state location in relation to the sun's path.'

The building has to be cleaned from outside, but Hyams said that dirt is only noticeable in contrast to clean things – for example, dusty glass is mainly noticeable if you wipe your finger across it. Because there will be no physical contact with the outside, he recommends cleaning the exterior glazing once every couple of years.

Continued on page 47



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UPDATE

understanding part L

Six months after the introduction of Approved Document L, last month's AJ conference offered fresh insights into how to deal with the changes

BY AUSTIN WILLIAMS

The Understanding Part L conference, organised by *The Architects' Journal*, was designed to assess the story so far: looking at how the industry has coped with the first six months of the revisions to Approved Document Part L, 'Conservation of Heat and Power'.

A range of speakers representing manufacturers, suppliers, architects, engineers and regulators gathered at the RIBA's Jarvis Hall for a full-day seminar exploring the best- and worst-case scenarios through case studies and technical guidance.

Alpha low heat losses

Brian Watson of CA Roofing kicked off proceedings with a lightning tour of alpha values (AJ 29.8.02, pages 38-39). Even in terms of the legislative authorities, he said, confusion still reigns; original guidance calculations were wrong and have now been corrected in *Technical Bulletin No 10*, and many Building Control officers are still unaware of the need for alpha value calculations.

'Even in terms of legislative authorities, confusion still reigns; original guidance calculations were wrong and many Building Control officers are unaware of the need for alpha value calculations'

Looking specifically at the steel-framed, industrial unit market, he pointed out that a 'competent person' (who will undoubtedly be the architect in most cases), should ensure that every detail contains *f*-factor and Psi information, which can then be inputted into alpha value calculations. Calculations which, he said, are more important than U-values. The competent person will be required to input a full range of such data about all elements and interfaces to build up an accurate spreadsheet to show compliance.

Suppliers are the only ones able to provide this information, but they are often unaware of the specification/Psi values of abutting materials. To take account of this, BRE Information Paper IP17/01 recommends that adjacent elements be deemed to be adiabatic (by which no heat is gained or lost), so that a given element can be calculated in isolation, allowing individual manufacturers' data to be relied upon, regardless of abutting materials. Thus, once all elemental Psi values are available, alpha can be calculated.

However, in discussion, the conference encouraged more integration rather than endorsing further information fragmentation between suppliers' data.

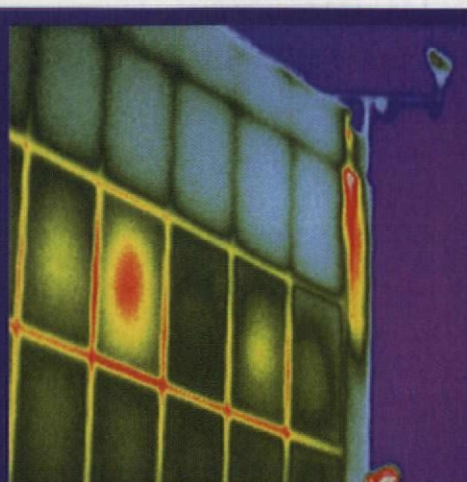
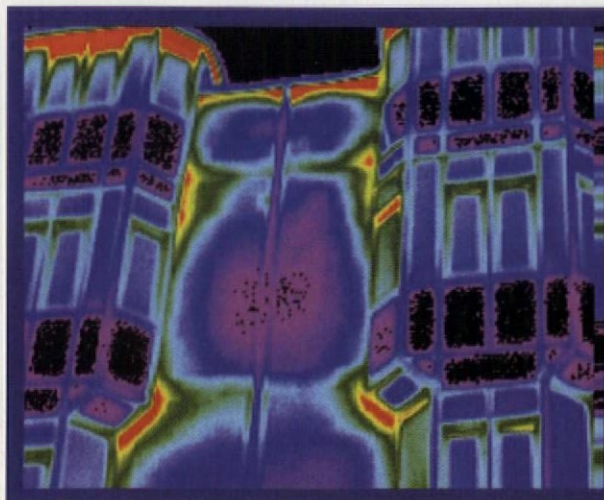
Show and tell

David Pickavance, Building Services Research and Information Association (BSRIA) general manager of testing services, presented a non-technical description of air-pressure testing. The test, he said, 'is a measure of the quality of construction'.

Saying that buildings should be tested in 'as near normal operating conditions as possible', he presented photographic evidence showing the lengths to which contractors (and presumably, architects) will go to, to get the building passed.

Internal doors were shown sealed with layer upon layer of gaffer tape, M&E breakouts stuffed with expanding polyurethane foam and junctions between steelwork and blockwork crammed with mineral fibre.

Pickavance pointed out that his trained eye is attuned to spot these



The new Part L allows thermography (thermal imaging) to be used to identify inadequate detailing and workmanship after the event (see page 45)
Far left: leakage of warm air shown by red and white areas around windows.
Left: air leakage at the junction of profiled cladding and the curtain wall (to the right of the image)

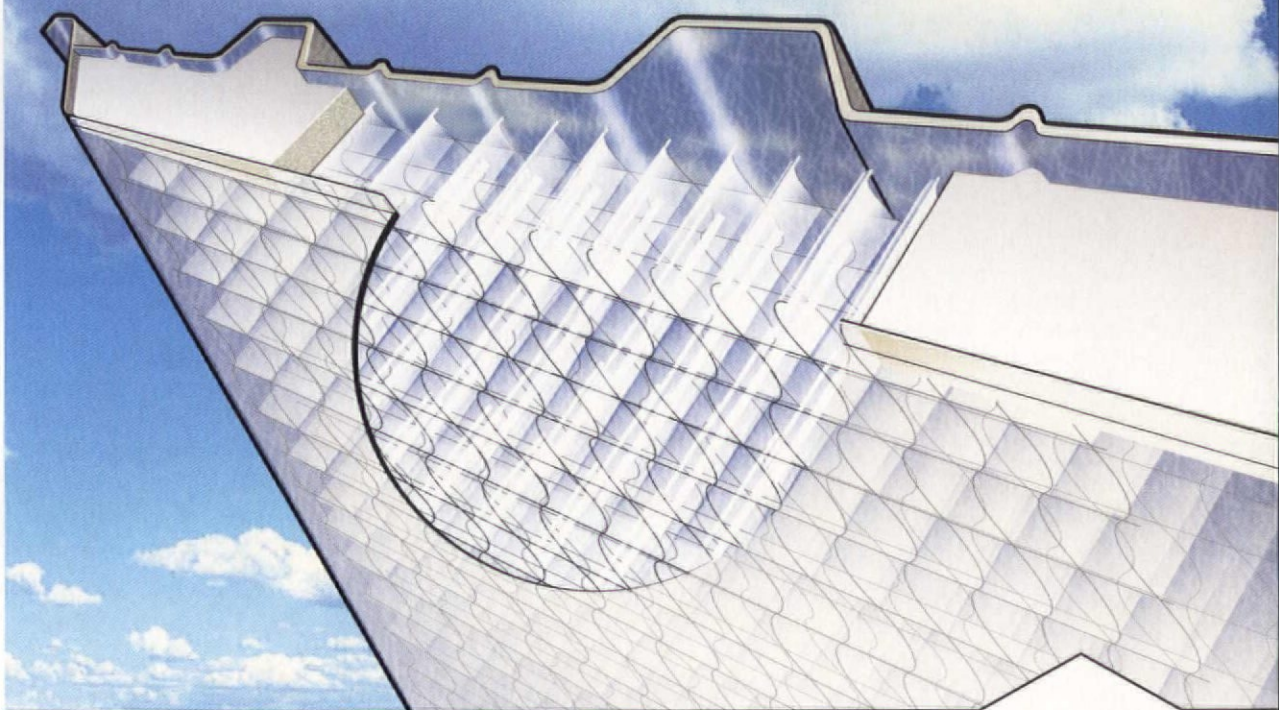
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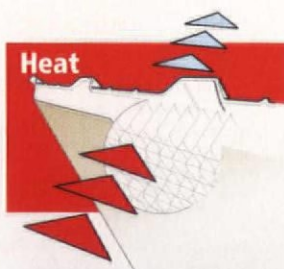
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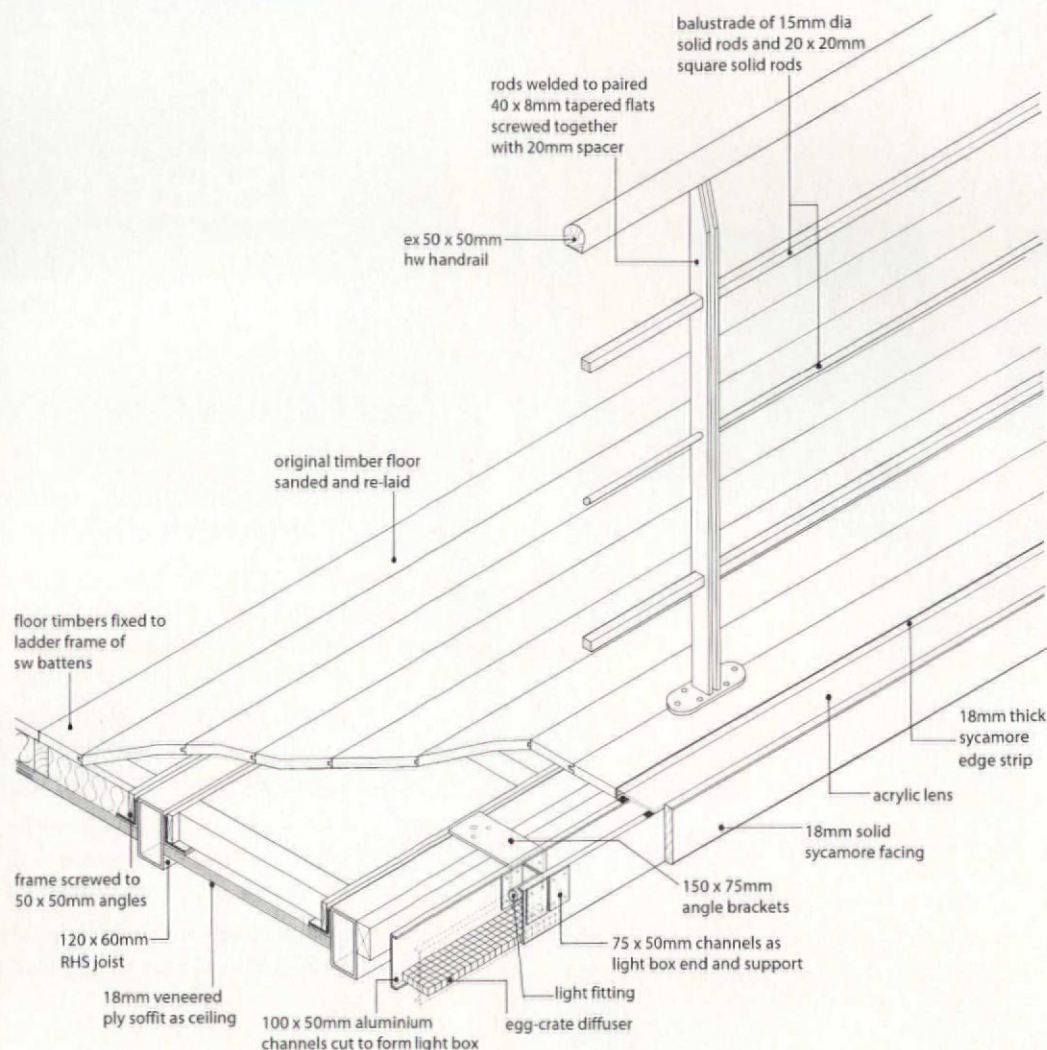
The original hall and robing rooms have been transformed into a two-level, open-plan office for 46 people. The original floor level has been lowered by 1,200mm to allow a mezzanine floor to be inserted; it runs along the walls leaving a central void in which a pair of staircases rises to give access to it.

A new structure supports the mezzanine and the floor of the original nave above. It consists of two rows of four 219.1mm-diameter CHS columns with tree-like trusses branching from their tops to support intermediate beams on the nave floor. At the mezzanine level, the columns support a series of paired RHS beams, fixed at one end to the wall and cantilevering beyond the columns to taper to a delicate edge. Beams, columns and support brackets are exposed to make apparent the structural logic and to keep the new insertion looking light and delicate.

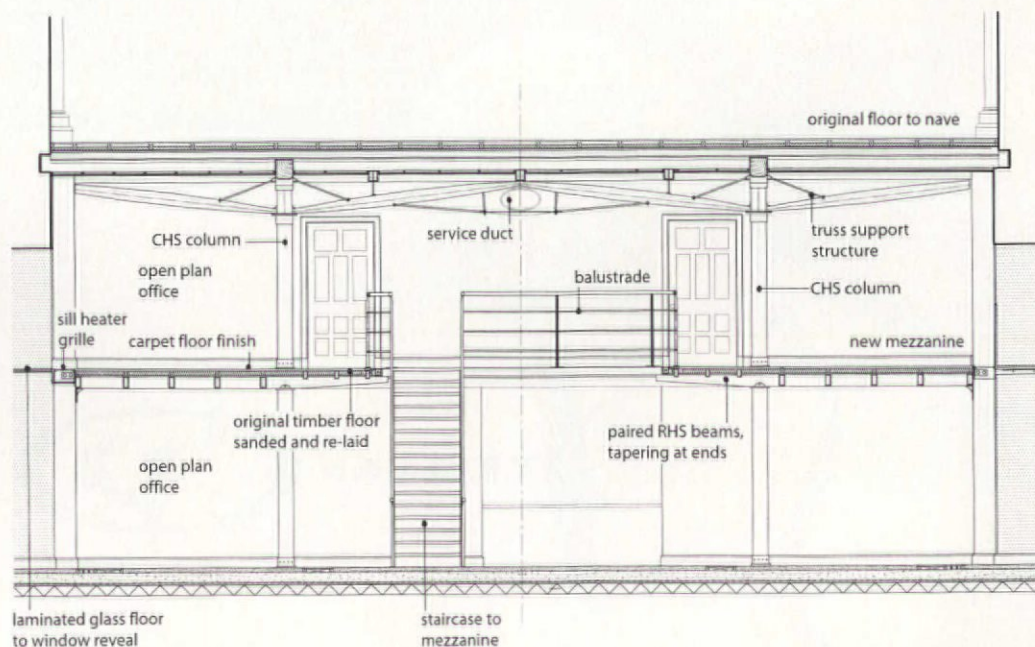
The office layout is designed so that the columns act as the boundary between carpeted office spaces on the wall side of the mezzanine and a timber-floored walkway around the central void. The mezzanine edge is defined by a light-box which directs light upwards, through an acrylic plate set into the timber floor, and downwards through an egg-crate diffuser. A delicate steel balustrade, matching the staircases, runs at the edge. It comprises a balustrade of solid steel rods fixed to balusters of paired steel flats, with a solid timber handrail.

The mezzanine floor is extended into the deep window reveals on the south side by panels of laminated glass. This gives access to window-opening mechanisms and maximises the amount of natural light reaching the lower floor.

Susan Dawson



ISOMETRIC DETAIL OF MEZZANINE EDGE



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ing a spiral stair starting from the existing circular baptistry. This involved removing its foundations and completely propping it while a two-storey drum of masonry was built below. The new steel spiral stair, with its striking lighting, leads to the two levels of offices. These take the form of a full lower floor with mezzanine balcony above, created with a new sculpted steel structure. Columns are concrete-filled for fire performance.

Artificial lighting is a permanent feature of the deep office space. People do generally sit at desks close to the windows and the designers have improved daylight penetration. To the south, the cills of the windows have been lowered by around a metre to better light the lower level. On the upper level, the floor extending into the window recesses

is of laminated glass. To the north, it is hoped to improve daylight penetration from the lightwells by limewashing the greyish render well walls.

Lowering the southern cills, plus new discreet inlet and outlet air grilles adjacent to the plantroom, are the only material changes to outside appearance (a matter of some discussion with Historic Scotland).

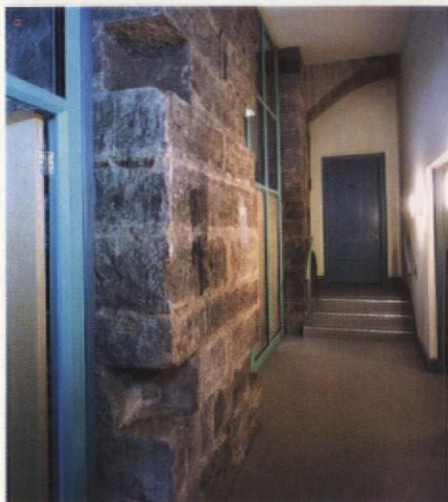
In Simpson & Brown's design, what is new is seen to be new, whether in the offices, surrounding meeting rooms, WCs, spiral stair or reception desks. This job could have felt like two separate projects, but it does not. There is a consistent approach to the historic fabric, which often shows through in the office levels, and to the detailing throughout. New life has been breathed into the building as a whole.



The only new openings in the structure, for air inlet and outlet – built with some controversy



The lower floor office on the north side. The floor above in the window recess is glass panel



Above left: sometimes the existing structure shows through. Right: the new work looks new

CREDITS

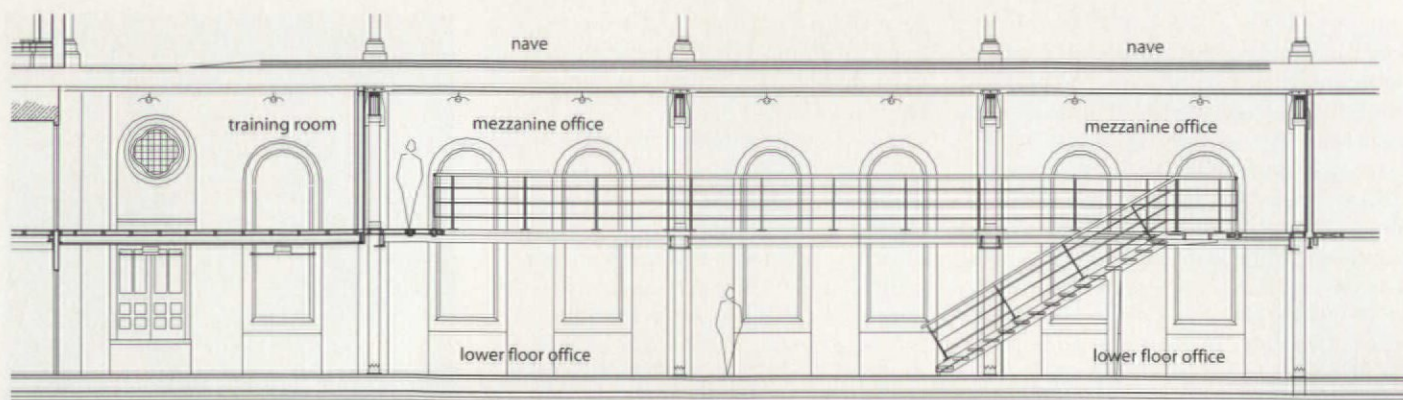
CLIENT	Mansfield Traquair Trust	MAIN CONTRACTOR	Morrison Construction
ARCHITECT	Simpson & Brown Architects: Stewart Brown, Rachel Mayhew, Ian Walker, Adrian Roberts, Arthur Parkinson	SUBCONTRACTORS AND SUPPLIERS	electrical Weir & McQuiston; mechanical Morton Mechanical; joinery Anderson & Innes; stonework Hunter & Clark; leadwork D Blake & Co; slaters James Marshall & Son; ironwork Banks Blacksmiths; stained glass restoration Christian Shaw; specialist light fittings Mike Stoane
PROJECT MANAGER	Bovis Lend Lease		Lighting; organ case restoration Charles Taylor Woodwork
QUANTITY SURVEYOR	Thomas & Adamson		
STRUCTURAL ENGINEER	Peter Stephen & Partners		
SERVICES ENGINEER	Mitchell Dey Norton		
LIGHTING DESIGN	Kevan Shaw Lighting Design		
LANDSCAPE DESIGN	John Richards Landscape Design		
PLANNING SUPERVISOR	Faber Maunsell		

COSTS

ITEM	£
General building work – temporary support, duntakings, piling, scaffolding, groundworks, etc	827,232
Stonework	627,513
Slatework, leadwork	211,715
Steel frame and steel stair	168,825
Cast iron railings, steel windows	288,023
Services (inc lifts)	827,534
Windows (inc stained glass and leaded light repair)	142,643
Joinery	526,864
Floor coverings	72,928
Plasterwork	112,629
Decoration	72,359
External works	61,895
Preliminaries	421,327
TOTAL	4,361,487

WEBLINKS

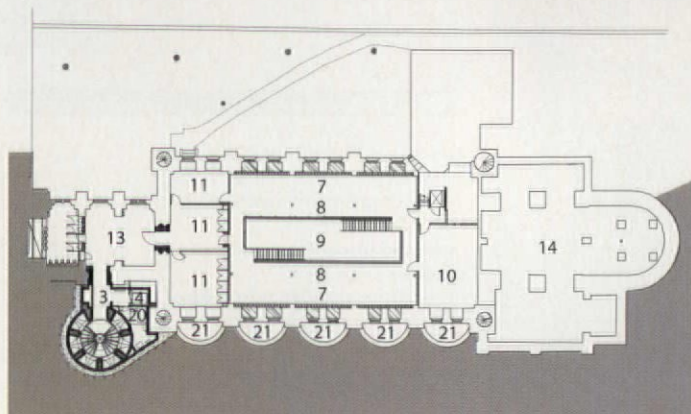
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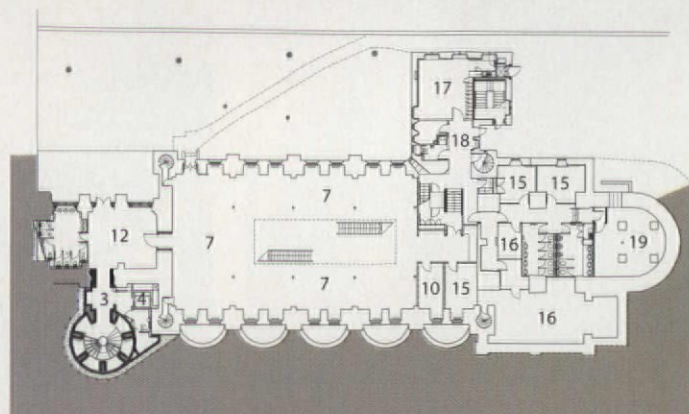
east-west section through offices below nave



The mezzanine level of offices in the undercroft supported on a new structural frame. The original window heads can be seen on either side



mezzanine level plan



basement level plan

14 November 2002

preserve the building and its murals – it acquired them in 1998 for £301,000. Subsequent funding has included £2.8 million from the Lottery and various other donations.

With the nave (which has no aisles) and the chancel area – now as much worth retaining as a whole for secular reasons as they had been for religious reasons – typical redundant church conversions such as mezzanines of flats and shops were not considered. Following refurbishment, uses for the whole space are being explored, such as concerts, conferences, dinners and exhibitions.

Unfortunately, such intermittent uses are not enough for viability. But an opportunity lay beneath the body of the church, in the undercroft. Simpson & Brown Architects found there that most valuable of ecclesiastical relics – potentially lettable space. Because the site slopes down from north to south, the undercroft had windows to the south but only windows onto lightwells to the north. The church was soundly enough built, with deep foundations to allow lowering the undercroft floor by a metre to create two tight levels of office space. This is now let to the Scottish Council for Voluntary Organisations (SCVO) with space for 40-50 people. SCVO will also use the church for some larger training events.

Simpson & Brown is best known for its conservation work – for example, with Malcom Fraser Architects at Edinburgh's Dance Base. But there is new work too, such as the Arbroath Abbey visitor centre, and there is also experience of theatre design. All these threads were needed on this project.

Externally, the focus of work has been on ensuring a watertight envelope, with new felt and slating, plus repair and occasional replacement of stonework and railings, and quiet landscaping. The most striking change is the bright red painting of the front doors on the west.

These doors lead to a large vestibule, now providing a reception area for the offices and uses of the church. From here, you turn right to descend to the offices or go straight ahead into the church.

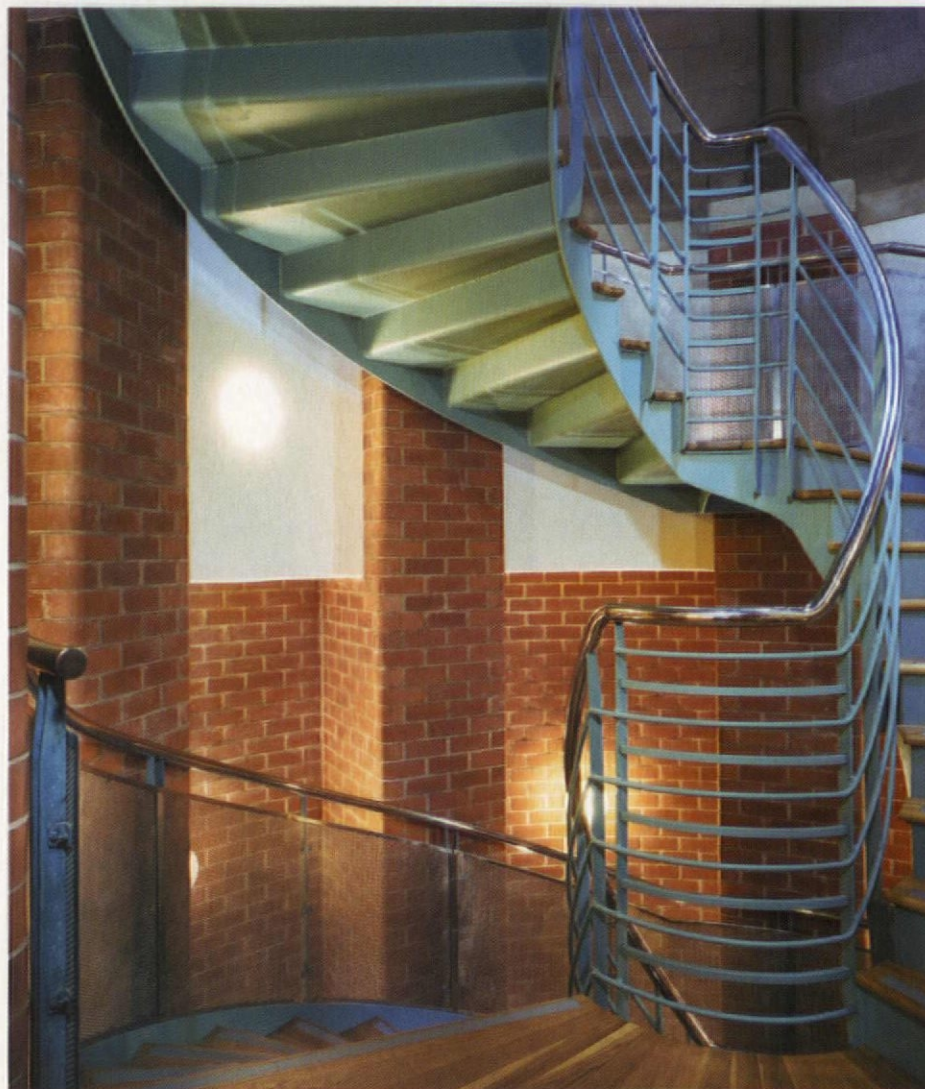
Within the church, interventions are restrained. Throughout the nave, a new oak floor with underfloor heating has been laid over the existing one (a measure that could be reversed). In the barrel-vaulted, timber-lined nave roof, the structure has been strengthened, and new brass surrounds to small openings have been created, through which cables can pass to suspend lighting and sound rigs. The architect has also designed new chandeliers. Windows have been repaired and releaded throughout. And the organ case has been refurbished.

Traquair's murals will be restored in the future, when the environmental conditions in the church have stabilised. Trial panels show the more vibrant colours that will be revealed by cleaning. Tissue paper currently covers some areas to contain loose paint flakes.

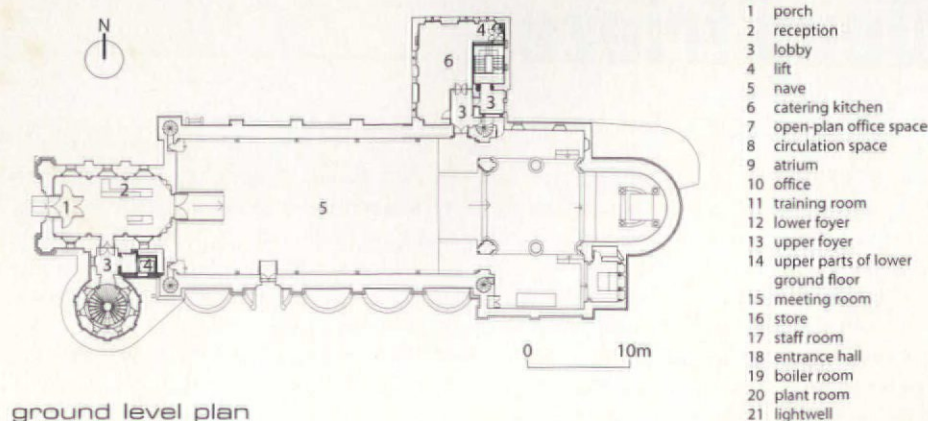
One of Simpson & Brown's key moves has been to provide access to the offices by mak-



Above left: the Baptistry, which is to the right of the main entrance, was undermined for a cylindrical staircase structure to be built. Above right: creating new office levels in the undercroft



The new main stair down to the offices. Note the original Baptistry structure above





Deep frieze

By Barrie Evans. Photographs by Steward Guthrie

Mansfield Place Church in Edinburgh was a redundant church, but with a difference. Over deep friezes on the nave walls, in the wide surrounds of the chancel arch and within the chancel, are the powerfully coloured Arts and Crafts murals painted by Phoebe Traquair (1852-1936).

The church was completed to the Romanesque designs of Rowand Anderson

in 1885 for the Catholic Apostolic Church. This sect decided to complement its music and richly coloured vestments with murals covering much of the interior walls. Traquair painted these from scaffolds in stages between 1893 and 1901.

The last service was held in 1958 and the church had been little cared for since. The Mansfield Traquair Trust was set up in 1993 to



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Prefabrication and PFI

PFI imposes particular demands on the contractor and design team:

- The builder has to establish a framework for a fixed price early;
- The design team has to ensure that this approach will deliver the required quality;
- The whole PFI consortium is concerned with speed;
- Payment only starts when the facility is usable.

Maap's approach was to design for speed and quality through prefabrication, and to enable the contractor to establish cost certainty through an approach that conceived of the buildings as a set of major subcontracts that would have minimal interdependence. Once the main structure was up, the roof finish, cladding, windows, and M&E fixing could all be delivered to their own independent programmes.

This enabled the design team to specify subcontract components to achieve a desired quality for the cost, and for the contractor to have the freedom to negotiate best value from the agreed suppliers.

Robustness of the building was a major concern, given the proposed use. A timber panel construction with roof cassettes was proposed by the architects. The building was to be assembled as though from a pack of playing cards.

Alpha Timber Frame was the selected supplier. Shop drawing checking and delivery and assembly began on programme. The main structure for all the buildings was up in eight weeks. It looked extremely interesting, with the bright red weather-membrane protection leaving the site with surreal, oversized Christmas presents.

The contractor now had a weatherproof enclosure to start fitting out, prior to the roof finish, windows or cladding being commenced.

Christopher Shaw, Maap Architects

Cost summary

Costs based on budget estimates. Excluding some specialist items of fittings and furniture

HIGH DEPENDENCY UNITS

	Cost per m ² (£)	% of total
SUBSTRUCTURE	85.87	8.26
SUPERSTRUCTURE		
Frame	90.58	8.71
Roof	69.14	6.65
External walls	15.59	1.50
Windows and external doors	56.22	5.41
Internal walls and partitions	43.17	4.15
Internal doors	35.40	3.40
Group element total	310.11	29.82
INTERNAL FINISHES		
Wall finishes	40.59	3.90
Floor finishes	42.77	4.11
Ceiling finishes	16.33	1.57
Group element total	99.69	9.59
FITTINGS AND FURNITURE	36.83	4.46
SERVICES		
Sanitary appliances	22.32	2.15
Disposal installations	8.21	0.79
Heating and air treatment	114.00	10.96
Electrical installation	114.00	10.96
Building work in connection	9.95	0.96
Group element total	268.49	25.82
EXTERNAL WORKS		
Site works	93.49	8.99
Drainage	33.23	3.20
External services	17.92	1.72
Group element total	144.64	13.91
PRELIMINARIES	94.56	9.09
TOTAL (EXC CONTINGENCIES)	1,040.19	100

OLDER ADULT ACUTE UNIT

	Cost per m ² (£)	% of total
SUBSTRUCTURE	97.63	9.56
SUPERSTRUCTURE		
Frame	84.18	8.24
Upper floor	7.79	0.76
Roof	63.57	6.23
Stairs	5.61	0.55
External walls	46.02	4.51
Windows and external doors	43.24	4.24
Internal walls and partitions	21.29	2.09
Internal doors	44.41	4.35
Group element total	316.12	30.96
INTERNAL FINISHES		
Wall finishes	33.38	3.27
Floor finishes	45.56	4.46
Ceiling finishes	18.28	1.79
Group element total	97.22	9.52
FITTINGS AND FURNITURE	19.90	1.95
SERVICES		
Sanitary appliances	26.67	2.61
Disposal installations	12.07	1.18
Heating and air treatment	107.00	10.48
Electrical installations	103.00	10.09
Lift installations	9.18	0.90
Building work in connection	15.31	1.50
Group element total	273.23	26.76
EXTERNAL WORKS		
Site works	79.10	7.75
Drainage	20.59	2.20
External services	23.98	2.35
Group element total	123.67	12.11
PRELIMINARIES	92.78	9.09
TOTAL (EXC CONTINGENCIES)	1,021	100

REHABILITATION UNIT

	Cost per m ² (£)	% of total
SUBSTRUCTURE	131.69	10.41
SUPERSTRUCTURE		
Frame	125.65	9.93
Upper floor	2.19	0.17

Roof	80.45	6.36
External walls	44.04	3.48
Windows and external doors	67.88	5.37
Internal doors and windows	29.76	2.35
Internal doors	33.63	2.65
Group element total	383.71	30.31

INTERNAL FINISHES

Wall finishes	39.18	3.10
Floor finishes	42.07	3.33
Ceiling finishes	19.21	1.52
Group element total	100.46	7.94

FITTINGS AND FURNITURE

	44.30	3.50
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SERVICES

Sanitary appliances	39.31	3.11
Services equipment	1.81	0.14
Disposal installations	12.25	0.97
Water installation	5.42	0.43
Heating and air treatment	44.92	3.55
Ventilation installation	19.97	1.58
Electrical installation	58.90	4.66
Gas installation	9.88	0.78
Protective installations	33.95	2.68
Communications installations	46.42	3.67
Building work in connection	14.47	1.14
Group element total	287.40	22.72

EXTERNAL WORKS

Site works	132.99	10.51
Drainage	46.94	3.71
External services	22.13	1.75
Group element total	202.06	15.97

PRELIMINARIES

	114.96	9.09
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TOTAL (EXC CONTINGENCIES)	1,264.59	100
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CREDITS

START ON SITE DATE

September 2000

CONTRACT DURATION

18 months

GROSS INTERNAL FLOOR AREAS

High Dependency Units/Core Activity Centre – 1,507m²

Older Adult Acute Unit – 1,960m²

Rehabilitation Unit – 553m²

FORM OF CONTRACT

PFI

PFI PARTNER

Amey Ventures

NHS TRUST

Northern Birmingham Mental Health NHS Trust

LEAD CONSULTANT, ARCHITECT, INTERIOR DESIGNER

Maap Architects: Christopher Shaw, Raechal Ferguson, Mungo Smith

CONSTRUCTION

Amey Programme Management

FACILITIES MANAGEMENT

Amey Asset Management

SERVICES ENGINEER

Richard Stephens Partnership

STRUCTURAL ENGINEER

Harold James Partnership

QUANTITY SURVEYOR

Telford Hart Associates

LANDSCAPE ARCHITECT

Douglas Rennick & Tony Danford Landscape Architects

SUBCONTRACTORS AND SUPPLIERS

M&E subcontractor Lorne Stewart; timber frame contractor Alpha Timber Frame; roof subcontractor SCS; windows O Windows; curtains and blinds Lang and Potter; furniture manufacturer PPS; mini-kitchens Space Savers; fitted cupboards David Bailey Furniture; signage Cobal

WEBLINKS

Amey

www.amey.co.uk

Northern Birmingham Mental Health NHS Trust

www.chi.nhs.uk/eng/organisations/west_mid/north_brm/index.shtml

Telford Hart Associates

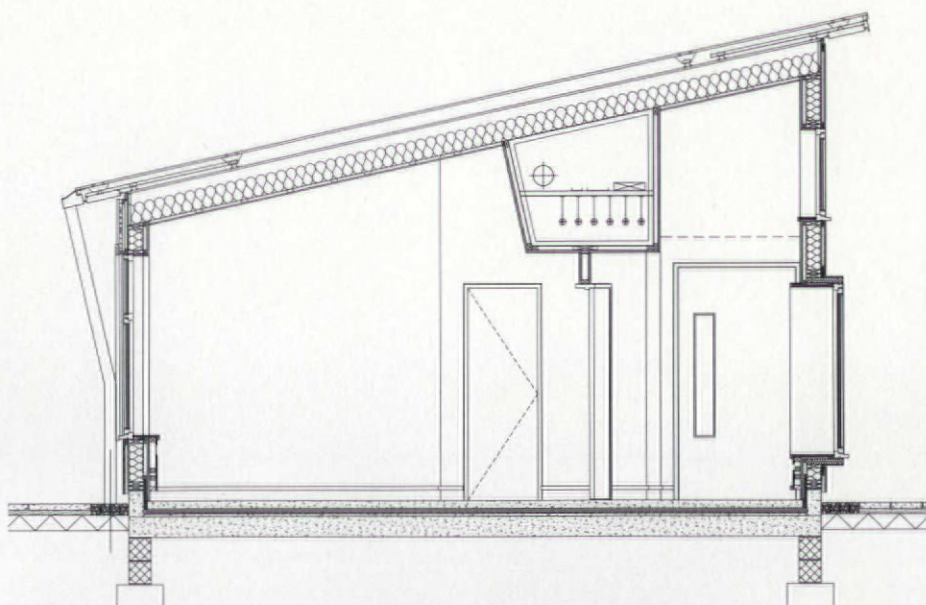
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the surrounding community.

All bedsits have visual contact with this immediate external landscape, but the need to give residents at least some freedom to roam throws back attention on planning of the corridor-surrounded courtyards, which Mungo Smith admits has become a bit of an obsession. It is difficult though to think of an alternative layout strategy that would deliver all together inside/outside contact, a real sense of openness in what is a closed institution, a safe exercise loop for the old, a legibility of plan for many who are finding life hard to cope with and a good level of not-too-obtrusive supervision by staff.

Having loops of corridor with access to bedsits from two directions also gives management the flexibility to change the boundaries between particular groups, say on treatment or ethnic grounds. Of course, courtyard planning is not new to mental health care design, but as one of the charge nurses said, the previous one he experienced 'was like a prison exercise yard'.

The working out of this planning is shown in the four buildings' layouts, which range from relatively secure accommodation to provision for those becoming independent enough to return to the community. Rooms are simply finished in plaster with cork tile floors and level-access showers in en-suite bathrooms, or in a few cases, just a wall-mounted washbasin. Furniture can be moved around. Window cills are low and broad enough to be used as seats, with the landscaping close beyond. Sloped ceilings allow service runs to be in the high part of the room against the corridor wall. Service cut-



typical section through bedroom and corridor



Above: the Rehabilitation Unit. Above left: a typical bedsit. Left: the OAAU courtyard with the canopied dayroom

offs for each room are outside in the corridor.

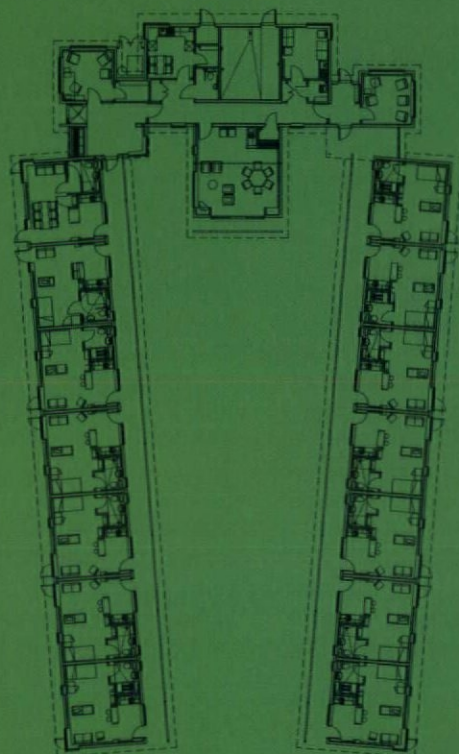
Choosing timber-framed construction has helped create the interesting but unassertive architecture. With the inflected planning, the timber siding can be part of the view for residents as well as blending with the landscaping. Most of the scheme is single storey. Only the Older Adult Acute Unit has two levels, set into a slope. Day care and treatment facilities are on the lower level. The residential space on the upper level still manages to meet the ground on three sides. The timber panel system was quick to build and helped toward achieving detailed construction quality in this PFI contract, as Maap director Christopher Shaw describes (*see Prefabrication and PFI*). In a sector where buildings are often poor and expectations low, Highcroft asks why.

Working towards a normal life for residents, helping to restore people's self-esteem is a therapeutic programme to which the architecture will continue to contribute. Residents are housed with dignity. As government health think tank director Julia Neuberger has said of mental health service users: 'The esteem in which we hold them is a test of a civilised society.'

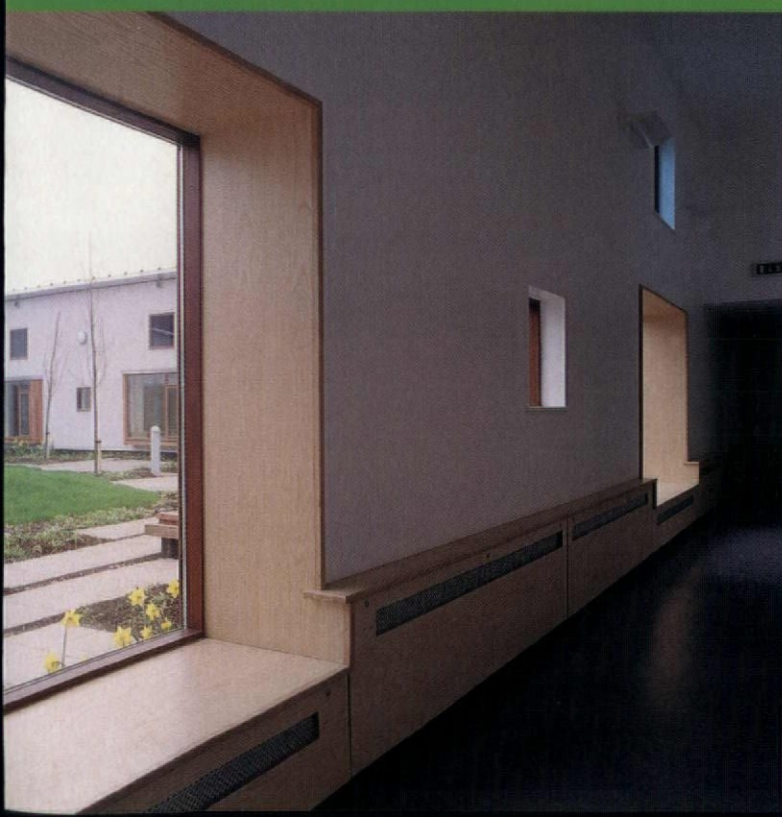
Bottom opposite page
left: the HDU entrance,
the small dining room in
the corner pavilion, the
window seat and the
OAAU courtyard

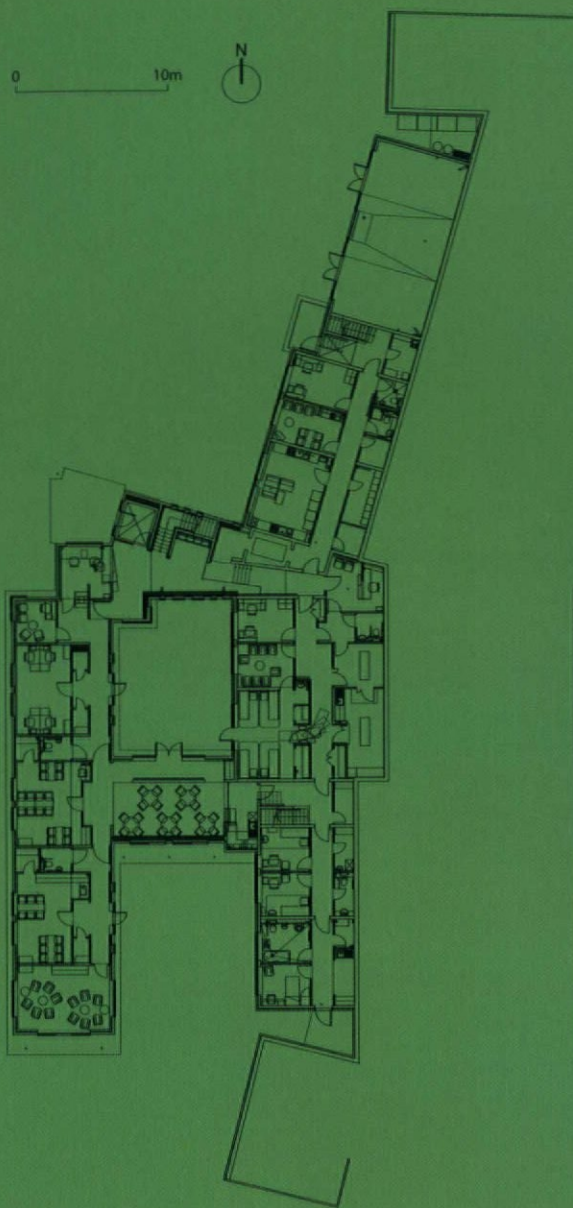


high dependency units plan

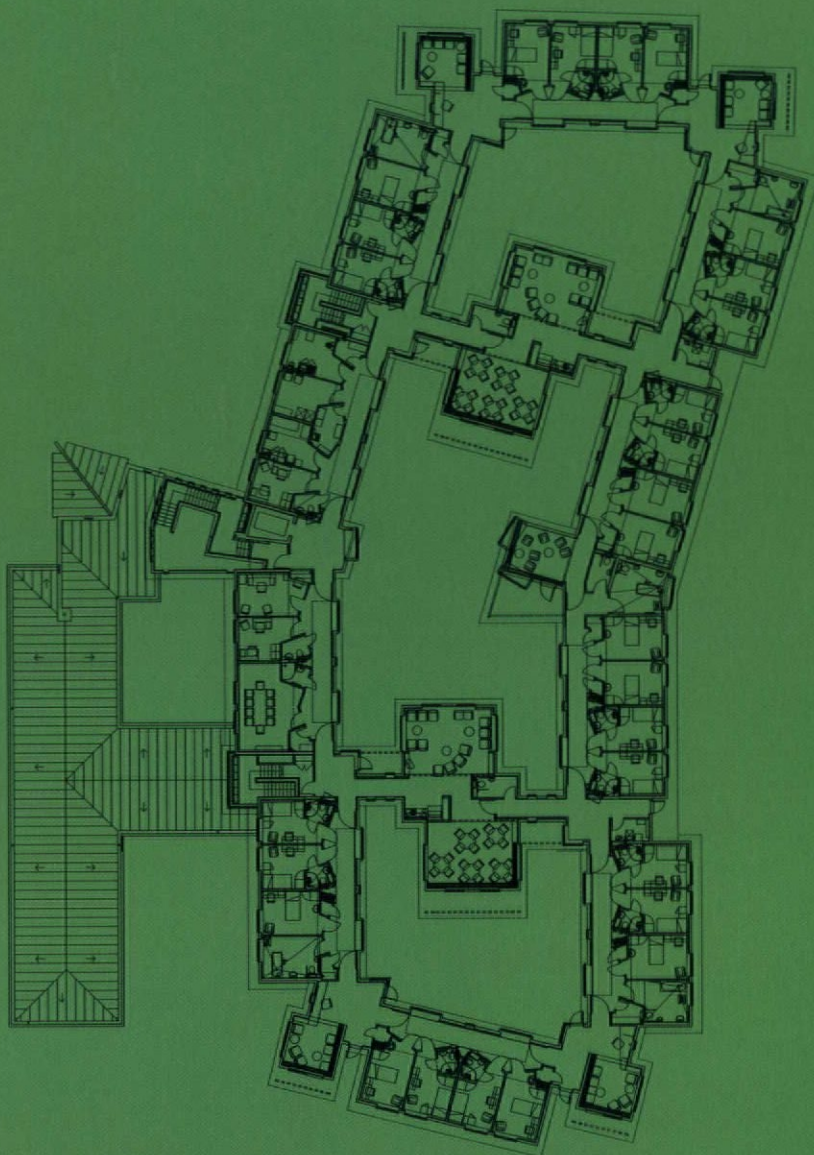


rehabilitation unit plan



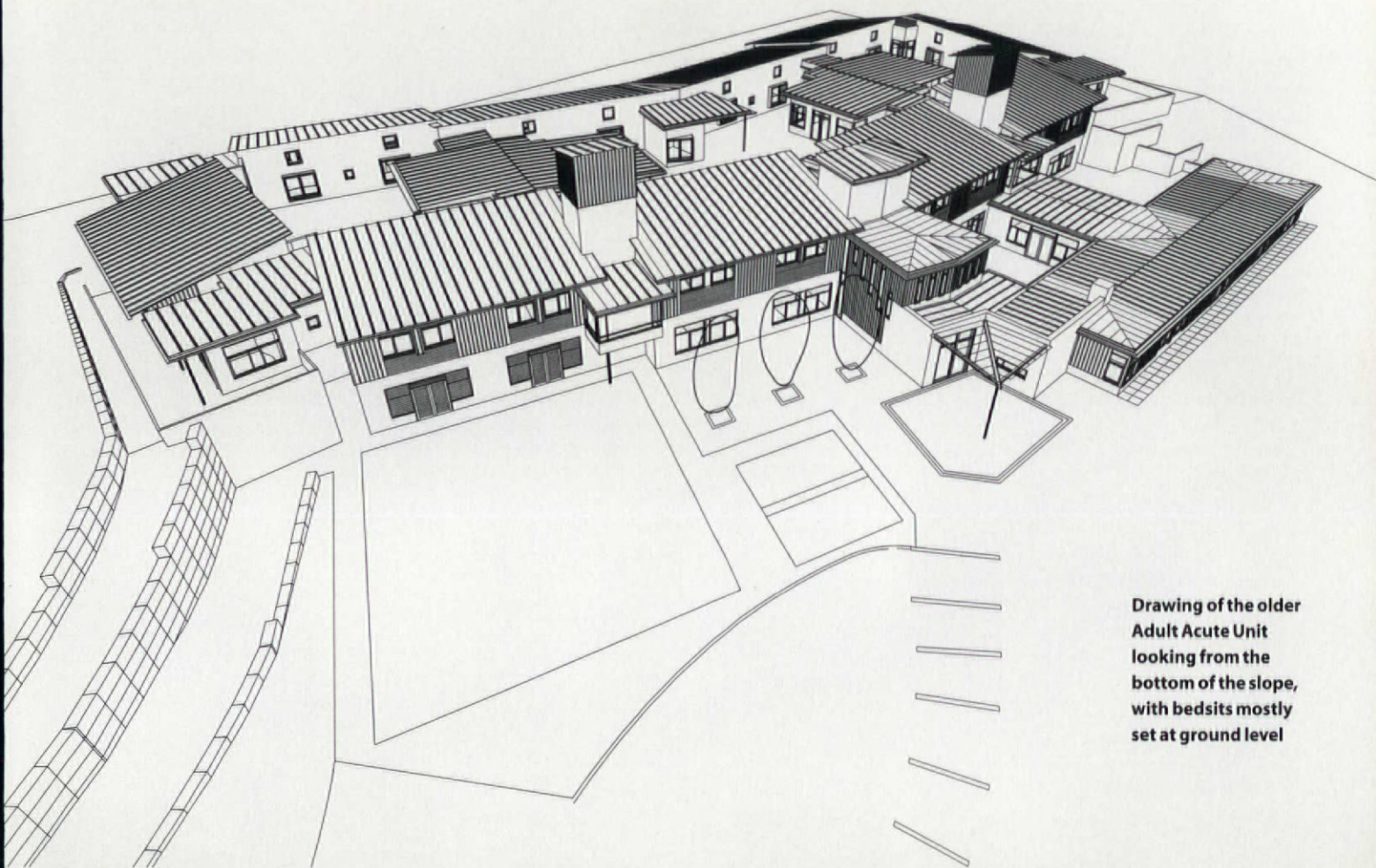


OAAU lower ground floor plan



OAAU upper ground floor plan





Drawing of the older Adult Acute Unit looking from the bottom of the slope, with bedsits mostly set at ground level

OLDER ADULT ACUTE UNIT

A 28-bedsit unit provides short-term (one or two month) residential accommodation and assessment for older adults on the upper level. The long corridors provide somewhere to walk, their dogleg planning structuring space and adding variety. On the lower level is a day hospital, ECT suite and support facilities. Set on a sloping area of the site, both floors have a substantial amount of ground level access.

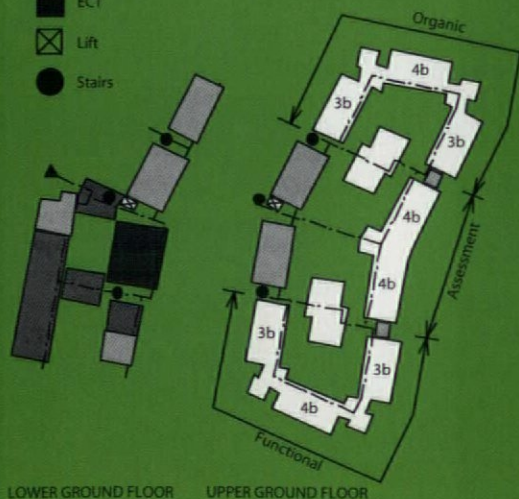
HIGH DEPENDENCY UNITS

These provide short- to medium-term (several month) residential accommodation for 26 adults. The main building houses 14 residents who need more close supervision. It also contains the Core Activity Centre for activities such as an arts programme, pool and table tennis, and a fitness room. The centre serves all mental health residents on the site as well as members of the local community. Adjacent is a 12-person unit of 'houses' for those whose need for supervision is diminishing. The opportunity for them to live semi-independently in shared households is intended to foster life skills in preparation for return to the wider community.

REHABILITATION UNIT

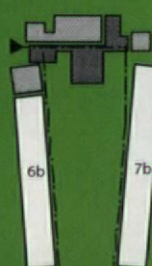
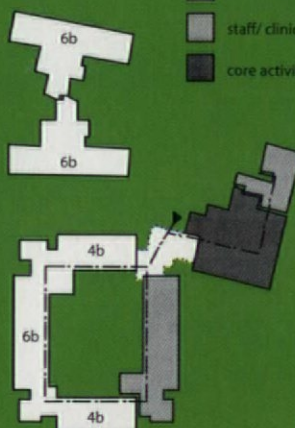
This provides short- to medium-term accommodation for 13 adults who are on the point of becoming self-sufficient enough to return to the community. So the units are like small flats rather than bedsits, in preparation for future independence. Space for corridors has been saved simply by not having them; instead, the two blocks facing each other across a courtyard have covered ways in front, under the projecting monopitch roofs.

- Inpatient
- Staff/ Clinical
- Day Hospital
- ECT
- Lift
- Stairs



LOWER GROUND FLOOR UPPER GROUND FLOOR

- inpatient
- staff/ clinical
- core activity centre



- residential
- staff/ clinical
- shared facilities

Mental health is one of the key priorities of the current NHS Plan, with significant commitment to funding for refurbishment and new build. The plan's agenda is to move mental health care as far as it can from the old asylums towards care in the community. For some people this will entail home or day care. Others will need longer-term residential facilities, such as the four recently completed buildings by Maap Architects on the site of Highcroft Hospital at Gravelly Hill in Birmingham.

Much of the site is being sold off for housing, and to quote Maap director Mungo Smith: 'We took the best bits and gave the rest to the developer.' Significantly, these bits are all at the current hospital site perimeter in a suburban neighbourhood. When the new housing is built around them, these new mental health facilities will be very much 'in the community'. With some stigma still attached to mental illness, the unassertive architecture in this location is entirely appropriate. And being smaller in scale and thus more local is important for therapy. In a national survey of mental health care residents by charity Mind, 68 per cent believed that visits from friends and family were the most important factor in their recovery.

Writers on the practicalities and symbolism of control through architecture, notably Tom Markus in *Buildings & Power*, could write about the prison and the asylum using much the same critical framework. Contain-

ment and surveillance could be similarly motivated and implemented. Indeed, the panopticon – seeing all from a central point – still has its adherents as a cost-effective staffing strategy. But generally, happily, times move on, notably at Highcroft.

The NHS Plan has endorsed hotel-style accommodation of single rooms, many ensuite, in buildings kept down to around 45 residents or less. Mungo Smith notes that Maap built its first single-room accommodation some 10 years ago, but general endorsement is recent. It is not compulsory, though, and some managements may find uses for shared accommodation.

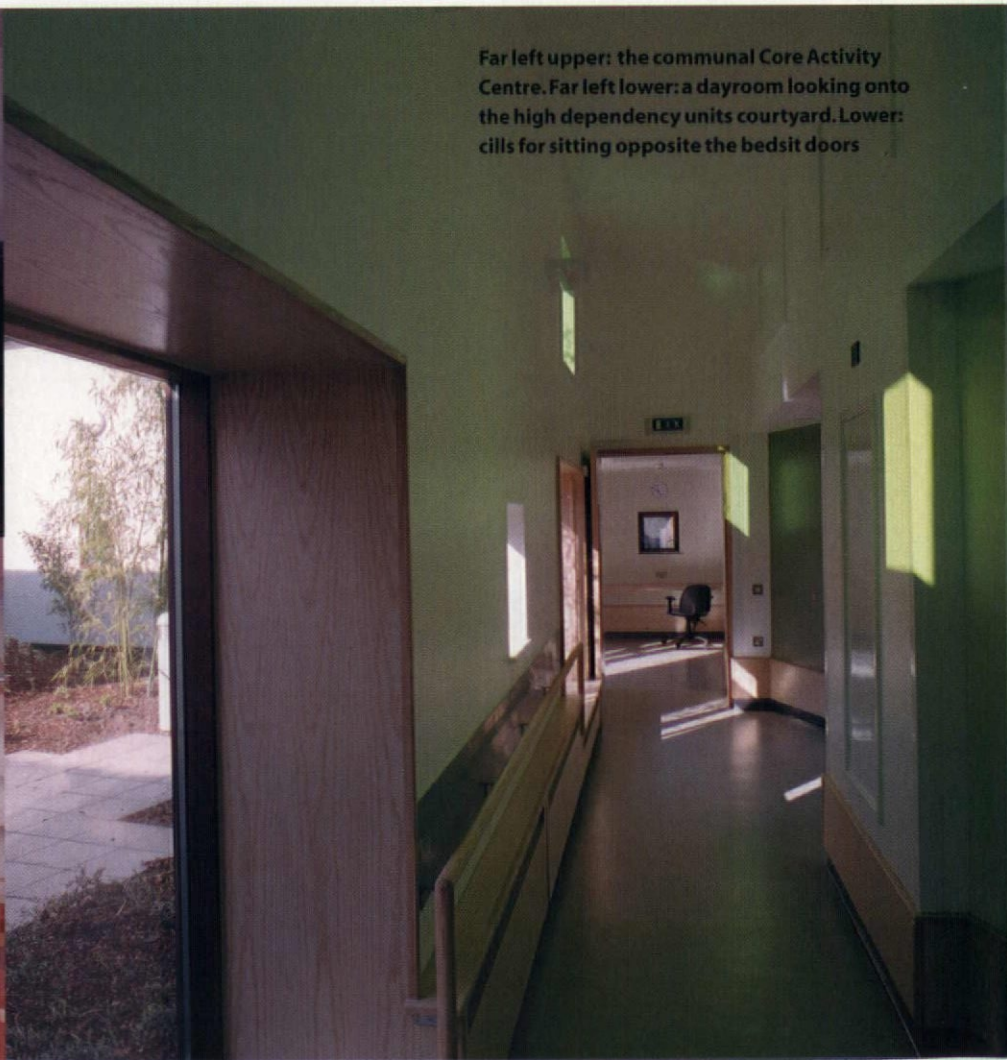
Thinking of accommodation as 'hotel-style' has mixed associations. Positively, it suggests a quality of accommodation that says residents are valued by an organisation focused on personal service, while the organisation benefits from some economies of scale. But hotels also offer personal privacy, freedom to come and go, assume residents are engaged in their own work or leisure, and are geared to short-term occupation.

Addressing these issues has shaped the four Highcroft buildings, with responses they often share. Since people can be resident from a couple of months up to a year or two, facilities include shared lounges, kitchenettes and communal activity space. Maap has also focused its planning on courtyards, typically surrounded by a corridor, as both

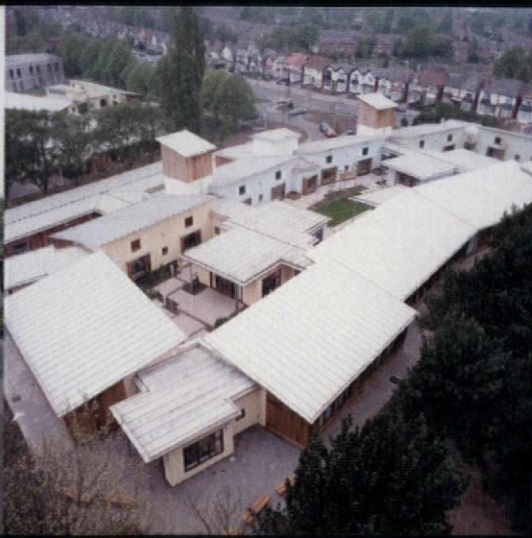
social and private space. Corridors have frequent high windows under the monopitch roofs looking onto the courtyards. The corridors are broad and light with window seats opposite bedsit doors, allowing a conversation with someone in the doorway without having to be invited in. Or the seats can work as quiet retreats for individuals. Courtyards are popular (especially with smokers), with rendered walls for brightness and careful attention to landscaping providing several different group spaces within one courtyard.

Lack of privacy and the lack of freedom to come and go are difficult, sensitive issues with no ideal resolution. (Privacy and policy require we show no people in photographs.) The necessary levels of security and supervision vary from person to person and building to building. Some need protecting from harming themselves, or others. Some have difficulty coping with everyday activities unaided. Within the building, it is assumed that staff must move around for supervision rather than stay at central stations.

Buildings are in fenced landscaped areas with existing mature trees. These outdoor spaces are rarely visited by residents and then under close supervision for special events such as barbecues or five-a-side football. To make them accessible for residents to roam at will could require 5m prison-like fencing, changing the whole feel of the scheme both for the hospital itself and for



Far left upper: the communal Core Activity Centre. Far left lower: a dayroom looking onto the high dependency units courtyard. Lower: cills for sitting opposite the bedsit doors





aj building study

High flier, low profile

Maap Architects' design for residential mental health care at Highcroft Hospital in Birmingham pioneers a new wave of small-scale facilities where architecture is part of the therapy

By Barrie Evans. Photographs by David Whyte

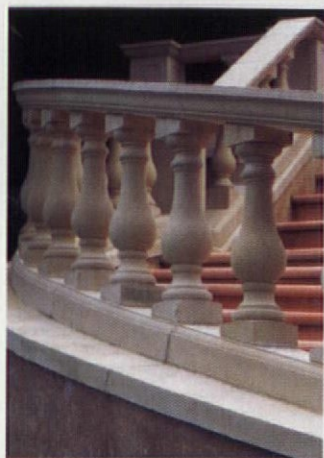


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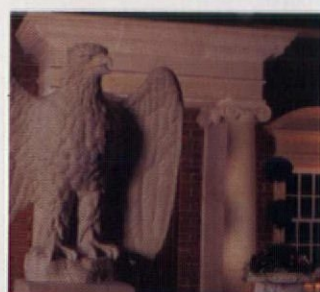


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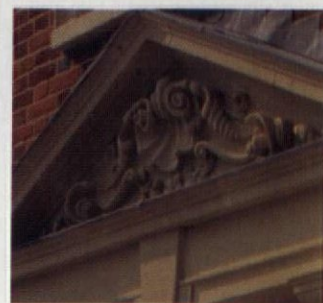


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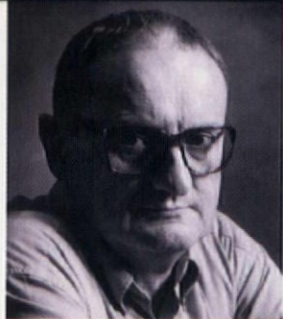
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martin pawley

Transport? Forget it. IMAX cinema is the only answer available

Being stuck in a traffic jam in London's new cultural quarter of Lambeth gives you plenty of time to think about what used to be called the Queen's highway, and the way it has already turned into a fuming obstacle course policed by robot tax-gatherers. After a call or two on your illegally used mobile phone and an unrewarding bit of channel hopping on the radio, you come to claustrophobia and the hopeless question forms on your lips – transport, transport, what on earth is to be done?

One thing is absolutely incontrovertibly certain, and that is that architecture is not the answer to this one. A footbridge here or there perhaps (and even that's risky), but a solution to the transport crisis? Well, there isn't one. You might buy an ostentatiously smaller car perhaps, but otherwise you'd be better off following the Goods Yard debate, or the scandal of neglected open spaces. After all, pretty soon everybody will be staying at home.

At this, a bomb explodes in your head. Wasn't that supposed to be what the Internet age was all about? Not sitting in traffic jams or fighting off deep-vein thrombosis, but relaxing while your video conferencing kit sent your doppelganger off to a series of meetings in cyberspace. Whatever happened to these out of body experiences?

The answer comes after another hair-raising jumping of the lights. There were two things wrong with that vision. First, the people invited to deal with the world at a distance craved the lost spontaneity of the old face-to-face encounter. Second, the equipment just wasn't good enough at dealing with real-time movement, registering expressions, or chairing discussions. As a result, the system developed up to a certain level – where it was usable for long distance, international communications in a formal context – but beyond that it simply was not enough like the real thing to be a substi-

tute for it. Videoconferencing was good enough to prove that people really could discuss and reach decisions in cyberspace – but only in the sense that men could get to the Moon.

Miraculously, the traffic seems to be thinning as you pursue the logic of this analysis. What about the people who said that Internet communication actually bred a desire for more face-to-face encounters? Were they mistaken? Or did they perhaps have their own agenda, complaining about the loss of face-to-face contact because they enjoyed their trips so much?

'You realise that to make immobility really work, you would have to have nothing less than an IMAX cinema in place of a videoconferencing kit in your office'

cinema in place of a videoconferencing kit in your office. To make immobility really attractive, every home would have to be equipped with technology years ahead of interactive and flat-screen TV.

At first, this thought seems impossible, but after a moment, the traffic jam factitiously reasserts itself with revving engines and despairing horns. Is it more impossible than this Stone Age, fossil-fuel-burning struggle to force wider and wider metal boxes through narrower and narrower spaces? Nah! Telefactor gloves and an IMAX cinema in every home and office, that's the answer.

This may have to remain unproven but certainly the second reason should be pursued more aggressively than it has been. The optical and aural quality of videoconferencing equipment needs new technology and much higher performance parameters. Not so much emphasis on picture messages to mobile phones, but much more emphasis on sound, image and all-sense perception in order to boost the 'realism' of the cyberspace encounter.

With a squeal of brakes, as the lights go red for the twentieth time, you realise that to make immobility really work, you would have to have nothing less than an IMAX

a life in architecture

darcey bussell

Darcey Bussell OBE, possessor of many awards for excellence in the world of dance, has a favourite building – Cliveden in Buckinghamshire (pictured). 'It is a house of beautiful proportions. I have stayed there several times,' she says. The third house to be built on that site, Cliveden was designed by Sir Charles Barry in 1850 for the Duke of Sutherland.



Inspired by the Italian Renaissance architecture he saw on his Grand Tour, Barry came up with a square-shaped mansion, attached by curved single-storey links to east and west wings. 'Barry's house is remarkably restrained, as mid 19th-century mansions go,' says Pevsner. 'It is in the Cinquecento style, reminiscent of the villas of Genoese noblemen – in particular the Villa Albani.'

Cliveden enjoys superb views over the Thames, and its extensive grounds include remnants of the early 18th-century scheme for its then owner the Earl of Orkney. Charles Bridgeman laid out a turf amphitheatre there; Giacomo Leoni built rusticated pavilions and an octagonal temple.

Early in the 20th century, the reclusive American millionaire, William Waldorf, had an ugly wall topped with broken glass built around the property, to the dismay of local residents. During the two world wars, the house became a hospital and convalescent home for men wounded in battle, though the Waldorfs continued to live there. In the early 1960s, it played a part in the Profumo scandal; today, it is owned by the National Trust.

And Bussell's least favourite building? 'The National Theatre on London's South Bank.'

Eleanor Allen

As the new director of the Twentieth Century Society, Catherine Croft wants to work constructively with architects and developers, and to raise public awareness of architectural quality

by andrew mead. photograph by robert greshoff

mission control



Bangladeshi shopkeeper who has never heard of it before, you're on the spot.' In the end, though, Croft felt she was 'being spread very thinly', and was frustrated that EH did not have the resources to be proactive – to find new uses for buildings at risk and spur regeneration.

Leaving EH to work for the Theatres Trust, Croft took on increasing responsibilities at the Twentieth Century Society, first as convenor of its casework committee and then vice-chair. Her elevation to director, a two-days-per-week post, looks like a logical progression, though one hears there was 'stiff competition' at the interview.

Speaking after her appointment (AJ 15/22.8.02), Croft straightaway ruffled some feathers, saying: 'We will soon need to take a

serious look at Post-Modernism.' Emeritus professor of architecture at Bath University, Patrick Hodgkinson, wrote a letter in the next AJ: 'No study of Post-Modernism could possibly be serious, for the basis of the style itself, having no worthwhile principles, was entirely fatuous.'

Croft expands on her comment. 'It was the period I was brought up to hate, so I find it hard to be objective. But the society has to try to keep one step ahead when it recommends listing. I don't know what the ultimate legacy of Post-Modernism will be, but we need to think about it. We need an intelligent period of discussion in advance of the first *cause célèbre*.'

In this, Croft reflects the pluralist outlook of the Twentieth Century Society,

whose historian members like Alan Powers have sought – through their writings, lectures and exhibitions – to broaden appreciation of the architecture of the past hundred years, outside a strict Modernist canon. The post-war listings made so far show just that diversity, and Croft clearly approves. But surely she responds to some buildings more than others? You have to press her. 'I visited Ronchamp as a student and was completely blown away. Deco cinema interiors do nothing for me – but I hope I can assess their relative merits.' The judicious historian holds sway.

'What we're really about is casework,' Croft declares, but she insists that there are no 'knee-jerk' conservationist reactions when buildings come under threat; nor does the society wish them to remain unchanged – 'schemes for re-use should simply respect the essence of the building', she says. She is keen that architects and clients approach the society with their proposals before making planning applications: 'We want to be seen as constructive and to inform the design stage – not stick our oar in at the last moment.'

One worry for Croft at present is the apparent lack of interest in architecture shown by culture secretary Tessa Jowell. 'Buildings are submitted for listing but the papers just sit on her desk. Local authorities and building owners are left in limbo. She could do so much to put architecture in a positive light for the public, and it isn't happening.'

Communicating to the public is another priority. 'We still have a lot to do to convince people that some of the buildings we are passionate about are not the eyesores they believe.' This partly depends on the press coverage Croft can generate, partly too on improvements to the society's website (www.C20society.org.uk). Add to this some behind-the-scenes lobbying, conference organising and the like, and two days a week do not go far.

The society now gets an annual £27,500 amenity group grant from the government, but much of its income comes from its 2,000 members. Croft, naturally, would love there to be more. 'Anyone who cares about 20th-century architecture should join,' she says. 'We need your support so we can win the argument with developers and with the government. You can make a difference.'

Point proven? Reach for that cheque book. For details of membership and future events, telephone 020 7250 3857



will alsop

Our friends in the north strike out for a brave new future

My old friend Mel Gooding has a habit of defining a work or a situation as being 'well poised'. In other words, the quality of a range of conditions is such that their future would never appear to be assured.

I think it would be an appropriate term to use to describe the north of England. Since my initiation into this part of the country via Barnsley a year ago, I have made numerous visits to different towns and cities and am increasingly impressed by the ambition, determination and openness of many of them. After years of neglect I have the feeling these places have mourned the loss of their traditional industries and are now looking forward. During this process they are embracing a need to change we do not see so readily in the south. Some people, generally south of Watford, would say that this is out of sheer desperation. I do not believe this.

This willingness to embrace change was demonstrated in the Industrial Revolution. The urban form that resulted has given the north a form that is distinctive if not always desirable, and a pride that is truly reflected in many of their 19th century civic buildings. Be under no doubt that the people north of Leicester are well qualified to adapt and flourish in a very diverse and intensive way; desperation has nothing to do with it.

We can see first-hand that many planning departments manage to streamline their application process if the proposal is interesting, exciting, new or whatever other qualification you might wish to invent. The IRA bomb in Manchester woke everyone up. From it came an awareness that there was a job to do and that city centres did not have to become blind, enclosed, private public spaces as often found in shopping malls. The atrocious Arndale Centre was typical of how many of these places 'in mourning' were

pleased to be raped by anyone wanting to invest in their town. The result was a diminishing return to the local as their centres became carbon copies of their neighbours.

The quest for individuality within these northern towns is fundamental to their success. In the north, the quest and the challenge is how to protect and evolve the places so they work together without any losing their identity. In reality, the towns, from Manchester to Doncaster, which include Leeds, Sheffield, Barnsley, Rotherham, Bradford, Wakefield et al, all lie in a geographical area which is about the size of the Randstadt in the western Netherlands. The Randstadt has a population of six million, less than South Yorkshire and Lancashire, which at present do not see themselves as one place. I know that people in Wakefield talk about 'popping over' to Donny to the market or visiting Sheffield 'of an evening' to enjoy the theatre, so they already use the large collection of urban centres as one place. I prefer to think of a future here as a series of town centres, built to capacity with no housing estates, with beautiful landscapes in between. This image of a single city with large swathes of wonderful wilderness in between is not a common perception, and neither will it be until a proper strategy of regional and urban transport is developed. This will surely come!

We see in the north the possibility of a new urban model. A vast city with a different form to the large cities we all know. A decentralised city that allows densely inhabited centres easy access to beautiful loneliness.

The north is well poised to invent, and with organisations like Yorkshire Forward and the North West Development Agency at work – the south watch out!

WA, from seat 10A flight S456 London to Vienna

'In the north, the quest and the challenge is how to protect and evolve the towns so they work together without any losing their identity'

people

For a future architectural historian, it sounds like fate. Catherine Croft spent her infancy in a pram staring at the ornate ceilings of Strawberry Hill – Horace Walpole's Gothic Revival confection in Twickenham, by that time a college at which her mother taught. It was an ad hoc solution to child care that made its mark. Today, though, as the new director of the Twentieth Century Society, Croft spends more time looking at concrete vaults than neo-Gothic tracery, and she leaves listeners in little doubt of the course the society should take.

It was not your average childhood. 'Instead of squeezing myself into skintight jeans at the nearest Topshop, I liked looking at parish churches – a sort of John Piper-esque Romanticism 20 years too late,' says Croft. She read architecture at Cambridge and contemplated a future in practice, ideally with a social bent, but her year out at Anthony Richardson and Partners steered her in another direction.

This was 1986-87: 'ARP was very good at public housing – they had plenty of housing association work. But budgets were being slashed just then, and there was little scope for innovative design. Tony was in demand as an expert witness at planning enquiries, and I helped him with some research. I found that much more interesting than doing working drawings.'

An MA followed, for which Croft examined the reception of the Modern Movement in 1930s Britain. Happy to make an unorthodox choice, she did this at the University of Delaware. 'There was a lot that I disliked,' she recalls. 'It was the glorification of suburbia. Even on a Saturday afternoon, the inner city was dead. But it gave me a feeling for America, and I try to return there – New York especially – every year. It's good to put British buildings and conservation practice in a global context. I don't want to be insular.'

But her real grounding as an architectural historian came on her return to the UK, in six years with English Heritage – first the London division, and then as inspector of historic buildings for the East Midlands area, covering five counties. 'Of course, there was the chance to see a lot of wonderful architecture,' she says. 'It forced me to think about first principles too. In Tower Hamlets, for instance, I dealt with listed building consents, and when you have to justify the listing system to, say, a

Check out the latest news stories, including Mediawatch – Astragal's wry look at the architecture stories covered by the weekend newspapers. Mediawatch goes up every Monday. Or look up stories on project news – this week's offering includes Cole Thompson Associates, which has designed two 'Classrooms for the Future' in Telford for Telford and Wrekin Borough Council (see right). The project is part of the national government scheme to create 12 prototype classrooms in 12 regions across the UK. The Telford schemes are 13m x 3.3m prefabricated modules with prefabricated conservatories and roof-top plant rooms.



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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but the seat of Wales' National Assembly to boot. Although I have not read the book in question, and so cannot comment on the fairness of Professor Weston's review, Kaplicky seems to equate the 'provinces' with small-mindedness and pedantry. Does this also apply to Birmingham, whose council approved Future Systems' design for Selfridges in the city?

Michael Levey, London SE17

...but his work is appreciated by many

Following on from the two consecutive letters, one from Professor P Dale in Cardiff and the response from Jan Kaplicky, I would like to add my own little contribution.

As the title says, the book is a personal memoir by the author who, for whatever reason, is offering it to potential readers to share. It is irrelevant to look for plans in this context and it also seems irrelevant to criticise the typography and spelling mistakes (which the editor or proof reader should have spotted, in any event) or a lack of traditional architectural drawings.

There is text which is more retrospective and sentimental on the one hand, and perhaps also single-minded on the other.

There are interesting, unpromising quotes, but, mainly, there are images.

You may agree or disagree with everything stated in the text, but I cannot imagine a visually sensitive person not being touched by the richness of visual material over 200 pages. I do think that Kaplicky's response was unnecessarily harsh since he should be used by now to being criticised or misunderstood – so very often a by-product of success. It is, after all, not that common in architecture or any other visual discipline for two people to have the same perception of the same thing. Perhaps a little dose of humour, and a more relaxed attitude on both sides would not do any harm. And, by the way, Kaplicky, in spite of all the odds, you have more friends than one, trust me.

Eva Jiricna, London W1

The real opposite to a high-energy cuisine...

I like to allow my AJs to mature on the shelf before taking them down to read them properly. Ageing them for a few months seems to lessen the shock of seeing that the revival of the Golden Age of Post '45 War Reconstruction that you regularly illustrate is not the PhD work of some young histori-

an but the dream of a contemporary Rip van Winkel.

So I have not read, until now, Martin Pawley's provocative essay on gas-guzzling toasters, (AJ 29.8.02) which recalls Ernesto Roger's description of Reyner Banham as the 'High Priest of Refrigerators'.

Pawley has overlooked an alternative reaction to the devastating statistics which he reveals. If so much energy is wasted in the privacy of one's own home in replicating the culinary elaborations of master chefs (in the fashion of that great satirist N F Simpson of *One Way Pendulum* – whose family had a woman in to eat the surplus of food generated by dinner parties) – then why assume that the low-energy alternative is takeaways and microwave meals for couch potatoes? Why does he not advise Friends of the Earth to encourage its devotees to go out and eat at energy-efficient pavement cafes in micro-climatically improved piazzas, ameliorated by waste heat in winter and the shade of trees in summer, not to mention imported pavement musicians (of which there is a useful surplus in Mexico – all of whom can both talk urban policy and sing *Guantanamera*).

Needless to say, these will need to be framed by arcades and artworks, of the sort usually prescribed to improve collective acoustical and gastric functionality. These are items for which Pawley has, as yet, been reluctant to find a use. Is it the unhappy possibility that green cuisine might yet be the saviour of an urbane architecture which has clouded Pawley's usual acuity? Could not pigs and poultry be raised upon restaurant waste, and wander charmingly across the social spaces, garnering the odd scrap from the amiable diners, as they do in India? A habitat staffed exclusively by humans is unnatural, and leads to an exces-

sive reliance on pets to provide that fraction of our psychic needs which it is the happy role of the lesser mammals to supply. It is salutary to live, as farmers do, among animals that they will soon kill and eat. It gives humans a proper sense of self-esteem and prevents silliness.

So radical have Pawley's opinions become of late that I am hard put to distinguish them from those of the readers of that other sturdy advocate of decentralisation and the rustic virtues, *Country Life*. If Pawley's predictions are to be believed, then it cannot be long before the jodhpured leg is posed before the aluminium pod. Would that the good Doctor Loos were alive to see that blessed consumption!

John Outram, via e-mail

...and remember animal vegetable and mineral

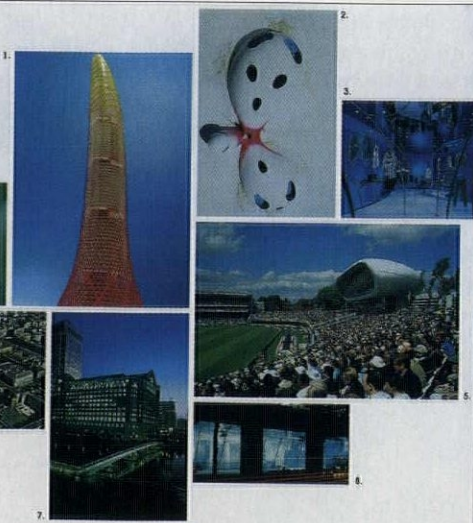
Martin Pawley's thoughts (AJ 31.10.02) about the obsolescence of typewriters may be a valid comment upon the life cycle of man-made artefacts.

However, his conclusion that culture is merely the consumption of the obsolete fails to take account of this Earth's living components. People live longer than most of their artefacts. Beech trees have a life cycle of at least 200 years and oaks of up to 500 years, but being immobile, they can only fulfil this potential if the ground in which their roots are embedded remains static. Some ecosystems have even longer time cycles.

The mineral is only one part of life's triangle. Animal and vegetable are equally important parts of this world with a 'culture' which includes the ability to create life anew for the future, and a need to be safeguarded from the ravages of too hasty an obsolescence.

HT Moggridge, Colvin and Moggridge Landscape Architects, Gloucestershire

Kaplicky's Confessions: still causing ripples...





Water works: but will the Fourth Grace happen?

editorial

So now Liverpool has joined the race to revivify its image and waterfront in time for its 800th birthday in 2007 and, it hopes, its European City of Culture year in 2008. It has shortlisted four architects with 'wow' proposals (pages 6 and 8) to build the Fourth Grace on its famous Merseyside frontage, part of its popular history from Gerry and the Pacemakers to *The Liver Birds*.

The original three graces – the Royal Liver Building, the Cunard Building and the Port of Liverpool building – were built as proud emblems of the city's commercial prowess, founded on maritime trade. Now Liverpool is attempting to encapsulate its ambition for the 21st century in a single site, 'graced' by messrs Alsop, Cullinan, Foster and Rogers.

This return to the waterscape is a national and international trend, predicated in part on the notion that such sites allow the maximum in drama. Architects and designers love them because views of their creation are unimpeded when seen from the water or opposing bank. The full facade is on show, just as it is in the computer-generated visual. And, as a touristic branding icon of a city – see Sydney, Bilbao – this is a powerful tool. They need to 'connect' inland and be 'places' as well as icons, however.

Meanwhile, Newcastle/Gateshead's culture bid is similarly founded on revitalising its neglected riverbanks. Salford, though not bidding, has its duo of 'icon' buildings – Imperial War Museum North and Lowry – separated by waterspace as centrepieces of a new 'place'. And Birmingham's planned regeneration has looked to renew its canal system. Liverpool also wants to extend the Leeds/Liverpool canal from Stanley Dock to Albert Dock, and develop a proposal for a cruise liner terminal at Pier Head, as well as a new waterside stadium.

But its Fourth Grace proposal – part of an SOM plan for Liverpool Vision – needs major political will and public money if it is to get past the starting blocks and begin the 'design-led renaissance' it craves. We must hope it succeeds in making its (urban) splash. But if Richard Rogers' '90s 'glass wave' project for the South Bank riverside in London failed – principally because it relied too heavily on Lottery cash – what chance has this?

David Taylor

WHAT'S NEW ON THE WEB?



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

letters

The Civic Trust: working hard against racism

The Civic Trust took the allegation that one of our judges made a racist comment to another of our judges extremely seriously (AJ 7.10.02). Each year about 400 people are involved in judging the Civic Trust Awards. Because they are all volunteers – not employees of the Civic Trust – we cannot simply enforce our equal opportunities policy as we would do if a Civic Trust employee was involved in this sort of incident. As it happened, the person who made the comment works for a local council, and this council is now dealing with the issue under its own equal opportunities policy.

The Civic Trust has worked hard to ensure that the people who judge the awards are drawn from as wide a range of backgrounds as possible. This year, 24 per cent of the architects assessing the awards are women. (Compare this with the fact that nationally only about 12 per cent of architects are women.) About six per cent of the architects judging the awards are from ethnic minorities – not good enough, but it is a start.

Having increased diversity, we must try to ensure that when we send an architect to see a building – wherever it is in the UK – they do not encounter racism or discrimination from the local volunteers on their judging team. One way of tackling this might be to draw up a code of conduct for our volunteers – we have set up a meeting with Architects for Change to discuss this.

Finally, your report stated that Sumita Sinha has 'boycotted' the Civic Trust Awards until the Civic Trust 'guarantees that racism is a thing of the past'. We would be delighted if the Civic Trust had the power to end all racism – unfortunately achieving this is a little beyond us. Sumita assures me that she

has not boycotted the Civic Trust Awards, and will be attending the meeting we have with Architects for Change.

Julia Thrift, head of programmes, The Civic Trust

Yet more bias against 'traditional' architecture

Zoë Blackler's article (AJ 31.10.02) correctly reported the planning officer's negative reporting of my proposal but, for some reason, failed to mention either their positive comments or the support the scheme has received. Not only did CABE support the proposal without qualification, but English Heritage described it as 'lively, imaginative and interesting', and the St James' Conservation Trust thought that 'the plans represented an encouraging enhancement of the architectural presentation of St James'.

While this may only be sloppy research or a tabloid predilection for bad news, I am tempted to think that it goes further. Could it be connected with an explicitly stated refusal to publish the practice's completion of important extensions to the British School at Rome because the scheme was traditional? Is the devotion of half a page to bad news for a traditional scheme, while ignoring a major success for a traditional British architecture abroad, a case of the 'institutional Modernism' that I identified at the RIBA conference, and that you acknowledged in your own editorial?

Robert Adam, Robert Adam Architects, Winchester

Future system: Kaplicky should get out more...

Jan Kaplicky betrays an appallingly London-centred view of Britain with his response to Richard Weston's review of his latest tome (AJ 31.10.02). He describes Cardiff as a 'provincial town' when it is not only a city,

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Owen Luder: the ARB is here to stay

Owen Luder, chairman of the ARB, responds to RIBA president Paul Hyett's calls in the AJ for the regulator to be abolished

RIBA president Paul Hyett's 'End to ARB' broadside (AJ 10.10.02) shows how much he is out of touch when he says that 'the profession would be better off without ARB'.

What his views show is that he has still not grasped the differing roles and responsibilities of the two bodies. The RIBA role is to look after its members' interests and to promote architecture, whereas ARB serves a public-interest role. There are inevitably areas where those roles overlap. But discussion and negotiation are the way to resolve difficulties, not outbursts in the press.

One area where there are legitimate overlapping interests, and which I know concerns Paul, is education. However, rather than criticising ARB, he ought to admit publicly that it has been working successfully with the RIBA (and SCHOSA) to create a greatly improved prescription/validation system. A system, moreover, that while maintaining ARB's statutory duty to set qualification requirements, enables the RIBA to maintain its traditional involvement with architectural education.

Paul Hyett also cites ARB as an 'ever-increasing bureaucracy'. Not so. It was set up as a *de minimis* body with the support of the RIBA. Although its conduct and discipline duties are far wider than those of its predecessor, ARCUK, it is still a small, tightly run organisation with staff dedicated to safeguarding the reputation of the profession as well as protecting the consumer.

The only additional 'bureaucratic' requirement it has placed on architects is the requirement to certify that they carry appropriate PII cover.

There is no evidence to support Paul's statement that this had 'caused wide frustration among RIBA members'. The greater majority of practising architects already carry more cover than the ARB minimum. The only problem was the possible effect on a small but important number of architects, which the RIBA admits is no more than 400, and in reality probably fewer.

The ARB board was very sympathetic to the possibility of hardship for this small number. However, after wide consultation, it could not support a suggested lower cover-level scheme because the risk exposure for small practices did not necessarily relate to the amount of fees involved, and because high-cost personal injury and health and safety claims were likely to increase. As Paul well knows, even elderly sole practitioners carrying out low-fee advisory work can be faced with very large negligence claims.

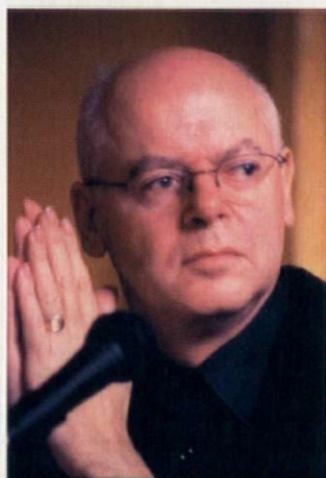
Nor is there any evidence to support Paul Hyett's view that 'the RIBA would be in an improved position to serve the interests of architects without ARB interference'.

Hyett fires 'end to ARB' broadside



'ARB will not go away. There is no support across the profession for its abolition. Even if there were, Parliament would be unlikely to agree to a request for deregulation...'

Owen Luder, chairman, ARB



'I think the way that regulation has been handled by ARB since it came into being is extraordinary. It seems intent on ever-increasing bureaucracy in the profession.'

Paul Hyett, president, RIBA

Why? The RIBA cannot protect or regulate title, and over a quarter of the profession are not members of RIBA. The RIBA has declined to introduce rules disciplining its members for incompetence. Yet most architects want those who are seriously incompetent disciplined and exposed, because they damage the reputation of the whole profession.

And, although most architects see adequate PII cover as essential self-protection and a benefit, both for them and their clients, the RIBA has always ducked the issue of making it compulsory.

Paul is apparently concerned at the level of the ARB retention fee (the second lowest among statutory regulators).

ARB has to carry out the duties required of it by the Architects Act 1997 and recover the costs for doing so from the profession.

However, if Paul is concerned about the burden on RIBA members, the solution lies in his own hands. He is the president who has presided over a state of affairs that has led RIBA to increase its membership subscription by 16 per cent to £290, not the second lowest among professional membership bodies.

Finally, there is no evidence to support his claim that 'most who supported the continuation of the protection of title when ARB was started would now choose to rethink that decision'.

In fact, the opposite is the case. The recent ARB research showed that more than 90 per cent of architects support continued registration to protect their title 'architect' from being hi-jacked by surveyors, technicians, builders and others who would like to describe themselves as architects without the seven years of sweat, toil and

cost to qualify to use that title. Most architects see registration as a benefit, not a burden, and are content with the ARB and its modest registration fee.

ARB will not go away. There is no support across the profession for its abolition. Even if there were, Parliament would be unlikely to agree to a request for deregulation and fall back from the standards reached through registration.

Rational discussion as espoused by ARB will bring solutions. Outbursts in the press will not help.

My door as chairman of ARB is always open to Paul should he choose to follow that more diplomatic and potentially productive route.

Owen Luder

These are the personal views of Owen Luder and not necessarily those of the Architects Registration Board.

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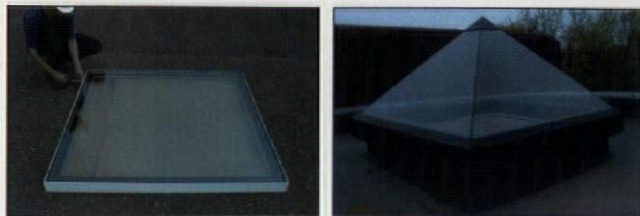


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vital statistics

- Manchester has the lowest life expectancy in the UK, with an average man expected to live for only 69.7 years and the average woman for 76.3 years, according to new figures from the Office for National Statistics.
- Nearly 1,000 £1 million-plus homes were sold in the UK in the three months to September, representing a 37 per cent increase on the same period last year, according to the Land Registry.
- Young disabled workers expect to earn less than their able-bodied compatriots. A survey by the Disability Rights Commission has shown that one in six were turned down for a paid job because of their disability.
- Six per cent of businesses and nine per cent of manufacturers have been refused liability insurance in the past 12 months, according to new research from the British Chambers of Commerce.

Clare Melhuish reviews... the city as seen through the eyes of the architect

There seemed to be no particular rationale for asking two architects and two artists to 'talk about aspects of their favourite city' on the occasion of the Art for Architecture Annual Event last Thursday. Especially when Jess Fernie's objection to architects' inability (uniquely among creative people?) to speak in public without mentioning their own work imposed a subtle embargo on any material which might provide first-hand insights into current collaborative practices. Ironically, it was only the artist Catherine Yass (maybe it is more acceptable for artists to do so?) who did talk about, and show, work of her own making – and ultimately provided the more substantial contribution to the proceedings.

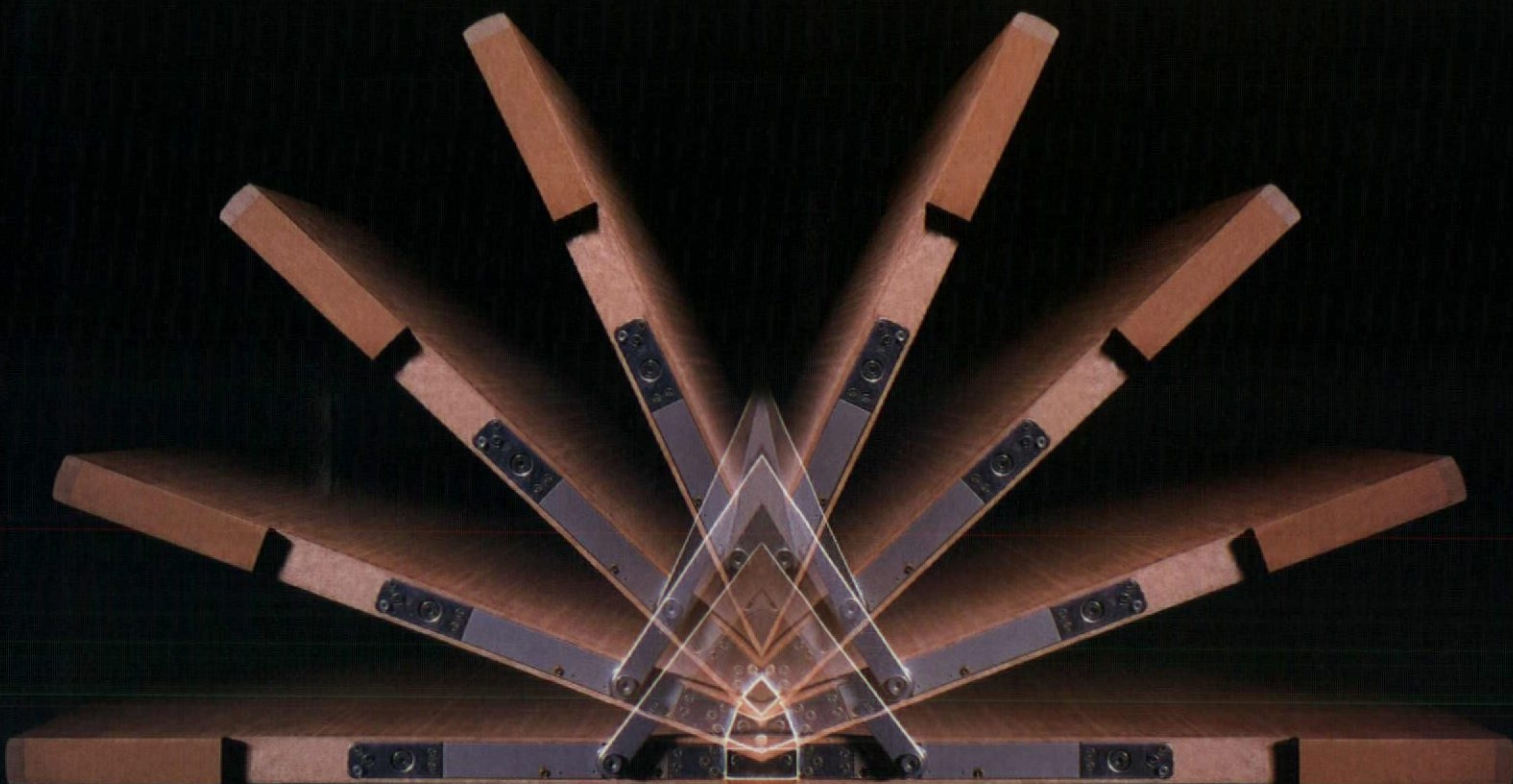
The second invited artist, Katherine Clarke, was absent due to illness, but the presentations of architects Tony Fretton and Adam Caruso seemed somehow muted by the implied embargo. On the other hand, the low-key quality perhaps served to reinforce valuable points. Caruso's quiet elegy on the joys of the City of London at the weekend provided a welcome antidote to the now-ubiquitous, commercially driven, promotion of the '24-hour city': the perpetual razzmatazz of shopping, socialising, and 'leisure' activity that every city in search of a makeover has embraced as the answer to economic and social ills. By contrast, Caruso made the point that 'what a lot of us want in the

city are possibilities that emptiness allows'. He also suggested that it is only 'when cities are empty and a little sad' that one can really appreciate 'what they are made of'. Otherwise, cities seem set to become interchangeable hubs of the same commercial interests. The City has been unique in the way that, at the weekend, it completely closes down. But Caruso suggests that the developments of the late '90s have brought it very close to crossing the fine line where commercial interests can coexist with the possibility for melancholy.

Catherine Yass's selected city presented a lively contrast to Caruso's City. Tokyo, where 'everything is electric', is the epitome of the non-stop lifestyle. Yet, implied Yass, the inhabitants of Tokyo may have an innate capacity for 'self-containment' which alone makes survival possible in such a place. Her striking video clips of individuals in abstracted states of contemplation and at play communicated this quality with some potency; while her photographic works showed how it seems to seep even into the physical grain of the city, the flat surface networks of lights contrasting with deep narrow perspectives, creating two different levels of spatial existence.

It was Fretton who suggested that London's unique quality is its 'blankness', allowing multiple meanings and interpretations to flourish out of the mish-mash of many different intersecting lives and ambitions. This is an effect no 'imagineer' could ever achieve, and one that is too often undervalued in current debates about the future of the city. *City, the RSA Art for Architecture Annual Event, with Adam Caruso, Tony Fretton, and Catherine Yass, took place at the Royal Society of Arts, London*

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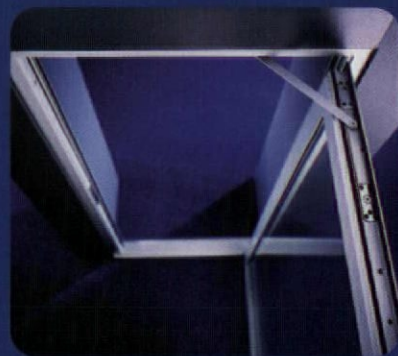
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The Saltire Society has named the winners of its Scottish Housing Design Awards 2002 – Campbell & Arnott Architects' The Park (above) and Malcolm Fraser Architects' 15 Sciennes Gardens. ➤

SCOTLAND'S SWEDISH SHOW

The British Council, together with ARCA Publications, is set to run a month-long exhibition in Sweden, promoting architecture in Scotland – 'Evolving Identity: New Architecture of Scotland'. The exhibition will feature work by Zoo Architects, Gareth Hoskins Architects, Michael Laird Architects, Malcolm Fraser Architects, Reiach and Hall Architects and Nicoll Russell Studios.

TOWER REVAMP START



Work on Stanton Williams' scheme to redevelop the areas around the Tower of London is set to begin. The project – to turn the area into a pedestrianised space – will include improved access facilities, a new education centre, the provision of a new entrance facility, the relandscaping of the area, and the conversion of a private cottage into a new office administration building. ➤

CRAWLEY SET FOR EXPANSION

Benoy – with CB Hillier Parker and Gardiner & Theobald – is set to undertake a feasibility study into the creation of a retail-led expansion of Crawley's town centre. The local council and English Partnerships want a mixed-use development made up of a new department store, other retail outlets and residential units.

Commissioning quality in Wales

Patrick Hannay reports back from the Royal Society of Architects in Wales conference, held in Cardiff last Friday

Last year, the title was 'Can Wales Build?' This year's Royal Society of Architects in Wales (RSAW) conference was on 'Commissioning Quality'. You get the sense that while we expect architects' conferences to encourage high aspiration, generate impossible dreams, and update you with leading-edge thinking, the RSAW has a much more substantial hidden agenda, namely to create a civilised society of quality architectural patronage in Wales.

The Design Commission for Wales is in place (CABE's Welsh sister). The Welsh Housing Awards have been reinstated after a long absence, and the first awards will be announced on 11 December by the assembly's environment minister, Sue Essex. The Welsh local authorities have nominated a building of the year, won by David Billingsley and his team at Ceredigion County Council for his Food Centre Wales building. The Welsh Assembly has just put out its Technical Advice Note on Design. The Welsh Development Agency, as the biggest and potentially most influential architectural patrons in Wales, is in the final stages of its own design statement publication. So the building blocks of aspirational patronage are almost there.

Appropriately, the conference chair was Bob Ayling, honorary RIBA fellow 2001 for his role as major client at British Airways. He berated the volume housebuilders for their 'feudal architecture' rather than 'the architecture of freedom'. Fortunately, his new house in the Brecon Beacons was 200 yards outside the National Parks boundary, thus escaping 'Disney's idea of a Welsh hill town', which he guessed would have been the recipe from the park's planning authority.

The punches on upping the quality kept coming from the client side. John Cole of Northern Ireland's Health Estates directorate laid out an avalanche of wisdom on quality patronage, with particular good sense in his 'exemplar model' of PFI commissioning to correct its design blindness, although it would have been good to see more of the end product of this wisdom.

Rob Joiner, the leading client member of Glasgow's Molendinar Park Housing Association, had a simple message. First, you need to ensure that those with usually least power in our environment have elected representatives who can sack you, (this was not meant to be a justification for Edwina Hart's action on Richard Rogers). Second, make sure you

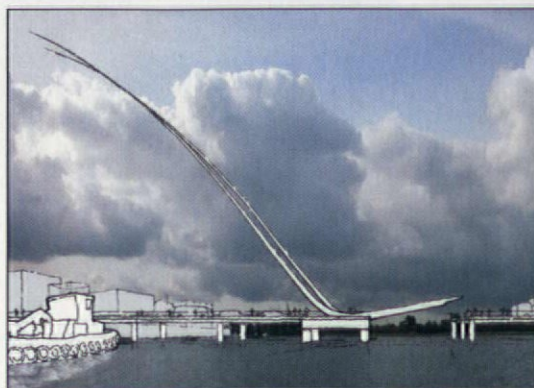
have visited the best in contemporary housing design that Europe can offer, and then simply get up to speed with who can really deliver architecture of quality in your region and be prepared to take risks.

'Dancing with Elephants' was how the chair of the new Design Commission for Wales, Richard Parnaby, described the urban design decision-making experiences currently in Cardiff. 'You cannot allow the shopping developer to set the urban design brief.' This was a stark warning message to those who should be the urban design patrons in Cardiff's city and county council.

Of course, as architects in the audience, you could have begun to simply sit back and hope that Wales has its own John Cole, Rob Joiner and Bob Ayling in key posts, backed up by rafts of progressive documentation and guides. But there was a rude awakening for such apathy from Giles Oliver, the 'messenger boy' (standing in for Sunand Prasad). Oliver was alerting all the environmental professionals to the political and historical significance of the Construction Industry Council's Design Quality Indicators (DQI) project, launched by the Department of Trade and Industry in July this year. First, he simply wanted to encourage the audience to take up the last 30 remaining places out of a 100 (at £300 a go) on the 'trailblazer' part of that programme, where you volunteer your project and all its stakeholders to seek a 'shared language' and put design quality at the heart of the decision-making process.

But there was a more profound wake-up call. For we are in one of those crucial historical moments which architects can either seize, or simply throw away. They do not come round often. The government has launched a determined attempt to revolutionise the quality of the 'public estate'. It is all too aware of what happened to earlier socialist programmes to do this. This one has to avoid those pitfalls. We can all sit on the sidelines and just grumble about the inadequacies of PFIs, or we can get stuck in and use this moment to go beyond Egan and Latham's construction dominated processes, to one where everyone shares the language and politics of design.

What a pity so few commissioning clients within Wales were at the conference to hear that vital message. Let's hope Welsh architects alert them to it. Contact William Hawkins e-mail dqi@cic.org.uk



McDowell + Benedetti has been shortlisted, along with Wilkinson Eyre, in the competition for a £12 million bridge across Poole Harbour (AJ 10.10.02). The practice, with engineer Arup, has developed this rolling bridge design. It has a 140m span with a 20m opening section, which relies on two 70m-long tapered counter balance arms which roll back to let ships through. The original shortlist included Ian Ritchie Architects and Schlaich Bergermann. Renato Benedetti said it was 'extraordinary' to be considered for the project alongside the practice that designed the Gateshead Millennium Bridge.

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AWARD FOR DUBLIN HOUSES



De Blacam & Meagher has won the 2002 Copper in Architecture Award for this group of mews houses in Dublin. Ian Simpson Architects also won an award for *Urbis* in Manchester, and Nicholas Ray Associates won for its department of chemistry at the University of Cambridge.

CAVENDISH COURT CONSENT



Carey Jones Architects has won planning consent for Cavendish Court – a 500-bed scheme for student and NHS key workers in Leeds. The building, on Cavendish Street, rises from six to 12 storeys.

ARTS TEAM IN CURTAIN CALL

RHWL subsidiary Arts Team has been chosen to design a £6 million refurbishment of the Newcastle Playhouse. Designs will be unveiled next year. +

ALL CHANGE FOR AVERY

Avery Associates has won a competition to redesign the London Transport Museum in Covent Garden. The scheme will refurbish the Grade II-listed building and find better ways of utilising limited space. The practice saw off competition from Feilden & Mawson, Purcell Miller Tritton, Walters and Cohen, and Wright & Wright Architects.

DAVIES IN FITCH LINK-UP

The Patrick Davies Partnership has entered into a business agreement with brand design consultancy firm Fitch:London. The firms will work together on large-scale schemes where branding is considered an additional advantage and will be known as Fitch: Davies.

'Ambiguous' Bishopsgate ruling supports demolition

The latest chapter in the legal battle over the future of London's historic Bishopsgate Goods Yard viaduct has ended, with both London Underground (LUL) and the London Railway Heritage Society (LRHS) claiming victory.

Both sides believe that the ruling, which sent LUL away with a flea in its ear for breaking planning regulations but said that the scheme is no longer a case for the judiciary, represents victory for their argument.

However, indications are that the ruling will eventually benefit LUL and those who want to see the viaduct's demolition under way as soon as possible. But the LRHS has asserted that it will not give up the fight, claiming there are still a number of legal avenues open to campaigners.

High Court judge Mr Justice Ouseley upheld the Railway Heritage Society's claim that LUL had broken planning regulations on public consultation, but said he did not support the argument that the scheme should therefore be shelved. Ouseley instructed LUL to renegotiate planning consent with the two local authorities responsible for the site, Hackney and Tower Hamlets. And Ouseley told the court that it is 'no longer a case for the judiciary'.

This will come as a disappointment to those who want to see the area saved from demolition as both local councils have a long-standing history of backing the tube extension for regeneration reasons. +

Ed Dorrell

Miller replaces RHWL for new Coventry City stadium

Scotland's biggest practice, the Miller Partnership, has replaced RHWL Partnership as the architect for a new 32,000-seater stadium for Coventry City Football Club.

The £60 million scheme for a covered stadium at Foleshill – originally designed by RHWL – is undergoing a redesign by Miller, in collaboration

with Birmingham-based Seymour Harris. RHWL has now been relegated to interior design.

This is not the first time the Miller Partnership has replaced another architect on a major stadium. Last year, the practice took over the design of the Hull Municipal Stadium from Arup Associates, with what the latter described at the time as an 'identical' design (AJ 20.9.01). And Snell Associates was also frustrated when it was substituted on the design of Fulham Football Club's new stadium at the beginning of this year – again replaced by the Miller Partnership (AJ 24.1.02).

One senior insider, who has had dealings with the practice in the past said: 'There seems to be a pattern emerging. The profession should be questioning what is going on here. This seems to be something of a trend.'

RHWL's Geoff Mann denied a rift: 'We are working on a different scheme now and have developed an excellent working relationship with the Miller Partnership. It has a lot of experience of [working on] stadiums and is bringing a lot to the process.'

A spokesman for Coventry City said RHWL's scheme was 'no longer viable', and that the club was simply pleased to have an alternative under way.

Developer claims Battersea project is full steam ahead

The developer behind Nicholas Grimshaw & Partners' £500 million plans for Battersea Power Station has denied reports that the project has stalled.

Ian Rumgay from Parkview insisted that essential and lengthy enabling work was going ahead to prepare the 15ha site. 'It is a massive undertaking but I promise it is going to happen this side of 2010,' he said. There are also plans for a pedestrian bridge and moving elevated walkway to replace a failed bid for a rail link to Victoria, he added.

However, the local Battersea Power Station Community Group remained unconvinced that Parkview was intending to see the project through. 'The leisure centre has never been viable,' spokesman Keith Garner said. +

Docomomo joins fight to save 'significant' Greenspan

The campaign to save Connell, Ward and Lucas' Grade II-listed Greenspan at Virginia Water in Surrey has stepped up, with Docomomo UK pitching in to help fight the planned demolition.

Docomomo UK is pressing the Twentieth Century Society to take legal action to try to save the 1936 house and has also written to English Heritage to enlist its support. Runnymede Borough Council has awarded listed building consent to the current owners, who claim that Greenspan is beyond economic repair. The couple plan to build a new house on the prime site, next to Wentworth golf course.

But in its letter to EH, Docomomo UK said the structural condition of the house 'in no way justifies demolition' and that it is 'appalled' that the regional Office of the Deputy Prime Minister has endorsed the decision.

James Dunnett, acting chair of Docomomo UK,

said that the 'significant' building from the Modern Movement, and one of the few by Connell, Ward and Lucas, was 'critical'. 'If listing can be set aside as lightly as this, it can undermine the status of all listed buildings,' he said.



The Twentieth Century Society said it was currently taking legal advice into grounds for a judicial review of the 'precedent' case, and that the request for listed building consent had not met the criteria for PPG15. Case officer Clare Barrett said: 'To lose the house on such sloppy grounds seems outrageous'.

And if even the seminal buildings of the '30s were not safe, Barrett added, the implications for post-war buildings would be massive. 'I have no doubt that if Greenspan was sold to the right person, it could be a huge success story,' she said.

Zoë Blackler



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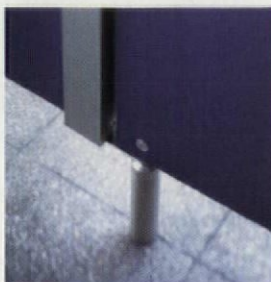
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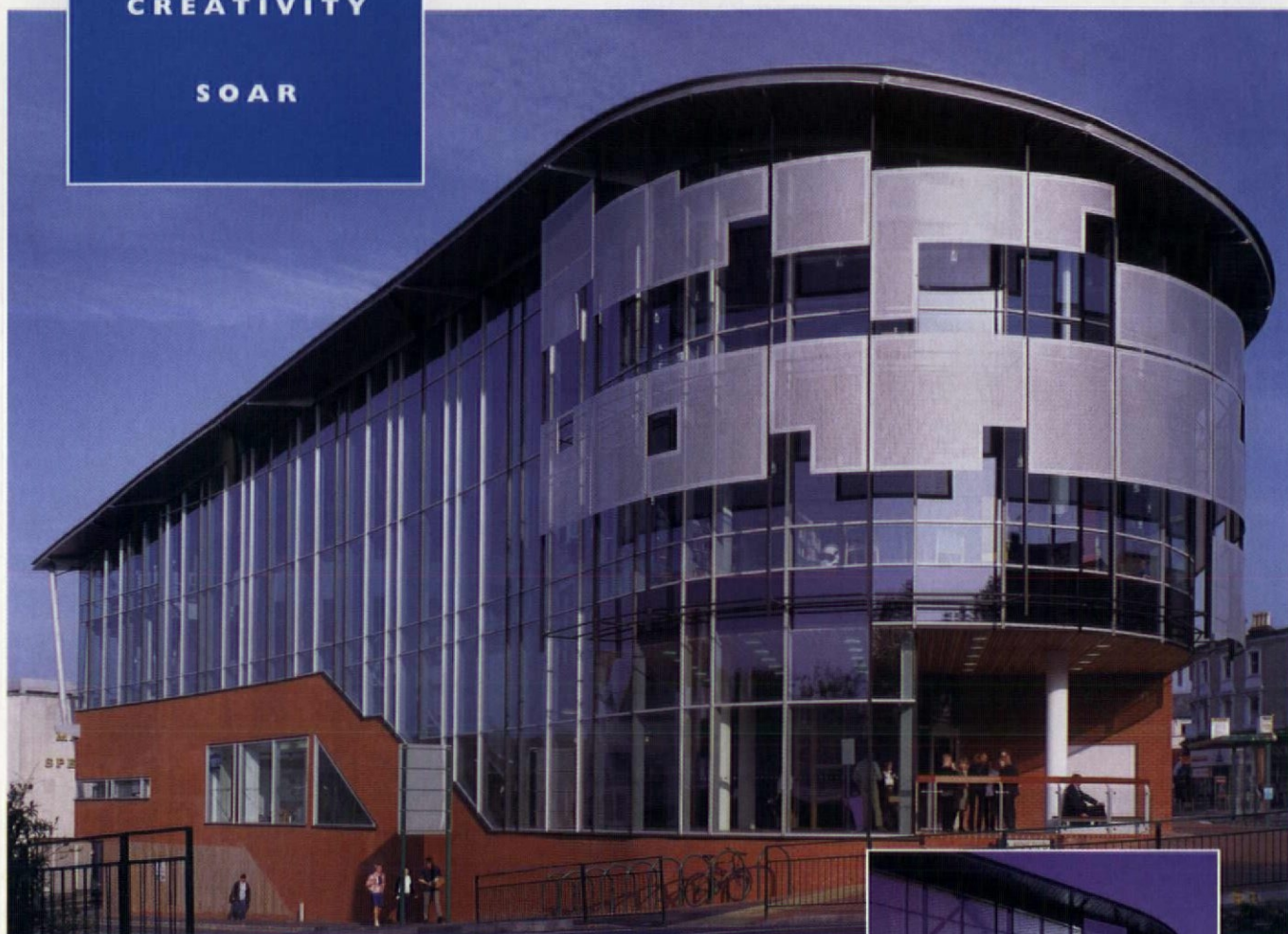
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Foster and Partners (with Urban Splash) goes for the single tower, and complements it with a 'prow' building which blocks off the visual link between the space in front of the Three Graces from the adjacent South block. A link is provided through a winter garden



been acknowledged, though it is not entirely clear what the final content of the museum will be. Current plans for it to be devoted to Liverpool life would mean shutting an existing museum next door.

In this competition, however, it is not so much the uses which matter as the visual impact of the proposals. Form will follow a function which includes skyline impact. The sponsors want a show-stopper. This creates a dilemma for the architects. Do they make the housing towers the visual focus, or the 'cultural' building?

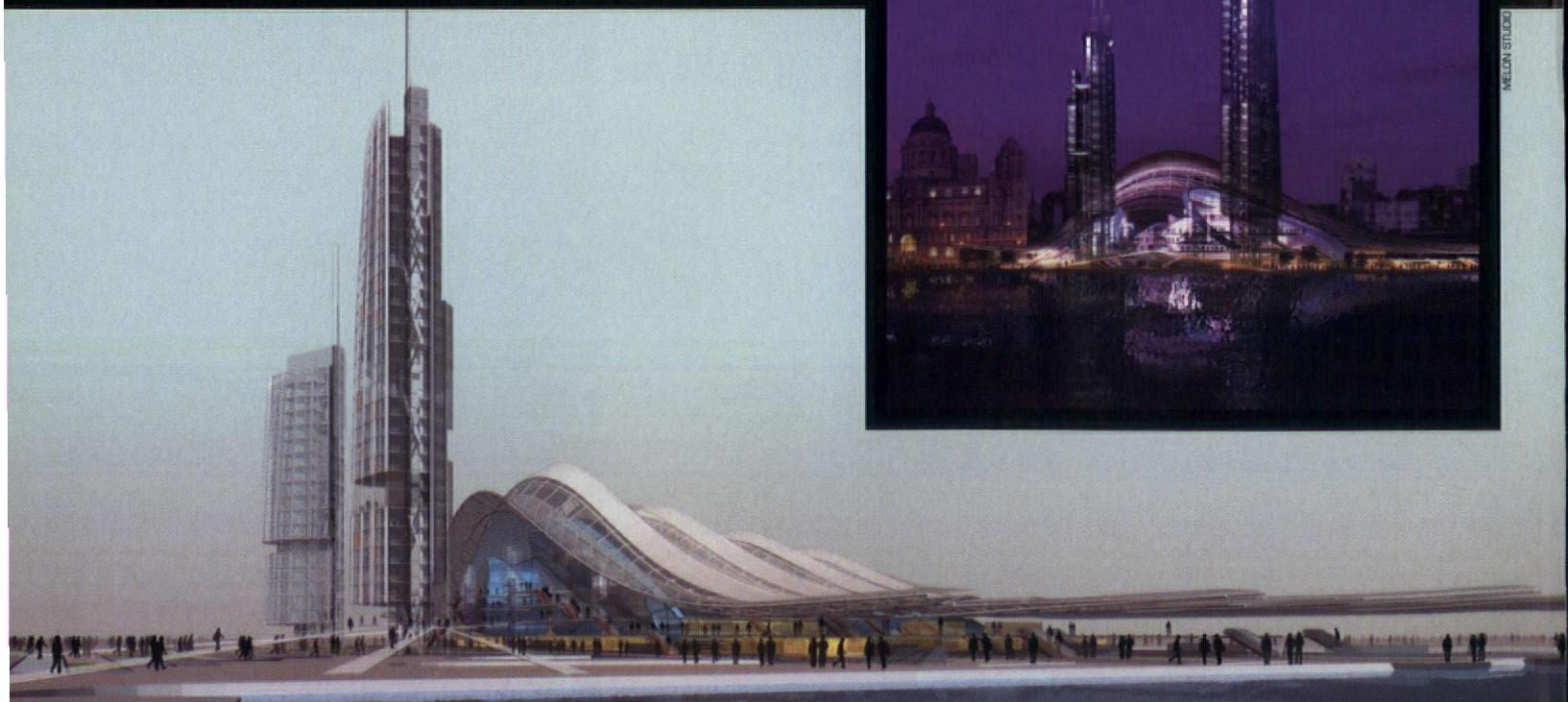
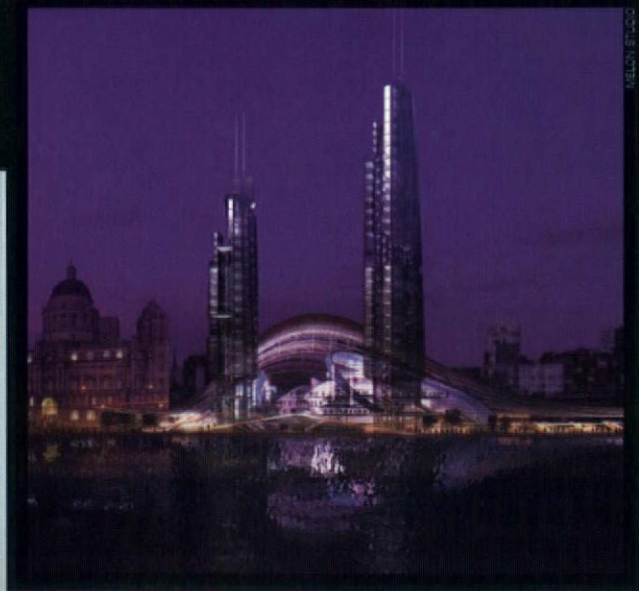
That is not the end of the problem. Designs have to incorporate the

possibility of an extension of the Manchester-Liverpool Canal in front of the Three Graces, connecting to the South Dock. There is then the connection to the hinterland, particularly the Strand, the wide road which cuts off the waterfront from the centre of the city.

And, finally, there is the relationship to the existing Liver, Cunard and Port of Liverpool buildings, commercial space built in an era of self-confidence in which public money was certainly not a requirement. A tall order indeed.

Paul Finch

Richard Rogers Partnership (with Capital and Provident) also provides two towers, plus a spectacular slope-roof cultural space, a combination of his South Bank proposals and Rome congress centre competition entry. Auditoria and other space are suspended within the volume



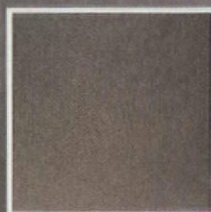
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Edward Cullinan Architects (with David McLean and George Downing) goes for a pair of tall towers with linked cascading housing units, visually detached from a domed auditorium. The round treatment benefits from existing client ownerships



Four compete to grace Liverpool waterfront

Designing an icon is difficult enough. But the task facing the shortlisted architects in filling the 'Fourth Grace' site in Liverpool is even more onerous: the design of an icon which is, at least partly, self-funding.

Designs by Alsop Architects, Edward Cullinan Architects, Foster and Partners and Richard Rogers Partnership went on display at the city's Walker Art Gallery this week (until 17 November), before judging later in the month. The judging is not going to be easy: each scheme is different – in content, mix and size – and requires a different level of public subsidy.

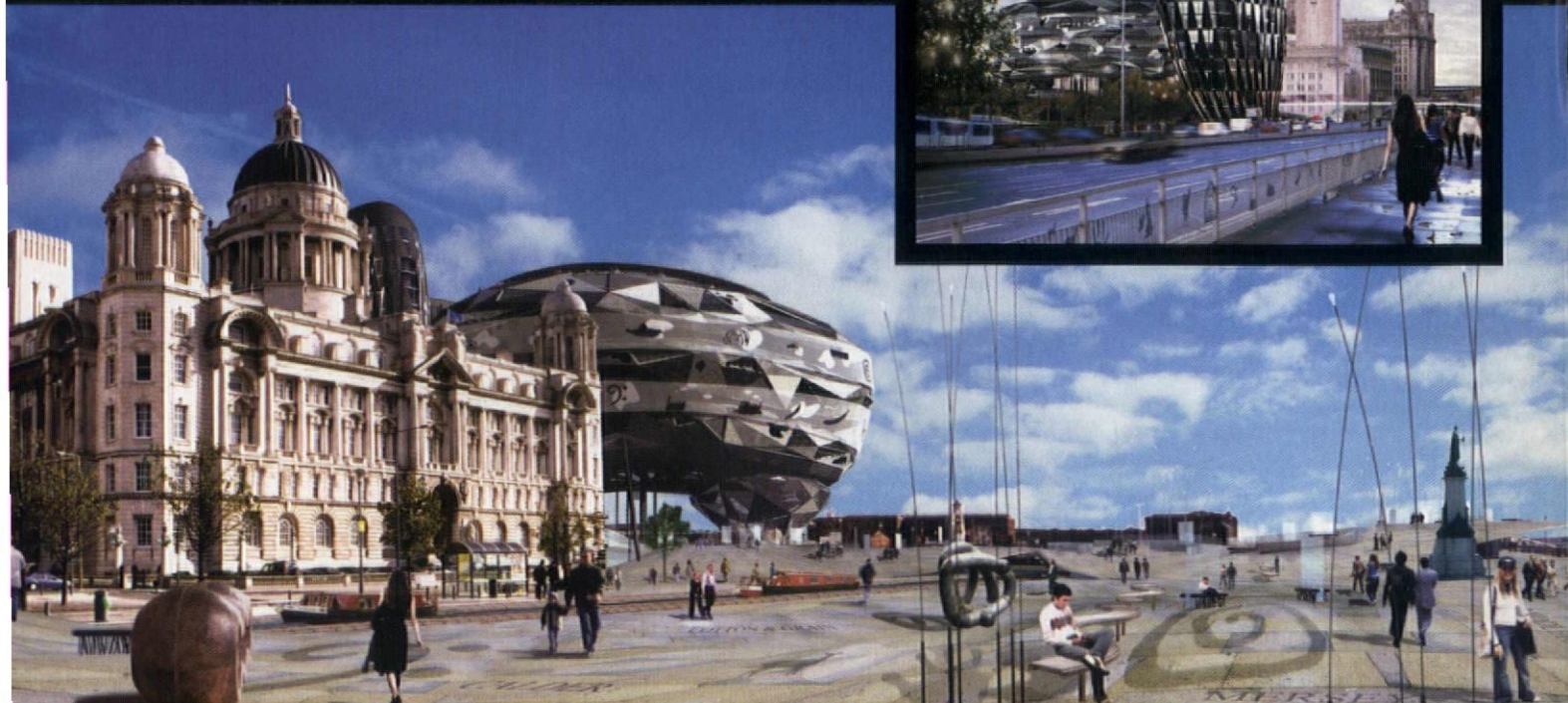
The competition, launched at the MIPIM exhibition in Cannes in the

spring, is organised by Liverpool Vision – the city's regeneration company – and other partners including the North West Economic Development Agency. Rather than seeking an 'icon' pure and simple, competitors were asked to assemble consortia including developers, and to make financial proposals as well as designs. In other words, the simplicity of an ideas competition was rejected in favour of a 'real' exercise.

The architects have responded accordingly, larding their proposals with (most obviously) housing, plus some office, retail, hotel and other uses. But in each case, the fixed requirement for a museum space has

Continued on page 8

Alsop Architects (with Countryside Properties and Neptune Developments) is the most convincing competitor. A flying-saucer structure has two residential towers at the back; the scheme also includes a transport interchange and a landscape proposition which ties in the existing buildings with the new proposals



'The economic engine is gaming, and that can mean massive regeneration opportunities.'

Marc Etches, managing director of Leisure Parks, on his planned £150m hotel/casino on Blackpool's Golden Mile. *Hotline*, Winter 2002

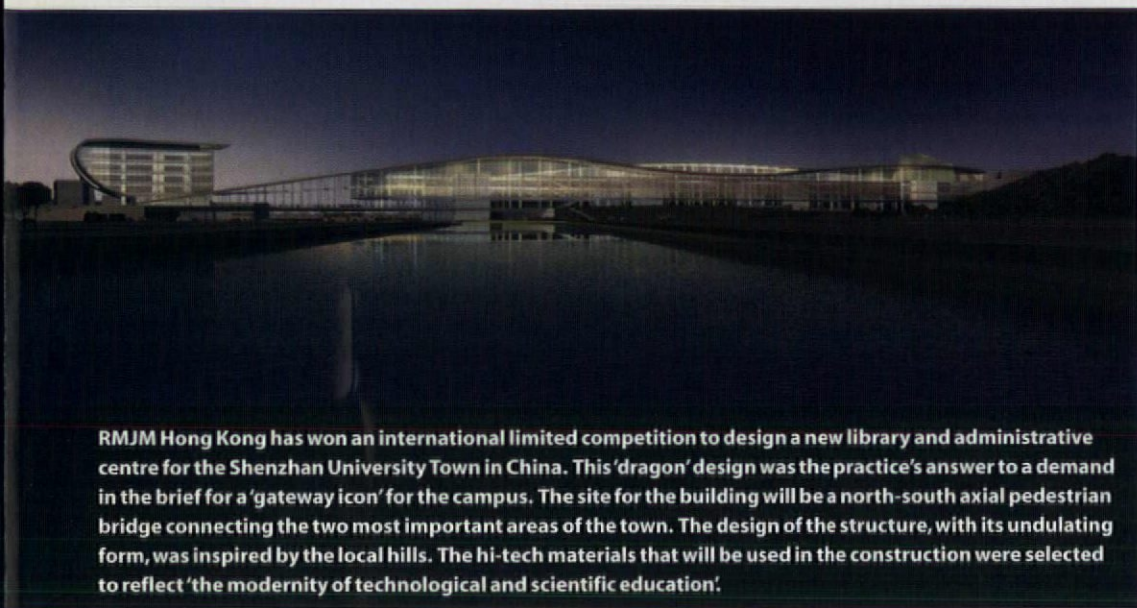
'This may be, in an extremely competitive field, the most philistine administration in British history. Mr Blair, for example, is the first prime minister within living memory not to have set foot in the British Museum.'

Martin Gayford. *Spectator*, 9.11.02

'£21 million seems a lot to pay for a new door, when a similar amount could buy the Laban dance school and theatre under construction in Deptford.'

Rowan Moore on Jeremy Dixon. Edward Jones plans for the National Theatre. *Evening Standard* 8.11.02

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



RMJM Hong Kong has won an international limited competition to design a new library and administrative centre for the Shenzhen University Town in China. This 'dragon' design was the practice's answer to a demand in the brief for a 'gateway icon' for the campus. The site for the building will be a north-south axial pedestrian bridge connecting the two most important areas of the town. The design of the structure, with its undulating form, was inspired by the local hills. The hi-tech materials that will be used in the construction were selected to reflect 'the modernity of technological and scientific education'.

Queen's speech spells end of county planning powers

The Queen was expected to outline plans in her speech for a radical overhaul of the UK's planning system, as the AJ went to press. The reforms – which will come in the form of a Planning Bill in the next session of Parliament – will see the end of county councils as a power in the planning process.

They are expected to become little more than a consultative body, with any real decision-making power either handed over to regional development agencies or devolved to local authorities.

The changes – designed to speed up the planning process to improve regeneration opportunities – will see all real influence removed from the councils and the end of county Structure Plans. The bill follows consultation on the Planning Green Paper.

England's nine Regional Development Agencies – and the regional assemblies, when the government eventually introduces them – will instead be charged with producing strategic development plans for their areas. They will only have to consult with the county councils where they have particular expertise.

The government has also decided to abandon the idea of tariffs on development. Speculation has been rife that the government would introduce a formal sliding scale to regulate developers' contribution, replacing the current ad hoc system of Section 106 agreements. But all indications suggest that the Queen was not set to propose any changes to the current arrangements.

The Town and Country Planning Association's

Gideon Amos was disappointed to hear of the death of the county Structure Plans. 'The abolition of the current system and the time it will take to write the new plans will mean the delay of yet more planning applications,' he warned.

Ed Dorrell

RMJM's Scottish Parliament costs 'could top £400 million'

The cost of RMJM's new Scottish Parliament building could reach a record-breaking £400 million, it was claimed this week. Earlier this month, the Scottish Executive admitted that the estimated cost of the Enric Miralles-designed Holyrood building would top £308 million.

But an inside source close to the project – who was first to predict the rising cost in an article in the AJ two years ago – said that secretly the executive was admitting this would be closer to £350 million-£360 million. And that it is preparing itself for a final end cost closer to £400 million. The estimated cost of the project has escalated up to 40 times from the original £10 million-£40 million predicted in 1997. The previous completion target of September 2003 has also been abandoned and there is now no fixed date for the project to be finished.

The AJ's source predicted that 'fur was set to fly' within the Scottish Parliament in the run up to the 2003 elections, and that the fallout from the debacle would soon reach the Blair government.

'This is one of those weird historical moments when a building project will affect the political process,' the source said.

AIA CALL FOR ENTRIES

The American Institute of Architects London Chapter has made a call for entries for its Excellence in Design Awards. The deadline for the entries is 22 January and the winners will be announced at the Royal Society of Arts on 20 February. Further information on the awards is available by e-mail from designawards@aiauk.org

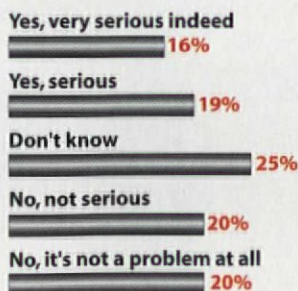
A THREAT TO WILDLIFE?

The London Wildlife Trust has published a report questioning the ecological benefits of brownfield development. 'Brownfield? Greenfield? The threat to London's unofficial countryside' assesses the practice, stating that many areas of urban wasteland have more wildlife at threat from the developments than parts of the countryside.

Q&A

20%

... of voters in a poll on the AJ's website think racism in architecture is not a problem.



Respondents: 224

This week's question:
Should Connell, Ward and Lucas' Greenspan be saved from demolition (see page 12)?
+ Register your view at www.ajplus.co.uk

'We need to move up a gear. There has to be a revolution in the construction industry. A culture of innovation needs to take root.'

Jeff Rooker, minister for housing, planning and regeneration. *Birmingham Post*, 7.11.02

'Slap bang behind the old pleasure pier is a hideous globule. Don't they see it's the one place it should not be?'

Turner expert Andrew Wilton on Snøhetta and Spence's proposed Turner Centre, Margate. *Independent*, 8.11.02

aj news

NEW RIBA ENTERPRISES CHIEF

RIBA Enterprises has appointed Jonathan Newby as its overall chief executive and the managing director of its London operations. He takes over from Mike Horner, who has been acting chief executive but who retires in the New Year. Newby joins the RIBA from CMP Information, part of United Business Media.

KUHNE'S KENT MASTERPLAN

Eric Kuhne is producing a masterplan for a 405ha site in Kent. The £1 billion residential development on the site of the Eastern Quarry will provide 7,250 homes for 21,000 people within five new urban villages. +

GLA CRITICISES MAYOR ROLE

The GLA's Planning and Spatial Development Committee has accused Ken Livingstone of failing to take an active role in the debate on airport expansion in the South East. Members of the committee, including chair Bob Neil, argued that Livingstone is far too accepting of technical information supplied by the government.

NEW SCHOOL FOR WYBOURN

dsdha has won a competition to design a new primary school in Wybourn in Sheffield. The practice saw off competition from Evans Vettori, Curl la Tourelle Architects, Haverstock Associates, Archetype and Knox Bhaven Architects. The school will apply to the Department for Education and Skills for funding in January and has scheduled completion for January 2005. +

For the best jobs in architecture turn to page 63 or visit www.careersinconstruction.com



Camden set to reject 'Modernism'

The London Borough of Camden has thrown out a planning application for Nicholas Grimshaw & Partners' £20 million cancer research centre at University College London, with the planning committee citing 'poor design standards'. And in a warning to other architects, the committee's chair has given notice that the council is gearing up to 'break the unthinking Modernist fan club'.

The centre – rejected two weeks ago – was savaged by Camden borough's planning committee for being 'too Modernist' despite winning the support of CABE, English Heritage and the council's planning department.

In a letter sent to the client, the planning committee said there is no way it would back the scheme proposed for the site of a Grade II-listed former nurses' home in the Bloomsbury Conservation Area. 'We could never sanction the demolition of this building without a replacement that is remotely satisfactory,' the letter says.

Regardless of the decision to dismiss the centre, both the architect and the client have vowed to simultaneously appeal to the deputy prime minister and resubmit a reformed scheme within weeks.

Planning committee chairman Brian Woodrow was scathing about the six-storey scheme. 'This was nothing but a glass box,' he told the AJ. 'It looked completely out of place in the surrounding area. So we threw it out.'

The official reasons for the scheme's rejection

include a vicious attack on design quality. The committee's report hits out at the building's external appearance, the use of materials and the detailing.

In a letter of official support for the project, CABE's Design Review Committee held a completely opposite opinion of its architectural merit. It said: 'The skilful design would give a new dimension to the views from the surrounding area.'

But Woodrow criticised the design champion's role in proceedings. 'CABE seems to simply back the big-name architects if they submit a scheme,' he said. 'It should never have given its support to this project.'

And he had a warning for anyone else looking to develop within Camden's boundaries. 'I have just taken over a new, younger committee and it is determined to reject this attachment to Modernism.'

Nicholas Grimshaw & Partners was amazed that the scheme did not win the green light. Project architect Simon Moore said the practice is still very committed to the cancer centre.

Moore dismissed the committee as failing to take into account the interested parties: 'The committee didn't listen to the locals, it didn't listen to University College Hospital, and it didn't listen to either CABE or English Heritage. There is no way we are going to give up on this project. We will appeal to the government, and at the same time, we will resubmit within weeks.'

Ed Dorrell

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Editorial enquiries

020 7505 6700

Editorial fax number

020 7505 6701

E-mail

firstname.surname@construct.emap.com
(isabel.allen@construct.emap.com)

Editor (on maternity leave)

Isabel Allen (020 7505 6709)

Acting editor/Online editor

David Taylor (020 7505 6716)

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News reporter

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Technical and practice editor

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Working details editor

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Assistant art editor

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David Murrells (020 7505 6694)

Charles Sowden (020 7505 6812)

Sales office administrator

Lindsey Cantello (020 7505 6823)

Advertisement production

Andrew Roberts (020 7505 6741)

Marketing manager

Mike Aplin (020 7505 6615)

Sales director

Andrew Knight (020 7505 6811)

Group publisher

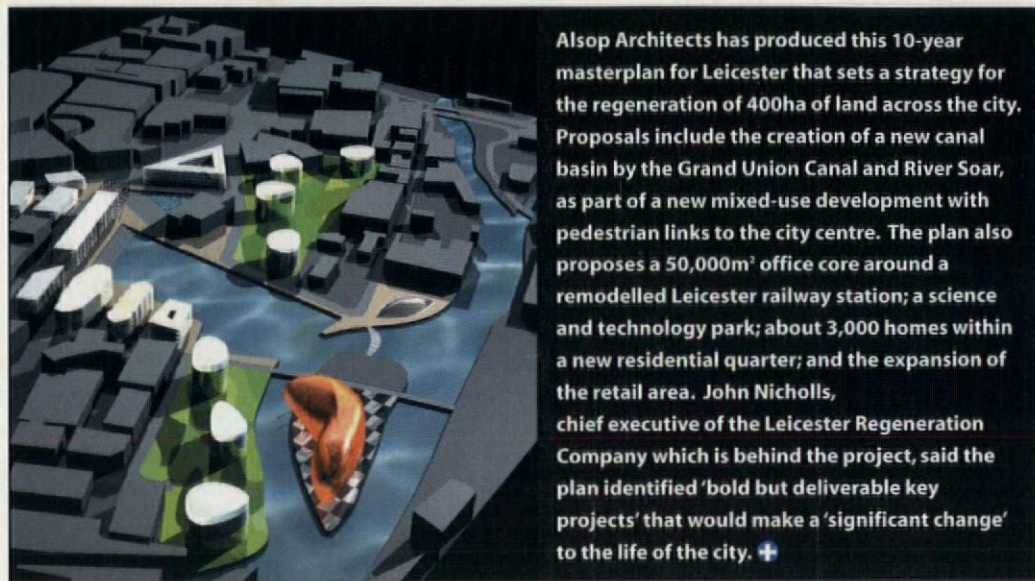
Jonathan Stock (020 7505 6744)

Group editorial director

Paul Finch (020 7505 6702)

Managing director

Graham Harman (020 7505 6878)



Alsop Architects has produced this 10-year masterplan for Leicester that sets a strategy for the regeneration of 400ha of land across the city. Proposals include the creation of a new canal basin by the Grand Union Canal and River Soar, as part of a new mixed-use development with pedestrian links to the city centre. The plan also proposes a 50,000m² office core around a remodelled Leicester railway station; a science and technology park; about 3,000 homes within a new residential quarter; and the expansion of the retail area. John Nicholls, chief executive of the Leicester Regeneration Company which is behind the project, said the plan identified 'bold but deliverable key projects' that would make a 'significant change' to the life of the city. +

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COVER

Maap Architects' mental health care facility at
Highcroft Hospital in Birmingham
Photographs by David Whyte

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