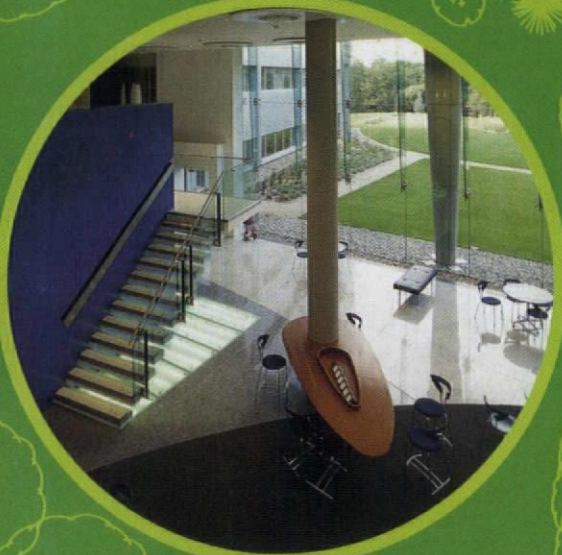
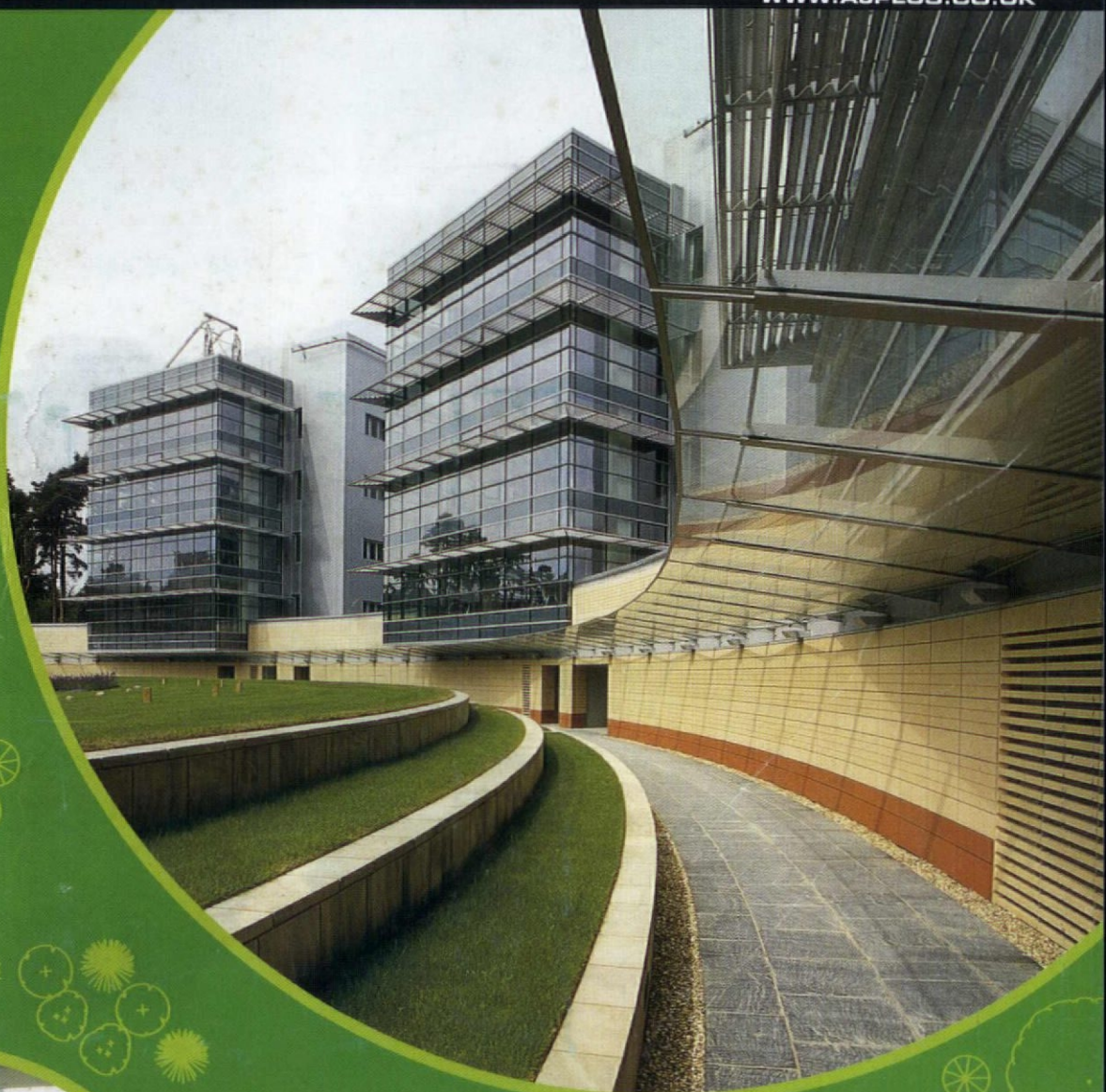


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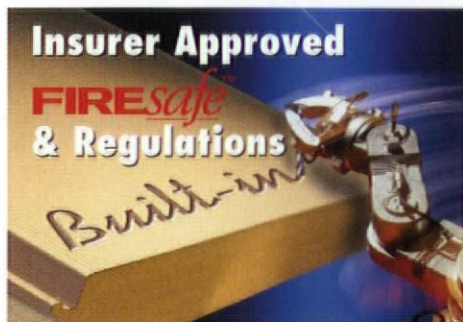
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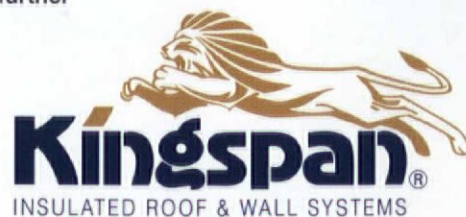
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#### Editorial enquiries

020 7505 6700

#### Editorial fax number

020 7505 6701

#### E-mail

[firstname.surname@construct.emap.com](mailto:firstname.surname@construct.emap.com)  
([isabel.allen@construct.emap.com](mailto:isabel.allen@construct.emap.com))

#### Editor (on maternity leave)

Isabel Allen (020 7505 6709)

#### Acting editor/Online editor

David Taylor (020 7505 6716)

#### News editor

Zoe Blackler (020 7505 6636)

#### News reporter

Ed Dorrell (020 7505 6715)

#### Buildings editor, AJ/AJ Plus

Barrie Evans (020 7505 8609)

#### Technical and practice editor

Austin Williams (020 7505 6711)

#### Working details editor

Sue Dawson (015242 21692)

#### Review and information editor

Andrew Mead (020 7505 6717)

#### Editor, AJ Focus/Special projects

Ruth Slavid (020 7505 6703)

#### Production editor

Paul Lindsell (020 7505 6707)

#### Sub-editor

Elizabeth Chamberlain (020 7505 6708)

#### Art editor

Minesh Parmar (020 7505 6704)

#### Assistant art editor

Dani Hart (020 7505 6705)

#### Editorial administration

Victoria Hunter/Angela Newton (020 7505 6700)

#### Display advertising

020 7505 6823

#### Recruitment advertising

020 7505 6803

#### Advertising fax number

020 7505 6750

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Samuel Lau (020 7505 6746)

Katie Deer (020 7505 6743)

#### Telesales manager

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#### Account executives

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Cristina Esposito (020 7505 6873)

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#### Key account manager

Midge Myatt (tel 01902 851645)

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#### Group publisher

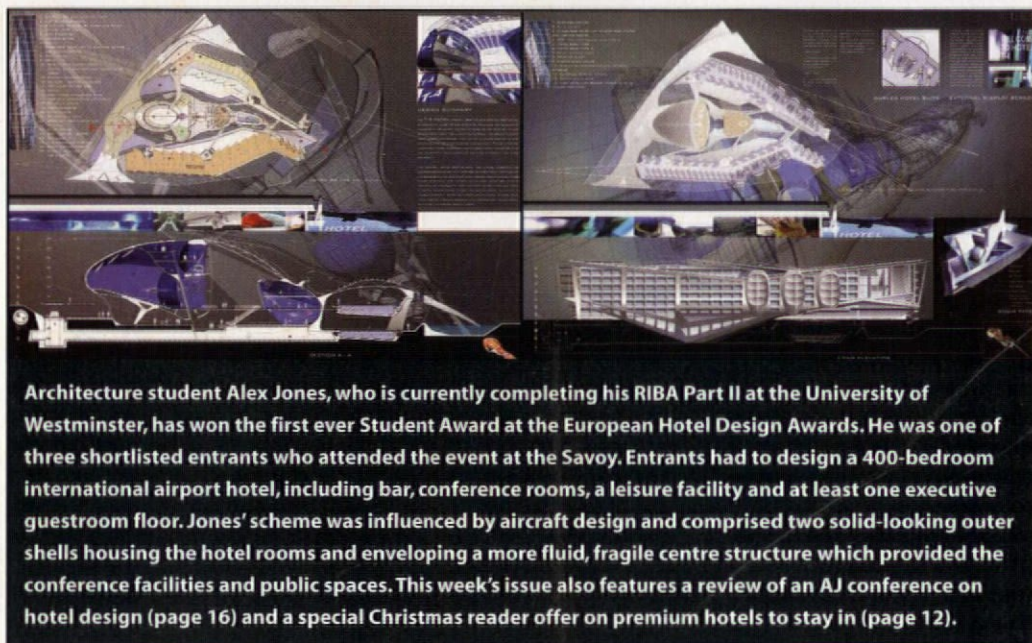
Jonathan Stock (020 7505 6744)

#### Group editorial director

Paul Finch (020 7505 6702)

#### Managing director

Graham Harman (020 7505 6878)



Architecture student Alex Jones, who is currently completing his RIBA Part II at the University of Westminster, has won the first ever Student Award at the European Hotel Design Awards. He was one of three shortlisted entrants who attended the event at the Savoy. Entrants had to design a 400-bedroom international airport hotel, including bar, conference rooms, a leisure facility and at least one executive guestroom floor. Jones' scheme was influenced by aircraft design and comprised two solid-looking outer shells housing the hotel rooms and enveloping a more fluid, fragile centre structure which provided the conference facilities and public spaces. This week's issue also features a review of an AJ conference on hotel design (page 16) and a special Christmas reader offer on premium hotels to stay in (page 12).

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RTKL's headquarters for the Computer Sciences Corporation in Aldershot, Hampshire  
Photographs by Paul Bock

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**'Koolhaas' message has been affecting a new generation of designers, architects and developers. Believing this nightmare to be the stuff of dreams, they are building it very quickly indeed.'**

Jonathan Glancey on Rem Koolhaas' 'shopping architecture'. *Guardian*, 18.11.02

**'Not only is Tschumi not Greek, and can therefore be presumed to be neutral in the struggle for the marbles, but he is fashionable. True, he may not quite have lived up to the promise of his first built commission...'**

Deyan Sudjic on the choice of Bernard Tschumi for the Acropolis Museum. *Observer*, 17.11.02



news

#### THE WRIGHT STUFF

Wright & Wright Architects has won the commission to design a new £7 million theatre in Hull. The state-of-the-art venue will comprise a 450-seater main auditorium and a 150-seater experimental theatre space. It is Wright & Wright's first theatre project and was won in a competitive interview against an original field of nine other firms. The building will form part of the £150 million Ferensway Regeneration Scheme. +

#### MCASLAN WINS TRELICK

John McAslan + Partners has won a competitive interview for the conservation and regeneration of Ernő Goldfinger's Grade II\*-listed Trellick Tower in north Kensington, London. The project, which at current estimates will cost approximately £4 million, will focus on repairing and conserving the building envelope, enhancing the entrance and circulation areas, and protecting and improving its historic character. This last aspect is likely to include the reinstatement of a number of original building features, such as the concrete corning removed from the roof. +

#### ARCHITECTS SENT TO TOWER

Stanton Williams' £20 million plans to improve access to the Tower of London are entering their next stage with 10 projects slated for this year. These include new landscape for Tower Hill, a ramped entrance and new visitor and ticketing areas. All schemes are due for completion next winter and form the fourth phase of work. +

For the best jobs in architecture turn to page 55 or visit [www.careersinconstruction.com](http://www.careersinconstruction.com)

## Peace crisis hits Belfast renewal

A 'planning crisis' in Northern Ireland triggered by the collapse of the province's assembly has left the regeneration of Belfast in turmoil. The failure of the peace process has left two major schemes for the city's retail centre in limbo, with others also waiting on decisions now in the hands of Westminster MPs rather than assembly members.

The crisis dates back to the failure of planners to give BDP's massive £250 million Victoria Square retail scheme the green light before direct rule was implemented. The province's Department of Social Development has stated that this is its 'preferred regeneration scheme', insisting all other projects have to wait for it to get the go-ahead.

However, the assembly was disbanded before the 52,000m<sup>2</sup> scheme won official backing – which the assembly minister Nigel Dodds had promised within days. The decision has now fallen to the new minister in charge of planning, Des Brown.

Regeneration supporters fear he may listen to an October Planning Appeals Commission report against the development, which had been overruled by Dodds.

If Brown decides against the BDP scheme – an announcement is now not expected for months while he is fully briefed – it will put the long-awaited regeneration of the city back to stage one.

Other schemes now awaiting decisions include

a £200 million extension for the Castle Court Shopping Centre, proposed by developer Westfield and its in-house architects. The scheme's backers describe the 74,000m<sup>2</sup> development as in a 'planning black hole' waiting for Brown's decision.

Royal Institute of Ulster Architects immediate past-president Barrie Todd said he was disappointed at what he labelled the crisis. He told the AJ that the city is now simply in limbo again after some 'progress following devolution'.

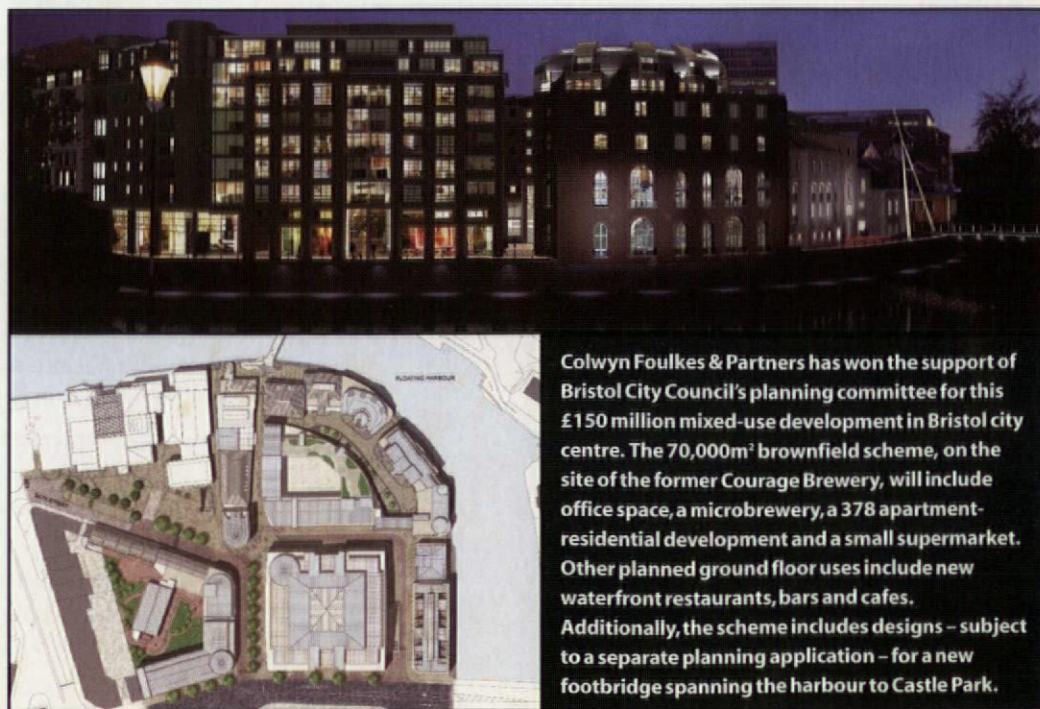
'We now have to wait for the new minister to get round to making a decision for the regeneration process to finally get under way,' Todd said.

And BDP's project architect on the Victoria Square scheme, Irvin McNeil, is equally frustrated. 'This scheme is essential for the regeneration of the city centre and Northern Ireland as a whole,' he said.

'Since the assembly collapsed we have not had any dealings with the ministers who have taken over or the Department of Social Development,' McNeil asserted. 'All we know is that this is going to cause more delay for the scheme and the regeneration of the area.'

The Department of Social Development was unavailable for comment apart from a statement that the seven new Westminster ministers are being briefed as fast as possible.

Ed Dorrell



Colwyn Foulkes & Partners has won the support of Bristol City Council's planning committee for this £150 million mixed-use development in Bristol city centre. The 70,000m<sup>2</sup> brownfield scheme, on the site of the former Courage Brewery, will include office space, a microbrewery, a 378 apartment-residential development and a small supermarket. Other planned ground floor uses include new waterfront restaurants, bars and cafes. Additionally, the scheme includes designs – subject to a separate planning application – for a new footbridge spanning the harbour to Castle Park.

**'I watched them go up – and, unfortunately, I also watched them go down.'**

David Rockefeller, prime mover behind the World Trade Center towers. *Daily Telegraph*, 18.11.02

**'It is a sad reflection on the nation's values that Isambard Kingdom Brunel should be the only engineer in the poll for the greatest Briton. No other engineer can rival him for the number of failed enterprises.'**

Christopher Padley. *Independent*, 19.11.02

**'... It seems unimaginable that John Seifert grew up in the house of one of the few pioneers of Modernist architecture in this country. Even Hansel and Gretel would think twice before venturing here.'**

Ron Arad on John Seifert's own house in Hampstead. *Guardian*, 18.11.02

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

## Lambeth claims South Bank masterplan is 'fizzling out'

Rick Mather Architects' multimillion-pound masterplan for the highly controversial South Bank (pictured) has come under renewed pressure following claims by the Lambeth's planning department that the scheme is 'more or less dead'.

And a savage attack this week by former GLC chief architect Jake Brown on the scheme and the way the client has handled the brief has done nothing to relieve the pressure.

Brown described the efforts to create a masterplan – for an open space between County Hall and Hungerford Bridge, a new concert hall, a new home for the British Film Institute and improved car parking – as suffering from 'blundering ineptitude'. He also hit out at the 'enormous timescale of attempts to improve the area'.

Meanwhile, Lambeth senior planner Richard Saunders asserted that the masterplan has 'fizzled out'. He said that his department has had no contact from either the architect or the South Bank Centre for more than nine months and that he believes the client is losing interest.

'It was a very ambitious project with a lot of different parts,' Saunders explained. 'There are always many interested parties on a scheme like this, which makes it very hard to implement fully.' 'As far as I am aware, it has died a death,' he added.

Jake Brown's organisation, the Greater London Architecture Club, this week launched a new report – 'Making Sense of the South Bank' – that savages recent plans for the area and hits out at the client.

However, it does not lay the blame for this 'failure' with Rick Mather Architects. 'They have been and continue to be the victims of inadequate and uncoordinated briefs and a confused understanding of the area and its needs and characteristics,' the report says.

The report outlines a workable solution for the area. It wants:

- an increase in the area of the 2.4ha masterplan to include the London Eye, the Westminster Bridge roundabout and the whole of County Hall;



- the retention and adaption of all the existing cultural buildings;
- the retention of the Jubilee Gardens and its conversion into a piece of 'world-class' open land; and
- a new home for the British Film Institute to be built through a Public Private Partnership.

And Brown also believes the masterplan is near to death. 'The scheme has been in trouble for quite some time,' he told the AJ.

'The resident's association, the Waterloo Action Group, has been very successful in opposing its development. I would not be surprised if it was allowed to die,' Brown added.

However, a spokeswoman for the South Bank Centre rubbished the claims, insisting the masterplan is a live project. But she added that the SBC's attitude to the plan is 'very incremental'.

It is also very dependent on new SBC director Michael Lynch's opinion of the scheme, she said. 'He has been spending a lot of time getting to grips with the project and coming to a conclusion.'

Rick Mather Architects' project architect Peter Cally echoed that view.

'As it stands we believe the masterplan is still alive and kicking. There has not been an overall definitive plan produced yet to take to the council, which is why they have not heard from us for a while,' he said.

Ed Dorrell

## AJ BACKS HOMES AWARDS

The AJ has joined the sponsorship team for the National Homebuilder Design Awards 2003, the closing date for which is Friday 20 December. A judging panel, chaired by Michael Manser, includes Robert Adam, EDAW director Kevin Murray and AJ editorial director Paul Finch. They will review entries in a dozen categories, comprising:

- best house (one or two storeys);
- best house (three storeys or more);
- best restoration conversion from non-residential to residential;
- best use of a brownfield site;
- best house of the future (innovation);
- best retirement development;
- best mixed-use development;
- best housing association development;
- best landscaping of a scheme;
- best housing development (completed, 10 or more units); and
- best housing project (10 or more units, completing in 2003).

For information visit [www.nationalhomebuilder.com](http://www.nationalhomebuilder.com); or e-mail [info@nationalhomebuilder.com](mailto:info@nationalhomebuilder.com)

## Q&A

# 52%

... of voters in a poll on the AJ's website think Connell, Ward and Lucas' Greenside should be saved from demolition.

Yes

52%

No

48%

Respondents: 2,346

This week's question:  
Will Mather's South Bank plan survive?

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

## Send us your small projects

The deadline for the AJ's Small Projects Award, sponsored by Robin Ellis Design Build, is fast approaching.

Entries for schemes completed between 1 December 2000 and 1 December 2002 must be received by 29 November. The maximum contract value this year for projects is again £250,000. Please send

drawings, publishable photographs (not laser copies) and a description of not more than 150 words to: AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB. Schemes will be published in the AJ and a selection will be exhibited.

# Alsop unveils first office scheme – plus pods



*The Office* it most certainly is not.

Alsop Architects has unveiled images of how its £60 million Victoria House project in London's Bloomsbury will look when it is complete in January next year. And the scheme will include a series of 'pods' (left) manufactured on a boatyard in Southampton which will transform the building into an interior that is a

million miles from the tedious office environment inhabited by TV's David Brent.

The Neo-Classical, Grade II-listed building was formerly occupied by the Liverpool Victoria Friendly Society, and was designed by Charles Long in 1932. Alsop became involved when the then owner, Blackfriars Investments, entered it in a two-way competition to become the home of the Greater London Authority. But his design lost out to Foster and Partners' proposal, now built on London's South Bank.

However, Hamburg-based developer Garbe then came in and bought the site. This was with a view to commissioning Alsop to draw up a major offices and retail scheme, while retaining listed features and extensive marble work and adding a 'wow' factor glass atrium, a new ETFE roof and those pods.

The main pods are two storeys tall and are office environments which, says the developer, could make several million pounds of rent over an average lease, suspended in what could have been 'dead space'.

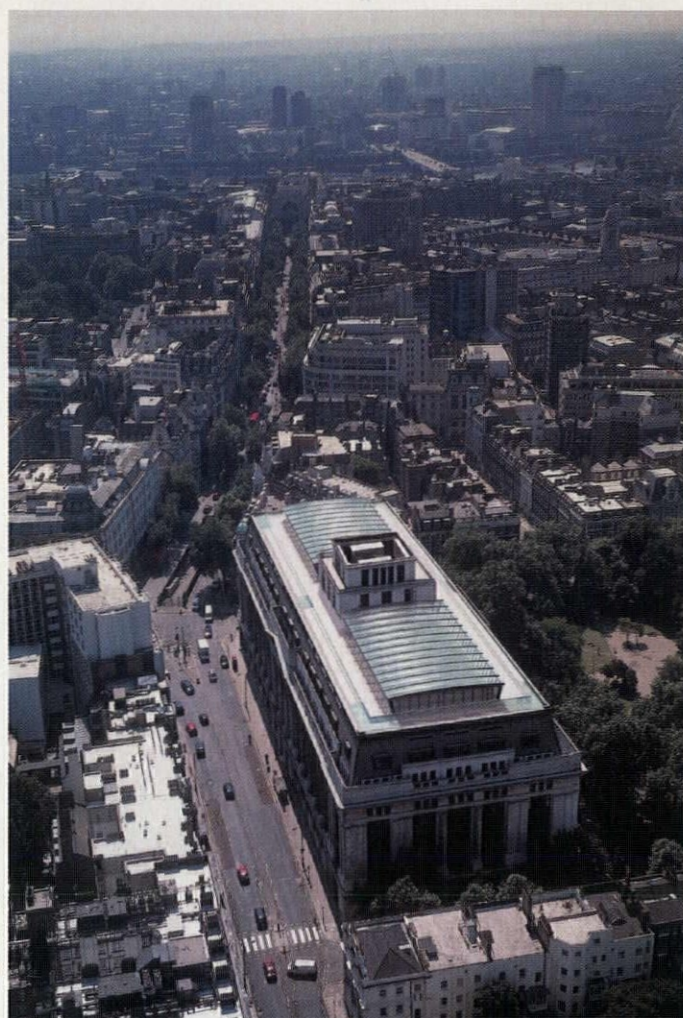
'This architectural statement does actually fund itself,' said Garbe UK director William Avery. 'It wouldn't have gone ahead if it didn't.'

The pods in the two atria are manufactured from white Glass Reinforced Plastic, but lighting effects will change their 'colour'. Beneath them, again accessed by glass bridges, are two 'soap dishes' – essentially half pods which are open and intended for use as 'breakout' space for impromptu meetings, featuring banquette seating in their walls. These are already in place, while the main pods are ready for installation.

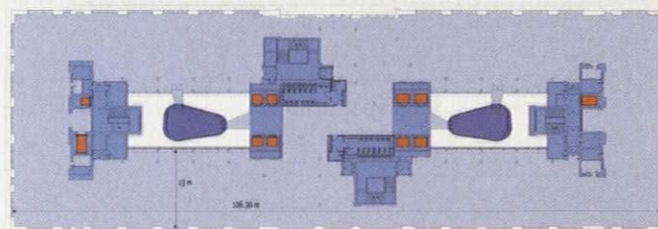
The main tenant in this area of the building is government agency the Competitions Commission, which will decamp from its current home near Chancery Lane. It will take five floors, including space for a library and office accommodation. Other tenants already signed up include Sport England, recruitment consultant Michael Page and, on new retail accommodation mainly spread over the ground floor in floor-to-ceiling glass-fronted shops, Hanover House. In all, the new Victoria House will boast 19,973m<sup>2</sup> of offices over seven floors with 1,579m<sup>2</sup> of retail.

Garbe also plans to entice a major restaurant operator into a 1,899m<sup>2</sup> lower ground ballroom left over from the previous tenant, and a 4,139m<sup>2</sup> health club and bar, along with further office tenants. Office tenants excluding David Brent, of course.

David Taylor

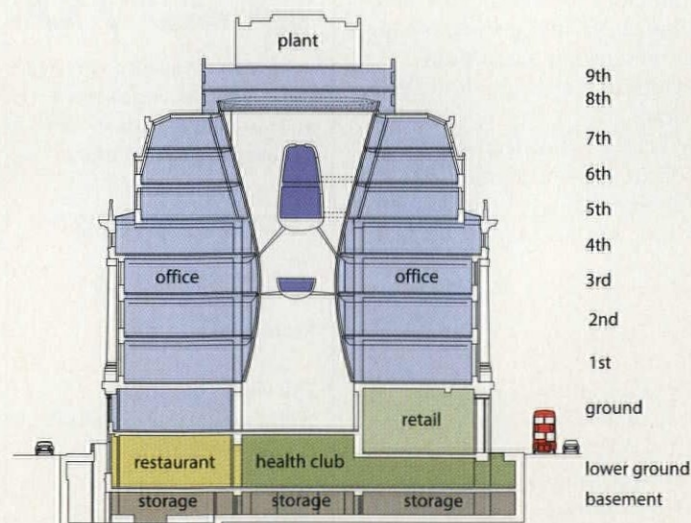


Above: aerial view showing ETFE roof feature. Below: typical floor plan

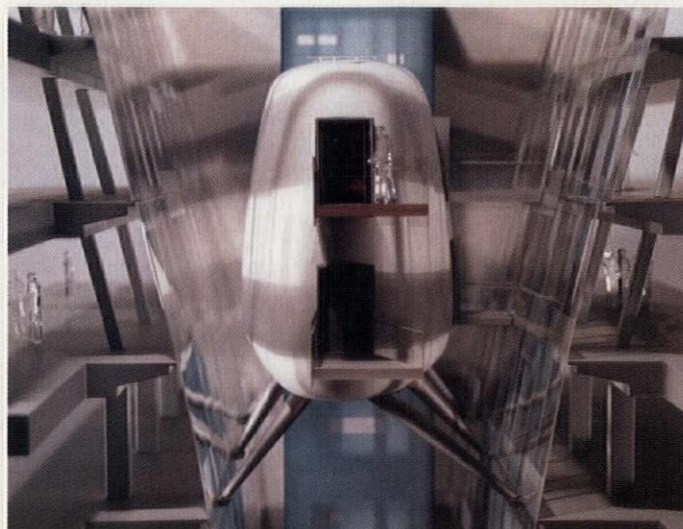


David Taylor fifth floor plan

0 10m



cross section



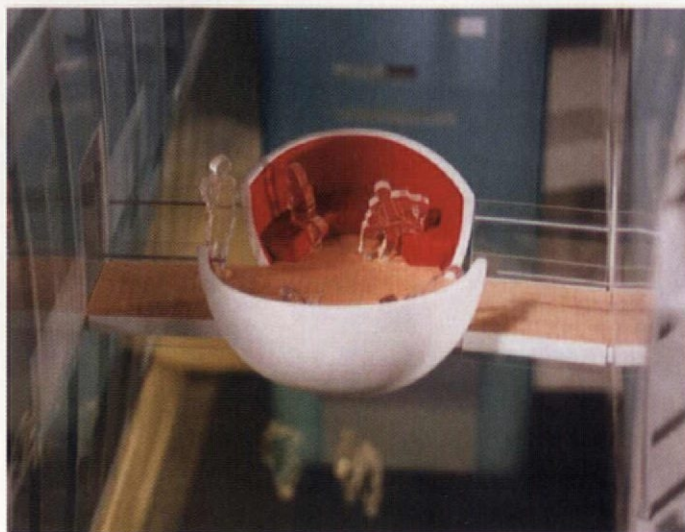
Early model showing the main, upper pod in the scheme's new atrium



Computer-generated simulation of the new atrium space, pods and walkway access. Lighting will be used to change the pod colours

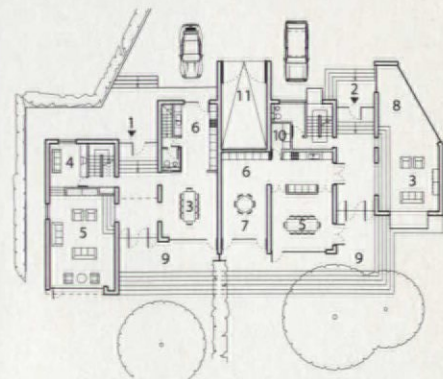


Model shot of one of the 'soap dish' features below the main pod...



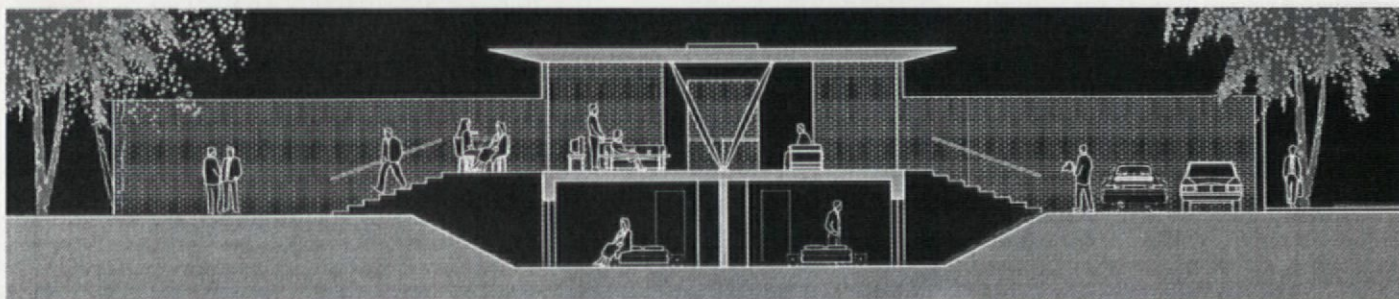
...which will be used for informal but dramatic 'breakout' meetings

# Square Foot makes strides in residential



## KEY: DULWICH HOUSES

- |                          |                        |
|--------------------------|------------------------|
| 1 entrance to building 1 | 7 play room            |
| 2 entrance to building 2 | 8 library              |
| 3 reception room         | 9 terrace              |
| 4 tv room                | 10 utility room        |
| 5 dining room            | 11 ramp down to garage |
| 6 kitchen                |                        |



**Top:** Munkenbeck + Marshall's two multimillion-pound Dulwich houses. **Above:** the same architect's proposals for a site in Berkshire

Growing developer Square Foot Properties has unveiled a series of unusual residential schemes in and around the London area designed by architects it has formed a regular relationship with – Munkenbeck + Marshall and kmk Architects.

The Munkenbeck + Marshall schemes are headlined by two contemporary new-build houses on a former apple orchard in Dulwich, south London. The houses are very large, at 500m<sup>2</sup> each, and include underground parking. The £1.5 million project won planning permission in June and the properties are expected to go for upwards of £3 million each when they hit the market.

The south-facing, triangular site is opposite the Dulwich Picture Gallery. Two three-storey glass blocks form the main body of the houses, each with an oversailing roof, while accommodation features flexible living spaces with folding screens and doors, enabling kitchens to join living spaces and bedroom suites to be open to roof terraces. The scheme goes on site in January. It will be followed by 12-14 units designed by the same architect and with the same concept on a site in Berkshire, which is ready to submit

for planning. These will sell for between £1 million and £4 million.

Square Foot is also developing flats on the site of a redundant church in Lant Street, Borough, south London. St George's Church on Borough High Street owns the land on which that church sits and wants to raise cash for repairs to its fabric. It has already won one of the largest Lottery awards for this purpose – £2 million – but needs an additional £1.2 million.

kmk Architects has designed a £10 million residential and offices scheme for the site, surrounded by an urban park. It incorporates two buildings – one of five storeys on the church site, plus a seven-storey scheme on the church hall site. The two are linked by a 5m stacked bridge, but the main interest comes from the external skin, which will be of asymmetrical glazed or aluminium panels with floor to ceiling openings. Lant Street comprises 15 duplex and triplex apartments. It has been in for planning with Southwark since February and Square Foot hopes to resolve permission within three or four months. Work should start next summer.

For profile of Kirk Pickering of Square Foot Properties, see pages 20-21.

David Taylor



**Left:** kmk's Lant Street housing in Borough, south London, featuring a skin of asymmetrical glazed or aluminium panels. **Right:** a typical interior



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## ROYAL DOCKS SITE COMPLETE



Walters and Cohen has completed work on the Royal Victoria Docks Nursery on the ExCel site at the Royal Docks in the London Borough of Newham. The £875,000 project comprises a series of open courtyards set between three wings of children's accommodation, which will house a nursery and crèche.

## PROTECTING THE OFFICE

Sir Terry Farrell, Marco Goldschmied of Richard Rogers Partnership, Frank Duffy of DEGW and Julian Barwick of Development Securities are to speak at the AJ/BCO Spring Conference. The conference, to be held at the RIBA in central London on 6 February, is set to examine issues affecting the office industry, along with reviews of the BCO 2002 award winners. The fee is £250 + VAT. Visit [www.ajplus.co.uk/promotions/bco](http://www.ajplus.co.uk/promotions/bco), e-mail [nyaika.kamurasai@emap.com](mailto:nyaika.kamurasai@emap.com) or call 0202 7505 6608.

## ALSO AND MCLEAN ON SHOW

Will Alsop's 20-year artistic collaboration with Bruce McLean is coming under the spotlight in an exhibition of their work called *Two Chairs*. They are noted for thrashing out ideas in large-scale paintings and sculpture. Entrance to the show at Milton Keynes' MKG from 7 December to 19 January is free. Contact 01908 676900.

## ROGERS BACKS TURNER PLANS

Lord Rogers has stepped into the debate over the controversial Turner Centre in Margate, defending Snøhetta and Spence after it came under criticism from JMW Turner scholar Andrew Wilton. Wilton suggested the proposal constituted a 'hideous globule' which would spoil the views immortalised by the artist in his paintings of the Kent seaside town. Rogers, however, described it as 'exceptionally important', 'first rate' and 'beautiful'. Stephen Spence, one of the partners at the architects at the centre of the row, cut his teeth at the Richard Rogers Partnership.

## MoD drops bombshell over its difficulties with PFI schemes

The Ministry of Defence has admitted that nearly 50 per cent of its PFI schemes have either failed to come in on budget or have run over time.

Despite attempting to put a positive spin on a new report's findings by highlighting the successful schemes, the government department has conceded that its conclusions are 'disappointing'.

The survey, which included several large-scale construction projects, such as the Army Foundation College in Harrogate and the Joint Services Combined Staff College in Cranfield, found serious delays in six out of 19 schemes – or 31 per cent of them.

The survey will also come as a hammer blow to those PFI supporters who argue the procurement method forces contractors to hit their financial targets. Only 10 of the 19 projects came in on budget. And of the remaining nine projects, six had undisclosed additional costs that were 'more than insignificant'.

Armed forces minister Adam Ingram admitted that PFI schemes have had their teething problems. 'There will of course be some projects where we need to work with the partners to improve,' he said. 'It would be foolish to think that everything always goes right.'

But Ingram insisted there are positives to take from the survey and said the government is committed to see the scheme work. 'The overriding message is that Public Private Partnerships can, and are, delivering the better services that we seek,' he added.

Ed Dorrell

## PRS scoops £13.2 million Coventry museum prize



Pringle Richards Sharratt has picked up a prestigious new commission in Coventry ahead of illustrious competition, just as it is putting the finishing touches to its Sheffield Winter Garden scheme (pictured).

PRS has been appointed architect for future phases of development of the Herbert Art Gallery & Museum, Coventry, following a two-stage selection process held by Coventry City Council. It beat Haworth Tompkins Architects, Ahrends Burton & Koralek, John Miller + Partners, van Heyningen & Haward and Wright & Wright.

The scheme is for alterations to the existing building and a major new extension, on a site directly opposite Coventry Cathedral, planned to house the museum's collections and create new

galleries and a history centre. This follows a first phase of work designed by Haworth Tompkins Architects, currently on site, to house audio, video and creative ICT facilities within the complex. The total development cost is estimated at £13.2 million and the next phase is planned to start on site in January 2004.

PRS has recently completed other major gallery projects at the Sheffield Millennium Galleries, Gallery Oldham and the V&A Museum.

Its Sheffield Winter Garden, the next phase of the city's Heart of the City project, is due to open on 10 December. It links the practice's Millennium Galleries with three of Sheffield's squares through arcades and covered public routes.

## Cambridge admits fees have contributed to financial strife

A 'large swathe' of Cambridge University's current financial strife is down to the fees it has paid architects in its high-profile building programme.

The university has admitted to the AJ that record losses last year of £12 million have a great deal to do with hiring top-class architects to develop designs, including MacCormac Jamieson Prichard (MJP).

The £550 million building programme has come under fire as the main reason for the current financial hole, but an official at the university's property development programme said that donations cover most of these costs.

'The only expense that we always have to cover ourselves,' Nick Champion of the Vice-Chancellor's Office asserted, 'is the early development, and that includes the architectural fees.'

Cambridge University has undertaken a major extension programme, including a masterplan by MJP for a 175,000m<sup>2</sup> site in the west of the city, which now has, the university admits, an uncertain future.

However, MJP's project architect Liz Pride maintained that the practice had not heard anything about problems with the university's finances. 'As far as we are aware the building programme and our masterplan is continuing on schedule,' she said.

## Grimshaw loses 'Nicholas' as it opens office in New York

Nicholas Grimshaw & Partners has given itself a slick rebranding to consolidate its identity and continue its push overseas.

The practice is now called simply 'Grimshaw'. The move was promoted by the opening of a new office in New York this week. The company also has branches in La Coruna in northern Spain and Berlin, and joint-venture offices in Amsterdam, Melbourne and Zurich.

Vincent Chang and Mark Husser will head up the Big Apple base and work with Andrew Whalley to build its US client base.

Grimshaw has handled a welter of recent projects in America. Ongoing schemes include Blennerhassett Island Bridge in West Virginia and an arts centre at Rensselaer in New York.

It recently completed the Donald Danforth Plant Service Centre in St Louis and a feasibility study for Miami Intermodal Centre.

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## ARMY MUSEUM CALL-UP



Austin-Smith:Lord has won a competitive interview to design the National Army Museum North in Richmondshire. The proposed £19 million scheme will provide an interactive learning environment for the study of local and national military history. Located on a 52ha site, the design aims to create an aesthetic which is both responsive to the landscape and expressive of the museum's purpose. +

## HEMINGWAY'S TV INVASION

Fashion designer and architecture enthusiast Wayne Hemingway will present a TV programme entitled *Revolt in Homes*, about how fashion has invaded the home, 'fuelled by the current consumer obsession for interiors and home styling'. The show is due to air on 23 November at 8.30pm on Channel 4.

## Government set to trigger massive hike in planning fees

Planning fees could be set to skyrocket by up to 1,000 per cent if proposals to make planning departments financially self-sufficient win the green light.

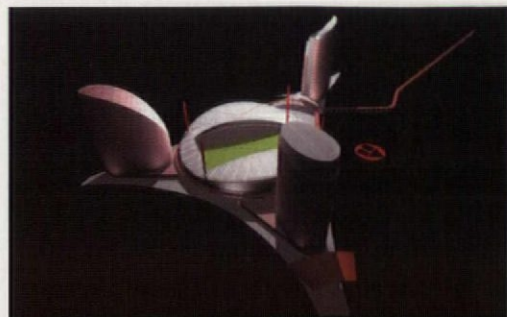
The policy – which the AJ understands is currently under consideration at the Office of the Deputy Prime Minister (ODPM) – is designed to increase the efficiency of planning departments.

Civil servants believe the financial freedom, likely to be announced after the Planning White Paper which is expected shortly, would free up department bosses to recruit as many planners as they need, increasing flexibility in their working arrangements and speeding up application processing.

But experts have warned the move could make the cost of planning applications almost untenable. There is no way that departments could break even, a senior insider at the Planning Officers Society told the AJ, while maintaining anything close to the current fee levels. These levels vary from £80 for a household extension to £220 per 75m<sup>2</sup> in commercial office applications. And the insider added that the change would increase bureaucracy in planning departments, with the recruitment of accountants and clerical staff.

'The ODPM has not properly thought this out,' he said. 'Most planning departments do not even come close to breaking even at the moment. I could see massive increases in fees, with some departments forced to hike them by up to 10 times.'

The government wants to see all planning and building departments fund themselves, making them free to recruit staff as and when they need



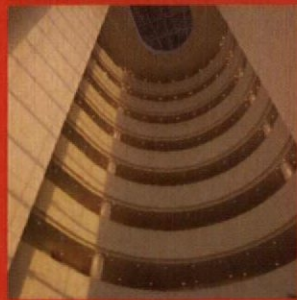
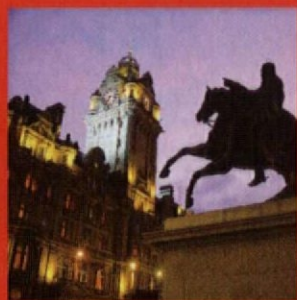
Broadway Malyan has unveiled the first images of this 25,000-seater stadium for Brentford FC in west London. The scheme will form part of a £200 million integrated transport and leisure development to be sited on Lionel Road South, just half a mile from the club's existing ground. The development company – Ambersham Brentford Millhouse – is in talks with the Strategic Rail Authority, which currently owns land on the site, and hopes to submit the scheme for planning permission early next year.

them, the insider added. 'But even this is too ambitious because there are not the planners out there to fill a surge in vacancies,' he warned.

● The Queen last week unveiled further proposals to reform the planning system. The government is set to make the 'statutory purpose' of planning the goal of sustainable development. As well as removing powers from county councils in the Planning White Paper, Business Planning Zones will be included, together with measures to speed up Compulsory Purchase Orders.

Ed Dorrell

## aj christmas hotels offer



The AJ is pleased to offer its readers these three special Christmas deals at five-star Sir Rocco Forte hotels in Edinburgh, Cardiff and Manchester. For just £99\* per room, per night, from 19 December to 12 January, readers of the AJ can enjoy the seasonal 'Escape to the City' deals to the five-star Balmoral Hotel in Edinburgh, St David's Hotel in Cardiff and The Lowry Hotel in Manchester.



Edinburgh's offer is a room-only stay (breakfast is at a supplement) but includes the complimentary use of the newly refurbished Roman-style spa and fitness centre.



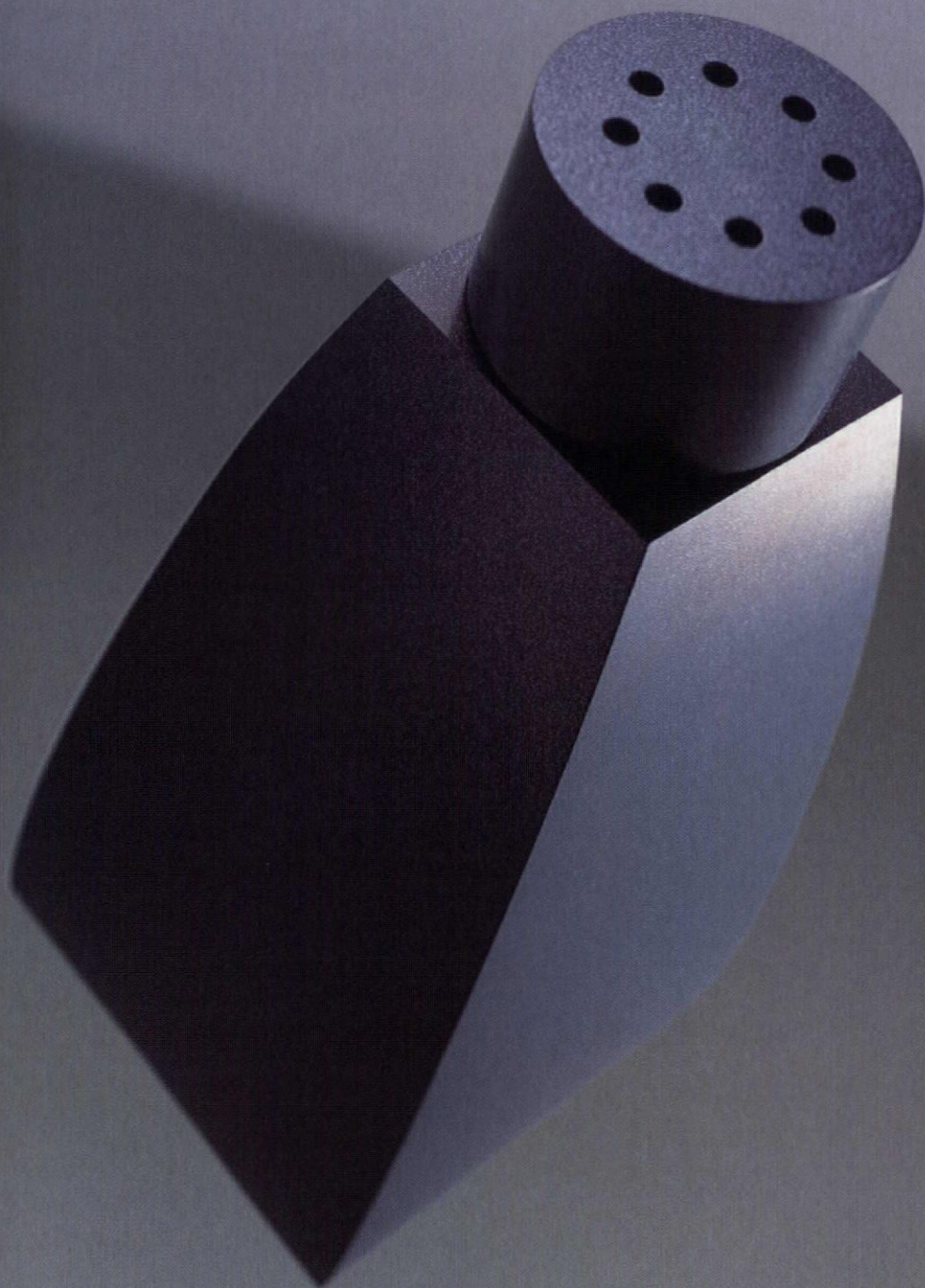
A stay at St David's, Cardiff would normally cost up to £365 a night, but again it is just £99\* per room, with temporary membership of the hotel's health spa thrown in. Subject to availability, visitors could also be upgraded to a mastersuite with its own lounge and two balconies overlooking the Bay. The hotel also features a Marco Pierre White restaurant.



And the Manchester offer is again £99\* for a five-star stay, again with spa membership and access to a Marco Pierre White restaurant. The Lowry is part of Manchester's new Chapel Wharf development on the banks of the River Irwell.

For more details or to make a booking, please contact Hotel Reservations on 0131 5561111 for Edinburgh; 0161 8274000 for Manchester; and 02920 454045 for St David's, quoting The Architects' Journal. For further information on Sir Rocco Forte's hotels you can also visit the website at [www.roccofortehotels.com](http://www.roccofortehotels.com)

\* The offer price (based on two sharing) of £99 per room per night is valid from 19 December 2002 until 12 January 2003, excluding New Year's Eve and subject to availability. A single room supplement of £30 applies. The cost of spa treatments is not included. NB Christmas meals should be booked when making your reservation – prices available on application.



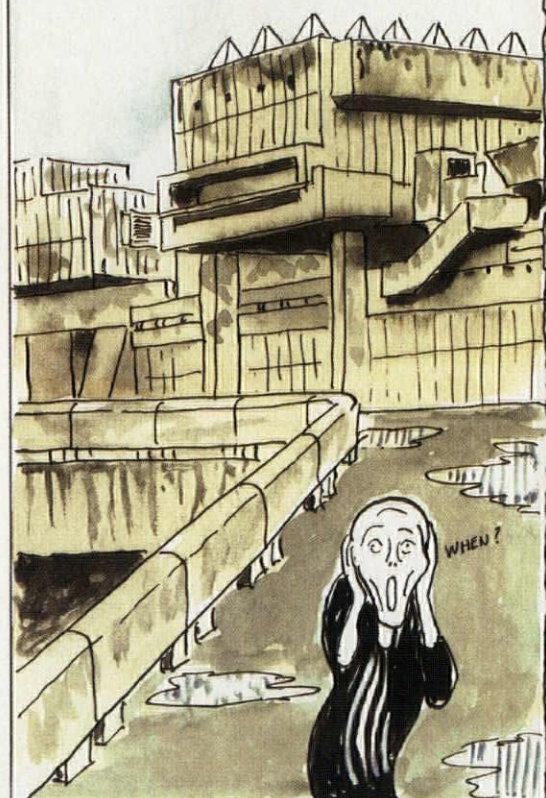
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<b>HAYWARD GALLERY</b> Mathervich and the <b>POST-NIHILISTS</b> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid black; width: 50px; height: 50px; background-color: white;"></div> <div style="border: 1px solid black; width: 50px; height: 50px; background-color: black;"></div> </div> <div style="display: flex; justify-content: space-around; align-items: center;"> <span>White on white</span> <span>Black on black</span> </div>	<b>QUEEN ELIZABETH HALL</b> Hindermess' <b>MATHIS DER MATHER</b> The unfinished & non-started symphony <b>VINOILI</b> (Prima Donna) without the FOA

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## vital statistics

- The Welsh Assembly spent £250,000 on lawyers' fees in its legal battle with the Richard Rogers Partnership over the construction of the new assembly building in Cardiff, a report by the auditor general of Wales has concluded.
- The Charities Aid Foundation has produced a new report claiming that the UK's top charities have lost £78 million because of recent changes to tax laws.
- Britain's most expensive double garage has gone on sale. The property – situated on the Selcombe estuary in Devon – was put on the market last week by estate agents for £135,000.
- The Planning Inspectorate has hit government targets of ensuring that 99 per cent of its work is free from justified complaint, according to a new report from the Advisory Panel for Standards in Planning.

## Clare Melhuish reviews... the battle over where to exhibit the Elgin Marbles

Bernard Tschumi found himself at the centre of an intense, but civilised, political battle when he presented his scheme for the New Acropolis Museum last week. Tschumi is no stranger to the political dimensions of his profession, but this event was far removed from the student protests of Paris 1968, and the concept of 'the architecture of event' which he evolved at that time.

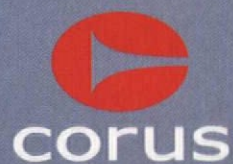
The unveiling of his design represented the trump card – or so the Hellenic Republic's Minister for Culture hoped – in a confrontation that seems driven less by political ideology and idealism than by a stark assertion of territorial rights. The fight over the Elgin Marbles is, however, a remarkable manifestation of the dynamic power infused into material artefacts by virtue of their cultural significance. Apparently passive objects become intensely contested sites revealing society's deeply entangled relationship with the material world, and suggesting that the 1960s pursuit of a 'throw-away' culture less entrapped by material things was always a doomed venture.

The concept of a kind of 'material magnetism', more powerful than any national cultural policy or ideology, was demonstrated by the minister's rhetoric describing the 'claim of the mutilated monument itself, which demands the reunification of its sculptural decoration'. Indeed, since Greece is not even contesting ownership, but sim-

ply wants to organise a long-term loan of the British Museum's exhibit, it appears we would better understand the case as a claim exerted by the site of the Acropolis itself, offering an interesting reflection on the dynamics of the relationship between landscape and architecture in general.

Against such a context, it was inevitable that Tschumi's scheme should be disappointing – while the suggestion that the marbles themselves, arranged in a 'cinematic' narrative sequence around the glazed top level of the building, would be embedded into concrete panels seemed to spell immediate failure for the chances of the proposed loan. In contrast to many other new projects, this one has been driven from the outset by the knowledge of the collection to be housed in it – potentially an advantage, but also an overwhelming challenge, compounded by its alarming proximity to one of the greatest architectural monuments of all time, the Parthenon. Lying in the direct line of vision from the rock, the new building seems doomed to a secondary existence as a 'visitor centre' for a global hotspot of cultural tourism.

Described by Tschumi as 'extremely sober, precise', manifesting a 'contemporary simplicity', it says less of the power of the landscape, than the culture of the 'non-place' – the ambiguous, neutral territory, structured by circulation systems, of the airport or supermarket environment. Maybe this building will take on cultural dynamics of its own. But for the moment, it does not present an inspiring home. Bernard Tschumi was speaking at the New Acropolis Museum in an event hosted by the British Committee for the Restitution of the Parthenon Marbles, at the Congress Centre, London



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# Putting hotel design in new contexts

Hotel design came under the microscope at the AJ conference held at the RIBA entitled 'Hip or Hype?'. Zoë Blackler and Paul Finch report back from the event

Photographs by Robert Greshoff

Well, does design really add to the hotel proposition? That was the question which underlay the one-day conference held at the RIBA, 'Hip or Hype?' chaired by Tim Battle and sponsored by EC Harris. By the end of the day, the answer was a definite 'yes', but perhaps not in the way that some designers might have anticipated.

A blistering afternoon session put a very pointed finger on a number of sore design points, and summed up contrasting attitudes to the whole subject. Tanya Geller of Strategic Hotel Capital, which develops, improves and retains hotel properties which are then operated by their tenants, was in no doubt as to what mattered: 'I don't have a PowerPoint presentation to show you because if I did, it would only consist of one slide: a balance sheet showing the internal rate of return. That's what matters.' In the context of an audience full of architects thinking about form, materiality and aesthetics, this was shocking but attractive in its honesty.

A spirited exchange took place between fellow panellists Hugo Blasutta of US firm Yolles and the current must-have hotel and bar designer David Collins – an architect who has become a specialist by chance. This session was called, 'Do clients get the designs they deserve?', which again seemed to attract the answer 'yes'. Blasutta made the point that the bad client is one who makes life difficult for the designers, thereby affecting the product either in its workings or in its efficiency of delivery – for example, the client who can never make his or her mind up. Change equals delay and confusion.

Collins showed seductive images of his work at Claridge's and Locatelli's, and argued that the good client was not just one who allowed the designers to get on with it, but was actively involved, in a knowledgeable way, about what the brief required. 'Client enthusiasm is really important, and I am happy working with a larger-than-life personality.'

Other than winding up the audience by declining to accept any measure other than rate of return and yield in measuring the effectiveness of design decisions, Geller also observed that, from a purely architectural point of view, most owners probably weren't good clients in a conventional sense. However, she rejected any idea that having a clear financial purpose meant refusing to spend appropriate sums; it was just a question of what was right for the circumstances.

This was all in marked contrast to a brilliant keynote address in the morning by Gordon Campbell-Gray, the iconoclastic owner of One Aldwych, who argued for the authentic and the relevant in hotel design and operation: not a bowl of fruit and bottle

of sake on arrival, but a simple glass of water; not cancer-inducing cleaning sprays for the hotel furniture, but beeswax. He quoted Henry Ford: if the only purpose of a company is to make a profit, it has not true purpose and will die.

The conference ranged from the visionary (another example of which was Herbert Ypma of Hip Hotels, who began the day with a rousing call for quality), to straightforward analysis of practical stuff like procurement, and then on to the importance of brand, service, and the role of design within all this.

In a session promising different perspectives on the procurement process, project manager Neil Patterson from MACE stressed the importance of understanding the client's success criteria. Though clients' overall priorities vary, they broadly share the same top five,

often all elements are designed in isolation.

In an adversarial session that followed, Jonathan Manser and Patrick Reardon presented conflicting stands on the need for specialists in hotel design. There is a 'danger' in specialism, Manser argued, saying his practice always kept a range of projects in the office because 'we enjoy the challenge'. Designing hotel after hotel means the 'challenge dies', and the freshness and the ability to see the project through on time and on budget diminishes. What the client should be looking for is a practice that can produce a good building, rather than one that has a specific experience of hotels – 'it is the owners and operators who are the specialists'. A malaise within the construction industry meant that 'when you pitch for a job, you don't get past the door because you've not done a similar building type before'.

Manser also identified a worrying trend among the clients that had emerged during the day's discussions, to distinguish between the interior and exterior design. A misunderstanding within the hotel industry that the only place where design matters is in front of house, often led to 'attempts to polish a turd'.

Reardon – who spotted a gap in the market for a specialist hotel practice during the late 1980s – disputed Manser's claims that specialists produce 'cookie cutter solutions' like 'a tired old slapper doing any old trick to keep the punter happy'. As a specialist, with a respected role within the sector, Reardon said he could 'point out anomalies in the client's brief' and that oftentimes these are acted upon. In a classic case of a distinguished non-specialist getting it wrong, he cited the example of a design by IM Pei for a hotel in China, where the great man produced an impossibly impractical solution through a complete lack of understanding about how a hotel functions.

The view of the service engineer came from Barry Wormald. Responsible for a large part of the construction budget and for causing most of the customer complaints, service engineering is also where most of the cost-cutting takes place. At the opposite end of the scale to interior design, it is the least cosmetic element in hotel design and hence the least valued by clients. And if a specialism in hotels is optional among architects, it is apparently essential among service engineers. Given the long-term growth in the hospitality industry, there is plenty of work for all.

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From top left, clockwise: Tanya Geller, Jonathan Manser, Gordon Campbell-Gray and David Collins – telling it how it is from different perspectives

with cost certainty consistently taking the lead. And while interior design came in at number four – seen as crucial to financial success – exterior design did not even figure. Oops! His findings were supported by Rory Purcell, chief engineer of the Savoy Group, who said that the composition of the professional team begins with the choice of interior designer, with the rest of the design team taking a supporting role. On the importance of the brief, he told the designers present that 'we look to you to hold our hands while you bring it out of us'.

For Arup director Greg Chikaher, the engineer's role is that of unsung heroes – 'if visitors notice anything mechanical, it's a problem. So rule one is we don't want to be noticed.' The evolution of the design needs to be a collaborative process, he said, but 'all too



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## editorial

Why are there so few retail schemes of distinction? Why, when the architect or designer comes to design for shopping or even leisure, does the crass appear to naturally rise to the surface? Why are the towns and cities of the UK littered with so many badly designed, life-sucking retail environments surrounded by seas of parking, conferring on these shores an ever-more worrying Americanisation? Starbucking them, as it were.

I pondered this last week when I had to endure a tortuous five-hour rail-plus-bus journey back from Manchester, where I had attended the city's enjoyable Society of Architects' annual dinner. Not that Manchester is worse off in this regard than other locations. But the route(s) left plenty of time to have another look out the window at such deathly designs.

Part of the reason for the proliferation of could-be-anywhere sheds is financial. Part is the disastrous planning era which allowed so many massive out-of-town retail superstores to scour the smaller-scale enterprises from flourishing in the market towns of England and Wales. But another part of the problem, as with that surrounding the volume house building product on offer, is cultural. People, as one retail and leisure architect said to me last week, like them. They vote with their feet. But this is judgement by footfall, not a qualitative assessment of the buildings and their commodity, firmness and delight. After all, millions of people use Heathrow and the M25 every day. That isn't to say, though, that they are masterpieces of design.

Retail architects rarely see their designs appear in the architectural press, probably through a combination of an element of snobbery on our part and poor quality on theirs. But there is a sea-change going on in shopping design. Real streets and the urban grain are back. The forthcoming Henderson/Grosvenor Estates project at Liverpool's Paradise Street, masterplanned by BDP, will lead this charge, and there are further signs of good things to come in cities such as Chester, Exeter and Nottingham.

The town centres are fighting back, at last.

David Taylor

## letters

### Prefabs will sprout only with government push

Social housing, or affordable housing as we like to call it today, will only adopt prefabricated forms of construction as and when there is sufficient financial support from government to 'kick-start' the prefabrication sector (AJ 7.11.02).

Confidence is needed by manufacturers to invest in off-site production techniques. This confidence is driven by orders and, at the moment, there is little continuity between the two.

The sheer volume of new housing necessary to meet the current affordable housing crisis can be met, in the words of Lord Rooker, by 'precision-built homes, constructed off site'. Contrary to Professor Anne Power's belief, this need not be to the detriment of good design.

There are many examples of exciting, architecturally designed, landmark affordable housing projects constructed either partially or wholly by prefabricated forms of construction, either on or off site.

One only has to look at schemes such as Peabody Trust's Murray Grove and Raines Dairy projects; Yorkshire Housing Group's Sixth Avenue apartments project (in partnership with York City Council); the Millennium Village Development on the Greenwich Peninsula, and the Joseph Rowntree Foundation's Casper II project, all of which stand as a testament to exciting innovative affordable housing design.

Keith Bowler, director, Monk Dunstone Associates

### 'Eco-towers' must live up to their name

Your article on the proposed Vauxhall Tower makes interesting reading in the context of the 'Are tall buildings sustainable?' debate (AJ 14.11.02). While the benefits of high-density,



Broadway Malyan's Vauxhall Tower

high-rise, car-free urban development are self-evident, we cannot let the statement about electricity use and CO<sub>2</sub> emissions go unchallenged. Whether emissions are confined to the power station or generated locally is irrelevant.

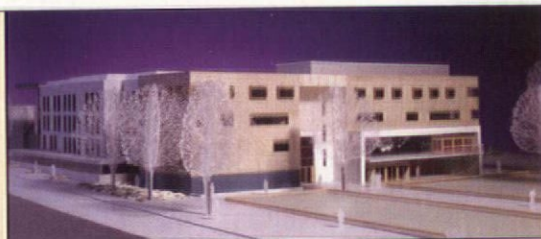
As designers, we should be aiming to reduce CO<sub>2</sub> emissions to an absolute minimum in the first instance, and providing technical solutions which are capable of further reduction in the future, ideally towards zero CO<sub>2</sub> emissions. It is a tough challenge as anyone who has wrestled with the numbers will know, but if we are going to build a new generation of so called 'eco-towers', they must live up to their name.

David Turrent, via email

### Liverpool does not need or want a Fourth Grace

There is no 'Fourth Grace' in Greek mythology and there certainly won't be one in Liverpool if any of the proposed schemes for the waterfront are constructed.

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 Hawkins/Brown's planning permission for an extension to the existing Helmore Building, creating a New Student Centre at the Cambridge campus of Anglia Polytechnic University. The £5.5 million, 4,000m<sup>2</sup> extension will include a bar and music venue, and will form the main entrance and reception for the university. It forms part of an overall campus plan by the architect.



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

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How curious to call the three buildings which form the Pier-head waterfront the 'Three Graces'. Such masculine, muscular and assertive buildings have never been called that by Liverpudlians. Presumably by associating them with the famous statue by Canova, we are asked to see them in a new light and in need of an addition. If we stick with that statue we may better understand what the four schemes on exhibition in Liverpool are being asked to achieve. Imagine this scenario...

At last we have bought the Canova statue for our gallery, but it is a bit old-fashioned and needs spicing up to attract the crowds. We find a young sculptor who's currently in the public eye and give him these instructions:

'Fit another figure into the group, do it your own way, don't take too much notice of the three girls, and by the way, we need a big version of our sponsor's logo on the new bit – this thing has got to pay for itself!' A likely formula for success? A worthwhile enhancement to the original?

The three buildings which have made the Liverpool waterfront a worldwide symbol for the city have worked well for 80 years, symbolising, first, a great port and later the home of The Beatles. Liverpool is not Bilbao! It had its signature buildings even before Sydney and needs no additions to this iconic group.

Not only mythologically wrong but factually inaccurate, the Fourth Grace will not be a single building but a group of very diverse buildings – 'The Commerces'.

The site chosen for the development to the east of the existing three has been occupied for years by storage sheds and car showrooms – low-rise buildings which have never had any impact on the existing composition. Now for some reason this

must be developed, not with a single prestige building but with a mixed development of offices, flats, shops and some public facilities, all carefully apportioned to make a viable scheme for speculative financing.

What a contrast to the existing structures, designed and built with expensive materials and lavish decoration to express wealth, power and pride without a second thought about cost.

Setting aside all other factors, the decision to add a fourth element to an existing composition of three elements is almost impossible to achieve and requires extraordinary skill and great sensitivity to the context, not the 'look at clever me' designs which are on exhibition.

This is not the actress and the bishop but the 'clubber' sitting next to three judges. Incongruous to say the least, and a totally inappropriate attempt to improve something which is complete in itself. That simple adage 'If it ain't broke, don't fix it' could never be more apt.

If the oversimplistic thinking about competing for the City of Culture dictates that every city must be 'Bilbaoised' with a signature building, then so be it, but not on this special site in Liverpool.

**Jeremy Gribbin, Arqus Design Group, Lancashire**

### Shedding new light on Glasgow Medical School

'Light fantastic' (AJ 24.10.02) sidesteps some serious issues with regard to the double-skinned, south to south-east



facing glass wall, which is the most striking external feature of Reiach and Hall's new Woolfson Medical School in Glasgow.

Although becoming a cliché, the best of such walls in urban locations can offer several 'green' opportunities. The outer skin can act as an acoustic shield, allowing the inner skin to open, and hence facilitating natural or mixed-mode ventilation, and avoiding overheating. The expansive glass can also displace electrical energy for lighting, and provide a very pleasant and functional internal environment, provided appropriate steps are taken to diffuse direct sunlight.

However, in the case of the Woolfson, the inner skin is fixed, apart from a locked maintenance access door at each end. The AJ piece refers to 'Automated opening of the inner glazed wall...', but perhaps this refers to an unfulfilled design intention.

This means that the possibility of a natural component to the ventilation system is blocked, and the outer skin is not needed acoustically. Furthermore, since there are not adjustable openings at the top and/or bottom of the buffer space, the rate of convective air flow is outwith the control of the BMS system. All the outer skin does is protect the cedar slats. In turn, when in the down position (which the AJ accepts are 'expected to be left down most of the time'), these render the interior of the IT space artificially lit during daylight hours – a gloomy contrast when one enters from the brightly daylight atrium.

Although the tilt of the louvres is capable of adjustment, the favoured position seems to be as closed as possible. So the detail, in this case the sealed inner skin, the lack of ventilation adjustment within the buffer, and the opaque blinds in lieu of normal solar or Venetian

blinds, expensively negates the quality of the euphemistically named 'study landscape'. This is a pity, because the building as a whole is not without positive attributes.

**Colin Pateous, Mackintosh School of Architecture, Glasgow**

### Rendering it shipshape and Bristol fashion

Here is my response to a somewhat derogatory letter by V Toch about the subject of my article – the house in Bristol by Sophie Warren and Jonathan Moseley (AJ 31.10.02).

I take issue with Toch's language: is 'to jolly up' an architectural task? Is 'sordid' really an apt description of Redcliffe, Bristol? 'Non-elitism' – and I was trying so hard to be clever! 'Instant design' – a contradiction in terms? 'Opposite of a home' – a genuine ontological puzzle. And I did not 'marvel', I documented. As for 'dead design' and 'sad contraptions' – that could be the basis of an interesting research project.

**Robin Wilson via email**

### Greenspan? Greenside! Shame on you, AJ

The impact of your article about the threatened Connell Ward and Lucas house at Wentworth in today's AJ is unfortunately compromised by your having misnamed it throughout: it is called 'Greenside' not 'Greenspan' (AJ 14.11.02).

Also the chairman of Docomomo UK is Catherine Cooke, the signatory of the Docomomo letter which you report.

The battle to preserve this listed house is evidence that Connell Ward and Lucas' architecture – like much else from the Modern Movement – remains as controversial now as it was in the 1930s.

Thanks for publishing the article anyway.

**James Dunnett, Docomomo Working Party**



will also

## Early dialogue is vital if design process is to be successful

An important part of what we do is to help determine a brief. My objection to competition is based on the fact that someone writes a brief very often by designing the building and then describing its contents. The competitor is starting at a point of no dialogue as well as having to accept all the mistakes of the original piece of work.

Open competitions then result in a squandering of human resources, but that is not my main point here. I am aware that great advances have been made to change the competition system to the selection of an architect and not a design. I welcome these amendments. The dialogue and interaction in the early days of the design process are vital. Without it, the design is unlikely to lift itself into the realms of the interesting.

I have often wondered about the early conversations that were had with regard to a number of projects. Who decided that the Tate should locate a major new gallery in an ugly old power station? Was the role of the temporary exhibition discussed and the number of them alongside the unknown artist? I am sure these questions and many others were debated, but I am not sure if an imaginative architect was ever involved.

We can learn a lot about the possibilities for art by looking at history. What would the new museum do if all artists decided not to make work for exhibitions? It would be interesting to speculate. I am very intrigued by the work done at the Maria Gugging Clinic near Vienna, unwittingly promoting a genre of art in the world which has a role in 20th-century art history.

In the 1950s, psychiatrist Leo Navratil, who worked at the Gugging Clinic, had his patients produce drawings and paintings for experimental purposes. In the years that followed, he discovered that the work

produced was artistically challenging and that there was a lot of talent in his ward. Navratil published his book, *Schizophrenie und Kunst*, in 1965, and as a result, a number of Viennese artists visited Gugging. This interest led to their first exhibition in 1970, which in turn led to their frequent inclusion in many exhibitions around the world.

In 1981, the centre for Art and Psychotherapy was established. It houses 11 artists who have covered the walls internally and externally with art. There are also many works hung on top of the art. Here we have a possible model for a gallery where there is art on art as well as an evolving display of work that is very direct. This model breaks the mould of what is now the traditional gallery of isolated works hung in minimalist spaces. This model has produced generations of artists whose work has moulded itself to this requirement.

The current work of Anish Kapoor at Tate Modern is interesting because it could not exist without the large turbine hall. If the Tate had decided to build a new building, it would not have included such a space. Perhaps a brief for a museum should be a 'collection of a variety of improbable spaces for use by artists.' 'This space need not be white and special lighting is not a requirement, but sockets are.' 'The space should not appear precious and must be tough.' These and many more needs and requirements come from a life of experience looking at spaces and making art, and I think they are valid.

In the same way that Gugging had no idea where their work would lead them, then it would appear to be appropriate for the formulation of a brief to include their spirit. Architects are good at that – it is a part of the architecture – talk to us!

*WA, from the Sheringham Beach Hut*

'Without dialogue and interaction in the early days, the design is unlikely to lift itself into the realms of the interesting'

people

So there you are. You've set up your own property company at great personal risk, having stumbled into the world of the developer through the back door. You've gone on and accepted greater risk, pursuing design-led schemes not wholly to make money, but through a desire to, as they often put it, make a difference. And you've taken on a part-time architecture course at South Bank University to soak up every last little moment you might have to spend. So what do you do? You open up a Pierre Victoire restaurant, of course, in the busy Smithfield Market area of central London.

That was the scenario for Kirk Pickering, an entrepreneurial and thoughtful man of 35, who found – for a short while – that there really were too few hours in the day to fit everything in. 'It was crazy,' he says. 'I was getting in from work at 6pm and then going to the restaurant until 3am and 4am, and then there was the one day a week on the course with all the extra work too.'

Pickering's restaurant franchise, which he part-ran with his wife Caroline, churned out the meals for two years, all at freakishly low set prices, before something had to give. And it did – when they decided they could not do it anymore; followed swiftly by the restaurant chain going under.

Nowadays, things are quieter, but Pickering is nevertheless channelling all his energies into his Clerkenwell-based firm, Square Foot. And the outfit is quietly gaining a reputation for using high-quality architects on mainly residential projects in and around the London area, the latest being two multimillion-pound houses in Dulwich by Munkenbeck + Marshall (M+M), which Pickering hopes he sees a market for. There are more in the offing by the same practice in Berkshire, and an unusual block of flats in Lant Street, Borough, by kmk Architects (see page 8), a practice which was featured in the *Young Architects 2* book published by the Architecture Foundation.

London-born Pickering entered this developer world almost by accident, having had as an option a life with his 'City-boy' contemporaries. After 'A' levels, he had 'bummed around' in France and Switzerland skiing, then went to the Sorbonne to do French. But then a family friend invited him to take the 'least glamorous' option and join the RVL group, a £50 million-turnover plc conglomerate in the late '80s, where he says he was naive but interested in the whole development process.

**Kirk Pickering is the 35-year-old boss of Square Foot, a small developer quietly making a name for itself with a series of quality commissions from 'young', well-regarded architects on unusual schemes**

by david taylor

## best foot forward



'It was commercial – we were doing spec industrial sheds, but it was very exciting,' he says. 'The whole development thing really grabbed me. What I found absolutely fascinating was the creativity of it, from start to finish.' After about four years of this 'apprenticeship in development', at 26, he felt it was time – he now thinks way too early – to have a go at it himself. He started Square Foot in 1993 with a building bought from auction for £35,000, and sold after refurbishment. First year turnover was £60,000.

'What I didn't realise at the time with property is that the key – either with property as investment or development – is access to capital. But at the time I felt, well, this would be a laugh, wouldn't it? Let's be a property developer.'

So, how, Pickering then asked himself, could he grow Square Foot? How could he avoid the pitfalls of the recession and progress? 'I found myself being led by creative development – Square Foot could grow by getting involved with awkward sites that we could acquire for little or no money.'

Add a little imaginative thinking and risk-taking, and the company could move on. So in 1994, Pickering acquired the Water

Tower in Colchester, known as 'Jumbo' on account of its size. Ultimately, the project to convert it to residential – 30 loft apartments which in 1994 Pickering feels were 'way ahead of their time' – never came about. But Pickering is proud of the 'well-regarded' design team he put together – Traer Clark, which had designed a stand for Newcastle United FC, Harris and Sutherland, and others. The scheme had 'massive support' from Essex Historic Buildings department and the Colchester planners. But the members caused 'an uproar', Pickering feels, because it was Grade II-listed.

'The language they employed at the time was an experience – it was a harsh lesson. The members were inherently conservative with a small 'c', verging on Luddite in a cultural sense, and in the sense of how we move forward with heritage fabric.'

Square Foot had no capital to mount an appeal, so sold up to a party who has taken it through planning and intends, remarkably, to build it into a single dwelling. Bearing in mind Jumbo is the equivalent of 15 storeys tall and around 3,000m<sup>2</sup> of floorspace, Pickering doubts its viability.

But from such experiences, others arise,

luckily. Essex Historic Buildings had been impressed, so introduced Square Foot to another, similar scheme – a 1930s concrete frame structure at Rochford Hospital, near Southend. Boilerhouse was a massive 'problem' structure which Pickering developed into 37 units, many of them loft apartments and town houses.

So bigger schemes on 'problem' sites were coming in, as part of a conscious push.

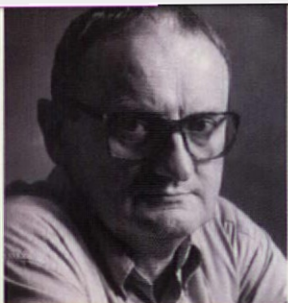
And Square Foot – which still only numbers about six people but has just claimed 36th spot in the Inner City 100 index of rapidly growing firms in the most disadvantaged inner-city areas – has managed to forge a partnership with good young architects it works with on many innovative and unusual schemes.

Part of this has come through Pickering's part-time BA course, in which he revelled in the theory side and was in a design studio led by David Adjaye and Mike Kane. 'That was brilliant fun and I absolutely loved it.'

And Pickering would retain that link with Kane by employing his practice, kmk, on schemes such as Lant Street in Borough. Then came the Railstore – again in Essex – for which M+M is the architect. Pickering chose it after walking past the practice's Metro store in Clerkenwell. And Clerkenwell is now Square Foot's backyard after starting off in a former 'public conveniences' building in Battersea Park, which it bought cheap, did up, and sold on for a significant profit to a stockbroking firm, which chose to paint its timber elements black-and-white mock Tudor, rather than the historical park paint colours Pickering had researched. 'It makes you cry,' he smiles.

Pickering, who prides himself on being 'ideas-driven, not turnover-driven', says he has been close to working with Adjaye, would like to work with practices such as Lifschutz Davidson and Wilkinson Eyre, and would even have liked being an architect himself. He is happy now that there is now a big demand for high-quality residential in London and beyond, which might rub off on the volume housebuilders.

He has employed M+M again on large residential schemes in Dulwich opposite Rick Mather's Picture Gallery, near where he lives, and in Berkshire. And nowadays, there's no restaurant to attend to at the end of the day. Square Foot, however, as a 'tiny' but 'dynamic' developer, now with a £60 million development programme, is cooking nicely, thanks very much.



**martin pawley**

## Secret 'Mission Critical' buildings created by the dot-com boom

Last week, a German professor came to interview me. Masterfully he used the Internet to find the right railway station and the optimum arrival time. At 14.21 he sprang from the train, shook hands and praised the excellent timekeeping of the railways. His research, he said, was centred on the concept of 'Mission Critical' buildings (MCBs), a category which he knew I had written about in the past. 'Tell me all you know about the history of MCBs,' he said.

I told him I thought they had been invented by the military in the Second World War, when they ranged from the extensive underground Cabinet War Rooms to modest sheds on air fields with little more than an ASPEG (Automatic Starting Petrol-Electric Generator), to provide electricity during power cuts.

This led, naturally, to a discussion about the elaborate military and police posts built during the conflict with the IRA in Northern Ireland, which in turn led on to the activities of the Baader-Meinhof gang in Germany (whose remaining legacy, my visitor advised, was the out of town location of the Federal German Bank, which was built some distance from the banking district of Frankfurt to avoid terrorist attacks).

Next came the 1990s and the IRA tactic of economic warfare involving bombing attacks in the City of London. These attacks had alarmed the City and led to the widespread acquisition of what were then called 'Hot Sites'. These were data storage facilities with skeleton staffs located in nondescript suburban office buildings ready to spring into action the moment any damage to the firm's main offices occurred.

But army posts and Hot Sites are not the same as MCBs, any more than bunkers are the same as tanks. A police post is a temporary structure and a

Hot Site no more than a discreetly converted building that has been co-opted into a corporate security programme – like a church converted into flats.

An MCB, on the other hand, is a building type in its own right, one created by the dot-com boom, not the war against terrorism. MCBs came into existence because, from the computer centre of the biggest financial institution to the smallest Internet

server farm, companies that rely on being able to process data at the speed of light urgently need access to millions of transactions every day. They need big buildings fast, buildings that will operate day and night, seven days a week, never run out of power, and never be put out of action by criminal break-ins or natural disasters.

A typical building of the pre-World Trade Center era could be designed in 60 hours or less. It would often have a floor area of 15-20,000m<sup>2</sup> with precast concrete tilt-up panel walls and a sacrificial 'sandwich' roof designed to shed its upper layer at wind speeds above 200km/hr. The glass clad parts of its envelope would be designed to blow away at 300km/hr giving place to automatic hurricane-rated steel doors.

By the time the dot-com bubble burst in 2001, there were a large number of these extraordinary

buildings in existence, many of them still empty months later when the destruction of the World Trade Center changed the rules of the game.

At a stroke, MCBs were back at the top of the agenda. In England it led to more Hot Sites. In the US it led to a shutdown of all technical information on this new building type. In the end, I told my visitor, the biggest change brought about by 9/11 was not that it led to more MCBs, but that from then on they never left the secret list.

'A building could be designed in 60 hours or less. It would often have a floor area of 15-20,000m<sup>2</sup> with precast concrete tilt-up panel walls and a sacrificial "sandwich" roof'

## a life in architecture

**nicholas  
payne**

It should come as little surprise that Nicholas Payne, former general director of English National Opera, holds a particular affection for opera houses. But, as well as French Romanesque churches, he also appreciates a number of modern buildings.

The San Carlo Theatre in Naples is just one of the Italian opera houses that he loves, but he also gets excited by an 'incredible sweeping statement' like the Sydney Opera House. 'The fact that, when you fly into Australia, the guy on the flight deck says: "And here is Sydney Opera House," gives a wonderful thrill.'

On the other hand, its interior is less impressive, in contrast to London's National Theatre, which has a good atmosphere inside but, he says, looks tired and weathered on the outside. He laments the rejection of Zaha Hadid's 'fantastic' plans for Cardiff Opera House in favour of something 'more practical and more boring'.



The first building that made an impact on Payne was the Royal Festival Hall (pictured). 'I remember a furious argument at my primary school with teachers saying how appalling it was, and me thinking how wonderful it was.' On the other hand, Westminster Cathedral filled him with 'absolute revulsion'.

Two other buildings that he loves are Alsop and Störmer's Peckham library and Sunderland's Stadium of Light: 'You think of a football stadium being utilitarian... but it does have a fantastic sense of community. Rather beautiful.'

Stephen Portlock

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# Down in the woods

RTKL's design of a corporate HQ for multinational Computer Sciences Corporation fits a complex presence into a historic woodland, creating a highly flexible set of workplaces

Previous page: stone monoliths on the line of a stone wall through the entrance and the reception area. This page: the main approach to the headquarters

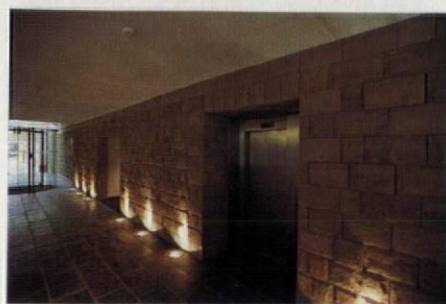
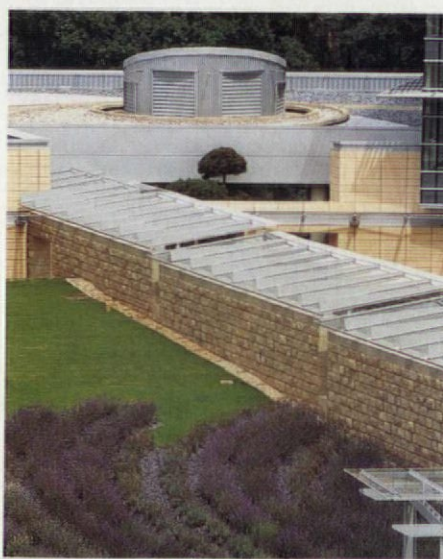


Computer Sciences Corporation (CSC), an \$11.4 billion annual turnover US firm that provides computer services to large corporations, made an unusual choice for its Europe, Middle East and Africa headquarters. At 24,500m<sup>2</sup>, the building is a large one, as you might expect. But its location and layout suggest more a 'backroom' building than a headquarters, campus-like and tranquil rather than a new public corporate face.

The 2.6ha site at Aldershot, Hampshire is heavily wooded, visually cut off from surrounding countryside that is predominantly open heathland used for army training. There is a rich inheritance of exotic specimen tree and rhododendron species dating from the Victorian period.

The arrival of the military in 1854 – the making or breaking of Aldershot, depending on your point of view – led to the building of a hilltop pavilion for Queen Victoria, from which she inspected the troops. Demolished in the 1960s, it left only the name – the Royal Pavilion site. Since then, underactive landscape management by the military (it sold the site in 1998) left it a Site of Interest for Nature Conservation rather than a gem of design history.

RTKL won a limited competition for the building, owing some of this success to working with CSC in the US. As a diagram, the layout is a straightforward concentric arc from which four office blocks project

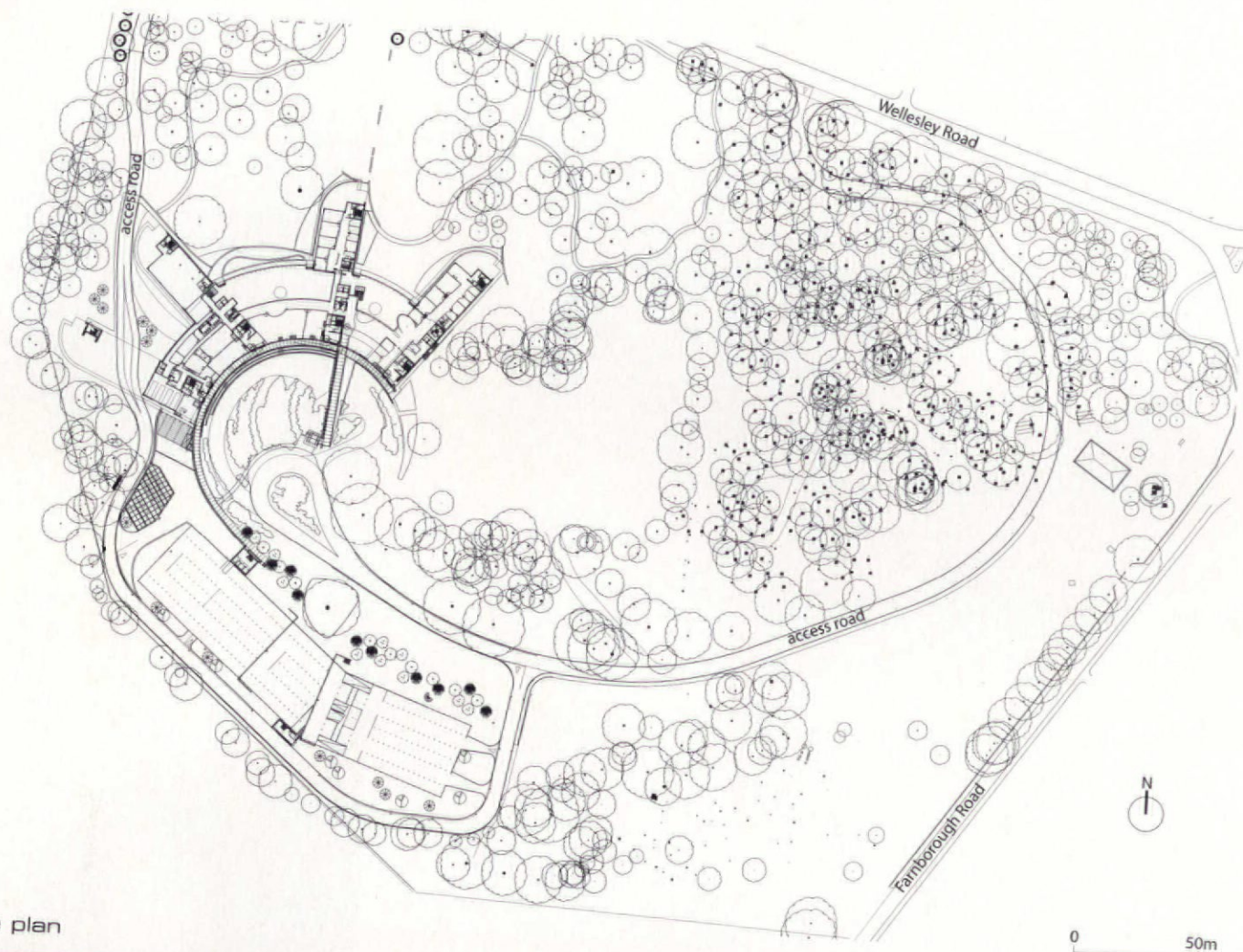


Above: a wall marking the reception is set among three species of heather to prolong flowering. Bottom: stone wall continues into the reception

like spokes. The potential to continue round in future phases is constrained – only the previously built area of the site can be used, permitting one future block to the east. Existing trees, subject to a blanket Tree Preservation Order across the site, also constrained layout. Blocks are in fact at irregular intervals on the arc to thread between them.

Approaching through parkland along a meandering road, the land rises to a low terracotta-tiled rainscreen wall, glass-canopied, with the four-storey office blocks showing above. In fact, the natural and contrived shaping of the land allows a substantial two storeys of internal streets to sit behind this wall, dug into the ground, and provides a direct entrance level in the wall to each block and a lower servicing/provisioning level.

Staff already use these entrances, though they are low-profile breaks in the sweep that lead visitors round from the 1,080-space car park to the visitors' reception. This is marked by a long projecting fin wall reaching out to the road. Its rough stone face runs through into the reception area, which links to the upper street and a range of meeting spaces. The reception area feels the more spacious for being bordered by a glass balustrade separating it from the two-storey volume beyond. Stairs lead down to the dramatic communal hub of cafe/restaurant

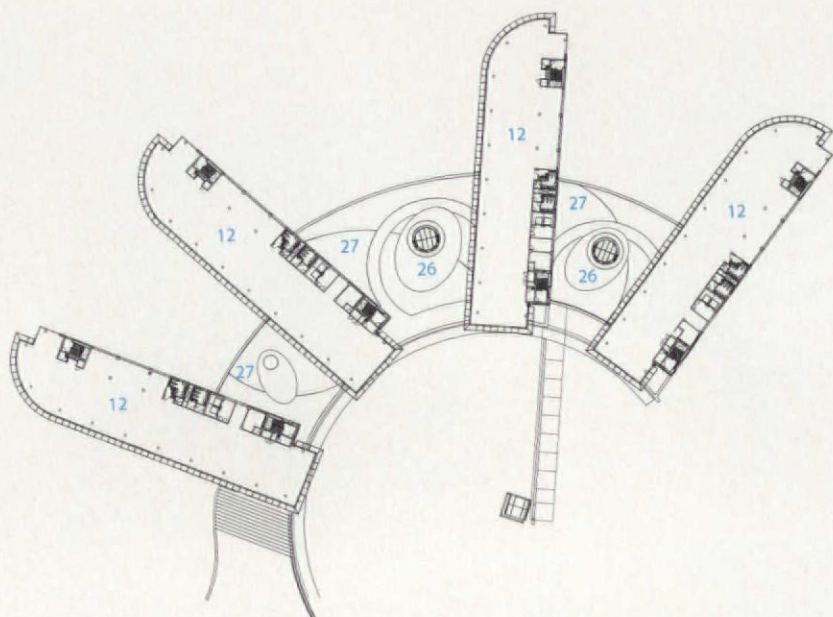


site plan

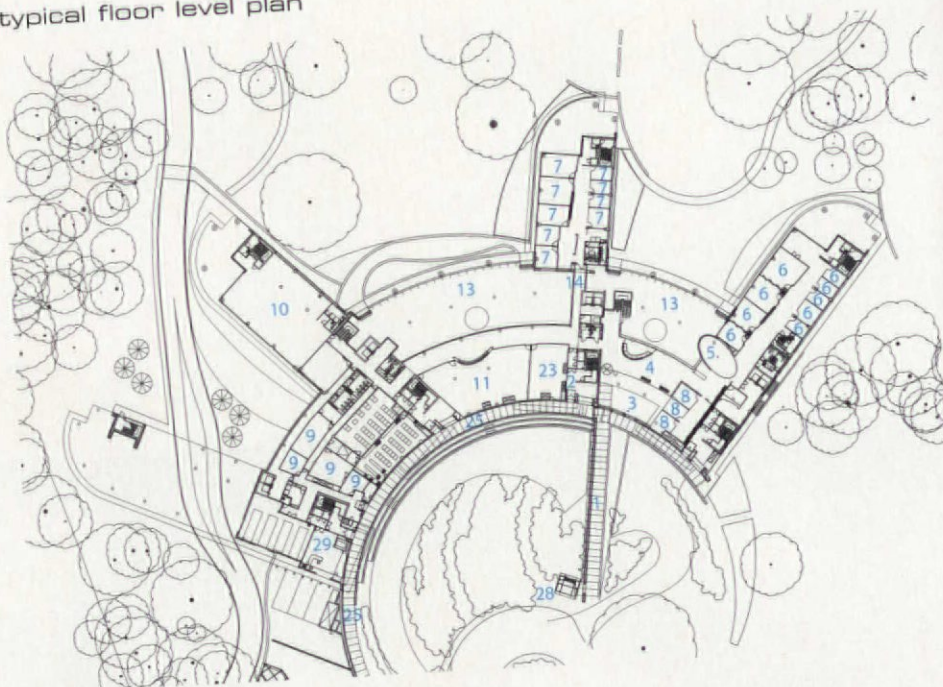
The reception area,  
with stairs down to the  
double-height hub



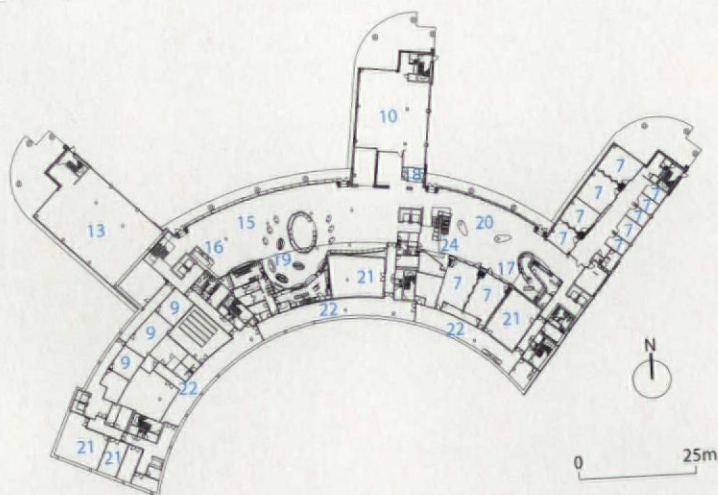
DAVID CHURCHILL



typical floor level plan



entry level plan



lower ground level plan

KEY

- 1 covered walkway
- 2 staff entrance
- 3 entry court
- 4 reception
- 5 client/waiting area
- 6 client briefing suite
- 7 meeting rooms

- 8 close out rooms
- 9 back of house
- 10 office
- 11 AVM and innovation labs
- 12 flexible office space
- 13 void
- 14 link bridge
- 15 restaurant

- 16 deli
- 17 coffee bar
- 18 juice bar
- 19 servery
- 20 exchange
- 21 plant
- 22 service corridor
- 23 central management

services

- 24 concierge
- 25 curved canopy
- 26 rooftop
- 27 podium roof
- 28 pavilion
- 29 goods in/out

areas with a curved structurally glazed wall facing onto the landscape at the rear of the building.

Unusually for CSC, it has bought this site, suggesting permanent residence. But as with any organisation commissioning its own building, the layout strategy addresses various possible futures. CSC's intention is to occupy the building completely, and it is currently working toward combining 1,650 staff from 11 nearby locations there. In future though, one or more of the blocks could be sublet, with CSC providing central services in the hub. Each block has the potential for its own reception, corporate badging and security. Blocks even have their own rooftop smoking enclosures, avoiding the confetti of filter tips by the front door. Another possible option would be for CSC to occupy little or no space, with the building run as a fully serviced



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business park. For all these options there is a clear legibility in the current design.

The day-to-day CSC client, Paul Pierce, director of property Europe, has been directly involved in this thinking about asset value, as he has been throughout the project. He has a 'clear focus on cost of occupancy per member of staff'. Once the building is full, he expects occupancy costs to be 30-40 per cent lower than with previous locations, and with some facilities the company has never had before. He claims this to be the best value-for-money corporate headquarters in the M3/M4 area.

A large area of the building – the hub, reception area and adjacent meeting spaces (in the lower floors of the two easterly blocks) – provides a significant business centre with a variety of purposes. Enough for Pierce to shift the balance of spending away from the office floor plates

towards this, with higher quality materials and finishes and a generosity of space.

While the offices will be populated by permanent staff, he hopes their sharing the centre for breaks and major meetings will help these people become part of CSC, some of whom are from recently acquired companies. The centre is focused on clients too, with rooms they can use and training facilities.

CSC also hopes to draw to the centre its own staff, who work on long assignments in clients' premises but otherwise work from home. Because of this arrangement, CSC believes it is missing out on knowledge sharing, and believes that these remote workers do not feel so involved in the company. Now, there is a concierge they can use to book rooms and touchdown spaces, including in the cafe, and 'effects boxes', where they can keep personal items.

In the office blocks, the 16 identical floor-

plates of 1,100m<sup>2</sup> (960 usable) will house 90 or more people in flexible open-plan space. Servant spaces run down one side, including well-equipped kitchens, printers and fax machines, coat-hanging space and rooms to scan images and burn CDs. The latter are part of a determined effort to move towards a paperless office; there are no personal litter bins, though some communal ones for paper recycling. The organisation of these servant spaces means that, *in extremis*, offices could be sublet by the half-floor.

All this leaves rather long, thin open areas – 10.5m from servant space to glazing, some 65m long. Vistas are relieved by the focus of ever-present landscape views through the storey-height glazing and by the occasional cellular office or small meeting space of glass and stud/plasterboard.

External brise soleil and hand-operated internal perforated roller blinds provide



The hub facing the landscape has a choice of serveries. The higher level walkway to the left connects to the office blocks

glare control, with security staff to raise the blinds at night. Lighting controls are simple – just time-switched – with appropriate timing regimes yet to be finalised.

Away from the intensity of the work-spaces, the building opens to the landscape at the back, where staff can relax. Walks in the grounds have been reinstated. The blocks fan out, their ends lightened with cut backs supported on trees of tapering fair-faced concrete pilotis. Blocks hardly rise above the tree line; as they slide between the trees the whole building is not visible in one view. Yet there is more sense of a whole than at the front, where the blocks sit separate above the arcing wall. Here at the back, the building draws together particularly when lit at night.

This project has been achieved with detailed client commitment throughout. Walking round the offices, Pierce says that the mineral tiles cost half as much as perforated metal, and talks animatedly about the sourcing of granite flooring for the reception area from India. He also chose to use some materials from CSC's clients – Kone lifts and DuPont fibres in the carpet. The client has seen the opportunities a high-quality building offers the business and focused the design agenda on these. Looking ahead, CSC outsourced facilities management to Johnson Controls and involved it in early design reviews. As his MD told Pierce, 'don't let's spoil the building at the end'.

The result is the building the client wanted – architecture that is good for working in.



## Structure

The building is founded on simple pad and strip footings in the Bracklesham Beds and is cut back into the hillside so the hub forms a half basement. The hub's grid was originally radial but became more irregular as the setting-out of the towers was tweaked to avoid several protected trees. The resulting grid is highly irregular with very little repetition, which made a flat slab the obvious choice for the podium levels. It is 350mm thick with spans of up to 10.5m.

The choice of floor structure for the office towers was critical for the overall economy of the structure. A 425mm deep rib slab with ribs at 1.5m centres was chosen for the 10.5m span, and 225mm deep flat slabs for the 4.5m span and cantilever. Alternatives, including a post-tensioned flat slab, were presented to the main contractor but the structural lightness and ease of construction of the ribbed solution was preferred. Stability is provided by 250mm thick concrete walls to the stair and lift cores.

The economies achieved on the base construction meant attention could be focused on the visible structure. Fair-faced concrete was used for all columns, while double-height tapered pilotis have been used to dramatic effect on the perimeter of the hub and the ends of the towers. The feature stairs consist of precast white concrete treads, cantilevering from a reinforced concrete spine wall. To minimise the thickness of the treads, the reinforcement consists of an exposed stainless steel angle on the top surface of the treads. The landings also cantilever from the spine walls. Although these were cast in situ, great care was taken to colour-match the treads, including the use of the same concrete mix, supplied bagged from the precast yard.

While the structure is predominantly reinforced concrete, the first experience of the building for visitors is the entrance pavilion, which is steel-framed, supporting a glass canopy. The structural form and connections were developed in close cooperation with the architect to give the required minimalist feel to the pavilion.

*Richard Harpin and Tony Jones, Arup*



The fanned layout of the blocks increases contact of office floors with the surrounding landscape



Simple, repetitive desking. Long vistas are punctuated with glass box meeting rooms



The ends of the blocks are lightened visually by tapering the plan and using fair-faced concrete piloti

## Services

We aimed to design a green energy-efficient system within the tight budget. During the competition stages, we reviewed a number of systems, such as natural ventilation, mix mode and free cooling by air and water.

The initial design was to provide all the cooling for the building from a groundwater borehole system, which would provide chilled water at 12-13°C. A desktop geological survey was commissioned, which proved successful, and this was followed by drilling test boreholes to ascertain the maximum flow rate and long-term capacity of the supply. It showed supply was not sufficient for all the cooling needs of the building.

A more conventional air-cooled chilled water system was designed. It is located in a purpose-built compound away from the main buildings. This provides 6-12°C chilled water to the fresh air air-handling units serving the office towers and hub, and to the fan coil units throughout the building. Variable speed pumps respond to changing loads, saving energy. A dedicated 24-hour chilled water circuit is provided for the computer and data rooms.

Heat demand is low thanks to the extent of IT and the very good glass/curtain wall design. Heating was originally designed to be low temperature hot water from gas-fired boilers supplying the air-handling and fan coil units. After analysis, this was replaced by electric reheat as being more cost-effective in installation and running costs.

General office lighting consists of fully recessed, 500mm x 500mm, air-handling luminaires, each using two 24W TCL compact fluorescent lamps with high-frequency control gear. Underfloor power bus-bar modules are provided within the general office areas. Flexible metallic conduits feed desk-mounted power outlet modules. An uninterruptible power supply serves the two computer rooms. Security systems include CCTV, intruder alarms, access control and entry phones.

Dedicated drinking water and cold water services are fed from a main storage tank, distributed when required by booster pumps. Hot water is provided at point-of-use by heaters in each toilet core, while a centralised hot water generation plant serves the kitchen and shower rooms.

For fire alarm, a fully addressable, multi-zone system is installed; voice alarms are used instead of sounders, and there is a fireman's telephone system. The building is below the 25m at which sprinklers are required, so there are dry risers in each office tower core, hydrant systems and a gas system for the computer rooms.

**Richard James, Flack + Kurtz (UK)**



The night view draws the elements together into a whole, even though there is no vantage point from which to see the entire rear of the building

## Costs

This analysis is based on the tender sum

### SUBSTRUCTURE

**FOUNDATIONS, SLABS** £75.46/m<sup>2</sup>  
Reinforced concrete slab, strip concrete footings, stability pads, reinforced concrete ground beams, pad foundations, edge/upstand beams, below-slab drainage

### SUPERSTRUCTURE

**FRAME, UPPER FLOORS** £174.50/m<sup>2</sup>  
Reinforced concrete frame, in situ columns, slabs and beams

**ROOF, ROOFLIGHTS** £28.97/m<sup>2</sup>  
Roof landscaping – stone slabs, pebbles – insulation, safety rails. Glazed rooflights, metal panelling and insulation to underside of office overhangs. Glazed canopy to walkway. Glazed pavilion

**STAIRCASES** £7.31/m<sup>2</sup>  
Precast concrete stairs, ss balustrading, feature stairs to main entrance, ss/glass balcony balustrading

**EXTERNAL WALLS, WINDOWS, DOORS** £252.97/m<sup>2</sup>  
Terracotta cladding, office cladding with louvres, external doors, Paroc cladding to core elevations

**INTERNAL WALLS, PARTITIONS, DOORS** £109.11/m<sup>2</sup>  
Glazed screens to conference rooms. Blockwork and stud partitions generally. Doors

### INTERNAL FINISHES

**WALL FINISHES** £21.66/m<sup>2</sup>  
Plaster and emulsion generally. Stone to main entrance. Polished plaster

**FLOOR FINISHES** £69.55/m<sup>2</sup>  
Stone tiling and carpet to main street. Raised floor to offices. Tile to WCs

**CEILING FINISHES** £27.99/m<sup>2</sup>  
Fully accessible mineral fibre tile suspended ceiling to offices. High-quality plasterboard to general circulation

### FITTINGS AND FURNISHINGS

**FURNITURE** £7.84/m<sup>2</sup>  
Reception desk, signage, bicycle racks, built-in seating, bins, artwork, ss 'beehive' kiosk, WC fit-out

### SERVICES

**SANITARY APPLIANCES** £1.81/m<sup>2</sup>  
WCs, basins, urinals, showers, cleaners' sinks

**DISPOSAL INSTALLATIONS** £0.41/m<sup>2</sup>  
Rainwater, soil, waste and ventilation installations. Below-ground drainage



## CREDITS

<b>TENDER DATE</b>	2 May 2000	<i>suspended ceilings</i>
<b>START ON SITE DATE</b>	31 July 2000	<i>Carlton Ceilings; cold stores Colsec; glazed canopy Delta</i>
<b>CONTRACT DURATION</b>	82 weeks	<i>Fabrications; metal doors EDS Doorsystems; fitted furniture Europa; mirrors Fenix Glass; flat roof finishes Fenland Flat Roofing; mastic J&amp;C Gaish; M&amp;E installation Haden Young; doors and joinery Hammal Joinery; civil engineering Hiretest; plasterboard BR Hodgson; secondary carpentry Houston Cox Carpentry; hygienic cladding Hygienic Cladding Systems; floor vinyl Ideal Interiors Southern; painting and decorating Johns of Nottingham; lifts Kone; metal cladding Lakesmere; sliding screens London Wall Design; smoke vents Luxcrete; stonework Lyons &amp; Annoot; ITNTL Business; structural steelwork P&amp;R Precision Engineering; curtain walling Parry Bowen; precast concrete PCE; mansafe Safe Access; concrete frame Silver Construction; structural glazing Solaglas; architectural metalwork Specialised Fabrications; stone flooring Stone Cladding International; vanity tops Stone Productions; resin aggregate paving Sureset; WC partitioning TBS Fabrications; extract hoods Ventmaster; security system White Group Electronics; screeding Whiteways; hard, soft landscaping Willerby Landscapes</i>
<b>GROSS INTERNAL FLOOR AREA</b>	24,510m <sup>2</sup>	
<b>PROCUREMENT</b>	Traditional lump sum	
<b>TOTAL COST</b>	£42,068,000	
<b>CLIENT</b>	Computer Sciences Corporation	
<b>ARCHITECT</b>	RTKL: Paul Dunn, Malcolm King, Alison Paterson, Ian Burgess, Matt Sheargold, Mark Hutchison, Katrina Mathioudaki, Jacques Van Rhyn, Rob Lewis, Jason Threlfall, Jennifer Wendruff	
<b>QUANTITY SURVEYOR</b>	Davis Langdon & Everest	
<b>STRUCTURAL/CIVIL ENGINEER</b>	Arup	
<b>SERVICES ENGINEER</b>	Flack + Kurtz	
<b>LANDSCAPE ARCHITECT</b>	RPS Clouston	
<b>MAIN CONTRACTOR</b>	John Mowlem (Major and Special Projects)	
<b>SPACE PLANNING, FURNITURE, FIT-OUT</b>	Facility Interiors	
<b>SUBCONTRACTORS AND SUPPLIERS</b>	roof cradles, access and cleaning equipment Access Equipment Specialists; louvres Airteck; terracotta Astec Projects; dry lining, stud partitioning Astins; glazed screens Bene Inventiv; multi-storey car park Bourne Parking;	

<b>WATER/GAS INSTALLATIONS</b>	<b>£1.22/m<sup>2</sup></b>
General installations	
<b>M &amp; E SERVICES</b>	<b>£389.49/m<sup>2</sup></b>
Fan-coil AC. Generator, lighting, lightning protection, small power. Fire and voice alarm	
<b>LIFT INSTALLATIONS</b>	<b>£20.60/m<sup>2</sup></b>
Passenger, service, goods and disabled lifts	
<b>PROTECTIVE INSTALLATIONS</b>	<b>£4.90/m<sup>2</sup></b>
Dry riser outlets	
<b>COMMUNICATIONS INSTALLATIONS</b>	<b>£0.41/m<sup>2</sup></b>
Fire Alarm. Telephone Data. Security trays. Fire telephone system	
<b>BUILDERS' WORK IN CONNECTION</b>	<b>£18.63/m<sup>2</sup></b>
<b>EXTERNAL WORKS</b>	
<b>LANDSCAPING, ANCILLARY BUILDINGS</b>	<b>£298.36/m<sup>2</sup></b>
Two entrance roads. Multi-storey car park. Hard and soft landscape	
<b>PRELIMINARIES AND INSURANCES</b>	
<b>PRELIMINARIES, OVERHEADS, PROFIT</b>	<b>£205.16/m<sup>2</sup></b>
Pre-construction costs include mock-up	

## Cost summary

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>75.46</b>	<b>4.40</b>
<b>SUPERSTRUCTURE</b>		
Frame, upper floors	174.50	10.17
Roof, rooflights	28.97	1.69
Staircases	7.31	0.43
External walls, windows, doors	252.97	14.74
Internal walls, partitions, doors	109.11	6.36
<b>Group element total</b>	<b>572.86</b>	<b>33.39</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	21.66	1.26
Floor finishes	69.55	4.05
Ceiling finishes	27.99	1.63
<b>Group element total</b>	<b>119.20</b>	<b>6.95</b>
<b>FITTINGS AND FURNITURE</b>	<b>7.84</b>	<b>0.46</b>
<b>SERVICES</b>		
Sanitary appliances	1.81	0.11
Disposal installations	0.41	0.02
Water/gas installations	1.22	0.07
M&E services	389.49	22.69
Lift installations	20.60	1.20
Protective installations	4.90	0.29
Communications installation	0.41	0.02

Builders' work in connection	18.63	1.09
<b>Group element total</b>	<b>437.47</b>	<b>25.49</b>
<b>EXTERNAL WORKS</b>	<b>298.36</b>	<b>17.38</b>
<b>PRELIMINARIES, OVERHEADS, PROFIT</b>	<b>205.16</b>	<b>11.95</b>
<b>TOTAL</b>	<b>1,716.36</b>	<b>100</b>

Cost data provided by Davis Langdon & Everest

## WEBLINKS

CSC  
[www.csc.com](http://www.csc.com)  
 RTKL  
[www.rtkl.com](http://www.rtkl.com)  
 Davis Langdon & Everest  
[www.davislangdon.com](http://www.davislangdon.com)  
 Arup  
[www.arup.com](http://www.arup.com)  
 Flack + Kurtz  
[www.flackandkurtz.com](http://www.flackandkurtz.com)  
 RPS Clouston  
[www.rpsplc.co.uk](http://www.rpsplc.co.uk)  
 John Mowlem  
[www.mowlem.co.uk](http://www.mowlem.co.uk)  
 Facility Interiors  
[www.facilityinteriors.com](http://www.facilityinteriors.com)

## Naval glazing

Richard Partington Architects has fused old and new to update Portsmouth dockyard's tourist information centre

BY SUSAN DAWSON. PHOTOGRAPHS BY PAUL RATIGAN

Portsmouth was the home of the British Navy for more than 500 years and the dockyard is its historic core. A paved walk, traditionally known as The Hard, leads the way to Nelson's flagship HMS Victory, the first iron-clad battleship, HMS Warrior, and the remains of Mary Rose, Henry VIII's warship, raised from the seabed in 1982.

Flanking The Hard is the dockyard wall, a large Grade-I listed brick structure, and at its far end is a tourist information centre,

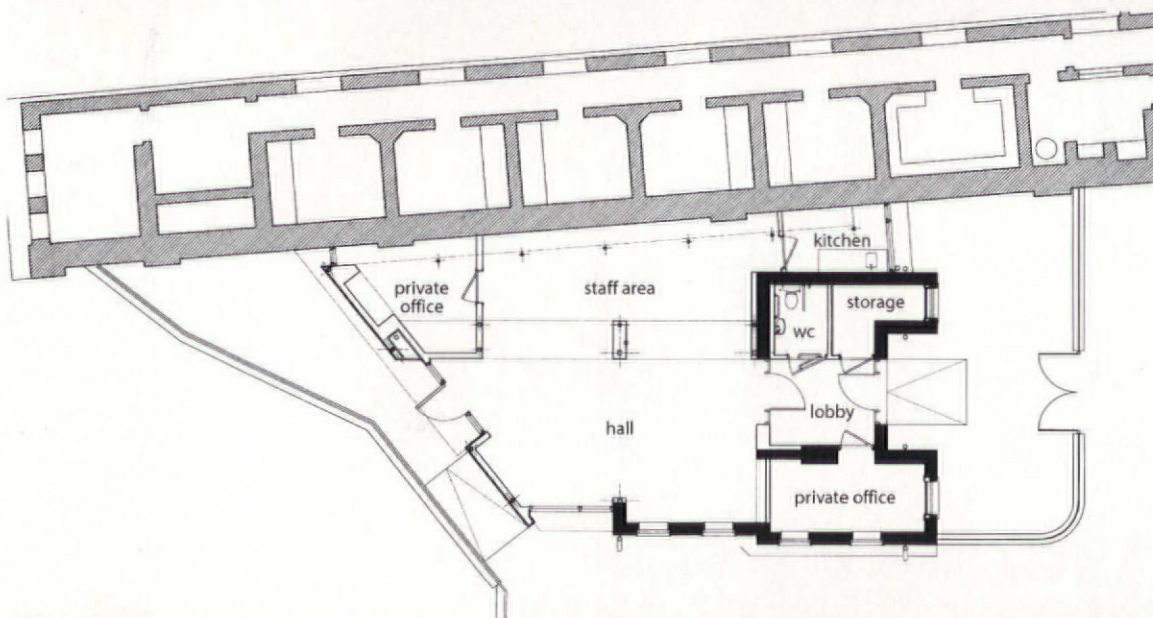
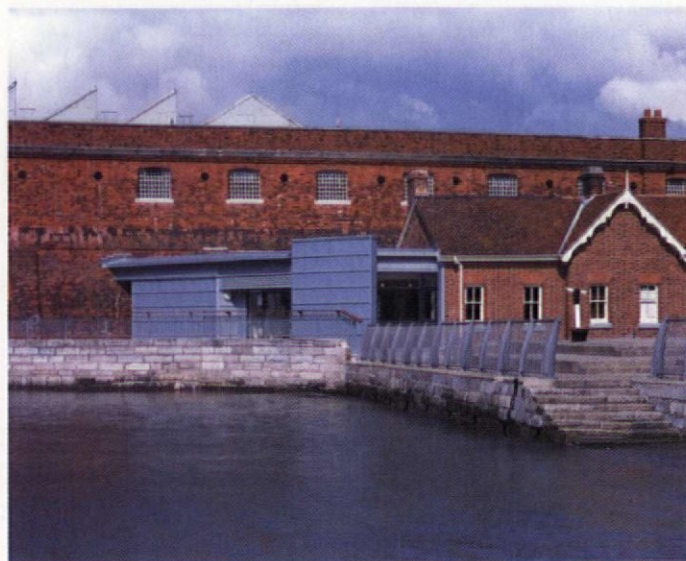
housed until recently in a tiny 19th-century Victorian cottage that was originally built as a police station for the harbour. The Hard is a popular place for tourists and in summer the information centre receives more than 3,000 visitors a day.

A Victorian cottage was just not adequate to serve the needs of such a large number of visitors. In 2001, Portsmouth City Council commissioned Richard Partington Architects to renovate and extend it, upgrading

the offices and improving access and visitor circulation. The historic quality of the site required consultations with English Heritage and the Portsmouth Naval Base Property Trust.

As part of the project, the cottage was restored and repaired to act as a new main entrance, haphazard extensions were demolished and a single-storey extension was added. It contains the main reception hall, a counter where visitors can obtain information and an open-plan office space behind it, lit by a patent-glazed rooflight (which also gives glimpses of the full height of the dockyard wall). Visitors can walk through the hall and out, via glazed doors, to a terrace, newly open to the public, which has been covered with a cedar deck. The new centre is designed to be accessible to everyone; floors





Opposite page and above: the grey zinc cladding of the building reflects the colour of the stone harbour wall and the sea, while making a robust contrast to its historic brick neighbours.

Left: the ground floor plan of the information centre. The dockyard wall flanks the cells of a former 19th-century naval prison

in cottage, extension and deck are all level to allow wheelchairs to be used.

The new extension has been carefully inserted between the dockyard wall and the Victorian cottage. In contrast to the massive load-bearing masonry of the wall, the construction is deliberately lightweight – zinc-clad walls and a zinc-covered roof with large glazed openings.

'We designed the new extension to take the form of a series of planes,' explains Richard Partington. 'The horizontal roof plane projects as a canopy over the walls, except at the outer corner, where, in contrast, the wall becomes the dominant plane, rising above the roof.'

The projecting roof emphasises the views to the sea and to HMS Warrior; the dominant wall panel signifies a change in ground

level and the approach to the entrance – it is designed as a termination of the long view down The Hard.

Both the plan area and the height of the new extension are constrained by the surrounding buildings: it is squeezed between the dockyard wall and the Victorian cottage; the eaves height of the cottage roof, which could not be altered, established the maximum height of the roof. In order to achieve a reasonable ceiling height (a clear 2,300mm) in the reception hall, the roof construction was compressed within the narrowest possible zone.

A column and beam structure supports a lightweight steel frame with timber joists that support a ply roof deck covered with zinc. The walls are also steel-framed and the zinc cladding is fixed to ventilated battens. As

the building is seen from above, the same zinc sheet is used for the roof covering and as cladding for the walls (with 0.7mm thickness on the roof, 0.8mm thickness on the walls).

Despite being slotted into a narrow and confined space, the new extension, with its grey semi-reflective zinc cladding, manages to make a robust contrast to its historic neighbours, as well as a contribution to an understanding of the history of this historic place.

#### CREDITS

**ARCHITECT**  
Richard Partington  
Architects

**STRUCTURAL ENGINEER**  
Stephen Penfold  
Associates

**PROJECT MANAGER**  
Parker Torrington

**MAIN CONTRACTOR**  
Eclipse Construction  
**SUPPLIERS**  
Zinc roof and cladding  
RheinZink  
Patent glazing Solaglas

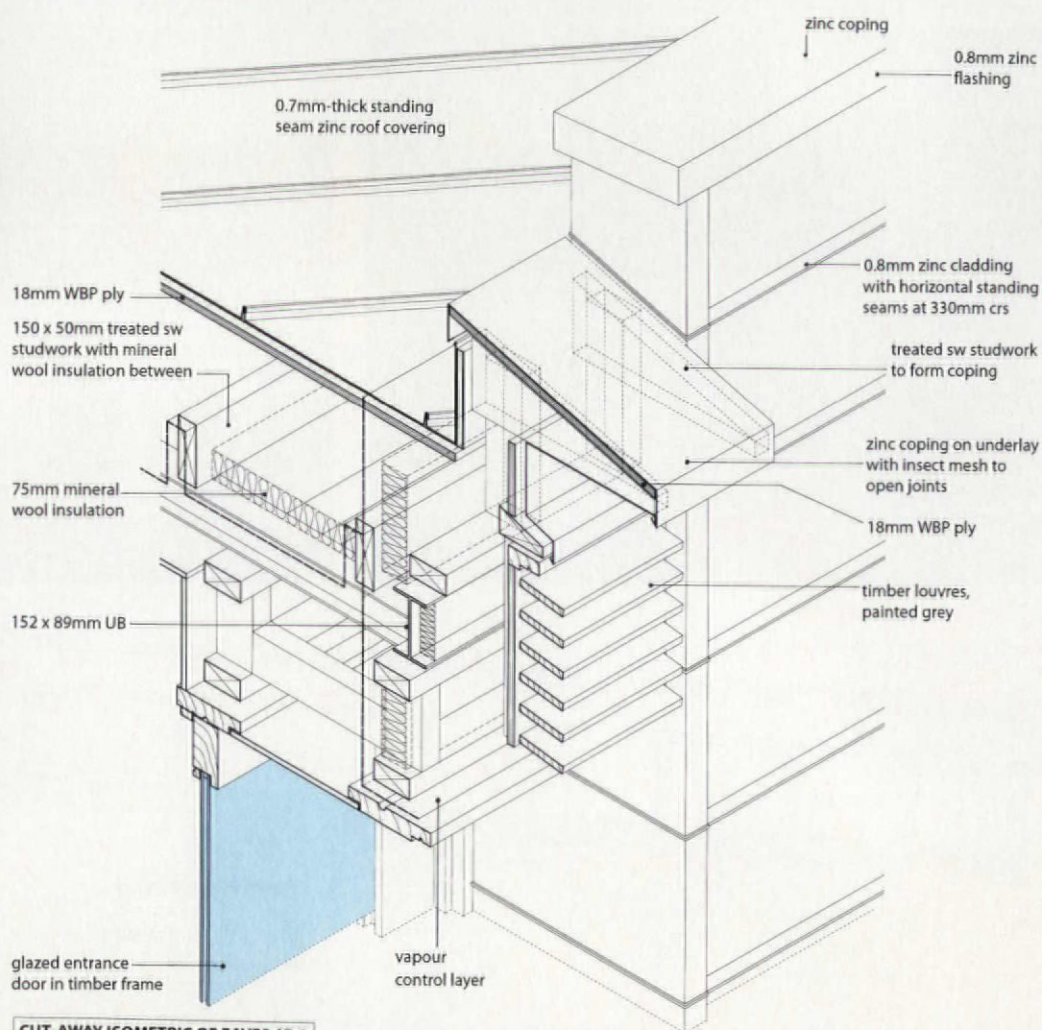
The structure consists of exposed 89mm-diameter CHS columns supporting primary steel beams running parallel to the dockyard wall and just below the eaves of the cottage (they support the roof where the cottage's flank wall has been removed).

The structure of the roof is independent of the dockyard wall; the meeting point of new and old is articulated by a long strip of patent glazing, which introduces natural light above office workspaces in the hall. The glazing is supported on a series of cantilevered steel brackets held back from the wall by 50mm.

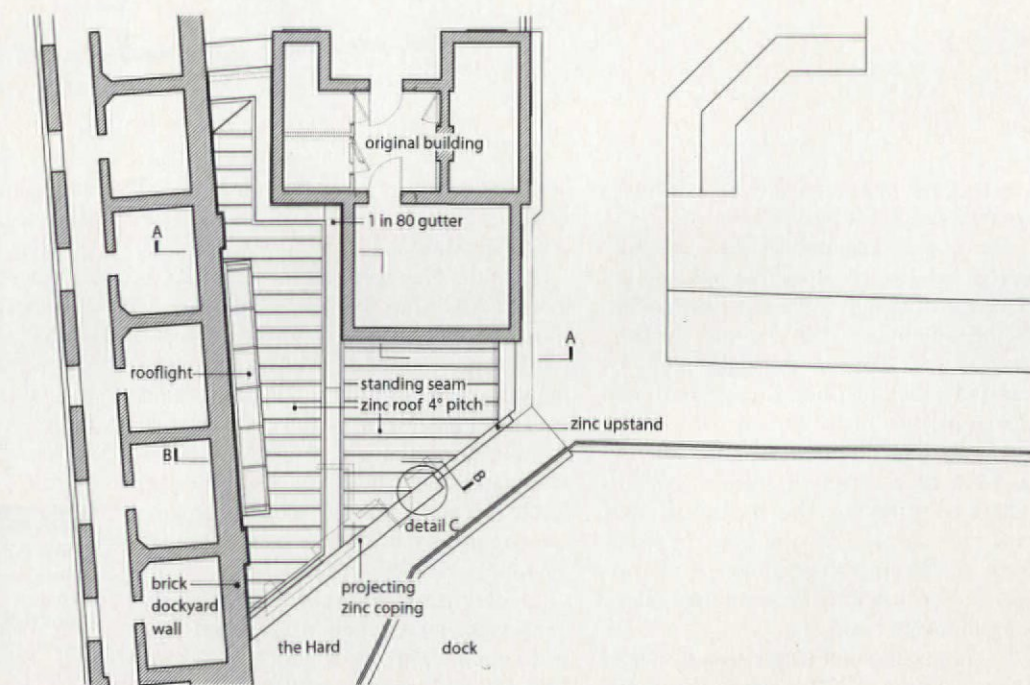
Roof and walls are clad with Rheinzink, a zinc-copper-titanium alloy. It is supported on a continuous plywood deck substrate on timber rafters. Between the sheet and the deck is a proprietary ventilated separating layer. It provides ventilation to the underside of the sheet and separates it from the ply (bonding agents in ply have been known to cause minor corrosion on the zinc). The void under the substrate is ventilated so that the substrate will dry out if minor seepage occurs through the seams of the shallow-pitched (four degree) roof. Zinc alloy is a long-lasting and corrosion-resistant material but it is vulnerable to 'white rust corrosion' on its underside, where moisture is permanently trapped between sheet and support.

The roof falls towards a central, stepped, zinc-lined gutter whose depth and fall are contained within the space created between paired 254mm-deep universal beams. A single down-pipe is concealed within the external wall. The perimeter is edged with a projecting sloping coping that is formed of treated softwood cloaked with zinc sheet.

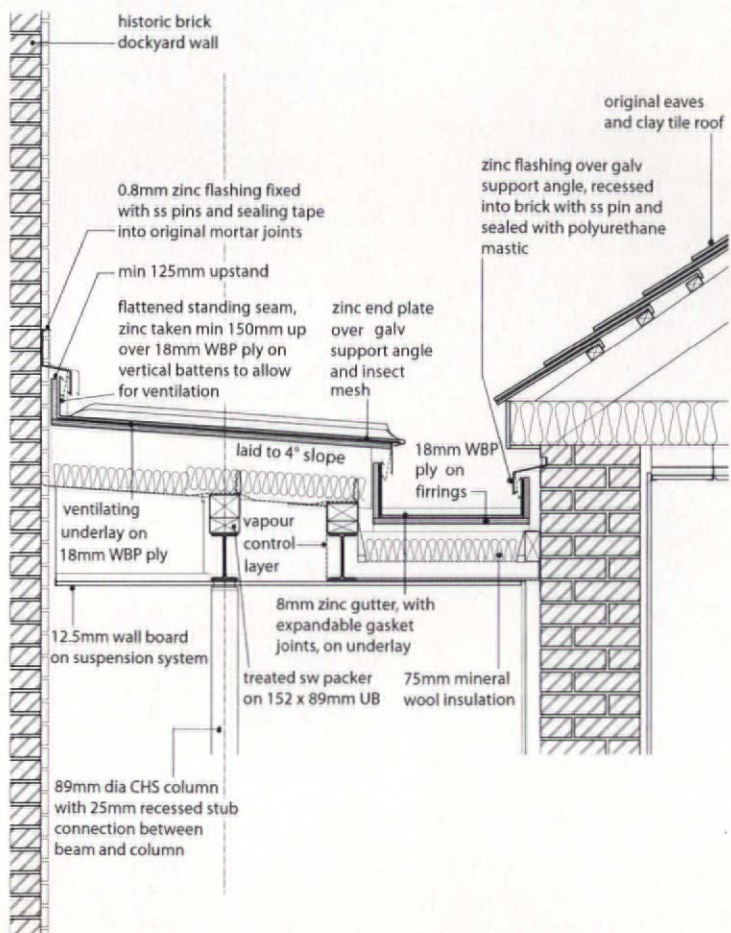
Susan Dawson



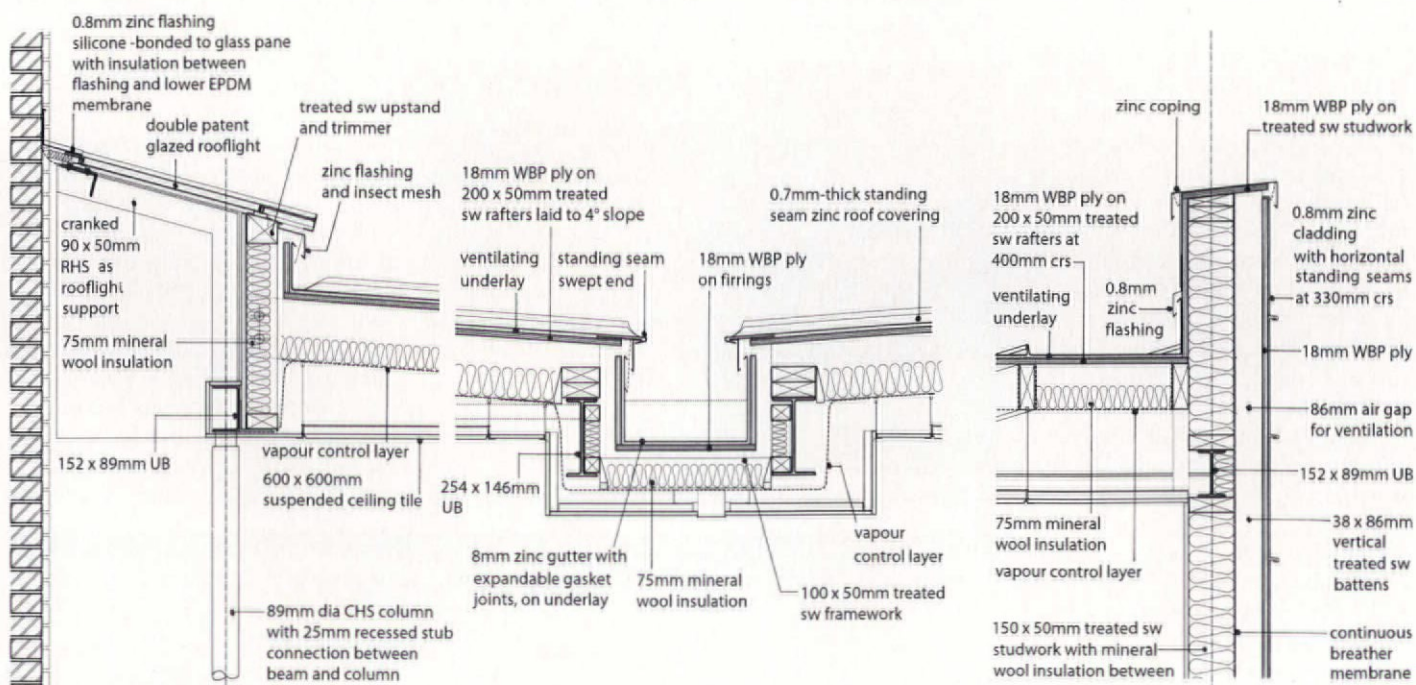
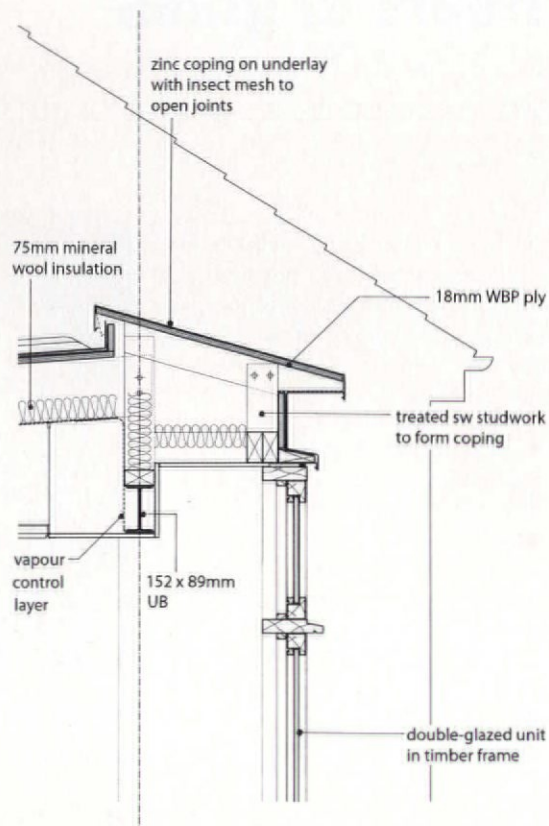
CUT-AWAY ISOMETRIC OF EAVES AT C



KEY ROOF PLAN



DETAIL SECTION THROUGH ROOF AT A - A



DETAIL SECTION THROUGH ROOF AT B - B

## Heart of glass

If GRC is such a clever material, why is it used so mundanely? We examine its weight, strength and flexural benefits

BY AUSTIN WILLIAMS

Mention GRP (glass reinforced plastic) to most people and it will conjure up images of fake lead porches held on Doric columns fixed to stone-clad terrace housing, or of shiny grey dormer extensions conspicuously perched on 1950s bungalow roofs.

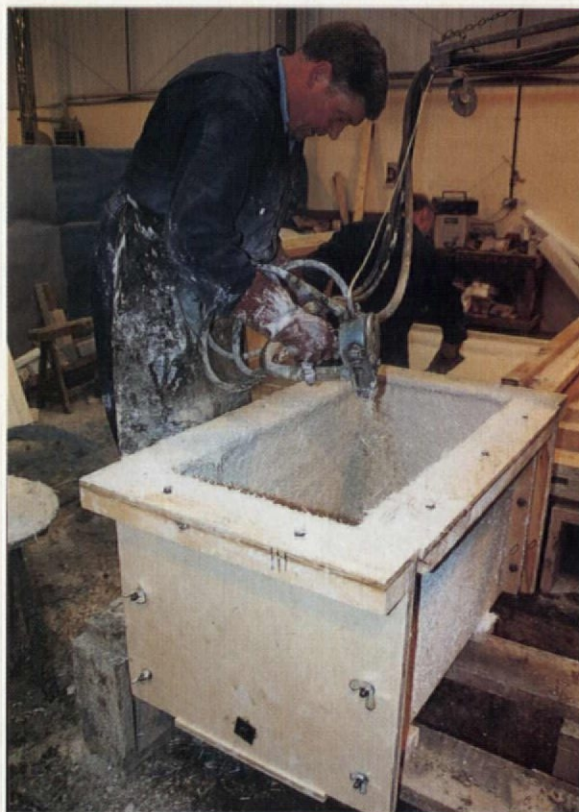
Fortunately the technology has moved on – although maybe not so much the architectural design applications – and GRP is now a reasonably tough, UV stable product which can be used for cladding systems as well as signage and display boards.

Now it is the turn of GRC (glass reinforced concrete) to attempt a resurgence. Manufacturers are currently trying to get more general acceptance for their product range; to emerge from the historic failures of the material in the '70s and address the pejorative label of 'a poor man's stonework'.

### Fibre, fibre everywhere

Whether it was mud dwellings reinforced with straw or lime mortar mixed with horsehair, the benefits of adding fibrous material to relatively brittle mixtures to provide tensile strength have been known for many years. Nowadays, natural fibres have been replaced with synthetic material (although in terms of lime renders, the Society for the Protection of Ancient Buildings still recommends using horsehair to aid the mechanical bond with the lime, due to the frictional stability given by the barbed surface of the hairs as opposed to the slippery synthetic surfaces).

In the early days of GRC, the glass mats that were incorporated into the material were readily corroded by the high alkalinity of the cement, leading to failure, especially in large panels. The introduction of high alumina and other low alkali cements partially addressed this problem, but effectively it was the development of alkali resistant (AR) glass fibres – those which could resist the damag-



Spraying a seating box mould for the Imperial War Museum



During curing of a cladding panel, the GRC is rolled by hand

ing effects of concrete corrosion – that advanced GRC and enabled it to be used in thin layer applications. Pioneered in the UK in the 1970s by the Building Research Establishment, the panels used AR glass, developed and manufactured at Pilkingtons. The basic mix of ordinary Portland cement with fine sand and aggregate gives a cement ratio of  $>0.25$  and a particle size of between 150 microns – 1mm.

Admixtures – plasticisers and water entrainers, for example – as well as accelerators can be used as standard, but the principle properties of the mix are determined by fibre quantity, distribution and mesh. With reference to the stresses of normal tests at 28 days, fibre additions benefit the tensile and bending strength of the concrete and the additional elastic deformation capacity means that creep/strain decreases with time. It also ensures that the GRC has better fire resistance, lighter weight and greater mouldability compared to 'normal' cementitious mixes. With such a pedigree, maybe it should be more regularly used than it currently is.

### Spray it again

The manufacture of GRC is by a spray or pre-mix method. In the former, concrete slurry is pumped into a mould at the same time as the chopped reinforcing fibre is 'fired' into the mix through a separate nozzle. This process continues until the required depth of material has been built up (normally 15mm) and each layer is compacted with rollers. Pre-mixed GRC, on the other hand – as the name suggests – feeds a ready-blended slurry and fibre mix into the mould which is vibrated and left to set.

Fibre formulations, as well as design techniques, have also improved over the years but one of the most significant changes in the manufacture of 'traditional' GRC, produced by the spray or casting

### HISTORICAL PROGRESS IN GRC MANUFACTURE

Time period	Aggregate (sand):cement ratio	Cement content kg/m <sup>3</sup>	'Ultimate Shrinkage' %
1970-1975	neat concrete to 0.1:1	2,000-1,800	0.3
1975-1980	0.3:1	1,400	0.22
1981-1985	0.5:1	1,200	0.16
1985-present	1:1	<900	0.13

process, is the reduction in the cement content of the mix design. This has had a marked effect on the shrinkage and moisture movement of GRC products, which in turn reduces the in-service movement and possibility of internal stresses being developed due to differential shrinkage.

Reductions in moisture movement can also be obtained by an acrylic polymer emulsion in the mix that also enables 'dry-curing' of GRC to be carried out. This is a widely used technique. Further reductions in shrinkage as the cement content is reduced are relatively small and the benefit is generally outweighed by reductions in workability and early strength development. It is not likely that mix designs for most GRC products will change radically.

The rise in higher throughput manufacturing techniques that has been seen during the past 10 years is likely to continue.

Also, in parallel with this, there



**Trowelling is the final smoothing process. Note that protective facial equipment is not deemed necessary**

will be an increase in the use of structured forms of AR glass fibre reinforced concrete such as nets and chopped strand mats as well as aligned continuous fibres to allow the fibres to be placed in the most efficient orientation. This will improve the economics of production.

The spread of GRC products will undoubtedly continue in different markets and regions, provided that

GRC can break away from its negative image.

In many ways the development of GRC follows that of the concrete industry with many product forms and manufacturing techniques ranging from wet casting of basic concrete products to the high-tech production of sophisticated high strength concrete and the creation of ever more complex structure and designs.

In concrete technology, this development process is gradual. GRC is still relatively young as a material, despite being more than a quarter of a century old and though many of the original products and processes from the early 1970s are still valid; fortunately they have evolved and could be of benefit to the industry as a whole. *Additional information provided by Richard Ferry*

## References

- EN 1170:1-8:1994
- Tests method for glass fibre-reinforced cement

## THE PROPERTIES OF AR GLASS AND GRC

AR (alkali resistant) glass was developed specifically for reinforcing concrete. High zirconium oxide content of the glass fibres provides excellent resistance to the alkaline compounds generated during cementitious drying. AR glass fibre reinforced concrete also improves the modulus of rupture with good durability. This means that GRC moulding can be much lighter.

Typical AR glass mechanical properties:

- Density: 2680 kg/m<sup>3</sup>
- Tensile strength: 3 GN/m<sup>2</sup>
- Tensile modulus: 73 GN/m<sup>2</sup>
- Elongation at break: 2.7 - 4.3 per cent
- Moisture content: <0.1 per cent
- Filament diameter: 14 - 20 mm
- Fire rating: non-flammable
- Softening point: 773deg C
- Coefficient of linear thermal expansion (between 20-100° C): 5.10-6m/m/C

Typical properties of machine spray GRC at 28 days

- Bending ultimate strength (MOR) 20-30 MN/m<sup>2</sup>
- Elastic limit (LOR) 7-11 MN/m<sup>2</sup>
- Interlaminar strength: 3-5 MN/m<sup>2</sup>
- In-planar strength: 8-11 MN/m<sup>2</sup>
- Compressive strength: 50-80 MN/m<sup>2</sup>
- Impact strength: 10-25 Kj/m<sup>2</sup>
- Elastic modulus: 10-20 GN/m<sup>2</sup>
- Strain to failure: 0.6-1.2 per cent
- Dry density: 1.9-2.1t/m<sup>3</sup>

## LOSING THE LEGACY OF THE 1970S

Architects were understandably put off from using GRC because of the problems that occurred with large, shaped, GRC sandwich panels in the 1970s. Other countries had been less enthusiastic in taking up this intrinsically flawed design approach, but the problems were not a question of durability but of panel design.

Sandwich panels made from cementitious materials have to be able to accommodate differential shrinkage stress between the inner and outer skins. This is not a significant problem with modest sized flat panels but becomes really significant for large shaped sandwich panels. This is one of those problems that was not clear until it was identified; it then became obvious. Once the problem was identified, manufacture of these large shaped sandwich panels ceased.

The US never took to sandwich panels and solved the design problem of large cladding panels by creating the stud frame concept and this is the method by which many large panels are made. In essence, the GRC facade is supported on a series of steel flex anchors. These are connected to a light steel frame, which in turn is fixed to the building. The panels usually incorporate insulation and are flushed off internally with plasterboard. This is suitable for rapid erection since the panels are light enough not to require a crane for final positioning on the building. This is an important feature in the economics of using GRC for many applications.

Most GRC panels look like traditional concrete and as such are often not recognised as GRC. There are quite a lot of products made from GRC that are not architecturally specified but compete in the market on their own merits in the construction and other industries. These include, drainage channels and field drainage products, cable ducts, roofing slates, gas vents, ridge tiles and finials, bridge deck permanent formwork, sewer liners, promenade tiles, planters, artificial rocks, etc.

GRC is not a revolutionary material, but it has now been around long enough to demonstrate that it does not fall apart over time. It is starting to become more widely used as a complimentary product to architectural precast concrete on its merit; being a thin, and therefore light form of high strength concrete.

*Richard Ferry, Glass Reinforced Cement Association Advisory Service. Tel 01744 893423*

# Joined-up education

Partnerships in education can provide academic life with a touch of the real world and extend its influence abroad

BY AUSTIN WILLIAMS



King's College London has joined forces with the National University of Singapore (NUS) to offer the first joint international MSc in Construction Law and Arbitration. Accreditation begins from July 2003.

The new MSc will be based at the Centre for Construction Law at King's under the directorship of Philip Britton, who is also director of professional education at Farrer & Co. It will be aimed at construction professionals wishing 'to increase their understanding of the role that law plays in the process of infrastructure development'.

Where better to learn than in a country with some of the most dynamic infrastructural projects in the world? The Department of Building at NUS currently has no masters-based English language programme in this field, and partnering

'This course should remove significant obstacles to professional people in Asia gaining experience in construction law'

will undoubtedly bring additional kudos, as well as financial opportunities, to both institutions.

Aside from the impressive level of national construction activity, Singapore was chosen for other reasons: not least because English law is the basic building block of the legal system and, as an aside, an ex-student of King's now teaches at NUS. As Britton puts it: 'The proposal was offered on a plate.' The country also has good communication links with other Asian economies offering reasonable access to their students.

There are many variations between the UK and Singapore within the construction sector for it not to be all plain sailing. The local standard forms in Singapore and the powers of local government regulators (Building Control, etc), for example, do not bear close comparison. Also, given

Singapore's wealth and the amount of reserves available to finance projects, public sector procurement and not public/private partnering is still the mainstay of funding policy.

Admittedly, the college intake will probably be one-way traffic in that students will come from the Singapore area. However, Britton confirms that people attending the two-year course in London will be able to transfer to Singapore for the second year. 'This is not distance learning', says Britton, 'as staff will travel to Singapore and first-hand attendance by students is essential.'

Since foreign nationals often have a hard time from Britain's immigration requirement that foreign students be in full-time education, and the fact that Britain's institutions demand exorbitant fees, this course proposal should, Britton says, 'remove significant obstacles to professional people in Asia gaining experience in construction law'.

The course is part-time over two years. Britton readily admits that the current staff will be stretched – travelling to Singapore for three- to four-week stints – but they are ready for it in order 'to preserve world-class standards and forge strategic alliances'. The college has bolstered its own resources with visiting professors as an adjunct to the core staff.

This partnership is to benefit 'post-experience students' in Singapore and its environs, taking in Taiwan, Hong Kong and Brunei. Currently, only a handful of students from south-east Asia attend the King's course in London, but it is expected that 20 – with a wishlist of 40 – will sign up when the course starts next year in Singapore.

For more details, contact Melanie Gardner on 020 7848 3073.

## Expert witness

The AJ Legal Matters column has provided suitable evidence in the past few months of the poor training of some expert witnesses in this country. In fact, there is very little formal training for expert witnesses at all. So it is refreshing that Cardiff University, in conjunction with Ward Solon, a leading witness and evidence training company, has launched a new certificated training programme to improve the standards of expert witnesses. Surprisingly though, it is deemed that an attendance record of only five days over two years should do it. Depressingly, they say that it is even possible to do the five modules in a week.

The new certificate intends to improve the ability of experts to

produce reliable and informative reports that comply with court rules; to stand up to the rigours of courtroom situations; and to be conversant with 'the basics of law and procedure'.

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If you require more details, please contact Tom Howard on 020 7253 7053.

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# Everything you needed to know

A conference in east London provided a wide range of opinions on the merits of the so-called 'knowledge economy'

BY DAVID O'TOOLE

The knowledge economy, frequently hailed as the dawn of a new technological age, has been reappraised by some after the dotcom bust, the post September 11 economic slowdown and Enron-like financial mismanagement. If we are truly living in the 'information age' at the start of the new 'technological revolution', why is progress so partial and easily set back?

'Knowledge Economy: New hope or old hype?' a one-day conference held at the University of East London's Docklands campus, organised by M3 Research Lab and spiked-IT, set itself the task of exploring the questions. It was ambitious in its scope, drawing together policymakers, community and business leaders, academics, students, trades unionists, cultural practitioners and creative entrepreneurs.

The conference certainly provided intellectual challenges (and value for money, with three keynote debates and eight workshops). At the opening session, I realised that things could only get better after Stephen Timms MP, the member responsible for e-commerce at the Department of Trade and Industry, struggled to answer the simple question 'what is the knowledge economy?' by saying that it was the same as previous economies but that 'we now recognise the role of knowledge within it'.

## Real and virtual

The first keynote debate of the day 'Bubble and squeak: Reality and rhetoric in the "knowledge economy"', was more stirring, with Tiziana Terranova, an IT researcher, questioning the forms of employment in new economy, and the nature of workers' rights in it. James Woudhuysen, professor of innovation at De Montfort University, articulated his frustration that Britain trailed the Czech Republic – and was in 12th place behind South Korea – in the introduction of broadband. The potentials of IT and the new technologies, he said, were being dissipated in

small-minded applications – providing ID cards and e-mail surveillance, for instance. 'Why is there no move to massively and directly apply these technologies to the problems of agriculture or the building industry?' he asked.

One of the morning workshops 'What's real about the virtual community?' saw Graham Thomas, an ICT researcher, give a laboured explanation of how the Internet had expanded into a system of overlapping communities. An 'ecosystem of sub-cultures' had arisen, he maintained, 'due to the power of [computer] networks to overcome the limitations of geography'. He went on: 'The more people interact online the less special this becomes'.

Urban sociologist Tim Butler was more cautious, and pointed to examples of how the middle classes adopted this new information source, and used it to maintain and consolidate their established position.

## Who put the I in IT?

In the second keynote debate, 'Me, Myself, IT: The politics of identity online', John Nassari, a multimedia artist, gave an overview of a project he had managed which attempted to unite the experiences of youth in the Third World. The website had encouraged the exploration of issues of gender, faith, race and cultural identity by the young people taking part. In response, Sandy Starr of spiked-IT was critical of the general trajectory of projects which celebrate individual difference, rather than communality. 'The Internet allows us the opportunity to throw away our racial, gender and sexual identities and contribute in a more universal and democratic way.'

In the workshop 'Lofty Ideals?: Urban regeneration and creative industry', Andrew Calcutt, author of

*White Noise: An A-Z of the contradictions in cyberculture*, provided an acerbic critique of the new economy by telling the story of a supposedly successful city, Barcelona. The regeneration of the east side of the city at the turn of the century, he maintained was followed by the west side in 1929 when it hosted the International Exhibition. By contrast, in 1992 its high point was the hosting of the Olympic Games and by 2004 it will simply be 'debating culture and intellectual development'. This, he contended, illustrated a diminishing set of aspirations for urban regeneration.

Vibe Bar managing director Alan Miller was critical of the trend of phrases such as 'knowledge economy', 'urban regeneration' and 'creative industries' which, as yet, were devoid of any real meaning. He accused politicians of using these phrases to attach themselves to such projects in a vague way, so that they could take credit for success and distance themselves from failure.

The final keynote, 'The knowledge economy demystified', provided an erudite expositions by Robert Cooper, social theorist; Dolan Cummings, editor of *Internet: The Brave New World?*; Norman Lewis of Freeserve.com; and Jonathan Rutherford, cultural analyst. It was, however, Norman Lewis of Freeserve who provided, for me, the upbeat conclusion for the day:

'The "knowledge economy" is a vacuous, meaningless construction,' he said. 'I want to evangelise IT and the Internet. IT has been the most significant development in the increase in production as a socially transformative process. The real potential has yet to be realised and this has nothing to do with technology and everything to do with society. We wish for the benefits of this transformative technology, but fear the change inherent in this transformation. It is the fetishisation of IT which has been its undoing.'

Coming away from the conference I was reminded of a quote from Isaac Asimov: 'I do not fear computers in the future, I fear lack of them.'



'Was this the first computer example of identity politics?'



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# Getting a buzz out of sharing

Autodesk's new version of the online collaboration tool Buzzsaw is easy to use, powerful and very, very quick

BY JOE CROSER

The benefit of sharing design data online is clear; it makes the process of issuing and accessing information much simpler. However, as an industry, we have not really invested widely in the technology. As a temptation, Autodesk has just released its new version of Buzzsaw. I drove down to its stylish new offices in Farnborough to see what changes had been made.

The first thing that strikes you when you access Buzzsaw is the way it looks; it is just like Outlook in a web browser. The second thing you notice is the speed. Compared with all other online collaboration tools that I have used, this baby rocks!

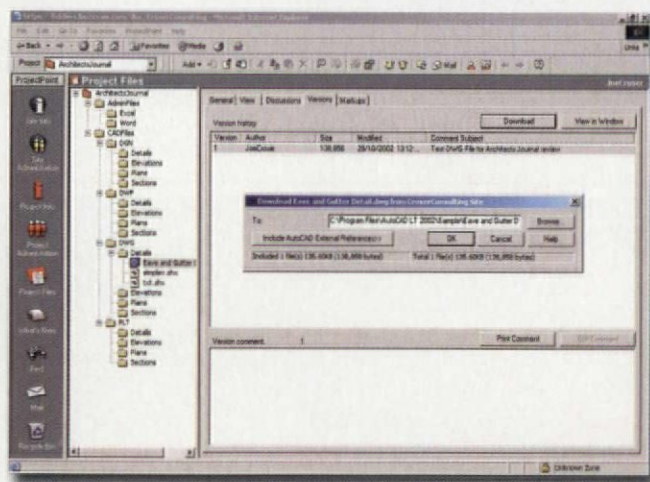
When I asked Richard Harpham of Autodesk to explain this, he said: 'There's no Java involved at any point of the Buzzsaw interface, which is the cause of most other tools appearing slow and causes administration problems.' Naturally, transferring files will only be as quick as the connection you have, but since most of your 'active' time online will be spent reviewing the data stored on the server, this ability to move quickly between different screens is impressive.

One other concern regarding online collaboration tools is security. Buzzsaw uses the industry standard Secure Socket Layers (SSL), delivering 128bit encryption, which is comparable to the security used by banks and credit card companies offering online services. Once inside the application, there are eight further levels of access security – ranging from full project-administration rights to no access at all. This may sound odd, but there may be folders or even, in extreme cases, individual files which you do not wish to make available to all visitors to the site.

The interface is configured with a project toolbar running across the top

of the screen, offering quick links to available projects. On the left-hand side of the screen, there is a series of tool icons arranged vertically. These give access to site information, project information, project files, 'what's new?', a search engine and e-mail. If you are the site or project administrator, you will also have access to these tools.

Largely customisable, the site info or welcome page can be set so that it always goes straight to your corporate Internet or Intranet website, giving a familiar look and feel to the interface. If



**Buzzsaw is a powerful online collaboration tool that looks like Outlook and is quick and easy to use**

you want to view a file online and add comments and revisions bubbles, or simply print a copy, all this can be done within Buzzsaw with the associated file viewers. Each document also carries its own version-control plus online discussions and a mark-up section where the online redline files are stored.

Alternatively, if you need to download a file for working offline, then a double click on the file will instigate the download function, which will also give you the opportunity of downloading all associated X-Refs and font files. Furthermore, whenever you download a file, it is possible to lock it. This prevents more than one person changing the file at the same time, leading to a dissonance between the design changes.

It is also possible to report on who

has downloaded or accessed which files recently. Further reporting features are included in the 'what's new' feature. This provides a view of all new information since last logging on, keeping you up to speed with new developments. Buzzsaw's search utility is another great feature. Containing 'full-text' search, it will even enable users to search the text within AutoCAD drawing files, making the process of finding a particular drawing file even easier than before.

There are two versions of Buzzsaw available, Standard and Professional. The Professional version includes all the features described above plus form creation tools – customisable RFIs, meeting minutes, transmittals and daily reports.

Buzzsaw is not only quick, easy to use and powerful; it is also a bit of a bargain. The Standard version is set at a reasonable £4,000 per year and the Professional version, with the customisable forms, costs about £7,000 per year. However, for the smaller practice I think this price is still a bit rich and I would like to see some more 'reasonable' solutions as an entry level.

During the dot.com boom and bust of the late '90s, companies spent money like water, and when it was all gone they had nothing left to show for it. But with Buzzsaw, Autodesk has bucked the trend by investing most of its hard-begged venture capital in the technology rather than in offices and brand identity. Now that the dot.bomb collapse is behind us, the value is plain to see. Buzzsaw is a blast!

● For a free 30-day trial visit [www.buzzsaw.com](http://www.buzzsaw.com) or e-mail Richard Harpham at [Harpham@autodesk.com](mailto:Harpham@autodesk.com)

Joe Croser can be contacted at [joe@croser.net](mailto:joe@croser.net)

## PROS:

● Very, very quick! Looks like Outlook

## CONS:

- You need an Internet connection
- Could have a cheaper entry-level price

## RATINGS

INTERFACE	●●●●●
EASE OF USE	●●●●●
FUNCTIONALITY	●●●●○
COMPATIBILITY	●●●●○
WEB INTEGRATION	●●●●●
PERFORMANCE	●●●●●
COST	●●●○○



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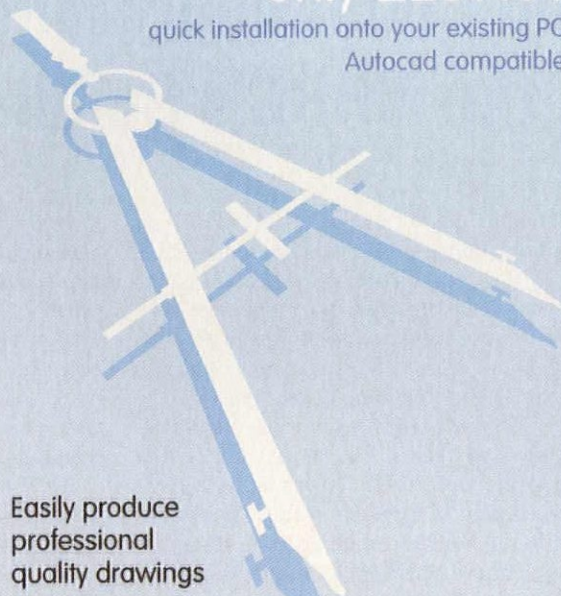
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## Don't misunderstand the nature of the NHBC's Buildmark scheme

The National House Building Council (NHBC) was established more than 65 years ago to raise standards in the construction of new homes. The NHBC has developed its own technical standards for house building, monitored by a system of inspections at key stages of construction and culminating in a 'Buildmark' certificate.

The Buildmark offers the home-owner protection for two years in respect of minor workmanship defects and 10-year cover against major structural defects. The similarities between the NHBC scheme and the system of building control operated by the local authorities are such that when the operation of the Building Regulations was opened up to private certification, the NHBC's Building Control Services Limited was the first private body to be approved.

Over the years, therefore, the NHBC Buildmark has become synonymous with quality and purchasers of new homes and their lenders increasingly demand an NHBC certificate. Despite the NHBC becoming, as it were, a household name, the scheme is often misunderstood by the industry and the professions that use it.

The fact that Buildmark is in the nature of an insurance policy, for example, misled one builder client into believing it was protected by the NHBC against any claims for defective work. The commercial advantages of being vetted by the NHBC for financial stability and technical ability counted for little, the builder felt, if the company could still be sued. The position is further confused by the fact that the NHBC offers arbitration as a means of resolving disputes over properties covered by its scheme and that, for some time, home-owners with the benefit of an NHBC certificate were denied redress under the Defective Premises Act 1972.

The Act provides a remedy against those 'taking on work in connection with a dwelling' but does not apply where an 'approved scheme' is in place. Thus, until 1979, when the NHBC's scheme ceased to be approved, home-owners with the benefit of Buildmark had no claim under the Act.

Another problem with NHBC cover was highlighted in the Court of Appeal decision in

*Rickards v Russell Jones* (Judgment 29.7.02). The claimant, who was in the building trade and appreciated the benefits of Buildmark, bought a building plot for a new house to be built by Mr Rogers, a builder registered with the NHBC. The claimant's building society insisted on Buildmark cover. The claimant instructed the defendant solicitor in respect of the purchase of the property in April 1993.

The intricacies of the NHBC scheme were, unfortunately, lost on the solicitors. They received the NHBC documentation from the builder in July 1993 when the property was finished, but completed the purchase without taking any steps to ensure that the Buildmark cover was in place and failed to warn either the claimant or the building society. When the solicitors finally sent the forms off in September 1993, they were informed by the NHBC that, though the builder was registered with them when the documentation in respect of the property had originally been sent to him, he had ceased to be a member in March 1993. Accordingly, the builder had no authority to offer NHBC cover to any purchasers after that date.

Inevitably, the house built and sold by Rogers proved to be a complete disaster and was so riddled with defects as to be worthless. When Rogers became insolvent and the NHBC denied that it had ever been liable in respect of the property, the claimant had no alternative but to sue its solicitor.

The defendant's argument, that it believed the NHBC cover was in place, was dismissed by the court on the basis that it had only the vaguest idea of what the NHBC scheme involved. Its argument that the claimant was so keen to buy the house that it would have proceeded without the cover was dismissed equally forcefully. The claimant, the court found, would not have been so stupid as to buy the property without the cover, even if, implausibly, the building society would have let it happen.

This case is a salutary lesson to purchasers and their solicitors alike to check that NHBC cover is in place before buying a new home.

Kim Franklin

'Purchasers and solicitors alike should check that NHBC cover is in place before buying'

## Time for all of us to start taking the tablets

This month, tablet computers are upon us. In theory, the tablet is a great idea. You carry this semi-lightweight A4-ish sized computer around with you – a bit like a giant palmtop or even a thick version of your old clipboard which has an LCD screen instead of paper.

One thing which sets it apart is the fact that the tablet costs a minimum of £1,500 plus. Like a laptop, it will run only as long as the batteries last out. Unlike a laptop, it has no keyboard – although you can plug one in. You enter all the data and commentary on the screen using a stylus. The thinking here is that people on the job prefer handwriting to typing. Ages before the palmtop people came up with the basic idea and the ergonomic solution. They don't seem to be all that bothered – especially when it is a lot easier to slip a PDA out of your pocket with one hand, and scribble away with the stylus using the other. It is not quite the same holding with one hand a clipboard-sized thing which weighs around three pounds. You could always use a clipboard, paper and pen just like you did before. OK, OK, I'll lay off. I too think it's a really sweet idea, if a little heavy.

To help you get the flavour, here are some tablet sites I have collected over the past month. The Siemens-Wacom collaboration is at [www.fujitsu-siemens.com](http://www.fujitsu-siemens.com). The rugged Advantech tablet is at [www.advantech.com](http://www.advantech.com) and another system called the Niche Explorer is explained at [www.nichetech.co.uk/products/Computers/Tablet/Nicheexplorer.html](http://www.nichetech.co.uk/products/Computers/Tablet/Nicheexplorer.html). The PenTablet people at [www.pen-tablet.co.uk](http://www.pen-tablet.co.uk) suggest that the MobiPanel 100 might be useful for surveys. Finally, InfoCater has information on a slew of tablets including the Acer Convertible, the Motion Slate, the ViewSonic ViewPad, the Toshiba Portege Convertible and the Compaq Tablet PC, the Fujitsu Stylistics, the FIC Aquapad and more. The comprehensive InfoCater is at [www.infocater.com](http://www.infocater.com). Me, I'm waiting until you can roll tablets up and put them in your pocket. Maybe four years. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)



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# A family affair

EDWARD WINTERS

**The Architect and His Wife: A Life of Edwin Lutyens**

By Jane Ridley. Chatto & Windus, 2002. 494pp. £25

**Dome Over India: Rashtrapati Bhavan**

By Aman Nath. Antique Collectors' Club, 2002. 150pp. £50



Above and bottom right: the Viceroy's House. Is it Lutyens' masterpiece or a giant folly?

Jane Ridley's *The Architect and His Wife* is a beautifully written, intimate account of the life of Edwin Lutyens, and of his odd marriage to Emily Lytton. The author is Lutyens' and Emily's great-granddaughter, and her extensive research provides the reader with an authoritative and revealing account of this somewhat eccentric English architect.

The picture is of a quiet, introverted child, the favourite of his fiercely religious mother. After studying the national architecture course at the South Kensington School of Art, Lutyens was engaged as a pupil by Ernest George, with whom he worked before setting up on his own in Onslow Square.

Lutyens had lifelong associations with strong women, usually older than him, who became his patrons or collaborators, or both.



His wife Emily was the daughter of Robert Lytton, appointed Viceroy of India by Disraeli, after which he was made an earl. Her childhood, like that of Lutyens, was both quiet and lonely, but she was strong in spirit and able to make her own path through their vexed if persistent marriage. He, however, was undeveloped emotionally and remained so throughout his life; architecture was his comfortable retreat from family responsibility.

Lutyens comes across in this biography as pompous and self-centred; by turns over-confident and haplessly lacking in confidence. In architecture he was at home. The confidence he had was developed by hard work and devotion to high principles in the discipline. (He referred to his own brand of Classicism as 'the higher game'.)

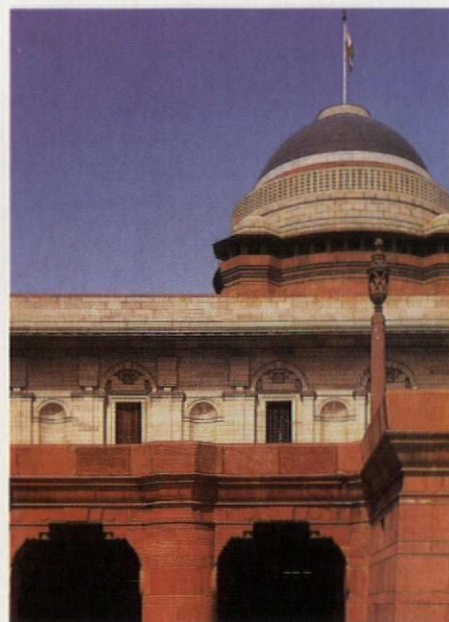
His professional ambitions, however, drove him to a peculiarly vulnerable snobbery. He thought himself a genius, whose work should be financed by wealthy patrons, and, accordingly, he mixed in high circles; but, ashamed of his family background, he felt uneducated in comparison to the former public schoolboys with whom he had to deal on large projects. Yet he comes across as a witty and jovial man, whose tendency to make puns and jokes lent him a definite charm.

The most fascinating accounts in the book are of Lutyens' work in India, with particular attention to the Viceroy's House and his quarrel with his colleague Herbert Baker; and of his relations with Emily, to whom he was extraordinarily loyal, and with whom he remained in love for the rest of his life.

Despite having five children by him, Emily did not enjoy sexual relations with Lutyens. After reading early feminist tracts she joined the suffragette movement with her sister Con, and later the theosophists, writing to Lutyens that they were no longer to share the marital bed. Much of her work with the theosophists took her abroad and so their marriage was conducted in large part by correspondence. There seems little doubt that Lutyens' Classicism (his 'Wrennaissance', as he called it) was the expression of a conservative nature, while Emily was more progressive.

As a social history, the book neatly places Lutyens in his historical context. It also provides a readable account of the relations of architects to patrons, and of the ways that this particular architect ensured that his genius was championed.

However, it does not provide any critical perspective on Lutyens' work. We are told of



the Viceroy's House that 'the grammar is western, geometrical and Classical, but the language is Indian'. However, the Indian Hindu and Buddhist influences persuaded Lutyens to use strong horizontals which fly in the face of a vertical Classicism. The result is that the dome, derived from the Buddhist stupa, looks more like a pudding than a dome from Bramante's Tempietto via Wren's St Paul's. No matter. Provided that we are interested in the man behind the architecture, and the political and domestic circumstances which shaped his life, we shall be rewarded by this very well crafted book.

Lutyens' architecture, however, must be seen within the broader movements of his time. One passage provides a sense of the imminent turbulence in all the arts – in 1927 the English translation of Le Corbusier's *Vers une Architecture* had just appeared. Beside Le Corbusier's streamlined Modernism, Lutyens' Classicism seemed out of date – and he was clearly aware that Le Corbusier was the future.

When Emily's Indian friends suggested a competition between the two of them to design a new Indian city, Lutyens refused to consider it. The two sets of plans would be 'so vastly different' that you could not compare them. 'With Corbusier I think your friends would be far happier and his flow of language would carry them all.'

Aman Nath's *Dome Over India* is a well produced and lavishly illustrated book on Lutyens' New Delhi project. It is written as a defiantly nationalistic essay, claiming New Delhi's architecture as India's own. The layout of the pages is rather cluttered to the western eye, and the text is littered with inset typed boxes. But the quality of the photographs and the paper on which they are printed is excellent, and it is hard to imagine that the range and detail offered will be surpassed.

The main text gives clearly assessed critical descriptions of the buildings – it is more about the architecture than the architect. For this reason, it has been rewarding to read the two books in tandem. However, notwithstanding Nath's positive critical appraisal of Lutyens' work, I am inclined to agree with Pevsner's more damning estimation, quoted in Ridley.

Writing in 1951, Pevsner saw Castle Drogo as an elephantine folly, confirming his view of Lutyens as the greatest folly-builder the folly-building English had ever produced. 'Castle Drogo beats Fonthill, the Drum Inn at Cockington beats Blaise Castle, and the Viceroy's House at Delhi beats any other folly in the world.'

*Edward Winters teaches at the University of Westminster*

# The right direction

JOHN BANCROFT

## The Good Place Guide: Urban Design in Britain and Ireland

By John Billingham and Richard Cole. Batsford, 2002. £12.99

A guide book for everyman, professional or lay, *The Good Place Guide* is concerned with the fabric of our towns and cities. In 1624, Sir Henry Wotton, in his 'Hippocratic oath' for architects, placed 'delight' as the third of his principles for 'well building'. Likewise, the book's authors place enjoyment high in their requisites for a 'good place'.

Beyond the immediacy of home, our private shrine, the public realm is frequently displeasing. Too often, miserable windswept places littered with fag-ends and rubbish assault us; the din and pollution of traffic add danger and discomfort. The pathetic importuning of the homeless beggar huddled among newspapers is an added ingredient. We rush by, head down, to the nearest public transport to get away.

Although there is something of 'all is for the best in the best of all possible worlds' about this endeavour, it would be churlish to slight this little book, which in many ways is good – not least for its history of the development of planning legislation in this country. But one might question some of the authors' selections.

Does Canary Wharf, for instance, have the requisite qualities? Its acceptability is most debatable when considered as civic design in a London context. As the epitome of greed and exploitation, should a blind eye be turned to its social connotations?

From wherever it is viewed, it offends.

Inexplicably omitted from the guide is the Festival of Britain 'village', Lansbury, which celebrated its 50th anniversary last year and still pleases its residents. Symbol of post-war optimism, it signalled a better Britain. Now its view to the south is blighted by Thatcherism's uncaring monuments – the towers of Canary Wharf. Lansbury was built on part of the war-flattened East End – a true brownfield site.

Take another London example: Theatre Square, fronting the National Theatre. This sterile expanse of featureless paving can only give pleasure to a visual pervert; as too can Richmond Riverside (pictured), a barren revivalist effort for the pretentious. Such examples are liable to disappoint, and discredit this guide.

Each place gets a full page photograph (variable in quality), with a description and comment on the facing page. The book is divided into 10 regional sections, indicated on an outline map at the beginning, and generally makes for easy reference.

By and large, there is hope for long overdue improvement in the urban realm, so the publication of this book is timely. I wonder, though, if all the places will look as sparkling and fresh in five or 10 years' time? *John Bancroft is an architect formerly with the GLC Architects' Department*



# Lost genius?

DAN CRUICKSHANK

## An Architect of Promise: George Gilbert Scott junior and the Late Gothic Revival

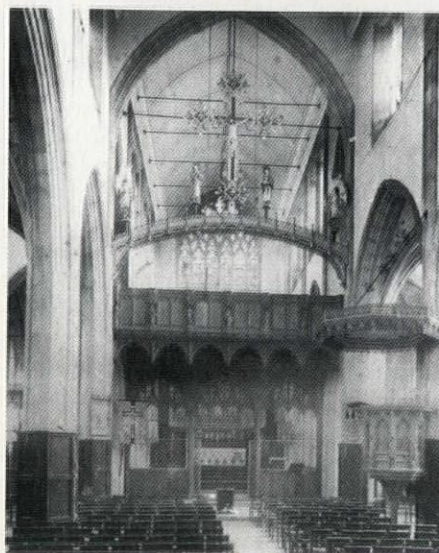
By Gavin Stamp. Shaun Tyas, 2002. 427pp. £49.50.

This book has been long awaited. Not only because Gavin Stamp – the most promising architectural historian of his generation – has been brooding on the subject for nearly 25 years, but also because the work of George Gilbert Scott Jr, one of the most promising architects of his own generation, has never been celebrated and is now almost forgotten. This is curious since not only was Scott's work much admired during his life (he started practice in 1863), but his end was bizarre and horribly memorable.

The problem, as Stamp points out, is that Scott was forever in the shadow of his great and vastly productive father, Sir GG Scott – architect of the Foreign Office, the Midland Grand Hotel, and numerous Gothic Revival churches, and responsible too for many ruthless restorations of ancient fabric.

In his prime, the young Scott made the most of his opportunities and of his great natural talents. He was a fellow of Jesus College, Cambridge, an antiquary and scholar who wrote an original and important book on Medieval architecture, and a highly accomplished designer of churches, houses and college buildings. A colleague and contemporary of such architect-artists as William Morris and EW Godwin, Scott also designed furniture, metalwork, decoration and wallpaper.

Among this erudite and stylish output was one genuine masterpiece – St Agnes, Kennington, south London, 1874 (pictured). Stamp argues that this church – damaged during the Second World War and shamefully obliterated later by the church authorities – 'had, quite simply, changed the course of English architecture', for it expressed powerfully the new High Church liturgy inspired by the Anglo-



Catholic Oxford Movement. The architecture of the Late Victorian decades cannot, says Stamp, 'be fully understood without reference to Scott and his achievement'.

One of the many interesting points Stamp makes is that Scott's work can be seen as a critique on the output of his father and the High Gothic architects of the mid-19th century. Scott Jr was far more thoughtful and sensitive in his approach to repairing ancient buildings, rejecting the heavy-handed over-restoration of his father's generation. Scott Jr even embraced the vernacular Classicism of the Queen Anne Revival – an architectural movement that Sir GG Scott believed a 'vexatious disturber of the Gothic movement.' In fact Scott Jr's foray into this style – houses of the 1870s on the Westbourne Park estate, Kingston-upon-Hull – produced one of the most memorable

essays in the domestic Queen Anne style.

This book sets out to rediscover and explain the achievements of Scott Jr – a crusade Stamp undertakes with passion and insight – and, as the story unfolds, gives fascinating insights into the artistic, spiritual and political concerns of late-Victorian Britain. If St Agnes was a masterpiece – as Stamp argues convincingly – then this book is something of a masterpiece itself. It rekindles interest in a lost genius and weaves a subtle and erudite web around Scott's work that, by putting it into a rich cultural context, offers a powerful vignette of an epoch.

As for Scott's end – it was sad and powerfully ironic. In the early 1880s he took to drink, became pugnacious in the face of criticism over his embrace of Catholicism, and buckled under the pressure of a very heavy workload. He became delusional, took to brandishing a knife, and in 1883 started to disappear at nights, wandering in a state of paranoia. Scott was then confined to the Bethlem lunatic asylum – where Pugin had earlier been restrained – and went on a series of wild escapades, including trips to Rouen to, as it was later claimed, 'enjoy immoral relations' with 'a French Lady' with whom he had corresponded from Bethlem.

These ramblings were punctuated by arrests and confinements and, in 1884, Scott was declared legally insane. Needless to say, the practice of architecture was effectively over for him, although he lived on until 1897.

Scott chose the setting for his final years with macabre and revealing precision. The bedroom in which the family came to look their last on this wreck of a man – this 'architect of promise' – was in the Midland Grand Hotel, St Pancras, where he was staying as a long-term resident. The hotel was, of course, the Neo-Gothic masterpiece that Scott's father had designed 30 years earlier. As Stamp observes: 'Even in death there was no escape from the shadow of his famous father'.

*Dan Cruickshank is an architectural historian*



### The Stones of Venice

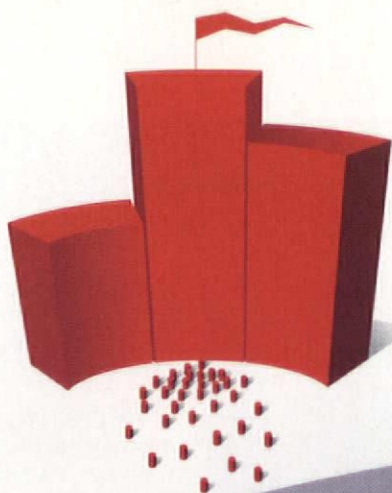
By Lionello Puppi. Photographs by Mark E Smith.

Thames & Hudson, 2002. 175pp. £24.95

Though studded with the occasional quote from Ruskin, Lionello Puppi's text is very much secondary to a book of colour close-ups of Venetian stones – variously carved and weathered, on floors, staircases and facades.

**Left: floor of Santa Maria and San Donato, Murano. Right: floor of San Marco**





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*Sarah Nelson/Susan Riley, BluePrint Research*
- 11:50 Converting strategy and research into effective advertising  
*Jeff Fugler, The Charlotte Street Agency*
- 12:15 The business benefits of long term advertising investment  
*Patrick Wilson, Managing Director, Thrislington Cubicles*
- 12:40 Getting advertising back to the top of the marketing agenda  
*Roger Patey, Optima*
- 1:00 Buffet Lunch

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# diary

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## London

### **Geoffrey Bawa: Drawings**

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

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

**Making the Most of PR** Tuesday 26 November. A Colander course at the Building Centre, Store St, WC1. Details 020 8771 6445.

**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.

**Richard Rogers** Wednesday 27 November, 18.30. A lecture at the AA, 36 Bedford Sq, WC1 (020 7887 4000).

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

**Graeme Sutherland** Thursday 28 November, 18.30. A lecture at the Forum, 40-44 Holloway Rd, N7. Details 020 7753 5134.

**Archigram World Rally** Until 28 November. Lectures, discussions and other events, mostly at the Bartlett. Details/tickets (free) 020 7679 7504.

**Submission Documents that Win** Tuesday 3 December. A Colander course at the Building Centre, Store St, WC1. Details 020 8771 6445.

**Alvaro Siza** Thursday 5 December, 18.30. A lecture at the RIBA, W1. Tickets 020 7307 3699.

**Sphere** Until 21 December. An exhibition 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

**Bridget Riley: Screenprints 1962-2001** 23 November-1 February. At the Minorities Art Gallery, 74 High St, Colchester. Details 01206 577067.

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

## East Midlands

**Neil Canning, David Holmes** Until 24 November (Sundays 14.00-18.00 or by



## FOCUS OF ATTENTION

Christchurch Mansion in Ipswich, dating from the 16th century and remodelled in the 17th after a fire, serves as a museum and art gallery for the city. Photographer Roderick Packe hopes to present the building and its contents in an unfamiliar light in his exhibition, 'The Unknown Masterpiece', which continues there until 5 January. Details 01473 433554.

appointment). Paintings and prints at Fermynwoods Contemporary Art, near Brigstock (01536 373469).

**Like Gold Dust** Until 31 December. The transforming power of gold in an exhibition at the Angel Row Gallery, Nottingham. Details 0115 915 2869.

## North West

**A New World Trade Center: Design Proposals** 22 November-8 February. An exhibition at CUBE, 113-115 Portland St, Manchester. Details 0161 237 5525.

## South Eastern

**RIBA CPD Event: Make Your Designs Lawyer-Proof** Thursday 28 November, 16.00. At Le Meridien Hotel, Gatwick. Details 01892 515878.

**Introduction to Lean Construction** Wednesday 4 December. A CITB Course at Wrotham, nr Maidstone. Details 01242 577277.

**Traditional Timber-Frame Construction** Thursday 5 December. A one-day course at the Weald & Downland Museum. Details 01243 811464.

**RIBA CPD Event: New Asbestos Regulations** Thursday 12 December, 16.00. At Le Meridien Hotel, Gatwick. Details 01892 515878.

**Under the Surface: Special Interest Tour** Wednesdays until 19 February. At

the Weald & Downland Museum, Singleton. Includes the Downland Gridshell. Details 01243 811464.

## Southern

**Timber Solutions** Thursday 5 December. A BRE masterclass at Stewart Milne Timber Systems, Witney. Details 01923 66800.

**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

**Eric Parry Architects: An Eye for the Whole** 26 November-18 January. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

**John Hubbard: Between Sea and Sky** Until 1 December. An exhibition at the New Art Centre, East Winterslow, Salisbury. Details 01980 862447.

**Eric Parry** Tuesday 3 December, 19.30. A lecture at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

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

## West Midlands

### **Jonathan Hynes (Architype)**

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

**John Newling: Currency and Belief** 30 November-6 April. An exhibition at Yorkshire Sculpture Park, Bretton, Wakefield. Details 01924 830302.

**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 HMI, 74 The Headrow, Leeds. Details 0113 234 3158.

## Scotland

**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).

**Hypothesis** 29 November-1 December. Mackintosh School projects on regenerating the Clyde. At 47 Parnie St, Glasgow. Details 07788 898024.

**ASTIS Annual Conference** Friday 29 November. Includes Alsop's vision for Barnsley. At Linlithgow. Details Tom Sneddon 01555 772522.

**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.

## International

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

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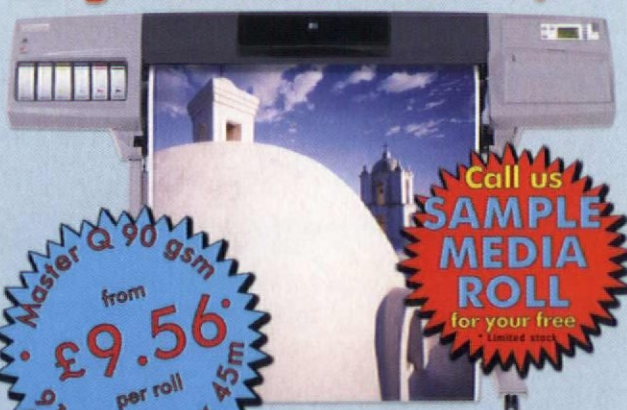
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**Deadlines:**  
bookings: 5pm monday  
copy: 5pm monday  
artwork: 12 noon tuesday  
cancellations: 12pm monday

## people & practices

**Aukett Group** has appointed **Geoffrey Harwood** as group managing director. He joined Aukett in 1979, became a board director in 1988, and was appointed group operations director in 2000.

**PRP Architects** has a new corporate identity and a new Manchester office. The following new appointments have also been made: **Francis Chaplin** joins as associate, heading up the Manchester office; **Scott Lawrie** comes in as associate director; and **Rick Burgess** and **Mike Harvey** have been promoted to directors. PRP's main board now comprises chairman **Barry Munday** and managing director **Chris Rudolph**, supported by group directors **Roger Battersby**, **Andy von Bradsky**, **John Chapman**, **Robert Coles**, **Neil Griffiths**, **Simon Kaplinsky** and **Mike Tuck**.

Structural and civil engineer **Stephen Wilson Partnership** has moved to 99 South Street, Eastbourne BN21 4LU, tel 01323 412020, fax 01323 432129, e-mail [swpeast@fastnet.co.uk](mailto:swpeast@fastnet.co.uk).

Architect **Jacob Pot** has moved to 9 Lansdown Place, Cheltenham, Glos GL50 2JZ, tel 01242 519615, fax 01242 222895.

Construction solution provider **PCM** has opened a new office at 2nd Floor, Brindleyplace, Birmingham, B1 2HL.

**Barton Willmore** has appointed **Alasdair Mackenzie** as senior planner at the practice's London office.

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

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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 - £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 - £30-40K PER ANNUM

To work on a large scale Hospital project. The ideal candidate will have previously work 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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Please call Chris  
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## A Passion for Architecture

Mr Inspirational Senior Partner  
Architecture Avenue  
Birmingham  
B1 3AJ

18th December 2002

Dear David Architect,

**Re: Christmas Bonus & News for your exciting future.**

I would like to express how much we appreciate your efforts and achievements during the last 12 months. Your contribution to the practice has been outstanding.

It is not only your creative designs to quality of work that have impressed me, but your commitment and professionalism to both customers and colleagues alike.

I would like to take this opportunity to offer you promotion to the position of Senior Architect and the benefits and bonuses this post commands. This promotion is fully deserved and I would invite you to now take charge of one of our more glamorous projects that is about to start.

Finally as a gesture to emphasise our appreciation please accept these two tickets for a weekend in New York.

Kind Regards



Senior Partner

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- Architect** **Birmingham** **to £35K plus Brilliant Benefits**  
This High Profile national practice requires an experienced Architect to run a small team on a number of prestigious education, residential & commercial projects. The ideal candidate will have previous experience as a Project Architect, be RIBA qualified and proficiency in AutoCAD is a must! You will be offered a competitive salary and brilliant benefits, plus any training you require! Apply now to find out more!
- Architectural Technician** **Birmingham** **to £24K & Benefits**  
This well-established architectural practice requires an experienced Architectural Technician to assist the Project Architect on a wide variety of high-profile projects. You will need 2 years relevant commercial experience in PP, be proficient in AutoCAD, ideally R14 - 2002, with experience in some of the following: Commercial, Leisure, Residential and Industrial projects. In return, you will be offered a highly competitive salary to £24K, plus great benefits and excellent scope for career development.
- Project Architect** **Manchester** **to £34K plus an array of benefits**  
This prominent Private Practice requires an experienced Project Architect to lead a small team on a diverse range of projects to include Commercial, Industrial & Residential. You will be conversant in AutoCAD, RIBA qualified and have experience of managing projects. This is your chance to work in a fast paced environment with a can do attitude. Apply now to find out more!
- Architectural Technician** **Manchester** **to £24K & excellent training**  
This prominent Private Practice requires an experienced Architectural Technician to work on a diversity of prestigious projects in the North West Region. You will be conversant in AutoCAD 14/2002 and have a minimum of 3 yrs in a similar position with a good working knowledge of Commercial projects. This position will offer a structured career path and an excellent remuneration. Salary to £24,000, plus a plethora of benefits. Don't miss your chance apply now!

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### Project Architect & Junior Architectural Technician Sheffield, To £28,000 + bens

This medium sized practice requires a Project Architect and Junior Architectural 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

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## competitions

### RIBA-APPROVED

Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, e-mail [riba.competitions@mail.riba.org](mailto:riba.competitions@mail.riba.org)

### 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. Further information and details of how to register are available from the RIBA Competitions Office.

### OTHERS

#### BARNSELY DISTRICT GENERAL HOSPITAL

Lead architect for a new X-ray development. Contact Neil McConville, supplies manager, Barnsley District General Hospital NHS Trust, Gawber Road, Barnsley S75 2EP, tel 01226 777758, fax 01226 298730, e-mail [neil.mcconville@supplies.nhs.uk](mailto:neil.mcconville@supplies.nhs.uk) Application by 11.12.02.

#### STRATEGIC REDEVELOPMENT PFI

Design, build, financing and operation of new serviced hospital accommodation on the existing Whiston, St Helens and Newton Community Hospital sites. Contact Claire Hart, St Helens and Knowsley Hospitals NHS Trust, Whiston Hospital, Warrington Road, Prescott L35 5DR, tel 0151 426 1600, fax 0151 430 1994, e-mail [claire.hart@sthkhealth.nhs.uk](mailto:claire.hart@sthkhealth.nhs.uk) or [www.sthkhealth.nhs.uk](http://www.sthkhealth.nhs.uk) or [www.doh.gov.uk/pfi](http://www.doh.gov.uk/pfi) Application by 9.12.02.

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](mailto:hautrichard@hotmail.com), web <http://communities.msn.com/RichardHautscompetitions>

## Architect (Part 3) and Architectural Assistant (Part 1)

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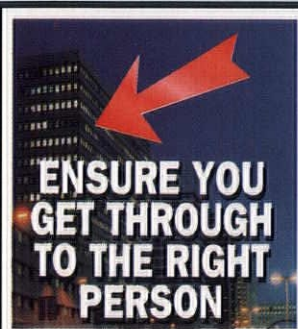
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A very attractive package is available for the right candidate.

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**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.

**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.

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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.

**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.

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**Architect/Assistant Central London £to 21p/hr Ltd**

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This highly-respected practice has maintained a steady growth over the past seven years. As part of their ongoing commitment to expansion they are now looking to appoint an architect or experienced Cad technician to work as a jobrunner on a large commercial project. Taking the project from planning stage onwards, you will have excellent technical skills, a good understanding of the construction process and fluent Autocad skills. In return the practice offers a competitive salary with a pension, healthcare and annual bonuses.

**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: Sally Winchester on 01908 672 906 or email [swinchester@quayarchitecture.co.uk](mailto:swinchester@quayarchitecture.co.uk)**

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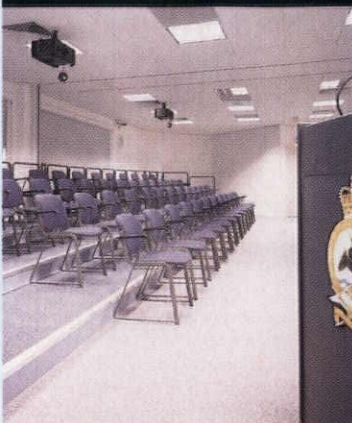
## AJ ENQUIRY NO: 301



Louis Poulson Lighting A/S has launched a brand new fixture, the PH 3 1/2 - 2 1/2 floor lamp as part of the PH 3/2 series. As with the other fixtures in the series, the floor lamp comes with brown opal glass shade, while all metal parts are polished and chrome plated. The fixture is fitted with 100W incandescent lamps. The new fixture is ideal as task and reading light.

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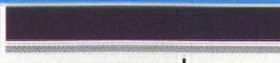
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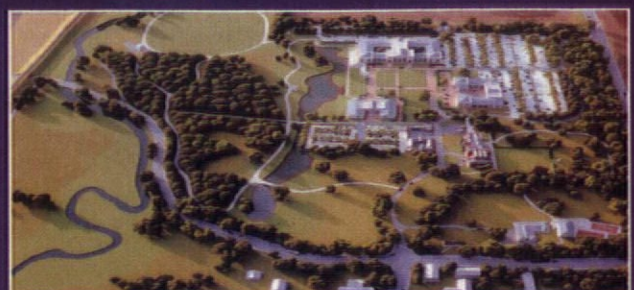
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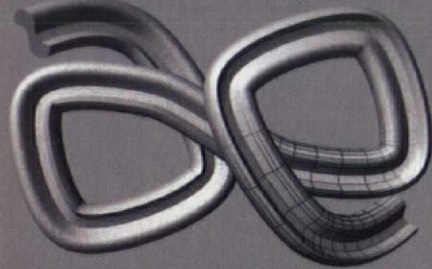
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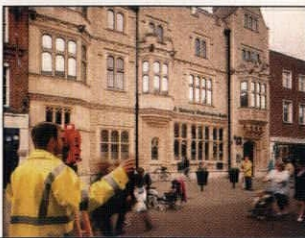
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## archicharades



Champagne goes to Eleanor Michell of Caradon District Council's architectural section, who correctly identified Edward Stone from the clues in our 'archicharades' competition last week. Can you identify the 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.

### Golden moments

**W**hat a week for Archigram. The '60s superstars **Peter Cook**, **Dennis Crompton**, **David Greene** and **Mike Webb** were the toast of architectural London, with a lecture at Westminster on Tuesday evening, last night's Gold Medal ceremony, and sell-out events at the RIBA and Building Centre. Among the organisers of the Archigram World Rally, as it is modestly entitled, is genial New Yorker **Bill Menking**, who has been trying to get the big Archigram exhibition, currently on show in Taipei, over to London. Incredibly, given that the show has been in Paris (at the Pompidou), Vienna, Los Angeles etc, it is seemingly impossible for it to be staged in the group's home town. What is going on? Members of Archigram designed the Hayward Gallery as part of their work at the then Greater London Council, so why can't the show be staged there? So far, the only venue which has staged a tiny portion of it in the UK was the Cornerhouse in Manchester a couple of years back. Since the Hayward seems to have no interest in its own history, perhaps a more on-the-ball venue would be good – the Design Museum under **Alice Rawsthorn** is currently the hot place in London. The show would be great there.

### There in spirit

**A**part from the Archigrammers sadly no longer with us – **Ron Herron** and **Warren Chalk** – the missing figure at the Archigram events was **Cedric Price**, a sort of

honorary member, whose kindred spirit influence has always been acknowledged. The Great Man is in Australia accompanying **Eleanor Bron**, who is undertaking an acting engagement, and it is typical that he will be absent at a great party celebrating that most vibrant of decades, the 1960s, fashionably reviled in recent years but in reality a wonderful period which Woke Britain Up. Price has two books in production, due out next year, a tribute to the staying power of his ideas on anticipation, time, distortion and redundancy. If he had a message for Archigram this week, it would probably be one of his cheering goodbye encouragements: 'Stay crispy!'

### Energy quotient

**M**ayer Hillman, brother of one of Cedric's old mates, Ellis Hillman (ex-GLC councillor, one-time president of the Flat Earth Society), is just as genially combative as Ellis was. Mayer, a transport consultant and environmentalist, gave a storming performance at a Building Centre debate on sustainability earlier this week, and insisted on taking a vote from the 100-plus audience as to whether, in principle, people would be prepared to contemplate energy rationing. There was an overwhelming vote in favour, though it was difficult to resist a proposition that unless we do something radical like this, we are all doomed. Mayer suggested that anyone who travelled to the US by plane 'would have a very cold winter at home' as a result of his proposal,

which would allow energy purchase by swipe card. Trade-offs were not mentioned.

### Northern echo

**T**o the Manchester Society of Architects' Annual Dinner, where Astragal was the guest of **Stephen Hodder** and enjoyed the hospitality immensely. Councillor **Richard Leese**, RIBA president **Paul Hyett**, city council chief executive **Howard Bernstein** and Manchester Society of Architects president **Michael Taylor** were treated to an unusual grace, which implored that he intervene to stop Keegan's City being relegated from the Premiership this year. And the theme was continued in the after-dinner speech from one Austin Knight: 'Kevin Keegan has pledged to get to Europe in the next few years – even if he has to sing the song at the contest himself.' And: 'Kevin Keegan's just bought a player from Iceland – the country, not the shop. The evening's wine, we heard, was 'Afghan Beaujolais – end of Bin!' Knight claimed that women 'can see a blonde hair on a man's lapel in the dark, but can't see a garage door in the headlights'. Several hundred professionals found this funny!

### Going Dutch

**D**ominic Papa was on good form at his RIBA talk on housing last week. His practice S333 has made a name for itself in the Dutch housing market, mainly by winning competitions. Some of the plan forms he showed were unlike anything you find in the UK, involving, as they do, the

manipulation of the ground plan to accommodate houses and gardens in anything but a regular suburban form. The resulting patterns have a geometry all of their own, and must derive from the Dutch sensibility in respect of land and the ability to 'manufacture' it. If all this sounds serious, so it is, but the talk was delivered with infectious enthusiasm. The dinner at Odin's afterwards was jolly pleasant too.

### Thinking time

**A**dazzling show at New York's Museum of Modern Art, currently exiled to a renovated factory in Queens while its 53rd Street headquarters are rebuilt, features 'visionary architectural drawings' from the Howard Gilman Collection. More than 170 of them are on display, almost all from the 1960s and '70s, and naturally – alongside **Yona Friedman**, **Superstudio** and the like – Archigram is there; but most prominent of all is **Cedric Price**. Fun to hear a MoMA curator explain the virtues of the Potteries Thinkbelt to some Upper East Side matrons.

### Perfect excuse

**C**ongratulations to **Dominic Boyes** from Aedas AHR for an excellent 'out of office' e-mail reply: 'I shall be out of the office whilst away getting hitched and honeymooning in Mauritius from pm Thursday 14/11 until Tuesday 3/12. I very much doubt my mobile will be working, or that I will return messages left on it until I return.' That is a great compliment to the new Mrs Boyes.

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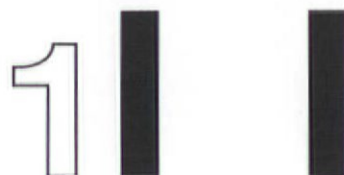
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## CAST STONE ASSOCIATION

**AJ ENQUIRY NO: 201**

The UK Cast Stone Association (UKCSA) has just announced the winners of its 2002 Awards for Design and Construction Excellence, in each of various categories of project. Commercial buildings, housing projects and refurbishment schemes have all been subject to the scrutiny of an independent panel of industry professionals prior to the announcement this week. Architect Short & Associates was responsible for the innovative Coventry Library building, winner of the Design Award for Best New Commercial Project.



## HANSEN

**AJ ENQUIRY NO: 202**

The creation of a new entrance to define the main approach to Beagle House – HQ to P&O Nedlloyd at Braham Street, London – was tackled successfully by PollardsFyrespan of Enfield. Part of the £100 million Anglo-Scandinavian HansenGroup, PollardsFyrespan was invited to design, manufacture and install a new main entrance, replacing a revolving door with external curved automatic bi-parting doors backed by a set of internal straight sliding doors leading to the lobby. A large-radius glass canopy highlights the entrance and offers further weather protection.



## IR LAIDLAW

**AJ ENQUIRY NO: 203**

IR Laidlaw, the UK's leading specifier and supplier of architectural hardware, has recently supplied an order worth nearly £100,000 for its timber doorsets, which will be installed in Glasgow's prestigious new office development, The Equinox. This order is an example of the growing trend in the market towards the specification of the doorset/ironmongery as an integrated package.



## HARTINGTON CONWAY

**AJ ENQUIRY NO: 204**

More than 1,100m<sup>2</sup> of Hartington Conway's SafeLight translucent GRP sheets have been used to cover and brighten West Ham United FC's West Stand at Upton Park. Translucent Harcon GRP sheets were also used as vertical cladding behind the top tier of seating to provide extra daylight for spectators.



## EMAILLERIE RHENANE

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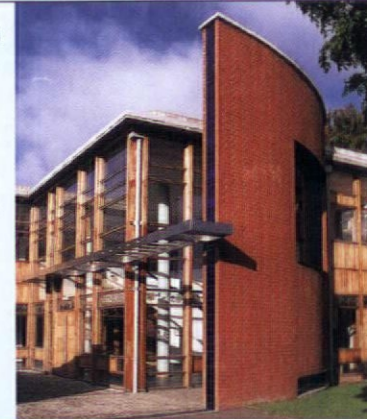
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## KINGSPAN

**AJ ENQUIRY NO: 206**

The National Botanical Gardens in Dublin is widely regarded as a paradise for horticultural enthusiasts, and now there is even more for them to enjoy thanks to a project in which high-performance products by Kingspan Insulation have played a major role. CFC-free insulation by Kingspan was chosen for the walling, flooring and roofing of the new visitor facility.



## FORBES AND LOMAX

**AJ ENQUIRY NO: 207**

Invisible switches have flush-to-the-wall acrylic plates, allowing the wall colour to show through. Other plate finishes include frosted acrylic, stainless steel, nickel silver and unlacquered brass. The invisible dimming system is a remote-controlled, scene-setting dimmer. Tel 020 7738 0202 or visit [www.forbesandlomag.co.uk](http://www.forbesandlomag.co.uk) for more information.




## SENIOR ALUMINIUM SYSTEMS

**AJ ENQUIRY NO: 208**

The new three-storey social and housing offices in Blantyre incorporate Senior Aluminium Systems' SCW curtain wall and SW 400 window range. Powder-coated grey, the thermally broken SCW curtain wall is double glazed and rises approximately 4m high.





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
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