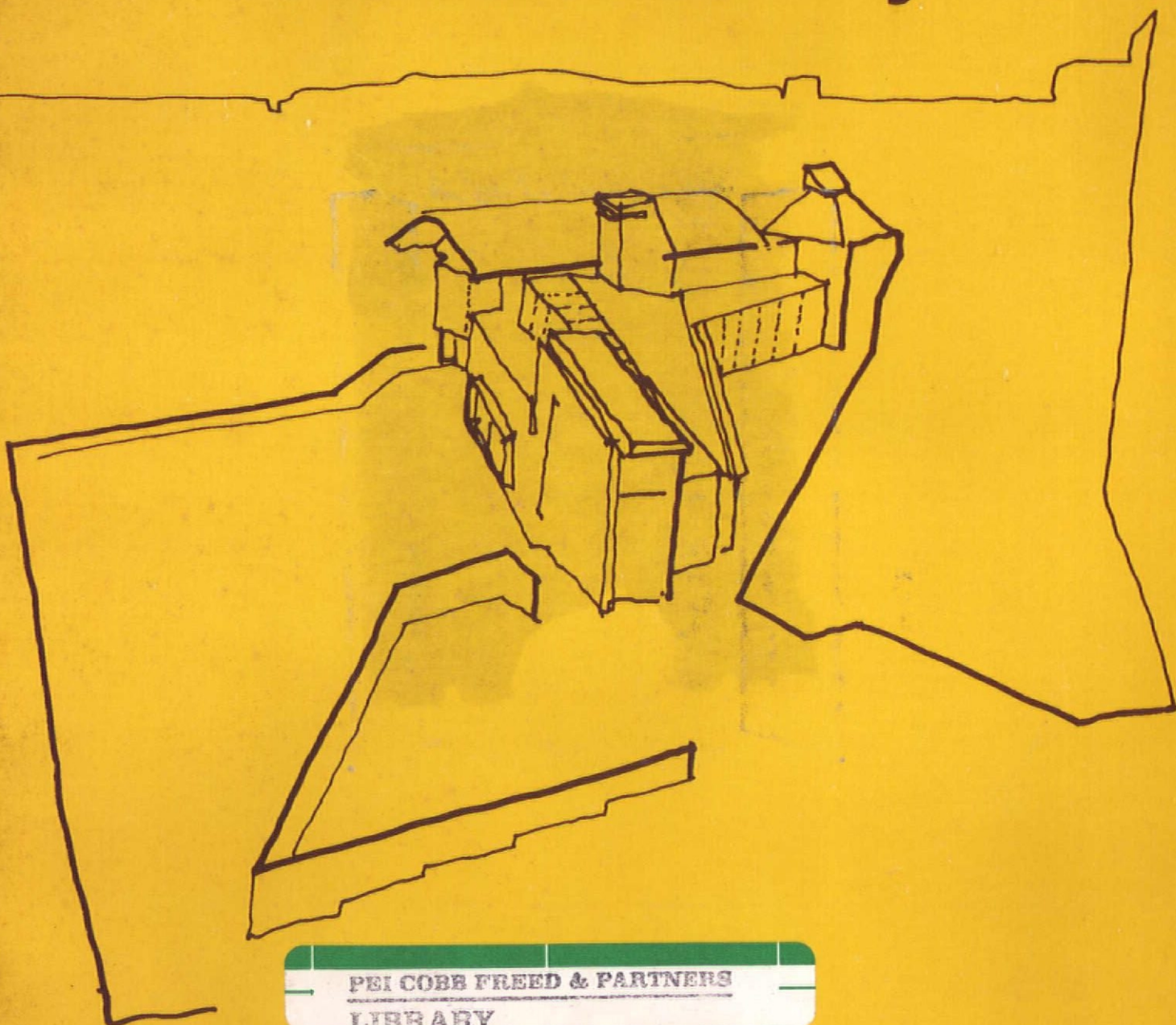


# Town and country



**Barnhouse: AJ First Building winner**  
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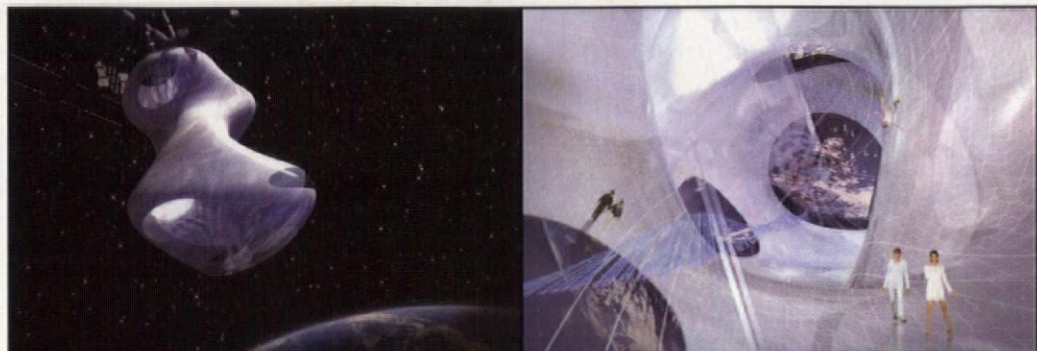
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VIRTUAL ARTWORKS AND ETALAB

The final frontier: 'Tate in Space' is a spinning gallery ideas project unveiled this week which has been designed to rotate around a central axis to form an artificial gravity that allows people to float from space to space. The brainchild of ETALAB, London-based Danielle Tinero and New Yorker Opher Elia-Shaul, it can make solo voyages or dock at space stations. A cafe floats around the gallery in a flexible bubble and the 'gallery responds to the extreme environment of outer space and the unpredictable needs of artists,' said Tinero. Susan Collins, director of Tate in Space (Online Programme), launched the ideas project last week while Softroom and Sarah Wigglesworth were also invited to draw up proposals.

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**'Most builders are au fait with breeze blocks, but that is not much use when 23 per cent of the country's houses were built before 1919.'**

EH chief executive Simon Thurley on a UK craft-skills shortage in dealing with historic buildings. *Independent*, 25.11.02

**'The present plan is for Swiss Re to take floors 2-15, which hardly looks like a vote of confidence.'**

Selina Mills on an uncertain future for Foster's City skyscraper. Swiss Re has had to scale down its occupancy plans. *Daily Telegraph*, 23.11.02



news

#### LIVING OVER THE SHOP

Lifschutz Davidson this week submitted a planning application for a £25 million, seven-storey extension to a Sainsbury's supermarket with 169 new homes above the store. The scheme, on a former gasworks site in the London Borough of Richmond, will provide more shopping space. About 40 per cent of the flats will be affordable. Building is due to start in summer 2003 with the extension opening by spring 2004. The new flats are set for completion by the autumn of that year. +

#### RRP UNVEILS LIBRARY SCHEME

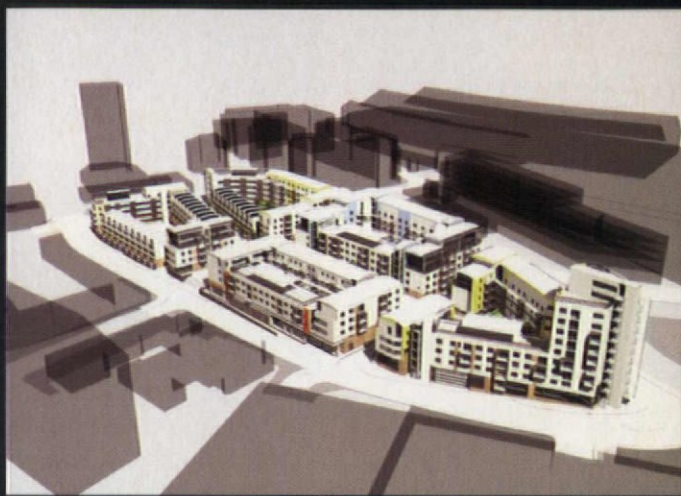
The Richard Rogers Partnership will reveal its designs for the Library of Birmingham tomorrow. The scheme aims to be iconic and environmentally friendly but also functional and adaptable to future change. The council's brief also demanded interactive galleries and learning areas, with facilities to house the city's archives. See [www.ajplus.co.uk](http://www.ajplus.co.uk) for images. +

#### THE BEST OF BRITISH

A new book showcasing the best of British architecture in 2002 looks behind the scenes at the Stirling Prize and covers the winning Gateshead Millennium Bridge. Wilkinson Eyre Architects' design is one of 58 RIBA award-winning buildings featured in *Architecture 02*. RIBA head of awards Tony Chapman wrote the £7.99 book, published by Batsford and sponsored by Service Point UK. Visit [www.riba-bookshop.com](http://www.riba-bookshop.com) or tel 020 7307 4016.

**For the best jobs in architecture turn to page 87 or visit [www.careersinconstruction.com](http://www.careersinconstruction.com)**

Chetwood Associates is crossing its fingers for its mixed-use scheme with a triangular-planned tower and supermarket in Brighton. A planning decision on the project on brownfield land is due in December. It comprises 221 flats and 26 houses built in five clusters to define a new street network. The tower will have 12 storeys and be topped with penthouses and south-facing sun decks. A council training centre and underground parking will be built beside the supermarket on the 1.8ha site. Building is due to start next year for a late 2004 finish.



## EH demands conservation push

The chairman of English Heritage has sent out a clarion call for architectural conservation, demanding an end to the 'brutal degradation' of the historic built environment in the UK.

EH chairman Sir Neil Cossons called for a change in local authority working practices, demanding they employ more architectural conservation officers and give more funding to conserving the built heritage.

And he pleaded for an end to what he called the 'polarisation of those ultra-modernist architects and those that want to protect the heritage of our built environment'.

Cossons told the AJ that the fault lies with local authorities, which are either uninterested in employing architects or simply cannot afford to. Councils employ on average less than two conservation officers, he said, while many do not have the resources to employ even one.

'Local authorities are on the front line of this battle,' Cossons said, 'and many of them simply do not have the capacity to do the job. But many simply fail to put any emphasis on the conservation of these areas anyway.'

And he also made a call to arms for those opposed to Green Belt development. 'Some of the schemes that are built are an aberration in the most historic areas. The gross, out-of-proportion housing developments that are simply hooked onto the edge of villages are an obscenity.'

EH this week launched a new document, *The State of the Historic Environment Report 2002*, which it claims is the first audit of the historic built environment. It hopes it will prove the 'importance

of architectural conservation', serving as a pointer for the successes and failures of its work.

Cossons added that there is good architecture 'out there', but said that there are far too many public sector clients and private developers that simply pick the cheapest option, 'putting the historic urban environment under constant, insidious threat'.

The other main threat to the country's urban heritage, he said, is from developers who are not interested in employing good architects and are far more interested in making profit. 'The big thing is the number of developers and builders that fail to use architects. They need to be told about the value of good design,' he said.

But he added that CABI has not been pushing in the right direction at the moment. 'CABI is only at the very start of the correct route to take. We need to see its message promoted to a much wider audience.'

'It needs to do far more to promote the message of good design to small towns and the countryside, not just five or six major cities,' Cossons said.

The Local Government Association's project manager in charge of building conservation, Harbinder Dhaliwal, admitted that there is a problem with architectural heritage in some local authorities.

'There is certainly an issue around funding and the levels of skills that local authorities are able to employ in this area of conservation,' she said. 'There are many councils that are not able to give it the time that they might like.' +

Ed Dorrell



cts are, on the whole, merely used as subcontractors in procurement cases that result in depressing schools hospitals where the potential to enhance through imaginative design should be mount.'

Richard MacCormac, *Guardian*, 25.11.02

'I don't sell drawings – except for a lot of money, or a very good cause.'

Zaha Hadid, *Sunday Telegraph*, 24.11.02

'The older people are frightened to death of Meadowhall and the Trafford Centre – those places are grotty. I see a rejuvenation coming on the high street.'

Huddersfield shoe-shop owner Mike Shaw, *Guardian*, 23.11.02

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



## Rivals wait in wings as Dome architect set to submit plan

HOK Sport+Event+Venue's designs for the Millennium Dome will be submitted to the London Borough of Greenwich by Christmas. However, the move comes against a background of continued speculation over the stability of the deal, triggered by allegations against one of the scheme's chief backers, the Anschutz Entertainment Group (AEG).

The scheme for the Dome will see a 20,000-capacity arena designed by HOK Sport+Event+Venue, an entertainment complex and a housing development on the immediate exterior.

A government source close to the project has told the AJ that the deal's major shareholder, Lend Lease, is scouting around for an alternative partner to develop the scheme in case the government decides to abandon AEG.

And the AJ has learnt that one of the practices that failed to win a role in the finalised deal, S&P Architects and Interior Designers, still remains hopeful of future involvement in the project. It has continued to develop its designs in the hope that it

will be parachuted in to rescue the deal.

Its partner in negotiations, Tops Estates, is also understood to be holding out for a call from the government. Nick Barton, managing director of Tops Estates' bidding subsidiary Metropolitan Regeneration Trust, agreed that AEG's financial concerns 'gave us new hope that we will be able to return to the scheme and carry out our development plans'.

Last month, the Liberal Democrats highlighted alleged financial imprudence by AEG's owner and founder in the US, Philip Anschutz. The party called for a reassessment of the Dome deal in the light of the implied financial imprudence.

The land, yet to be handed over to any developer, is still unused, costing the taxpayer £1.5 million a month. Even if the development deal gets the green light, the government will continue to cover the maintenance costs until planning is won.

The Office of the Deputy Prime Minister officially insists that the deal continues on schedule. Any financial impropriety by Anschutz will not affect the agreement, it maintains, because its deal is with the company, and not the man.

Ed Dorrell

Wilkinson Eyre Architects and engineer Gifford have come up trumps again in another bridge competition. This £12 million span will stretch more than 100m across Poole Harbour and include a pair of lifting arms that form a visual key to yacht sails. The winning team beat a rolling bridge idea by McDowell + Benedetti and Arup (AJ 14.11.02) and won last month's Stirling Prize with its Gateshead Millennium Bridge. +



## DRIVE-THROUGH THEATRE

British designers have created a drive-through theatre for the Emir of Abu Dhabi. The 500-seat theatre had to have enough space to allow the frail leader to be driven to his seat. Theatre Projects Consultants had four weeks to draw up specs for lighting, audio, film, projection and stage kit, and is working with local firms for an opening next April.

## CABE ONLINE BUILDINGS

CABE has launched an online library, providing a source of information and images on 'some of the UK's best new buildings and public spaces'. The facility examines 80 design projects from around the country as a resource for students, builders, property developers, architects and local authorities. Visit [www.cabe.org.uk/library](http://www.cabe.org.uk/library)

## GLASGOW STUDENTS WIN

Glasgow's Lord Provost, Alec Mossan, last week gave out awards to students from the Mackintosh School and Strathclyde University. The recipients of the silver medals were Mark Dorward of the Mackintosh for a media centre at Kelvingrove and Oonagh Collins, for 'Tracing the Memory of Dublin City'.

## Q&A

# 75%

... of voters in a poll on the AJ's website think Rick Mather's South Bank plan won't survive.

Yes

25%

No

75%

This week's question:

Is EH right? Does government pump enough resources into conservation (see page 4)?

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



## GIA AWARD FOR STUDIO KAP

A homage to Le Corbusier and a new synagogue have scooped top awards for architecture in Scotland. This week's Glasgow Institute of Architects Awards singled out housing and office designs, conservation and small works. RIBA president Paul Hyett presented Studio KAP with a gong for its ambition and homage to Le Corbusier in the Waddell House in Pollokshields. Murray + Dunlop won the office award for the A3 Building at The Gyle in Edinburgh, which the judges said 'wrested architecture out of a speculative office building'. And McKeown Alexander scooped a conservation award for the Glasgow New Synagogue. Meanwhile, Geoffrey Reid Associates won a small projects award for a 'well-controlled addition' to No 1 Dardenne, Kilmacoll. The prizes were given at the Lighthouse, Scotland's National Centre for Architecture Design and the City. The schemes will be on show until 12 January in an exhibition designed by architect Detail Nord. ➕

## EWA'S DESIGNS ON DURHAM

Ellis Williams Architects' £25 million plans for a 94-bed hotel, 35 flats and bars and restaurants went to Durham City Council planners this week. The scheme for the rundown Walkergate area will be based around landscaped squares and aims to improve access between the city centre and the river. The area will be served by new multi-storey parking for 500 cars. AMEC aims to start building next spring and finish 18 months later. ➕

## NEW WALES DESIGN CODE

The Welsh Development Agency has produced a design guide for good building. The 12 points include: committing to good design in mission statements; appointing an external advisor and a panel to vet schemes; and choosing design champions within the WDA. Building cheaply is the norm in Wales and cost-cutting, low-risk mentalities rule because of low investment returns, it said. The 80-page *Design Guide*, with case studies, urges more time to be given to design at development stage and the 'patronising of good designers'. It can be viewed at [www.wda.co.uk](http://www.wda.co.uk) ➕



Four teams have been shortlisted to redevelop part of Plymouth's Armada Way. Entries for the 'pavilion development' are being judged anonymously from designs by Panter Hudspith Architects, Niall McLaughlin Architects, Wickham van Eyck & Pitman Tozer Architects and Ushida Findlay Architects. The project must include cafes, a restaurant, bar, evening venue and tourist information centre. The local jury, advised by RIBA's independent architectural adviser Mick Timpson, makes its decision on 8 January. Pictured clockwise from top left: scheme one has two crystal-like bar and restaurant pavilions; scheme two boasts grass waves; scheme three has a raised tourist information centre with health club and restaurants underneath; and scheme four includes three pavilions within tree clusters.

## EH and Birmingham council oppose skyscraper plans

English Heritage has landed two more hammer blows on advocates of skyscrapers by deciding to oppose the London Bridge Tower at its inquiry and submit evidence opposing the Minerva Tower when it comes before the City of London's planning committee.

And the news comes in the light of a new policy from Birmingham City Council's planners, committing the city to restricting the height of proposed skyscrapers to 40 storeys.

EH is set to oppose Grimshaw's £350 million Minerva Tower on St Botolph's Street in London's Aldgate. The agency is set to attack the new 43-storey, 217m-high speculative skyscraper, citing its position and the surrounding strategic views.

It also revealed to the AJ this week that it will give evidence in opposition to Renzo Piano and Broadway Malyan's £350 million London Bridge Tower, the so-called 'shard of glass'. EH's chief executive Simon Thurley claims the 66-storey, 306m-high Southwark skyscraper will impose upon the strategic views of both St Paul's Cathedral and the Tower of London, a UNESCO World Heritage Site.

'We will be opposing the tower vociferously,' he said. 'It would be great to have a Renzo Piano structure in the capital but this is not the right one. We have major concerns with this whole project.'

Birmingham's new policy – outlined in a new design guide called *Tall Places* – was triggered by the 11 September terrorist attacks, the downturn in demand for commercial property and a new series of demands from the Civil Aviation Authority (CAA). The city's design policy manager, Martin Brown, told the AJ that events at the World Trade Center had affected the new restrictions. 'If 11 Sep-

tember had not happened then we would probably not have looked at the height of the towers proposed for the area,' he said. But Brown also said the policy – to keep all new developments to below 120m – was 'in some way forced on us' by the CAA, which is keen to keep the skyline of the city low because of the proximity of Birmingham City Airport.

However, Brown told the AJ that this does not represent the end of the road for developers that want to build tall in the city, as there will still be room to negotiate the construction of 'reasonably sized structures'.

Ed Dorrell

## Gehry joins Rogers on star-name shortlist in Brighton

Brighton and Hove City Council has unveiled a stellar shortlist of international architects for the £25 million redesign of the city's King Alfred Leisure Centre site.

The developer-led teams – which now have until mid-January to produce designs – will compete to replace the declining 1930s leisure centre with modern sports facilities and 400 new apartments on the 1.7ha site. The four shortlisted bidders are:

- Barratt Southern Counties and Brunswick Development Group with Wilkinson Eyre Architects, Acanthus, Lawrence & Wrightson (residential architect) and Stephen Limbrick Associates (sports and leisure architect);
- Berkeley Homes with Sheppard Robson Architects and Faulkner Browns (sports and leisure architect);
- Countryside Properties with Richard Rogers Partnership and engineering giant Arup; and
- Karis ING with Frank Gehry, CZWG Architects and HOK Sport+Event+Venue. ➕



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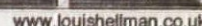
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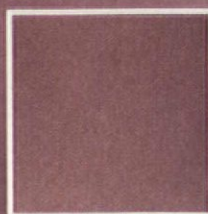
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## GLASGOW GETS BUBBLE TOP



PINK ZEPELIN

Edinburgh's Oliver Chapman Architects has won a competition to design a bubble-topped community HQ within a disused warehouse. The Glasgow meeting room and gardeners' office will cost around £50,000 and stand within the walls of the roofless depot beside Tramway Arts Centre in Glasgow. It forms part of a 'Hidden Landscape' project with new planting by City Design Cooperative. Building is due to start early next year.

## DIXON JONES WINS AWARD

The £25 million Saïd Business School designed by Jeremy Dixon. Edward Jones, has won the Oxford Preservation Trust Award for its contribution to the city. The school's most striking feature is a 27 tonne copper-clad tower. ➔

# Innocent architect in blast at ARB

A Leeds-based architect found not guilty at a Professional Conduct Committee (PCC) hearing last week has blamed the ongoing 'war' between the RIBA and the ARB for the decision to prosecute his case.

The practitioner, together with a colleague, was dramatically found not guilty of three counts of unacceptable professional conduct and professional incompetence at the PCC hearing last Wednesday. And, talking exclusively to the AJ afterwards, furious Ken Ormrod of the Ormrod Design Group said he was horrified by the way the ARB had treated them.

He believes that the decision to take their case to the hearing – where they were accused of mis-handling the estimates and timescale of a domestic extension in Leeds – was down to the ARB trying to 'flex its muscles'.

'The ARB has become a lot more involved over the last 12 months in education and in insurance, and has been having battles with the RIBA president,' Ormrod said. 'It seems to us the decision to prosecute us over such a small matter with such a flimsy case might well be because of the ARB's more aggressive stance.'

Ormrod is unhappy with the way that the ARB handles the professional conduct cases. 'It has taken two-and-a-quarter years from the first complaint to the hearing, an incredibly long time. And the amazing thing was that, despite this, they kept giving us really short, almost impossible deadlines

to meet – such as only 10 days to put together the arguments for the defence,' Ormrod added.

The case involved a domestic conservatory extension and refurbishment of a Leeds family home. Ormrod – together with his colleague Fiona Symonds – was charged with failing to provide a realistic estimate for the work at the house.

The pair were also charged with failing to reassess the value of the scheme as new additions were made to the project. They also stood accused of massively underestimating the timescale for the construction period and therefore misleading their clients.

However, PCC chair Michael Churchouse threw out the case after less than an hour of consideration. There was no evidence that the pair had failed to submit a realistic estimate, failed to inform the clients that the project costs were rising, or failed to produce a realistic time frame, he said.

Ed Dorrell

## Stockport unveils competition to give town centre a facelift

The RIBA has teamed up with bigwigs in Stockport to launch an international competition as part of an 'M60 Gateway Strategy' to overhaul poor pockets within the northern town.

The winning designer will smarten up the centre of Stockport with facelifts to St Peter's

# Imagine



Retail



Industrial



Hotel and Leisure

## Corus Panels and Profiles

### The alternative to a one product





Austin-Smith:Lord has started on site with two PFI-procured Crown Court buildings in Ipswich and Cambridge. The schemes – procured as one project with an overall cost of £40 million – were for two iconic landmark buildings designed to differ strikingly from one another. Ipswich's five-court facility (right) will be dominated by a glazed facade, behind which a spacious public concourse will be created under a projecting roof. The new Cambridge facility (left) will be smaller, with three courts housed in a five-storey elliptical drum with an unwinding spiral of brickwork, designed to reflect the geometry of the site.

Square and Mersey Square. The project forms part of the council's plans to draw up the M60 Gateway Strategy and lay down regeneration plans for the town centre and its surrounds.

The competition is open to architects, landscape architects, urban designers and design students, and the RIBA joined forces for the launch with the council. Other groups involved include the North West Development Agency, Stockport Chamber of Commerce and Industry, and Merseyway Shopping Centre.

Council leader Mark Hunter said Stockport was a successful town centre, but parts badly need-

ed regeneration. 'The council is firmly committed to an M60 Gateway Strategy,' he said.

Malcolm Hurst, president of Stockport Chamber of Commerce and Industry, said: 'A thriving town centre is an important part of Stockport's prosperity. This competition will show we all mean business.'

A winner will be chosen in March 2003 and prize money will total £7,000. EDAW's Jason Prior and John Lyall of John Lyall Architects will advise on behalf of RIBA. Contact the competitions office on tel 0113 2341335 or visit [www.ribacompetitions.com](http://www.ribacompetitions.com)

#### NEW ASBESTOS LAWS BEGIN

New laws to reduce the 3,000-plus asbestos-related deaths each year will force property managers to monitor their buildings. The Control of Asbestos at Work Regulations makes managers check and ensure asbestos is replaced by safe materials. 'These new regulations will ensure old and dangerous asbestos is brought to their attention,' said construction minister Brian Wilson. 'Above all, this legislation gives construction workers the right to know.' The laws came into force this week. +

#### BEDFORD PARK LOGS IN

All 365 houses in Bedford Park in Chiswick, whose designers include Richard Norman Shaw and EJ May, have been surveyed to ensure their safety. The Bedford Park Society wants owners to take immaculate care of the Grade II-listed £2 million homes on the London estate. A log book will be given to each homeowner containing a history of 'the first garden suburb', technical notes on the 19th-century details and a breakdown of the planning system. +



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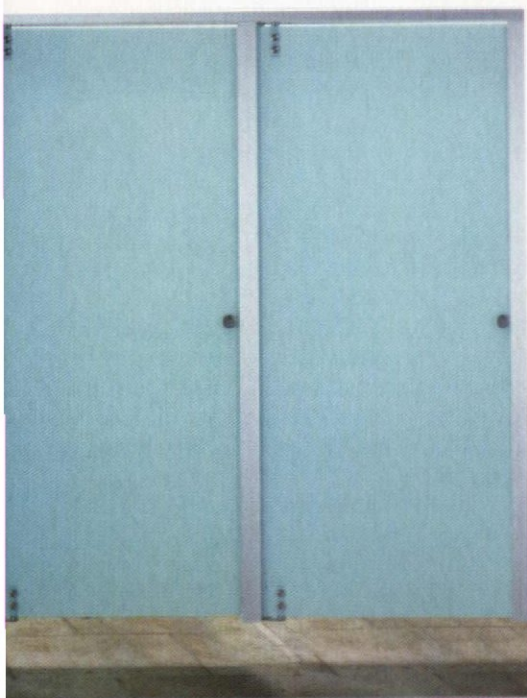
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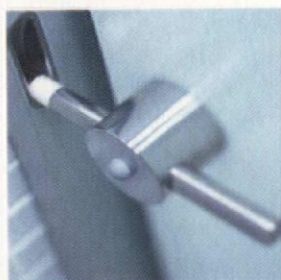
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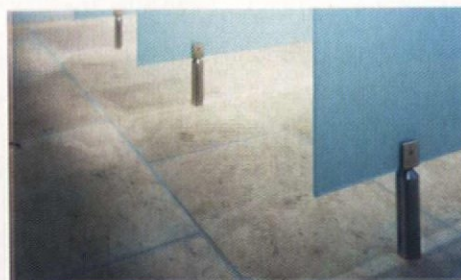
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## editorial

There is, of course, something of a tradition in architecture of key practices beginning their oeuvres with houses for their relatives. The grandparent, parent, uncle or aunt can provide that first testing ground for their descendant's newly acquired skills, achieving something concrete from (often) their investment. And such projects normally offer a first rung on the ladder, a stepping stone into the world of private practice.

This is partially the thinking behind the AJ's First Building Prize, which we ran as a special prize alongside the RIBA's Stirling Prize this year, itself sponsored by this magazine. It is hard enough to get going in design. We wanted to help make it a little easier.

The winner, Sutherland Hussey (*profiled on pages 16-17*), scooped the prize with its Barnhouse project in Highgate Village (*pages 20-29*). The house – a flexible, distinctive, crafted and a highly sociable home-cum-office – is a testament to a hands-on approach of a devoted client and architect team. And when seen alongside others in the RIBA crop of awards this year – not least the excellent shortlist for the First Building Prize: Allison Brooks' VVO House; Fairhazel Gardens in north-west London by Scampton & Barnett; the Brooke Coombes House in west London by Burd Haward Marston Architects; and the only non-house, the Wycoller Visitor Centre, Lancashire, by Hakes Associates – it shows that the private residence is a popular area once more, if mostly in the capital. Sutherland Hussey is not the newest practice on the block, but we hope the prize can give it a lift.

Similarly, the AJ is again looking for small projects from practices, for whom publication or prize-winning can lead to bigger things. There is still time – just one day from today – to enter, by sending us projects which cost less than £250,000 that were completed between 1 December 2000 and 1 December 2002. We plan to publish and exhibit the best at the RIBA next year.

And, who knows, one may go on to win the plaudits accorded to practices like Stirling-winner Wilkinson Eyre (*see Stirling supplement, pages 35-74*), which with engineer Gifford now has yet another lifting bridge project, in Poole, to add to its collection.

David Taylor

## letters

### The South Bank: what must happen next



Your article in the current AJ (21.11.02) requires some addition and a small correction.

Both Jake Brown and I share concern about the South Bank, its decline and the mishandling since the demise of the Greater London Council (GLC). Both of us have worked with the Waterloo Action Group, which of course has a pre-eminent stake in seeing an acceptable solution to this long-running and agonising saga. After all, the group lives and works there – the visitors, important though they are, are transient.

Jake's report, on which I gave him advice, is a necessary part of coming to the rescue and, hopefully, achieving satisfaction for all legitimately involved. Aside from the hours of talk, it was obvious to me that realism should only be injected into a situation which had already cost Londoners considerable sums of money as well as frustration (and we must never forget that, whatever the outcome, best value has to be the watchword) – a new masterplan spelling out principles based on *all* the existing conditions, maximising the advantages of this unique area, and is imperative.

Over the years, misuse of existing features and the much overdue control of private car use in London, particularly, seemed to me to be the key to reaching a rational solution.

Served by an abundance of public transport second to none, the chance of freeing up this part of the South Bank occupied by the Jubilee Gardens and the Arts Centre to the advantage of both and the wider area was, and is, obvious.

Not only considerable space originally devoted to parking under the Hayward Gallery could be released for expansion, but the large parking area upstream of Hungerford Bridge could be added to Jubilee Gardens.

The office block – largely a speculative venture promoted by the South Bank Board – could, reduced to the much more modest requirements of the Arts Centre, be sited by skilful design under the terrace, south of the Royal Festival Hall.

Thus, the essential link between Jubilee Gardens and the Arts Centre could be restored and strengthened. By recasting traffic movement in the area, it would be possible to expand the gardens over the road up to Shell itself. Should some private car access be desired, the existing parking south of the National Theatre could be redeveloped with a multi-storey park/housing complex, thus fulfilling the requirements of PPG3 on a true brownfield site.

My masterplan was left with Giles Dolphin of the Greater London Authority (GLA) following a meeting which Jake and I had with him early last year.

Just the small correction to your article that I mentioned at the beginning of my letter – Jake Brown was not 'former GLC chief architect' but, like myself, an architect privileged to be part of one of the finest local authority architects' departments this country has known – the much-lamented GLC Architects' Department swept away by Margaret Thatcher.

John Bancroft, Haywards Heath



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 this new office block (right) which has got the planning go-ahead and will be built at FirstCentral Office Park in north-west London. Fitzroy Robinson has designed the scheme, called fc200, which extends to almost 15,000m<sup>2</sup> net over seven storeys. The project for London and Regional Properties sits in the new office park – nine HQ buildings around a landscaped area as well as a hotel, health and fitness centre, shops, restaurants and bars. Prelets are now being sought and the building will be constructed on a fast-track programme.



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 email 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.

YOU CAN ALSO AIR YOUR VIEWS ON OUR ONLINE DISCUSSION FORUM AT: [WWW.AJPLUS.CO.UK](http://WWW.AJPLUS.CO.UK)

## Benevolent Society is now on its last legs

After 150 years of providing help to the needy within the profession, support for the Architects Benevolent Society (ABS) fails to materialise.

It has survived happily over the years, mainly on income from its investments, the kind donations of benefactors, and the devoted help given by its committee of volunteers and small band of very local office staff.

However, all has changed. The income from its investments has, as everyone knows, been greatly reduced, and the charity is at present receiving insufficient income to break even.

At present, the ABS helps some 520 people, all of whom are very worthy cases, and it would be unthinkable if we were not able to help our unfortunate colleagues, but this is becoming the reality of the situation.

Recently, a payroll-giving scheme was started which hopefully, with support from the profession, will help to address this situation. However, the annual Charity Christmas Ball has received little support.

The ball, at the Dorchester, had been lavishly arranged with a Brazilian theme, samba dancing displays, a grand raffle of a week for two in Rio, a photographic display by Dennis Sharp of the works of Oscar Niemeyer and much more. Varig airlines sponsored the air tickets and AJ provided free full-colour advertising in several issues.

In the mid-1980s, the attendance was 1,000-plus yet this year – when the charity is struggling to make ends meet – only one or two of the 100 practices were interested in supporting the society. Some firms with multimillion-pound turnovers were positively brusque when pressed.

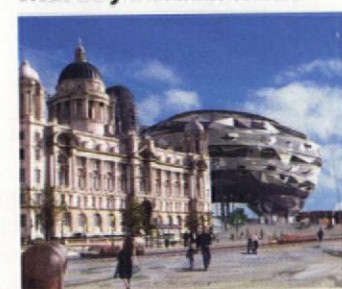
This would have been a marvellous opportunity, not only to entertain clients but to put hard-earned money to a good cause. Why do so many architects not want to support those more unfortunate, and particularly why do the very big practices fail to help?

There are no doubt more worthy causes, and it is apparent that some firms are finding the going tough. However, this is a problem that has been increasingly difficult to come to terms with over a number of years and not a sudden turn of events.

Sadly, the ball has now been cancelled, with the inevitable loss of deposits. If the architectural profession wants its own charity then it must support it or the inevitable will eventually happen. I sincerely hope this is just a blip and we look forward to everyone's help in the future.

**Stephen Arthurell, chairman, ABS Events**

## Getting a good Grace on Mersey's waterfront



Forgetting the 'Three Graces' reference so deplored by Jeremy Gribbin (AJ 21.11.02) – and he could be right, heaven forbid that any of the fourth 'Graces' proposed should be given another thought. In all fairness, it is an almost impossible problem – we must not allow disrespect, nor should we pander to the past.

Up until now the proposals exhibit thorough disrespect – as so ably illustrated by Hellman. It has got to be right, appropriate; it has got to be part of the scene

– a fourth building in its own right – why not?

The waterfront buildings have been the subject of discussion for many years, and I recall, as a boy from school, that brilliant Rome scholar A G S Fidler telling me that, reading from right to left, they were known as elegance (the Port of Liverpool Building) dignity (Cunard Building) and vulgarity (the Liver Building).

The big question is, how will the problem of getting the right answer be resolved? It's just got to be right – up to now it isn't.

**Richard Brown, Poole**

## A salutary tale on fees and the small practice

I have been running a small architectural office for almost 20 years now and I thought that I would inform your readers of a recent situation that developed regarding fees (a subject notably absent from your letters page), and may go a long way to highlight the self-inflicted pain brought about by some members of our profession.

I agreed terms and conditions, including detailed stage payment make up of a fixed-fee account for design to completion service, for a small dwelling extension.

After paying for a feasibility exercise, we progressed to the planning and building control stage of the scheme and I requested the next stage payment. I received a letter from my client informing me that he would pay no further fees, 'until it is completed [the extension] and I am totally happy with the outcome'.

During a reasonably friendly telephone discussion with my client, I was able to discover that he thought this to be normal practice. It turned out that his brother and father had recently employed architects and no invoice was presented to them until after the project was finished.

I told him that I had never done this and that if other architects want to act as money lenders for, say, nine months of a small building project, that was up to them, but cash flow was rather important to me. Thankfully, he appreciated my concerns.

I just wonder how many architects work like this and then also moan about the high level of professional indemnity insurance and low fees. A positive cash flow goes a long way to easing the burden!

**David Anderson, Portadown, Northern Ireland**

## A sole practitioner 'bows out' of the RIBA awards

I could not agree more with Will Alsop (AJ 17.10.02). As a sole practitioner, things haven't looked any better for me. My work in the next two years is going to keep me fully engaged and will be my most lucrative to date.

I openly admit my designs for the commercial offices of a fertiliser company and the maximising of the building envelope for prompt-paying, albeit not architecturally discerning property developer friend, will probably fall short of a 'blinking' Gateshead Millennium Bridge. Like Alsop, I too announce I shall be 'bowing out of the RIBA awards for the next few years'. Good call.

**Rory Gregor, Edinburgh**

## Correction

Grimshaw has no plans to demolish the Grade II-listed building as part of the Huntley Street scheme for the construction of the Institute of Cancer Studies, University College London (AJ 14.11.02).

Instead, the practice propose to upgrade and repair the building – the building being replaced is an unlisted, disused nursing hostel.





will also

## Prediction and reduction can only lead to uninspiring design

I have read that fiction is always a distortion of reality, and even though reality should never be obliterated – as it would render the work unintelligible – it is a reportage of the familiar in non familiar terms that makes a work good. We have all experienced the sense of connection with certain parts of some novels; in fact, in some classics our experience of a place is moderated by a fiction. This is what I suppose is called culture.

As time progresses, we absorb more of this stuff, to the point where it is difficult to differentiate between the actual world and fiction. I think this is useful. Compare the number of books, films, TV programmes, magazines and plays that are produced today with 100 years ago. It sounds impressive that Byron was said to have read 4,000 books while in his teens, but today perhaps it is the norm that by the time someone is 20 years old they might well have experienced a similar number of stories, albeit in a number of media. I know you cultural Luddites would argue that there is no substitute for the written word in terms of its value, but I would maintain that this is irrelevant to my thesis about the sheer volume of stuff – it is all fiction.

In the future, when this exponential growth of inverted stories has truly expended, the term virtual reality will be the condition in which we live. There are an increasing number of people who find it difficult to tell whether fiction is true, or indeed whether or not something that actually happened was not in some novelist's imagination. I have certainly had some people tell me stories years later about events that happened to them that in fact happened to me. They firmly believe that they were subject to the same event and even comment on the coincidence.

In architecture, virtual reality – in today's sense of the word – tries to make as much

known about the future result of a project as possible. It attempts to eradicate as much uncertainty as possible and, in the process, makes these representations of a time to come flat, blind and uninteresting.

Architecture is the only art that is based on reaching an agreement on the future before it happens, and at present we are hell bent on making sure that the eventual edifice that might grace a small part of the earth's surface is completely predictable. If Egan gets his way, we will not only predict everything but we will also vastly reduce the potential cast of characters as well as limit the sets of which the performance is presented. A reduction in the availability of products and materials is a stupid idea.

I am currently constructing the new Ontario College of Art and Design in Toronto and I was shocked at the lack of choice I was presented with. Imported materials from Europe cannot be afforded due to excessive import tax, and one is stuck with a range of materials that, at best, are quick to erect but lack magic. By Egan wanting to limit the availability of products, he is also limiting the scope for inventions and opportunity for a huge range of people – from inventors to technologists.

'Sparkle' is the essence of the work, and the nature of the building or project must make its contribution to the tissue of delightful lives that is rapidly becoming our new reality. The limitations that the Eganists would have us accept are explained away as increasing efficiency, but in reality are aimed at increasing profitability to all those people who do not care about culture. Our work as architects is under threat by people who see the world as a dull and uncultured place of day-to-day tedium and boredom. Stop them. Write them out of your story.

*WA, from the Lufthansa lounge at Heathrow Airport*

people

Charlie Sutherland and Charlie Hussey, partners in Edinburgh-based Sutherland Hussey Architects, are not happy about their current lack of work in Scotland. The award-winning Barnhouse (see *Building Study*, pages 20-27), likely to do wonders for the practice, is located in Highgate, north London, and their other major built work is in Cornwall, so Sutherland and Hussey have become accustomed to protracted site visits.

They met at Glasgow's Mackintosh School of Architecture in the mid-1980s. In 1988, London-born Hussey joined the practice of Stirling Wilford. Sutherland arrived there a year later, after a period working for Julian Wickham. The two men collaborated on a number of Stirling Wilford projects, including the Tokyo Forum competition and the Temasek Polytechnic in Singapore. 'Jim Stirling was, and remains, a huge influence,' says Sutherland. 'His early work, in particular, including Ham Common and the Leicester engineering block, have been a constant inspiration.' For Hussey, 'Jim's work will always resonate – there is so much to discover in it'.

Stirling's death in 1992 came as a tremendous blow. Sutherland stayed on in the office, working with Michael Wilford on the British Embassy in Berlin and various STO projects. Hussey went to the office of Renzo Piano in Italy for a time – specifically to work on the Rome concert hall competition. 'It was tempting to stay on,' he says, 'but I was keen to go it alone.' In 1995, Sutherland and Hussey, having won a competition for the ArtTM gallery in Inverness – a radical conversion of a Victorian church hall – decided to take the plunge and establish their own practice.

Sutherland, born in Scotland, had always wanted to move back there. 'I really enjoy living in Edinburgh,' he says. 'It's a great place to work. I live within a short walk of the office – rather less stressful than London commuting.' Both Sutherland and Hussey have taught for some years at the Mackintosh – currently each puts in two days a week there. For the moment, this arrangement works well, though they admit that practice and teaching, though mutually rewarding, have to be finely balanced.

Sutherland Hussey's recent jobs in Scotland are, indeed, relatively modest: a reception desk in an Edinburgh lawyer's office and a flat conversion. Their practice remains small – just four people. 'Obviously we'd like to grow,' says Sutherland, 'but not

'Our work as architects is under threat by people who see the world as a dull and uncultured place of day-to-day tedium and boredom'



# Charlie Sutherland and Charlie Hussey, partners in AJ First Building prize winner Sutherland Hussey Architects, have a battle on their hands as they wait for an architectural renaissance to happen north of the border

by kenneth powell. photograph by douglas robertson

## bonnie prince charlies



too much. Jim Stirling ran a tight ship, with a real control on design quality. We've learned from his example. We take on jobs we know we can handle – we're content to expand gradually.'

Outside Scotland, the partnership is working on a education building for the sculpture park at Grizedale Forest in Cumbria – its interest in the visual arts generally remains strong. There is also a housing and retail scheme in London's Wood Green – in the same borough (Haringey) as the Barnhouse. Coming back to the Scottish scene, the prospects for the future could be promising. Sutherland Hussey is working on a masterplan for Granton, near Edinburgh, a

brownfield site earmarked for regeneration. The client is developer Frank Spratt – 'an inspirational guy with a real vision', according to Hussey. The project is being tackled in association with Richard Murphy and Julyan Wickham – Sutherland assisted Wickham on his housing at Horselydown Square in Bermondsey and still regards it as a model of high-density urban residential development.

The cheese factory at Ponsanooth, near Truro, was a highly uncommon commission. The family farming business which runs it makes Yarg cheese. The budget was small – the final cost was about £350,000 (£667 per m<sup>2</sup>) – and the schedule tight (the building was

constructed between 1 July and 12 October 2001).

'It didn't help that the foot-and-mouth epidemic was raging at the time,' says Sutherland. 'It made site visits and building work difficult.' Local planners expected a basic shed – there was no existing building on the farm suitable for conversion – but the drive to diversify the farming industry, given a new impetus by foot-and-mouth, helped secure relatively speedy consent. The completed building is 'essentially a large refrigerator sitting within a steel structure beneath a roof canopy', but it is given a distinctive appearance by the use of a cladding of softwood boarding – and by careful detailing which belies the low cost.

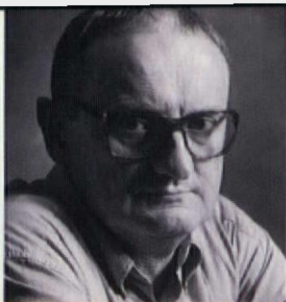
Practising architecture in Scotland inevitably means confronting the issue of 'Scottishness' in design. For Sutherland Hussey, it is something of a non-issue. 'It has led some people in rather strange directions,' says Sutherland, who looks forward to the completion of the controversial Scottish Parliament building as 'something that should help to broaden the horizons'. Commissioning the late Enric Miralles was, he believes, 'a really brave decision. It will be a gutsy building with real spirit.' Unfortunately the cost issue has cast a cloud over the architectural profession in Scotland – Sutherland, like other Scottish practitioners, has become used to hearing the profession berated for its supposed extravagance.

'There are times when it seems that life in Scotland is great, but practising here is rather depressing,' says Hussey. 'There has been a great deal of talk about a Scottish architectural renaissance but little evidence it's happening. Meanwhile, Ireland is getting on with the job. For my taste, and I'm not a Scot, there is too much introspection and navel-gazing in Scotland and not enough interest in the outside world, which is where we have to make a living as a nation.' Hussey, too, is worried about 'Scottishness'.

It tends to imply, he says, 'a preoccupation with baronial turrets and harling (rendering) – there is a tendency to pastiche (recreate), despite good intentions, bodies like Historic Scotland actually encourage'. Sutherland Hussey's aim is to understand the vernacular and learn from it, but not to copy it literally. As the inheritors of a tradition which is romantic and inventive, but entirely modern, Sutherland Hussey looks well placed to push forward the level of architectural debate in Scotland.

the architects' journey





**martin pawley**

## It's the homeowners that are in charge of Britain's housing policy

Sixteen years ago, on 15 October 1986 to be precise, I wrote an article in *The Guardian* entitled 'Time for a house-price economy.' The article dealt with 'equity leakage', a somewhat arcane subject at the time that was only just beginning to emerge from the shadows of the black economy into the bright sunlight of the greatest thing since Right to Buy.

At that time, when owner occupiers had yet to take control of housing policy for their own benefit, as they plainly have today, the majority were still imbued with the stern moral code of the century before last, proudly staying put instead of trading up, never refinancing, and paying off their mortgages with flourish the day they retired.

But the smart ones had woken up and smelt the coffee. In the era of OPEC (Organization of the Petroleum Exporting Countries) and the three-day week, they had watched share values tumble and house prices soar, and the adventurous ones had begun the cycle of 'doing up' and 'trading up' that created today's DIY industry.

The new idea then was to borrow as much money as you could, not just to buy a house, but so you could gamble on future increases in its value by refinancing from time to time to pay for the things that made life worth living – new cars, foreign holidays, a conservatory or school fees – while inflation would obligingly increase the value of your house to cover the cost.

Within 10 years all the homeowners had done this home improvement course and knew how to make themselves rich. They borrowed money to buy, sold at a profit and bought again, while their debts were speedily converted into assets by inflation, pushing up house prices and creating more equity for more borrowing. The trouble was that the sums of money involved were becoming vertiginous. Brushing aside feeble government attempts

to suppress untaxed trade in houses, homeowners were borrowing money at the rate of £2 billion a month. By the end of the 1980s, it was evident that the 'leakage' of this money into consumer spending was backed by an 'equity mountain' of some £750 billion, which made making loans on houses the biggest industry in the country.

It was at this point that I wrote my article proposing, as homeowners now made more money out of their houses than they did out of their jobs, that the country should adopt a 'house-price economy' which would bypass our old-fashioned, smoke-stack industries altogether. The details of this new economy I magnanimously left to others to work out, contenting myself with inventing its new currency based on the 'house standard' instead of the 'pound sterling', and urging the limitation of the franchise to adult householders only.

In the event my article did not ignite the right-wing coup that I expected. Instead, it met the fate of all yesterday's newspapers. Or at least so I thought until last Thursday, when I saw, to my surprise, a news item in the business section of *The Times* about 'Reckless borrowers cashing in on booming house prices to fund spending sprees'. Here were my homeowner citizens on the loose again!

This time it turned out that they were borrowing £10 billion a month and the process was now called 'equity withdrawal' instead of 'equity leakage', but it was the same thing. The only difference was that these homeowners were refusing to be put off by tales of previous market corrections and were facing down a tax-strapped government with an equity mountain worth more than £3 trillion.

This is my house-price economy trying to be born, I thought. And so it might be.

## a life in architecture

**laurie holloway**

Composer and musician Laurie Holloway (you must know the theme tune for *Blind Date*?) has an esoteric choice for his favourite piece of architecture – it is a house in High Street, Bray, Berkshire, called The Shottory. 'It's a beautiful Tudor cottage, built about 1484,' he says. 'It was my first home after I married Marion Montgomery [the jazz singer]. I regret having sold it. In fact, I drool every time I pass it.'



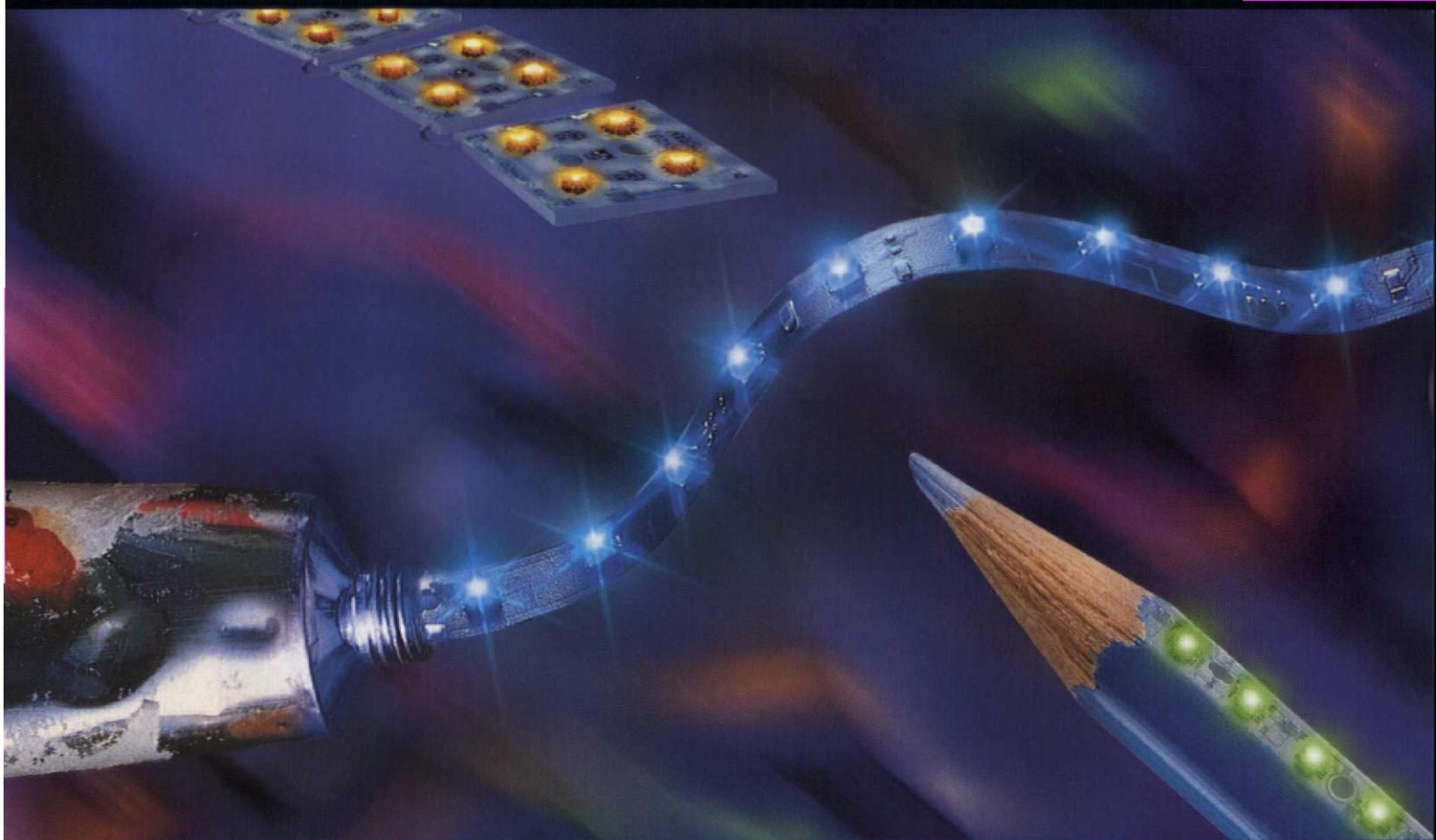
Holloway also likes Wren's St Paul's Cathedral (pictured): 'I think it is utterly beautiful,' he enthuses. The great domed church, built in the English Baroque style, still dominates London's skyline, despite new competition from Foster's Swiss Re and the like. It was built between 1675 and 1711, by which time Wren was almost 80 and Queen Anne was on the throne. Not only is Wren's tomb in the cathedral but it also houses many large and elaborate monuments, including those of Wellington and Nelson, General Gordon and Lord Kitchener, Dr Johnson and John Donne – the poet who was Dean of St Paul's for many years. Wren's epitaph reads: *Lector, si monumentum requiris, circumspice* – 'Reader, if you seek his memorial, look around you.'

In contrast to these two admired, contrasting buildings, Holloway has a least favourite one – Wallis, Gilbert and Partners' former Hoover Factory in Ealing. 'It is so eye-catching and magnetically unattractive as one passes by.'

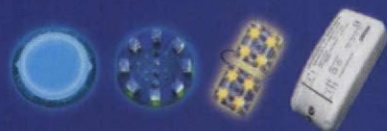
Eleanor Allen

28 November 2002





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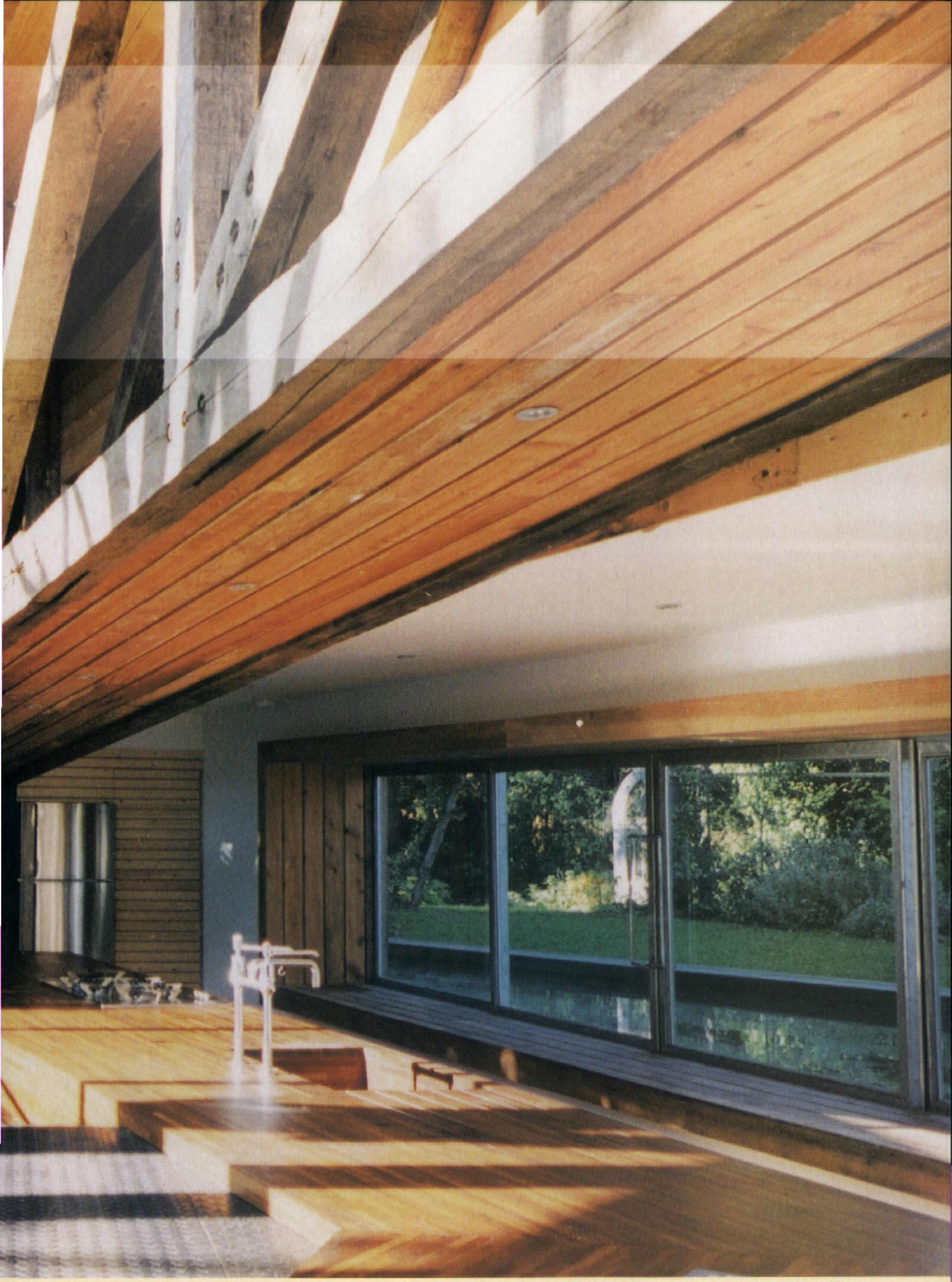
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# Getting personal

Barnhouse by Sutherland Hussey, winner of this year's AJ First Building Prize in the Stirling/RIBA Awards, is a personal statement by architect and client, a distinctively crafted building that surprises and delights



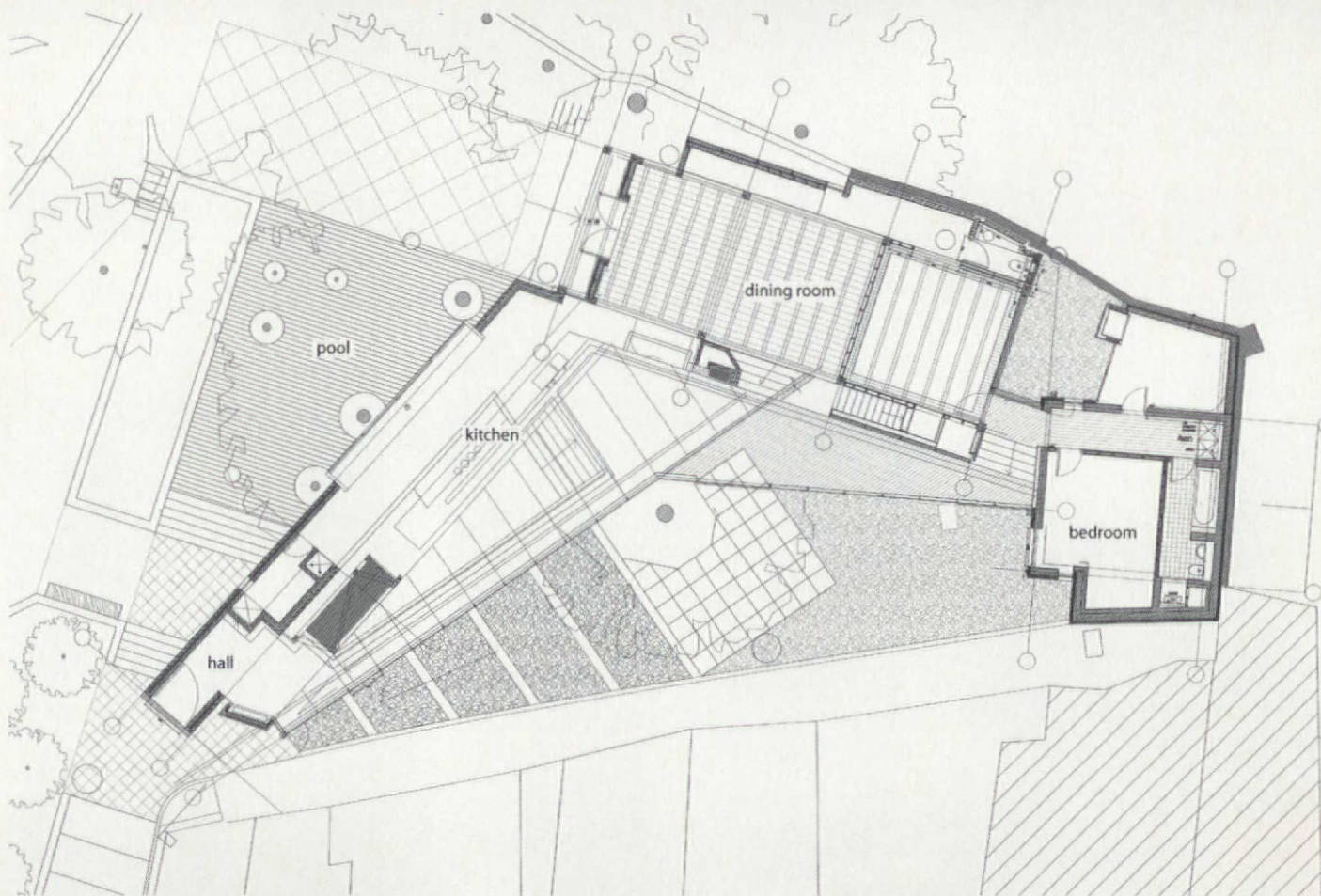


By Kenneth Powell. Photographs by Philip Thomas





The architect's earlier CAD image from the north (pool then not adjacent to house). The north-east, larch-clad facade is tight to the site boundary



level 1

Sutherland Hussey's Barnhouse in London's Highgate is a deeply felt work, the outcome of an unusually close dialogue and collaboration between architect and client – which began with the 'discovery' of the site – and a hands-on (virtually self-build) construction process. The completed house vividly reflects the circumstances of its design and realisation. It is instantly likeable, highly tactile, with a strong sense of being rooted to its site, yet with singularly little of the special pleading (and sentimental leanings) that

this might imply. In short, it is a building in which a number of themes in recent British architecture find expression and are, against all the odds, reconciled and, to a large degree, integrated.

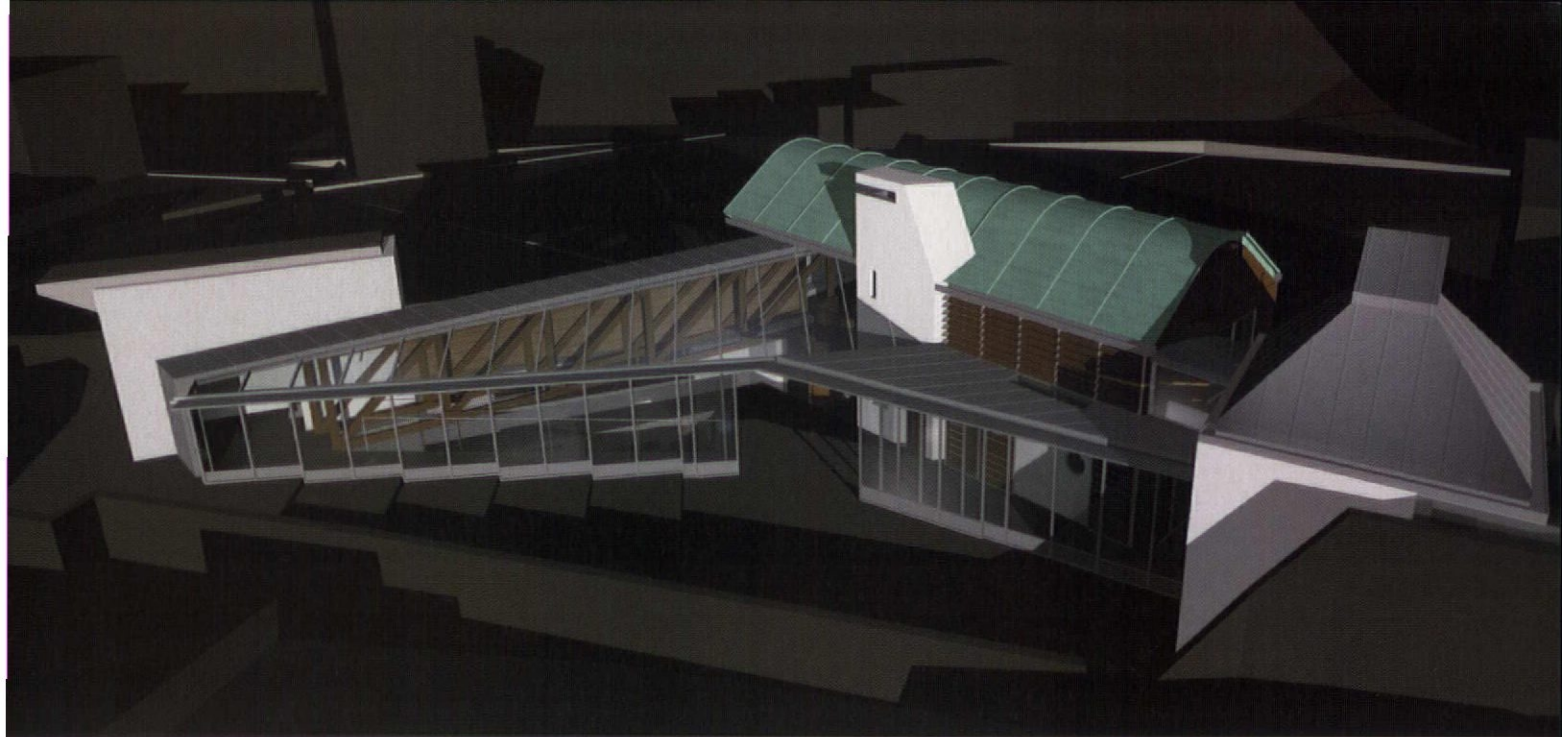
The clients wanted to build a new house within easy reach of, but apart from, central London. Highgate Village, where they eventually settled, is hardly a rural location but, set on one of the ancient routes out of the capital, it has a highly distinctive character. In this instance, the term 'village' is more

than a fancy – it is Highgate's elevation above the sprawl of north London that has preserved its idiosyncracies.

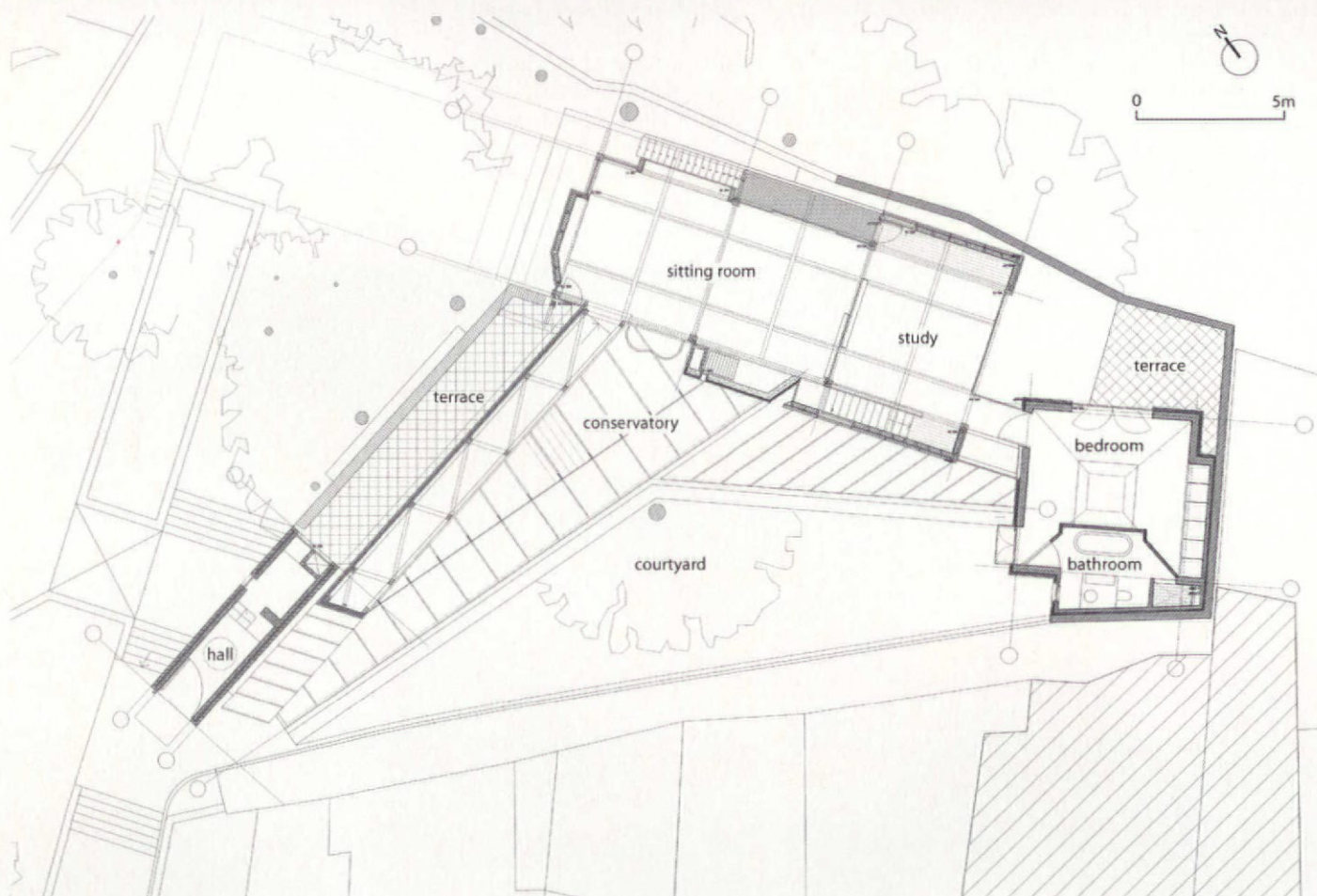
The site for Barnhouse was an extraordinary survival of old industrial premises located off a main street. The oldest part of the complex, Grade II-listed, was a timber-framed barn. The rest consisted of nondescript brick sheds, in a derelict state when first visited in 1998.

For architect and clients, the most striking attraction of the site, located within a





Another early CAD image, from the south, indicating final massing, the layout following the original buildings on the site



level 2

conservation area, was its view out to a wide sweep of north London. Haringey planners, consulted early in 1999, were sympathetic to the idea of a new house there, as were English Heritage and the Highgate Society. But it was important that any new development be kept low, intruding minimally on neighbours' views.

Sutherland Hussey's first ideas had to be amended in response, with a metre reduction in overall height. (This was achieved only by excavating the site by this amount,

though the natural slope of the land helped considerably). In addition, a number of trees, including a fine chestnut, had to be retained, planners ruled. Having boldly purchased the site, the clients were relieved when the local planning committee finally approved their proposals – by just one vote.

The design of the house, as a place to both live and work, reflects the lifestyle of the clients, who were happy to repair the listed barn as a working studio space. They wanted a highly sociable house, responding to the

needs of an extended family and with flexibility for the future – this was seen as a long-term home. Its personal character was reinforced by the construction process, with one of the clients acting informally as project manager and with, in Charlie Sutherland's words, 'a chippy, a brickie and a steelworker', forming the site team. The house took just over a year to build, following extensive preparatory siteworks, and was completed in time for Christmas 2001.

The clients had the idea of ramps, rather



than steps, as the main connections between the three levels within the house. Working with structural engineer Techniker, Sutherland Hussey developed this idea into the central drama of the project. From the entrance hall, ramps immediately direct you either down, to the kitchen – very deliberately the pivot of the house – or up to the first floor reception room, with its splendid views out.

Barnhouse is conceived as three distinct elements: the two-storey timber-framed 'barn' (with dining room and study below and reception room above), a bedroom pavilion constructed of rendered blockwork forming a private haven at the far corner of the site, and a lightweight conservatory, extending out from the kitchen, cranking round to embrace these two elements and containing the connecting ramps. The conservatory encloses (and is on the level of) the intimate southern courtyard, set behind a high brick wall which marks the boundary of adjacent properties. To the north west, there is a mature garden with a pool, which can be accessed directly from the kitchen and dining room. Externally, the north-west elevation of the kitchen block is clad in precise blue engineering

brick. Combined with the galvanised metal windows, the effect is uncannily like that of the most uncompromising work of the 1960s – including that of Sutherland Hussey's greatest inspiration, James Stirling.

The idea of a house as a miniature hill town might have found resonance among progressive 1960s thinkers but the forms and

the shelf'. Doors, for example, where needed, are made of simple pine planks and have a straightforward agricultural look; windows too are custom-made.

The visual dynamics of the house depend on the contrast between a metallic, industrial aesthetic and the vernacular character of the barn. The great timber bridge, which leads from the entrance area up to the main reception room, focuses this juxtaposition. Constructed of French timber (which had been allowed to weather outside) and bolted together, it looks strong enough to carry a railway and reminds you irresistibly of the rail bridges featured in Westerns (where they generally get blown up by the train robbers). The openings in the bridge, it seems, do not please the building inspector and railings will have to be introduced between the timber members.

The reception room itself has something of the feel of a pared-down medieval hall but it is roofed in very matter-of-fact profiled metal sheeting, insulated on top. In keeping with the image of the hall, there is an inglenook, with an operational fireplace, and even a version of the minstrels' gallery, looking down to the entrance area and kitchen – except in this



CAD image from the west, with entrance in foreground

materials of Barnhouse reflect the openness and pluralism of the present-day scene. There is a strong emphasis on textures and materials. Charlie Sutherland stresses the fact that 'the house is about materials, not ready-made products. Components are, wherever possible, fabricated, not bought off



A collage of elements. A ramp is glimpsed through the front door with kitchen window/door onto pool, where water spills over far lip and is then recycled





The end of the ramp down;  
dining room entrance  
between chimney stack  
and screen wall

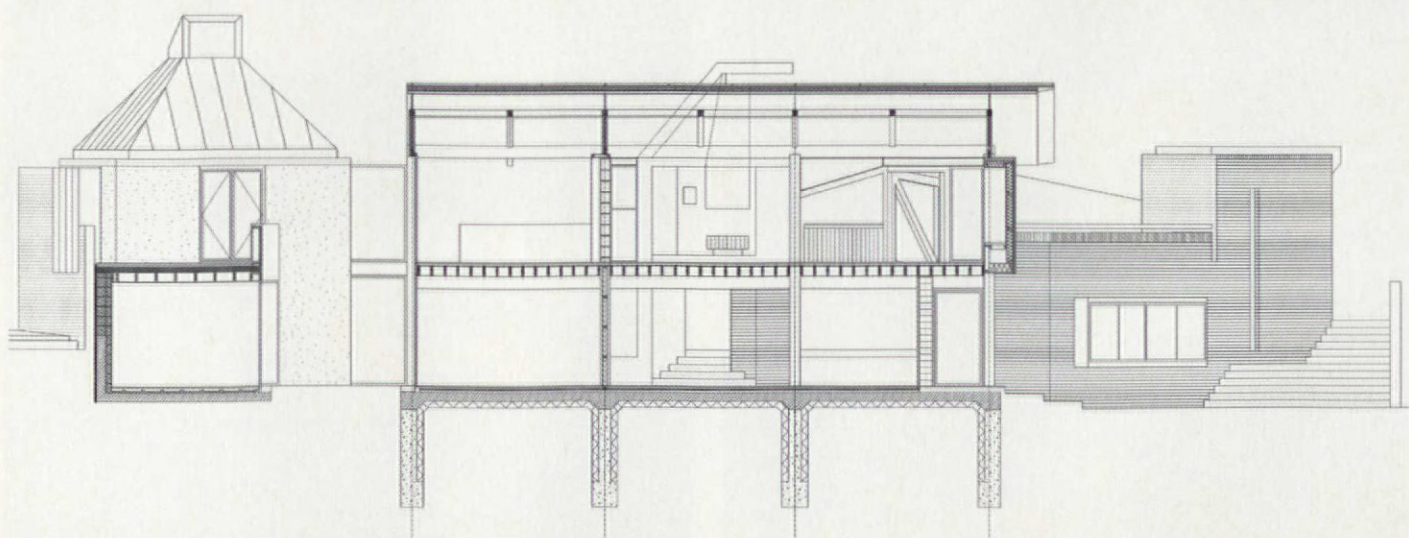


Left: oak girder ramp down from first floor towards entrance (see Working Detail). Right: the balcony to living room overlooking kitchen and ramps





The living room. Principal views are to the right (north-east)



section through bedroom and barn structure

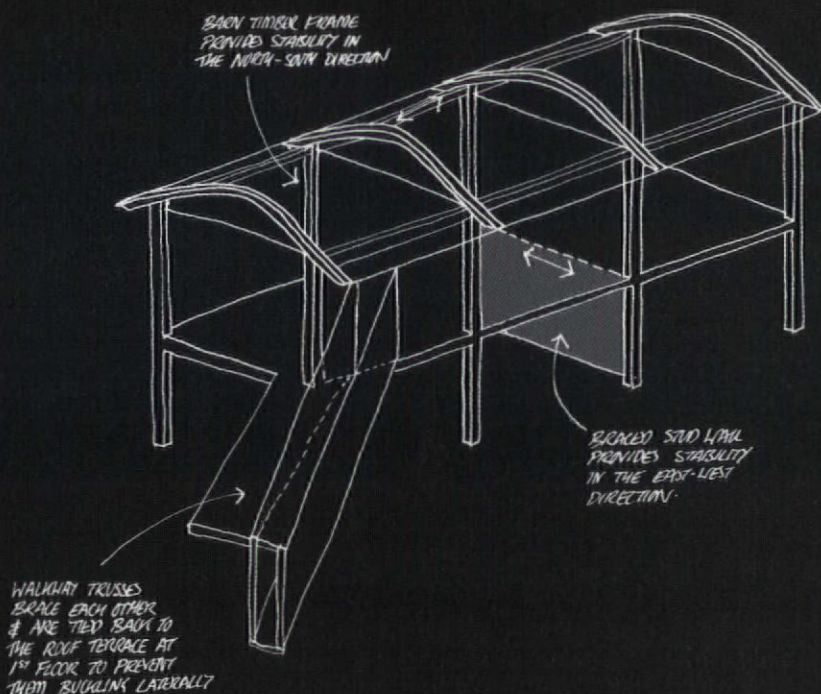




case the gallery is made of stout galvanised metal, like a giant hip bath.

From the conservatory, the massive chimney which serves the fireplace is a prominent element, with a structural role to play in bracing the post-and-beam timber frame. Mass and lightness provide another of the contrasts which make up the character of the house – from the reception room, as the clients point out, the feeling is that of being in a tree house, not in a medieval keep. One of the key issues in the project was to capitalise on natural light within an enclosed site which has an outward aspect to the north. The conservatory acts as a south-facing sun-scoop, with lots of opening windows for hot days – the great chestnut provides welcome shade. Bedroom spaces are disposed so as to take optimum advantage of morning sunlight. This is a house carefully calculated to work with the climate.

28 November 2002



## Structure

The project was conceived as a modern interpretation of traditional timber barn structures to replace the agricultural outbuildings that occupied the site. Early sketch discussions with the architect focused on how to deal with the steeply sloping site, restricted access and the decaying masonry retaining walls bounding the plot. The solution is simple in concept. Complexity and interest are added by geometry and topography to create a sequence of spaces that interlink and unfold as you move through the house.

Strip foundations are used to support a suspended concrete slab that wraps around the site and forms the ramp down to the kitchen area. It formed a useful platform for following trades. At the heart of the house is a two-storey seasoned oak frame. Traditional knee braces at the beam-to-column junctions are replaced with insert fin plates and bolted connections to allow full-height windows and openings.

While the frame provided sway stability in the longer direction, the shorter cross frames required bracing. This was achieved by anchoring the frame with the substantial truss bridge, which rises from the entrance to bring you to the first floor and introducing a ply-sheathed stud panel at the opposite end, which forms the dividing wall between the dining space and one of the bedrooms. Oversized joists are used to avoid the need for blocking and applied fire protection to the underside of the floor.

The spirit of the project was very important to the clients, who took the brave decision to control work on site themselves, at times literally helping with the construction and finishing. The finish to the structure has been left rough in places and tells its own history, with some of the carpenter's marks still visible. It has the feel of a building that is already ageing gracefully.

**Doug Pow, Techniker**

As last year's crop of RIBA Awards demonstrated, the one-off private house remains a fertile area of architectural invention. In London alone, recent houses by, for example, David Adjaye, Terry Pawson, Alison Brooks and FAT, demonstrate the huge diversity of what is on offer. Back in the 1930s, the pioneers of the modern house, including Berthold Lubetkin (whose Highpoint I and II are a short walk from Barnhouse), used to present the houses they designed for affluent individuals as test-beds for the mass housing of the future.

Nobody could imagine Barnhouse as anything but a response to the specific needs of highly motivated clients and a difficult site. Yet its robustness and vigour, and the way in which it responds to those needs, command both respect and, one hopes, study and emulation.

## CREDITS

### PLANNING PERMISSION GRANTED

December 1999

### START ON SITE

January 2000

### CONTRACT

December 2001

### FLOOR AREA

410m<sup>2</sup>

### FORM OF CONTRACT

Design & Build (for separate trades)

### ARCHITECT

Sutherland Hussey Architects: Charlie Sutherland, Charlie Hussey, Colin Harris

### STRUCTURAL ENGINEER

Techniker

### SERVICES ENGINEER

EnConsult

### TIMBER FRAMING

Ken O'Brien

### STEELWORK

Beechcroft Construction

### SUBCONTRACTORS AND SUPPLIERS

groundworks A-Z Construction; limestone flooring Wells; timber International Timber; glazing Clapton Glass; cabinetmaker Steve Amos

## WEBLINKS

Sutherland Hussey Architects  
[www.sutherlandhussey.co.uk](http://www.sutherlandhussey.co.uk)  
 Techniker  
[www.techniker.ltd.uk](http://www.techniker.ltd.uk)  
 EnConsult  
[www.enconsult.co.uk](http://www.enconsult.co.uk)



# working details

In both concept and detail the house is a re-interpretation of the traditional timber barns which originally occupied the site. Materials are simple and their assemblies are robust, to reflect the originals and to allow the client to control work on site.

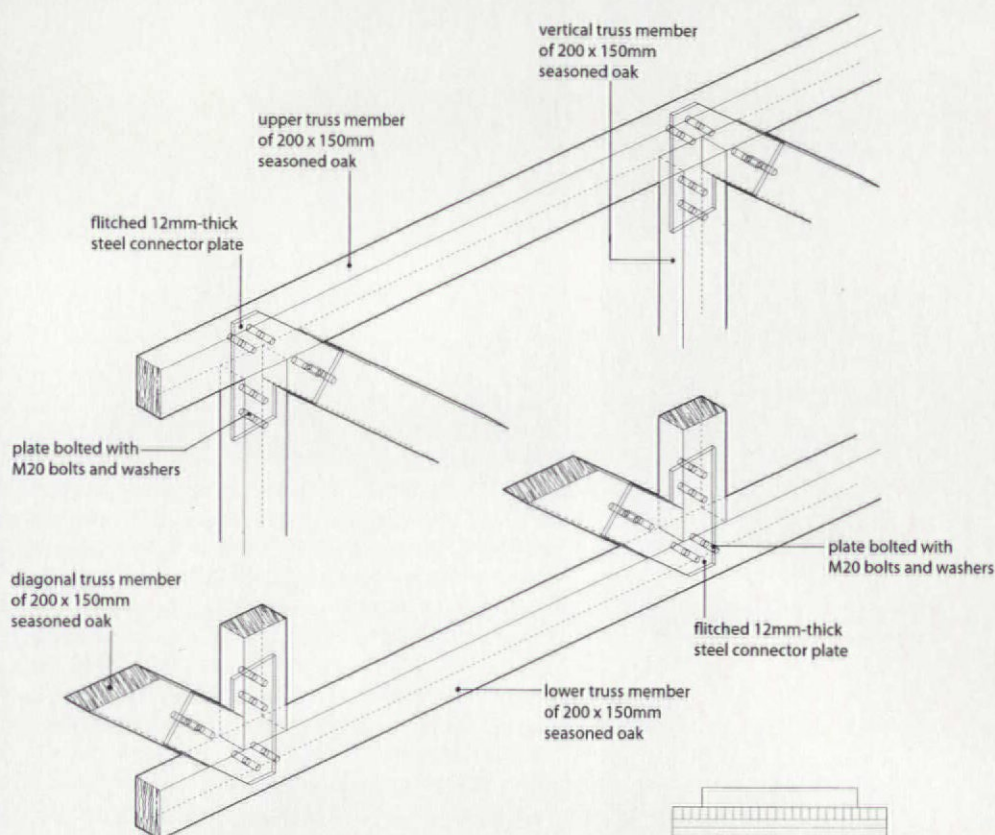
The two-storey central living space of the house has a seasoned oak frame structure. The first-floor living room is reached by a ramp. It rises as a solid concrete slope alongside the conservatory wall, makes a dogleg turn and continues as a timber ramp bridge, spanning 13m over the kitchen.

The ramp bridge is an oak truss structure which braces the cross-frames of the adjacent two-storey structure. Its diagonal members create a sense of enclosure and frame views to the conservatory (the other side of the truss abuts an external wall and is sheathed in larch boarding).

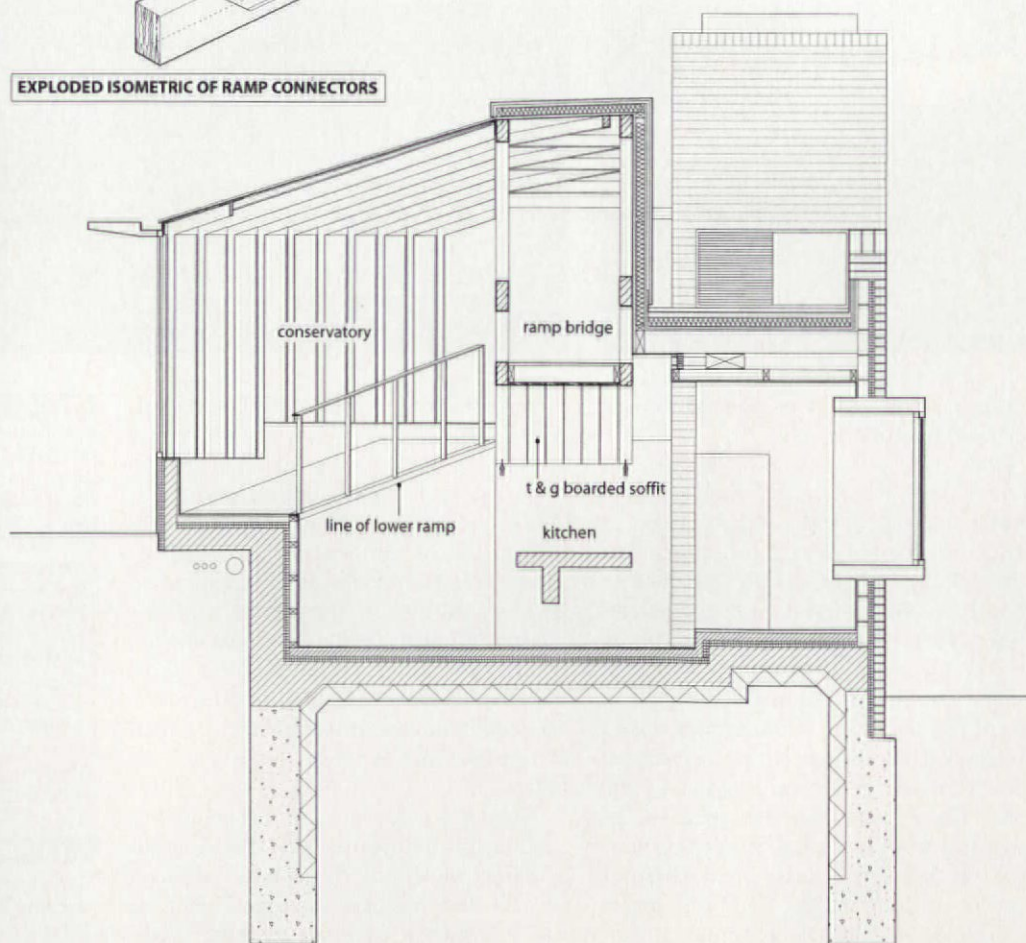
Matching the sizes of the adjacent oak frame, the ramp bridge is made of simple 200 x 150mm oak members bolted together with steel flitches and recessed bolt-heads, so that the timber, rather than the fixing, is the dominant element. Upper and lower truss members are formed of oak lengths connected with splice plates. The ramp rests at the ends on steel connector plates pinned to reinforced concrete walls.

The conservatory is formed of double-glazed units in galvanised steel frames fixed to a series of 120 x 50mm structural steel T-shaped sections which are welded together to form posts and cranked beams. At their tops they are bolted to the upper member of the ramp truss. A fabricated steel gutter projects beyond the walls to create a sense of intimacy in the courtyard.

Susan Dawson

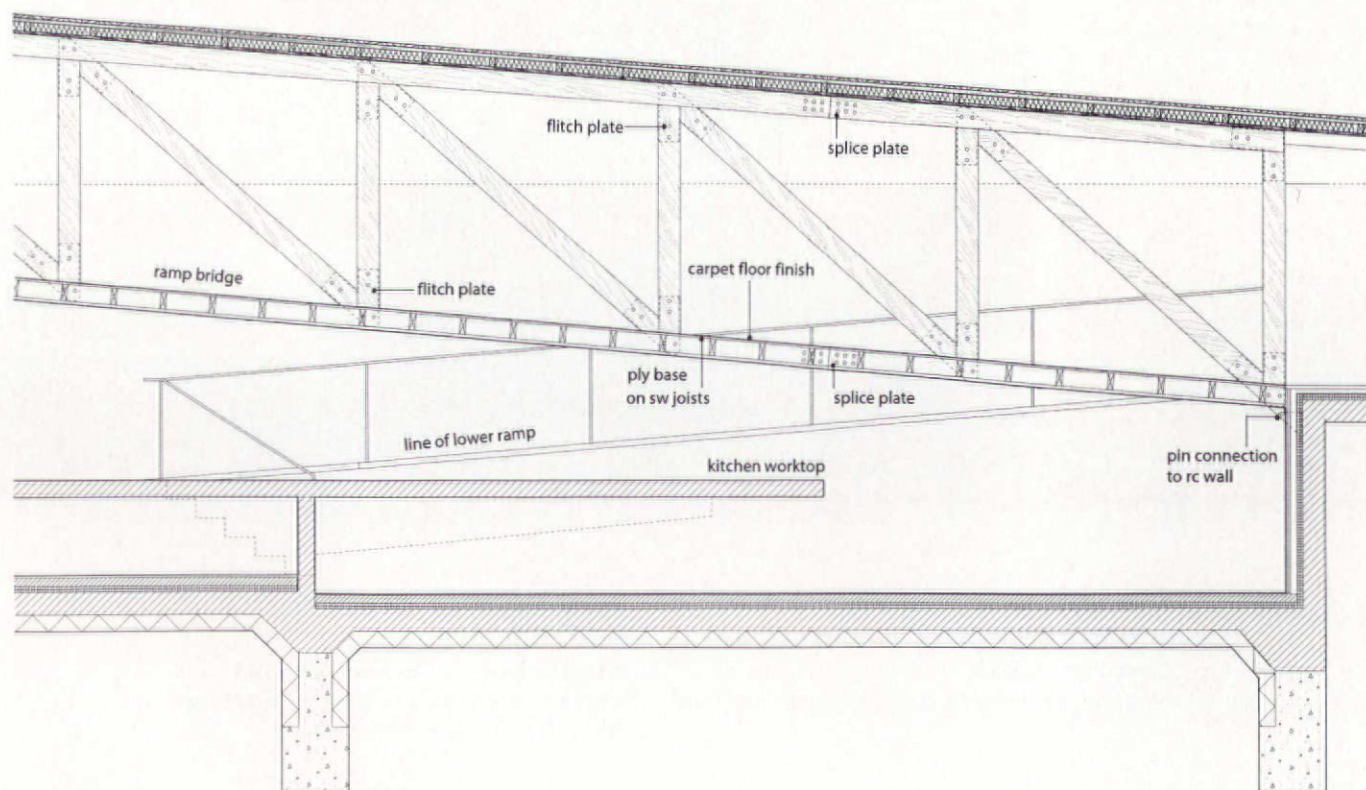
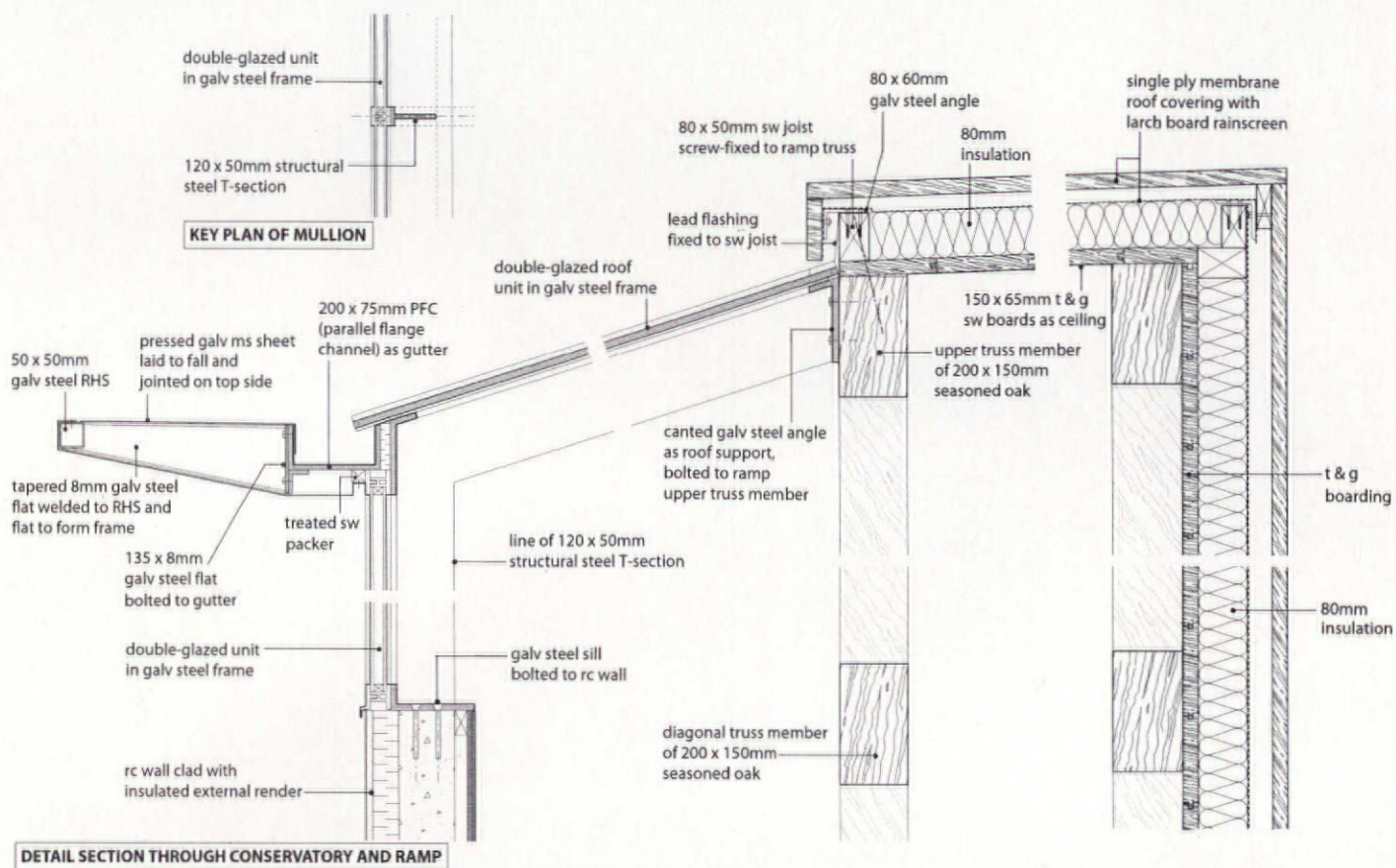


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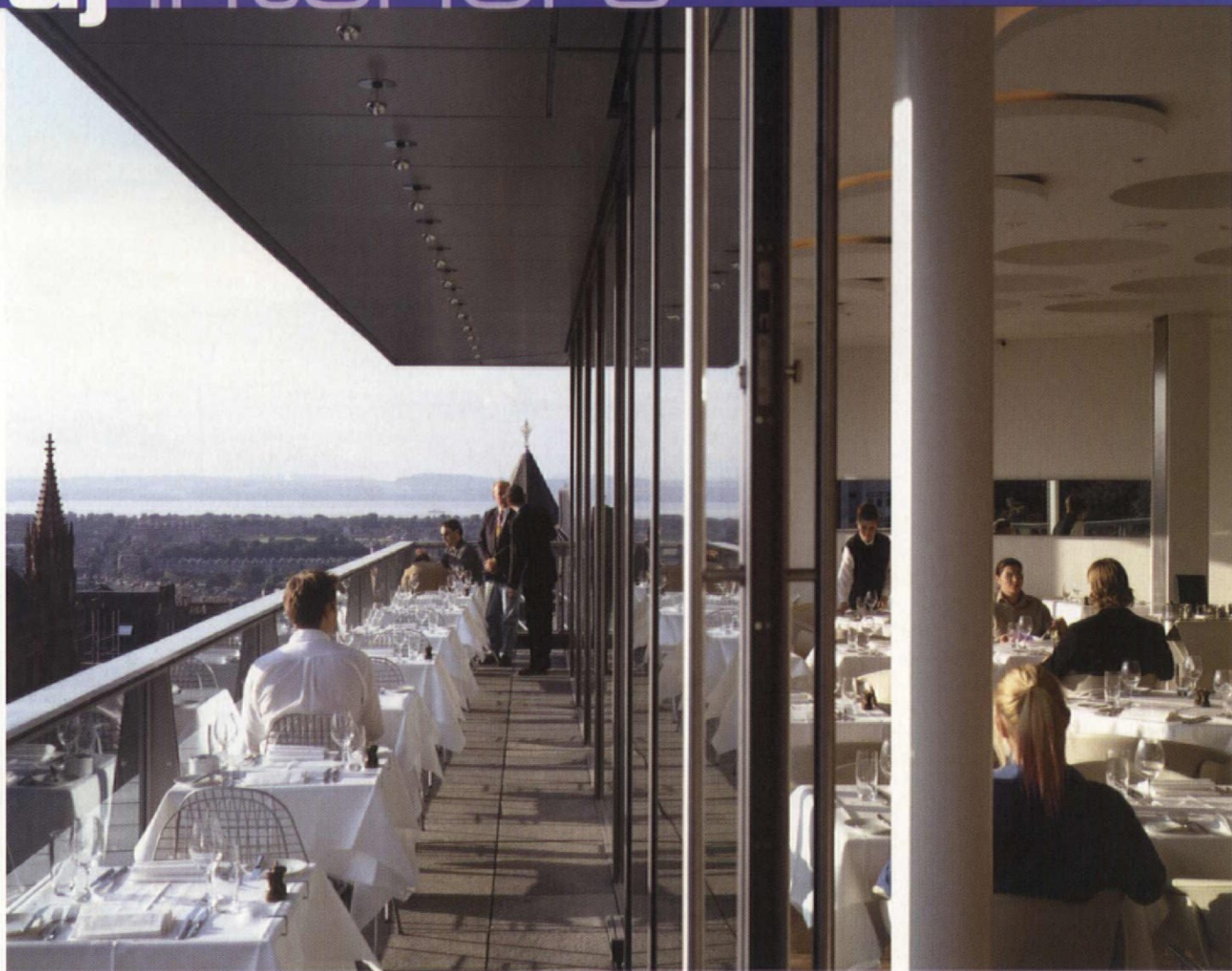
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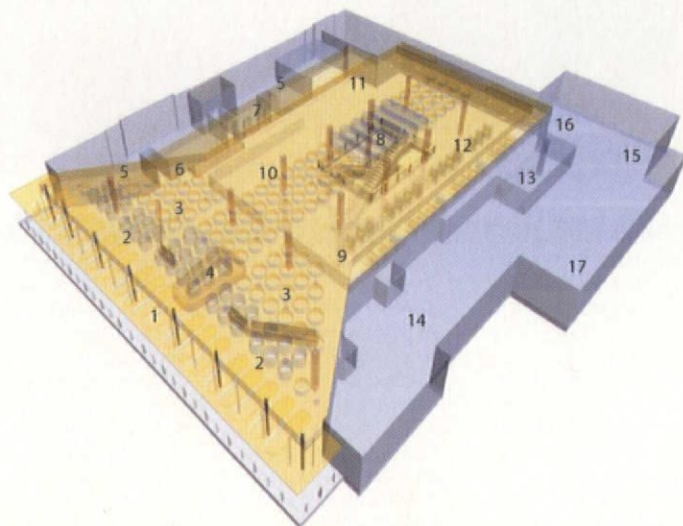
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## Forth course

By Barrie Evans. Main photographs by Chris Gascoigne/VIEW

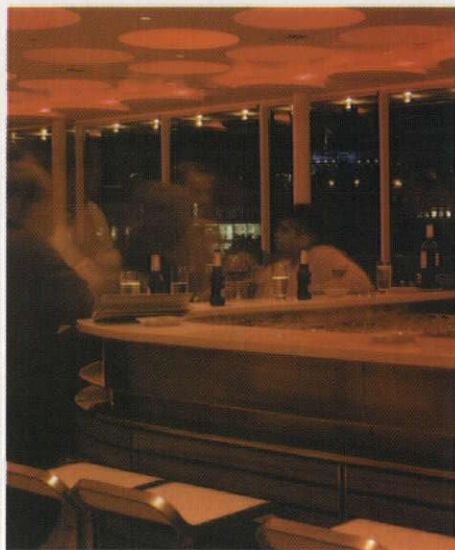


- KEY**
- 1 terrace
  - 2 restaurant
  - 3 brasserie
  - 4 bar
  - 5 wc
  - 6 reception
  - 7 lift
  - 8 atrium
  - 9 wine store
  - 10 kitchenware
  - 11 audio visual
  - 12 food retail
  - 13 delicatessen
  - 14 kitchen
  - 15 office
  - 16 store
  - 17 escape stair

The glazed top-floor terrace of Harvey Nichols beckons as you enter St Andrew's Square in Edinburgh, an open eyrie in an otherwise rather closed ring of facades. This terrace fronts the top floor – the Forth Floor – which Lifschutz Davidson has fitted out as a restaurant, brasserie and food/cookware shop. (The prior base building work was by Comprehensive Design Architects, including the low-reflectance glazed terrace wall.)

With panoramic views from this perch, out over the rooftops to the castle, and obliquely towards the Forth, it was natural to let all uses share this prospect rather than to partition them off as separate spaces, despite their differing hours and moods. The layout choice has been to put the shop around the escalators toward the back of the floor, with two banks of tables for the brasserie, and the restaurant towards the terrace, or spilling out onto it in fine weather. Lifschutz Davidson has minimised divisions between each space using glazed screens; movable for flexibility in the eating area between the brasserie and





the restaurant. The ceiling, too, is a uniting element with more than 150 circular coffers sweeping towards the window, as does the floor plan, with kitchens and stores to the sides allowing a full-width window-wall.

These white glass reinforced gypsum coffers, 1.2m in diameter and 250mm deep, house two concealed semicircular cold-cathode tubes, one buttercup yellow and one bright red. They allow yellow to be used as a daylight supplement on dull days, with the mood gradually shifting to orange at twilight and deep red at night. Over the escalators, six long coffers are daylit from a skylight, then lit blue at night. Cofferling the ceiling has also had the beneficial effect of breaking up sound reflections – even with hard flooring of honed Carrara marble in the shop and oak parquet in the eating area, beneath a plaster ceiling, a reverberant acoustic has been avoided.

In the cookshop, there is inevitably a case of the Stansted Airport problem – a strong ceiling leading the eye to the view beyond competing with the attention-seeking retail foreground. Fortunately here, all is under the designer's control. Lifschutz Davidson has created a wide range of the furniture and fittings in both the shop and the eating area, providing a strong consistency in materials and detailing, predominantly light timber, bright metal and white plaster.

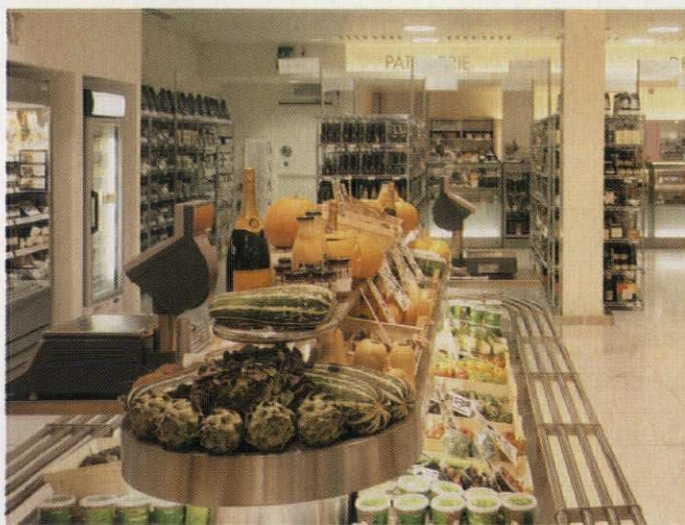
The floor works most easily as a whole in the daytime, coming up the escalator and then, beyond the shop, discovering the eating space with its views as a restful bonus. At night, the existing building could be more helpful. Starting from a modest sidestreet entrance, the lift is full of promise with its lining of lacquered, powder-blasted stainless steel. The entrance sequence falters as you emerge from the lift to face the dark, closed shop; the eye needs steering round towards the reception and the theatrical space beyond. But you are soon drawn to the light and compensated by the high drama of the lit space and the view beyond. Once within it, it is a world of its own. With a Michelin-starred chef, the Forth Floor looks likely to join a select group of iconic rooftop meeting-and-eating places around the world.



**Above left: the mood shifts to red at night.**

**Above right: the central bar serves both the restaurant and brasserie with yellow light used to supplement daylight.**

**Right: Lifschutz Davidson designed many of the fittings in the shop and in the eating area**



KEITH HUNTER

#### CREDITS

##### TOTAL COST

£1,782,000

##### CONTRACT DURATION

17 weeks from April 2002

##### CLIENT

Harvey Nichols  
Regional Stores

##### ARCHITECT

Lifschutz Davidson:  
Silvano Cranchi, Germano  
Di Chello, Paul Sandilands,  
Matthew Woodthorpe

##### QUANTITY SURVEYOR

EC Harris

##### SERVICES ENGINEER

Arup

##### LIGHTING

CONSULTANT  
Equation Lighting Design

##### KITCHEN CONSULTANT

Hansens Kitchen  
Equipment

##### MAIN CONTRACTOR

Andbridge

##### SUBCONTRACTORS AND SUPPLIERS

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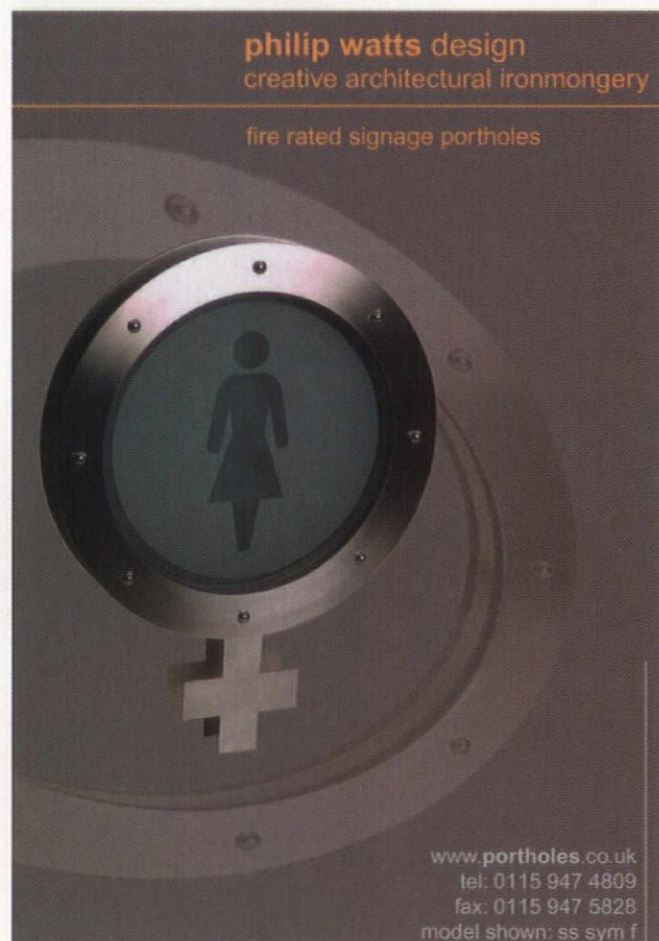
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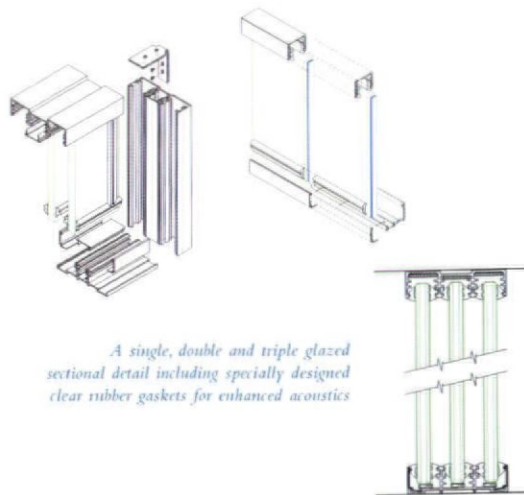


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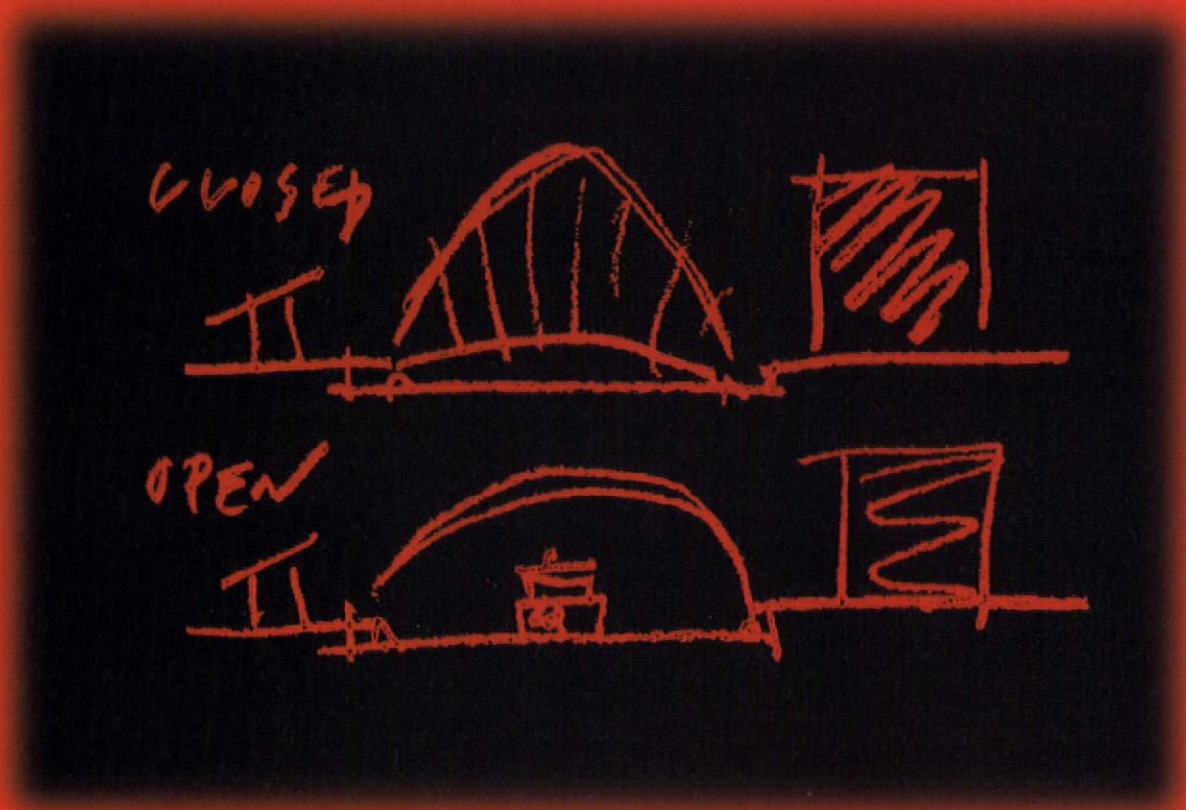
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## **Stirling Prize 2002**

**All the awards in full**



# Lutron congratulates Jonathan Speirs and Associates Ltd on a brilliant achievement.

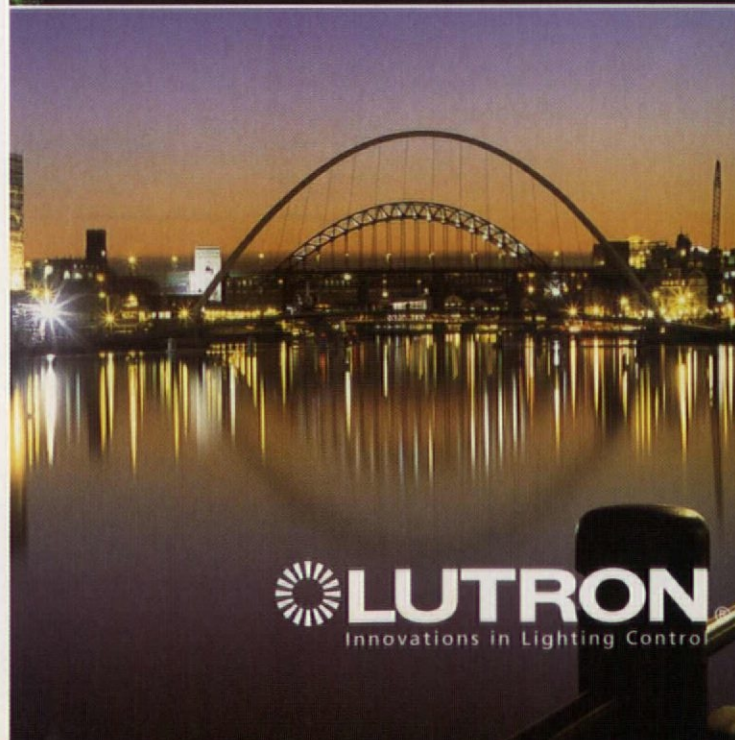
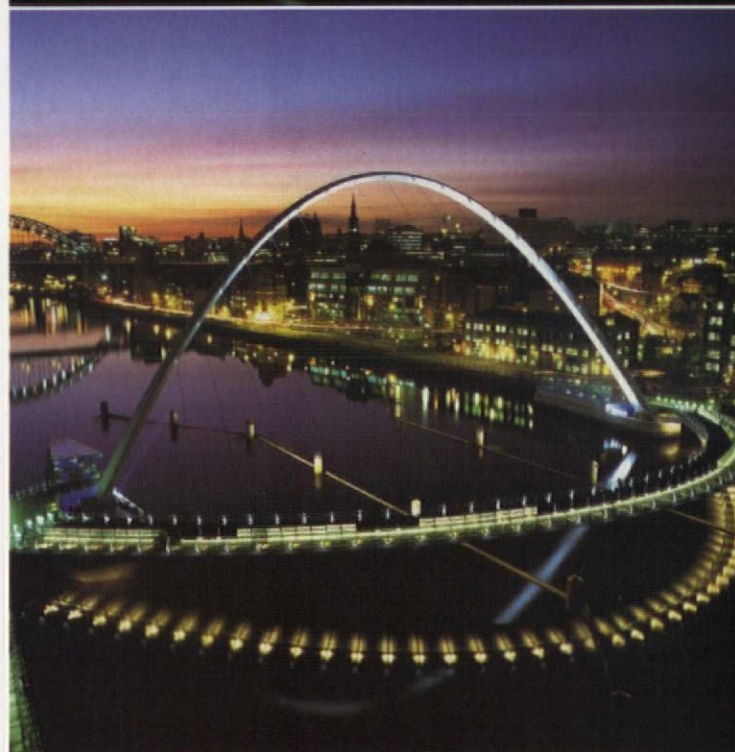
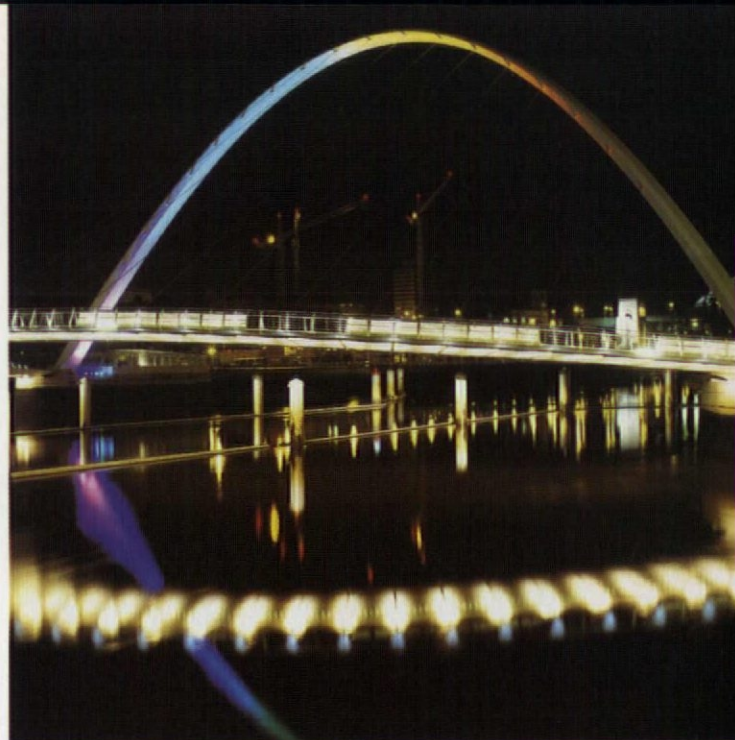
**At this year's 19th Annual International Design Awards program, the International Association of Lighting Designers (IALD) bestowed its highest honour, the Award of Excellence, upon Jonathan Speirs, Gavin Fraser and Carrie Donahue Bremner of Jonathan Speirs and Associates Ltd.**

The team's innovative work on the Gateshead Millennium Bridge integrated pioneering construction with a unique lighting design. Creating the first tilting bridge of its kind in the world and a visual spectacle unrivalled in the North-East of England.

As a result the team were able to add to an already impressive list of awards, which includes the Royal Fine Arts Commission Building of the Year, the IESNA International Illumination Design Awards 'Award of Distinction' and the Outdoor Design Trophy, for the lighting, in the Scottish Design Awards.

Jonathan Speirs and Associates Ltd wanted a highly sophisticated lighting control solution for the Millennium Bridge. **Lutron's GRAFIK Eye® 4000** was chosen as part of the integrated system because of its advanced dimming and switching capabilities. The results speak for themselves as the bridge cycles effortlessly through a spectrum of colours.

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The Stirling Prize has come of age. Ten years after the tragic death of the architect after whom the award is named – Sir James Stirling – the prize, run by the RIBA in association with *The Architects' Journal*, is the most prestigious in the UK. It is, of course, awarded to a scheme by a RIBA member that is adjudged to have made the greatest contribution to British architecture. And with the prize now into its seventh year, a look back over the past winners can lead us to some conclusions. A pattern is emerging.

The prize appears to favour flamboyant, eye-catching, innovative and iconic designs, particularly in the past six years, with Foster and Partners' curvaceous Duxford Air Museum, Future Systems' aluminium 'friendly alien' Media Centre at Lord's, Will Alsop's colourful Peckham Library, and Wilkinson Eyre's Magna and 'blinking eye' Millennium Bridge in Gateshead. These are 'loveable' designs that the public has, in the main, taken to its heart. So the Stirling Prize likes populist and popular buildings. And it likes buildings in this country – the only time it went overseas was when Stirling's ex-partner, Michael Wilford, took the £20,000 cheque for the Stuttgart Music School in 1997.

So what of the purpose of the prize? RIBA president Paul Hyett sees it as a welcome way of reaching out to the public: a communication device. Through Channel 4's coverage, the buildings on the list have each had their stories told to a growing TV audience. And every year this audience and the written media recognise the award more fully – almost as much as they do the Booker or Turner prizes. This year, the Stirling TV programme was watched by a record 1.2 million viewers on a Sunday evening (even though it was dressed up a little oddly as a 'live' event and the presenter was less than perfect in his treatment of some of the issues concerned).

True, there are criticisms of the prize, including the location of the ceremony this year, the Baltic – some thought it looked pat, or even pre-judged (false) given that the winner was directly outside the front door. (Next year the ceremony may well go to another strong regional venue, such as Manchester.) The 'secrecy' of the judging process and architecture/engineering debates also raised hackles – as did the perennial questions about which buildings should *really* have won. But all awards regimes worth their salt are controversial. And, in the end, getting the public talking about architecture is half the battle.

David Taylor, acting editor, *The Architects' Journal*



## Kate Mosse

Pretty soon, I gathered that the arguments about eligibility and which of the designs would (as opposed to should) win had been raging long before the five judges had even been introduced to one another.

As a lay judge, I was not interested in politics or reputation. Any prize, in any field, can fall into the trap of being influenced by track records and past achievement rather than looking at the single project, entered in a particular year, for a particular award. For me, the criteria were simple: integrity, authenticity, coherence in concept and design, delivery, vision, and to assess each entrant both on its own terms and against the other six. Nothing more, nothing less.

Travelling to Germany, Ireland, Scotland and England to look at the seven shortlisted designs was just wonderful – exhilarating, broadening, educating and satisfying, in terms of what I learned and in terms of pure pleasure. The debates I had with my fellow judges were absorbing, passionate and informed. They were generous in their appreciation and rigorous in their critiques. It's a pity that none of this came out in the television coverage.

My thoughts about the event and the television coverage are mixed. On the night, the stage was pretty much dominated by men – both talking and receiving – and rather than an air of celebration, there was a persistent drizzle of complaint, punctuated by the occasional sound of axes being ground. Why was there so little focus on architecture itself? And was I the only person to be frustrated at not hearing from the shortlisted architects themselves?

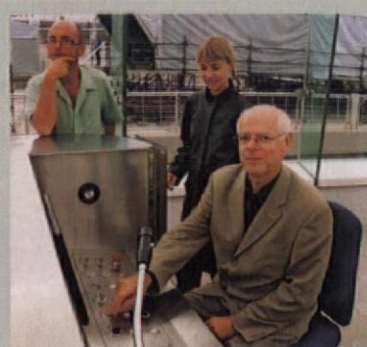
So what were the highlights? The sharp, grey elegance of David Chipperfield's design; the inspirational Hampden Gurney Primary School, creating peace and pale quiet in the heart of the frantic city; the magnificent Gridshell hidden in the Sussex countryside, proving that sustainability and beauty need not be mutually exclusive; the simplicity and sweep of the Gateshead Bridge, laying claim to the River Tyne as if it has always been there, in spirit if not in reality.

And would I do it again? Absolutely. But, next time, I would know better than to engage an architect in a conversation about handrails...

Kate Mosse is the founder of the Orange Prize for Fiction, the Presenter of BBC4's *Readers & Writers Roadshow* and the creator of [www.orangelabyrinth.co.uk](http://www.orangelabyrinth.co.uk). She has judged many literature and performing-arts prizes and is a judge of the 2002 *Financial Times/Arts & Business Sponsor of the Year Awards*.



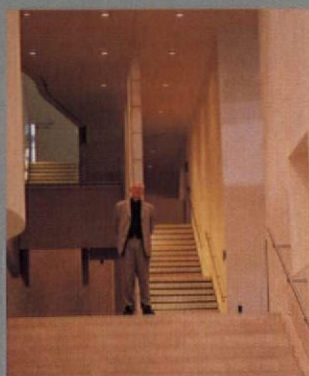
The Gateshead Millennium Bridge proves an eye-opener. Paul Hyett mans the controls



The judges converge at Lloyd's Register of Shipping. Client Peter Hayward (above and left) explains why Lloyd's is so happy



Best foot forward  
*Reservoir Dogs*  
style at the  
Museum of Ireland  
(above), where  
Paul Hyett gives a  
sense of scale  
(right)



Paul Finch and colleagues get  
in tune with Dance Base





## Paul Finch

Few events in the architectural calendar evoke as much comment as the judging of the Stirling Prize for Architecture. This year was no exception, with the usual moaning from certain of the disappointed candidates.

Myth one: the award is for a building. It isn't. It is for a piece of architecture, including structures such as bridges where an architect has played a key role.

Myth two: The judging is a mysterious process. This is only true if you think a secret ballot is mysterious. It has been the way the vote has been conducted for several years, and has advantages and disadvantages, as have other systems.

Myth three: Journalists know who has voted for what. No they don't. The only person who knows the vote is the RIBA's head of awards, Tony Chapman, who takes receipt of the voting slips. When he tells the judges there is a winner, it means at least three votes have been cast for one scheme (there are five people on the jury). The judges don't know the result until the president opens the envelope at the end of the evening.

Myth four: Decisions are taken on a 'political' basis; for example, some schemes are more 'fashionable' than others. This is more complex, because architecture necessarily encapsulates the attitudes and aspirations of clients, and these may strike a chord with the judges. Can anyone dispute the quality of the Lord's Media Centre, the Peckham Library, Magna or the Gateshead Millennium Bridge? Some said Wilkinson Eyre could not win this year because it would not be acceptable for them to win twice. The issue never arose in the judging; we looked at the work.

Myth five: There is no reason given for why a particular piece of architecture has been chosen. The RIBA Awards Group citation states the qualities of the work in question and (by implication) why it has been shortlisted for the Stirling.

Enough about myths. Of course no process is perfect, and it may be that refinements or even major changes will be made to the current system. However, the current system is robust, and I would be surprised if the new RIBA Awards Group chairman, Eric Parry, rushed to change things in a hurry.

After decades of RIBA Awards being regarded as a private matter for the profession, the use of lay jurors, the increasing publicity given to the national awards, and the impact of the Stirling Prize on media and public represent an achievement for which the RIBA can take credit. It should avoid at all costs that most reprehensible habit of architects (and some non-architects): redesigning the world on the back of an envelope when things don't go their way.

PHOTOGRAPHS: TONY CHAPMAN



Wayne Hemingway and Paul Finch admire a worthy publishing initiative at Hampden Gurney School, while Farshid Moussavi (top right) and Kate Mosse (above) absorb the lessons

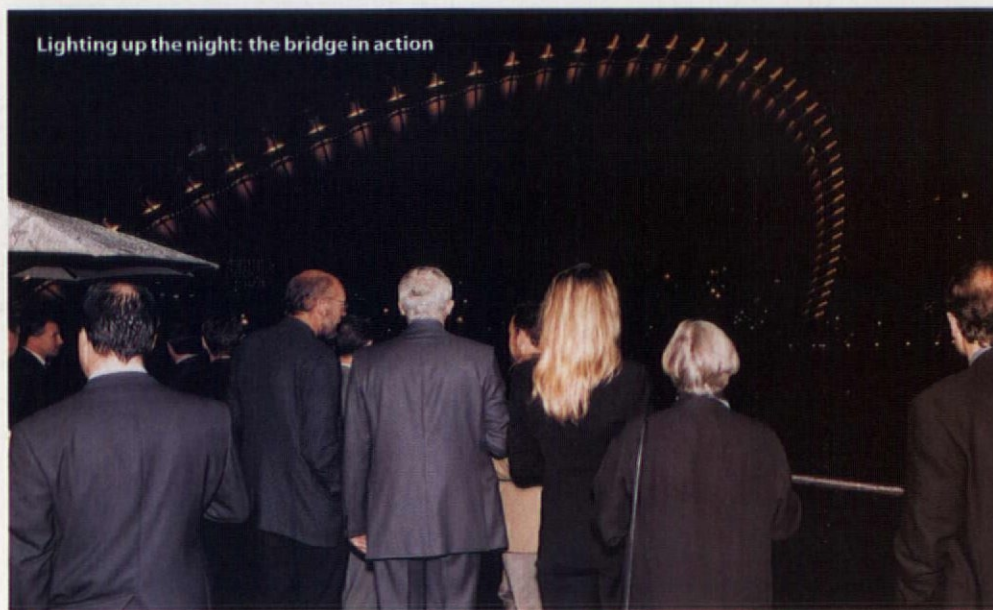


Kate Mosse ponders the mixture of sustainability and beauty at the Gridshell (above), while museum director Richard Harris (right) explains how it works



The judges get to grips with Chipperfield in Germany





Lighting up the night: the bridge in action

## Making a night of it

The Baltic provided a magnificent setting for the Stirling celebrations, with the party threading through the entire building and, as a bonus, the bridge going through its paces



Eyes down for a full house



Royally happy: the Crown Estate Conservation award winners



Kate Heron with Richard Hastilow



Alex Lifschutz, with Joanna van Heyningen and Birkin Haward



Triumphant: Sutherland Hussey



Raising a glass

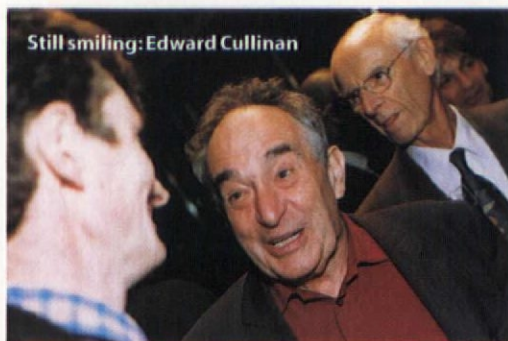


Barnhouse clients Carol and Philip Thomas



A right riveting read

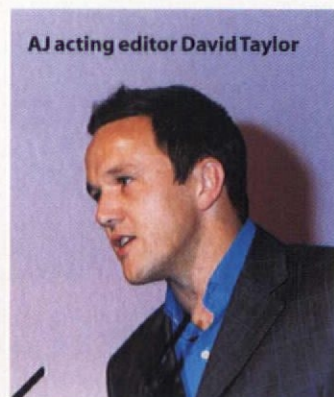




Still smiling: Edward Cullinan



Exemplary clients: Urban Splash



AJ acting editor David Taylor

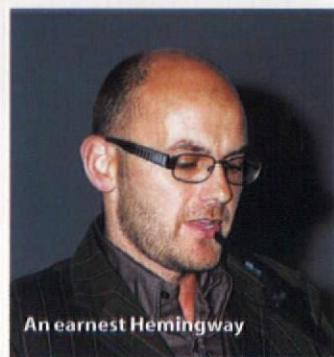
PHOTOGRAPHS CHARLES GLOVER



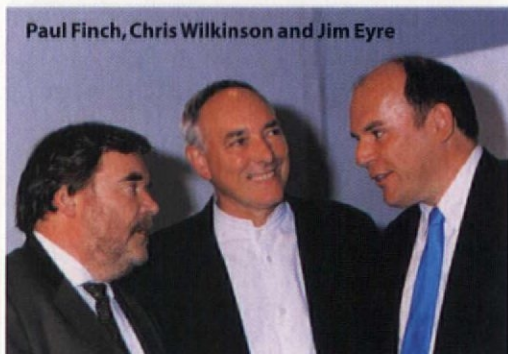
Doreen Lawrence (centre) and George Oldham



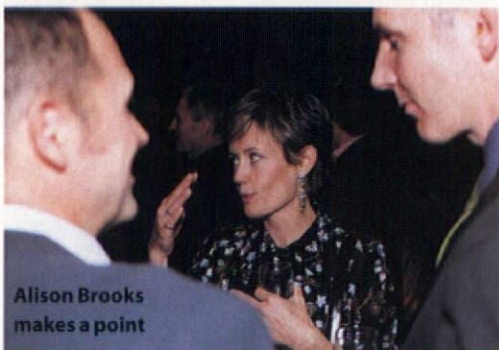
Double-winners Cottrell and Vermeulen



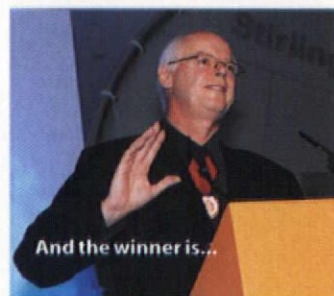
An earnest Hemingway



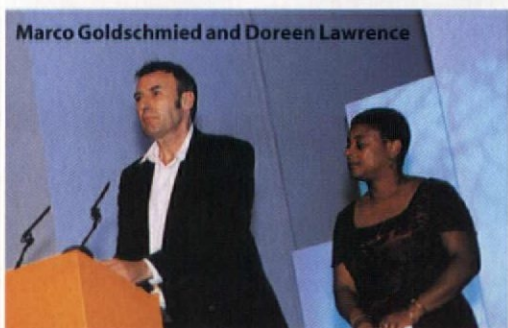
Paul Finch, Chris Wilkinson and Jim Eyre



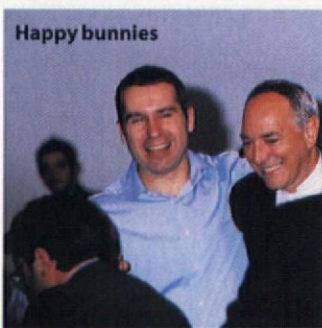
Alison Brooks makes a point



And the winner is...



Marco Goldschmied and Doreen Lawrence

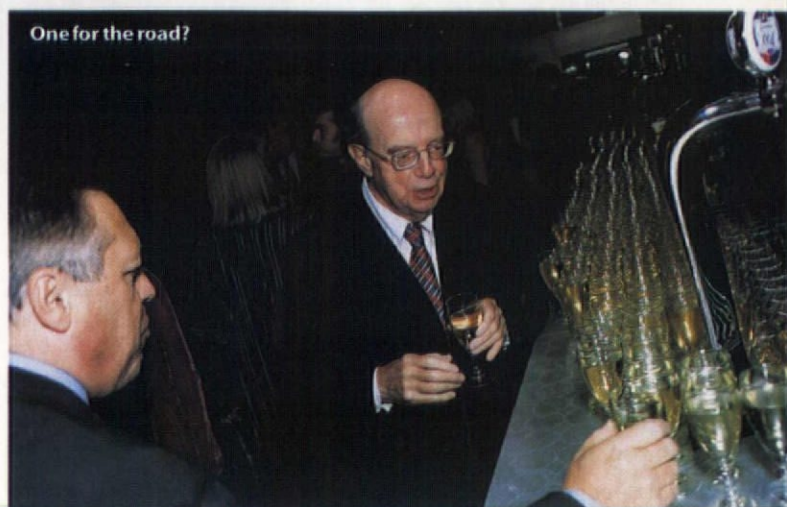


Happy bunnies

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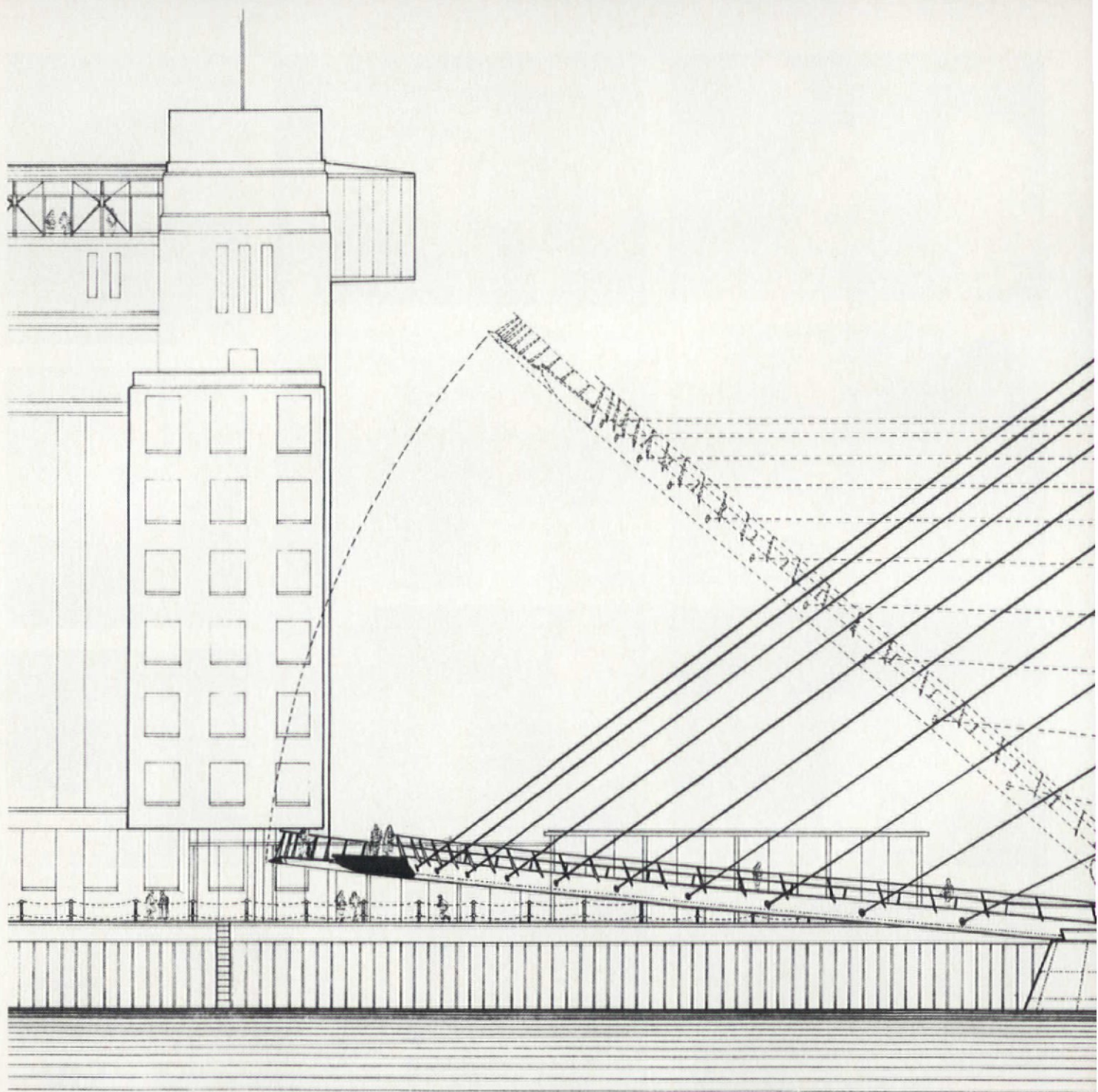


TV archi-heartthrob Charlie Luxton



One for the road?





## Gateshead's bridge to a new millennium

When the team of Wilkinson Eyre and Gifford and Partners won the competition to design the Gateshead Millennium Bridge in 1997, it was immediately evident that the solution was an entirely original idea. In its realisation, it seems even better than the concept, with the real bridge operating incredibly smoothly in contrast to the slight jerkiness of the model.

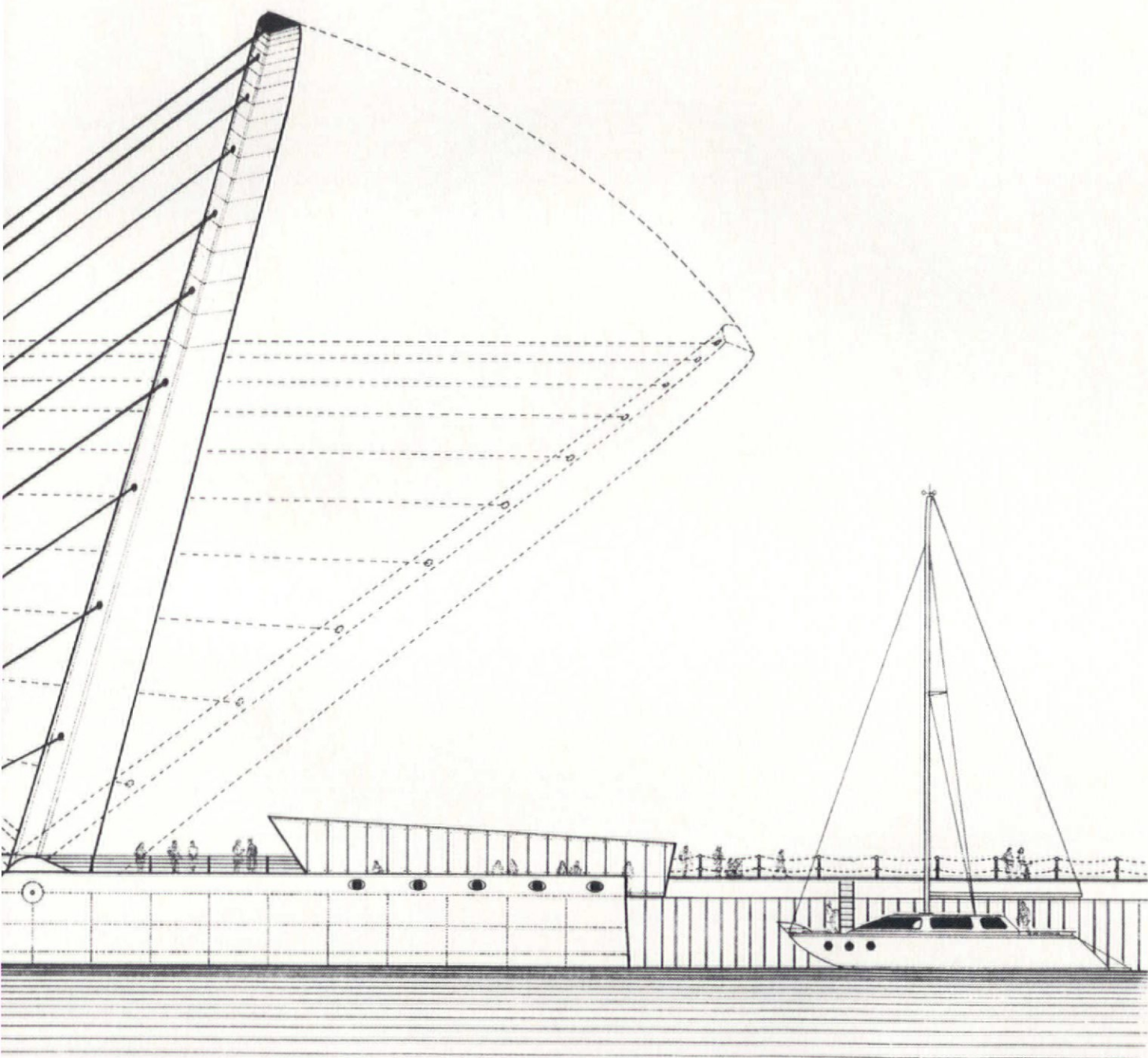
And like all the most innovative ideas, this one seems utterly obvious in retrospect. Paul Finch, who was one of the judges and who spoke at the Stirling awards ceremony about the judges' reasons for selecting the bridge, says: 'The background to the project was one

of extremely high aspiration on the part of the client, Gateshead council, which initiated the project, ran an international design competition, and transformed its image as a result. That aspiration was matched by the inspiration of Wilkinson Eyre, who produced a unique, original proposal, which won the competition hands down.

'Working in close harmony with Gifford, the experienced bridge engineer, the resulting design has proved as inspirational for its users, both local and visitors, as was the design idea.'

The brief called for a low-level crossing of the river, in contrast to the existing high-level bridges, but a 25m high and 30m wide ship-





ping channel had to be retained. This meant that the solution had to be an opening bridge.

As the architect explained: 'The scheme is wholly informed by the need for a legible integration with the Tyne's existing bridges and with its particular context. The design is a mix of the robust combined with an overall lightness to contrast with the visual mass of the Baltic arts centre. The 45m-high arch provides instant visual reference to the Tyne Bridge beyond, but presents a slender profile against the skyline, interpreting and updating the structural and aesthetic order of its historic neighbour.'

'The bridge spans 105m between two caissons, each of which houses public viewing decks and a crystalline all-glass pavilion atop the sub-aqua plant-rooms and hydraulic enclosures. The crossing features two parallel decks, separated by level and intermittent

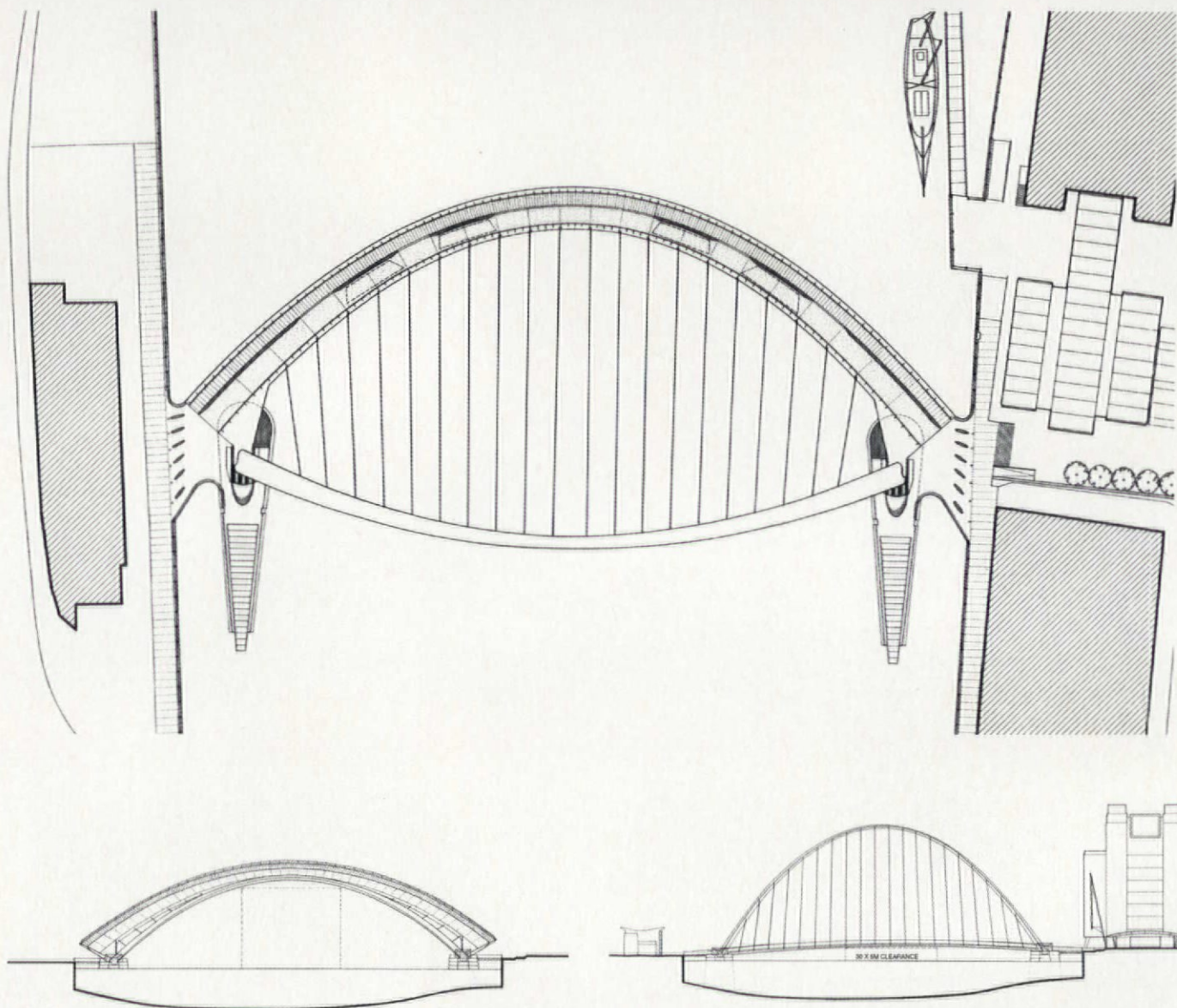
screening to differentiate pedestrian and cycle paths. Pedestrians are allowed clear views over the lower cycle deck, and seating and other amenities promote the bridge as a place as well as a crossing.'

The bridge is a cable-stayed, double-arch structure, with the lower arch forming the pedestrian and cycleway. When the bridge needs to open, this entire structure pivots on its axis. The 130m-long deck is parabolic in elevation and of steel box section. Because of the curve, which means the centre part of the deck is higher than the piers, small vessels can pass under the bridge when it is in the closed position.

Kvaerner Markham Engineering designed the electro-hydraulic actuation and control systems, plus the support hinge assemblies. The 14 tonne castings on either side support the bearings that with-

Continued overleaf





stand the large axial and radial thrusts that are produced on opening and closing.

To open the bridge, hydraulic rams push against a steel paddle attached to the cylindrical shaft, which then pushes the whole structure through the required opening angle. When the bridge is in the fully open position, the suspension cables are horizontal.

Calculation of this complex action was performed with Lusas bridge-analysis software, using the most sophisticated of computer modelling techniques.

All these factors led to Paul Finch's analysis of the judges' thinking. 'The complexity of the programme was made apparently

effortless, rather like the way in which the bridge mechanism can raise and lower the bridge for a cost of less than £4 as a result of the counterweight design,' he says. 'The deliberate movement of the bridge defines space in a highly unusual way – it is architectural in conception and it shows. In terms of degree of difficulty, there were several Stirling schemes which could lay claim to that title.'

'However, the bridge took a seemingly intractable problem, and did something entirely unexpected. Two other elements influenced the judges. The first was what can be described as a 'tour de force' factor. The bridge had it in spades. And finally, the bridge is, to use a not very fashionable word in architectural circles, beautiful.'

## PROJECT TEAM

ARCHITECT: WILKINSON EYRE ARCHITECTS

CLIENT: JOHN JOHNSON, DIRECTOR OF DESIGN & CONSTRUCTION SERVICES, GATESHEAD COUNCIL

STRUCTURAL ENGINEER: GIFFORD AND PARTNERS

M&E ENGINEER: GIFFORD AND PARTNERS

LIGHTING CONSULTANT: JONATHAN SPEIRS & ASSOCIATES

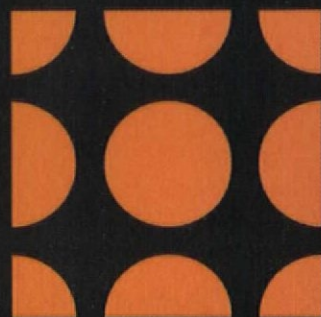
CONTRACTOR: HARBOUR AND GENERAL

CONTRACT VALUE: £17.7 MILLION






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*Patrick Nuttgens BBC TV 1979*


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**A savage's whole existence is ruled by tribal leaders. Civilisation is the process of freeing man from men.**

*Ayn Rand The Fountainhead 1947*


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*Albert Camus Resistance, Rebellion and Death 1961*

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*Logan Pearsall Smith Afterthoughts 1931*

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*Mike Johnson SIV 2002*


**Man, unlike any other thing organic or inorganic, grows beyond his work, walks up the stairs of his concepts, emerges ahead of his accomplishments.**

*John Steinbeck The Grapes of Wrath 1939*

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Jim Eyre



Chris Wilkinson

After the fuss comes the reckoning, and Wilkinson Eyre has a sober view of the importance in urban terms of its second Stirling Prize victory in a row.

The firm's director, Jim Eyre, highlights the critical roles played by Gateshead's Millennium Bridge and last year's winner, Magna Science Adventure Centre in Yorkshire, in helping to transform downbeat areas.

'It's fantastic for Gateshead and because bridges are very public spaces they often mean more to locals than buildings; people feel more ownership. This is not a standard building in the conventional sense and that is noteworthy,' he says.

'But if a bridge was going to win, this was it. It has a very strong architectural agenda and I like the way it blurs the boundaries between disciplines. With Magna it was between architecture and exhibition design, with this it was with engineers.'

Eyre describes the design collaboration as 'integrated working' with other professionals: 'This is part of a new generation of projects where the architects work out form and geometry on their own computers,' he says.

'But we work very closely with engineers in a way we weren't able to in the past. Once upon a time you looked at patents attributable to one person. These days one person rarely invents anything. It is teams of people working together.'

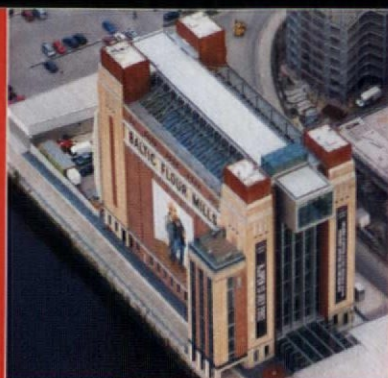
Co-director Chris Wilkinson says one of the most important aspects of the foot and cycle bridge was ensuring it keyed into surrounding landmarks such as the Tyne Bridge, built in the 1920s, and Baltic Flour Mill, the hulking industrial block that recently turned into the Baltic modern-arts centre.

The practice hopes the £20,000 prize will help push it into the international arena for museums, galleries and transport interchanges. But, as Eyre points out: 'Winning the Stirling is brilliant but it does not mean clients suddenly ring up the next day. It is more a process of osmosis that takes time and lots more effort.'



'Still glides the stream and shall ever glide;  
The form remains, the function never dies.'

William Wordsworth 1770-1850



Gateshead's BALTIC Centre for Contemporary Art is roofed with Kalzip aluminium standing seam. Not many people know that. Ellis Williams Architects specified Kalzip because it's leak-free, corrosion-free, maintenance-free and offers outstanding levels of thermal insulation. A contemporary roofing system engineered to satisfy modern-day requirements. But, the aesthetics of this amazing refurbishment project demanded a roof surface finish uncomplicated by detail. And so, what you actually see is a 'flat' rainscreen cladding skillfully installed above the Kalzip profile sheets - hidden assurance - performance guaranteed.





Peter Curran

'Surprised and intrigued' was the way Peter Curran described his reaction when the Stirling Prize judges gave their verdict.

As technical director for Gifford and Partners, the engineer behind Gateshead Millennium Bridge, Curran says the swivelling span is the most complex and one of the most expensive that the practice has undertaken.

Even so, he did not expect the £17.7 million loop over the Tyne to take star billing. 'I was slightly surprised it won,' Curran says. 'The Stirling Prize is quite political: this is a bridge and the architect won the prize last year, which is unprecedented. I was also intrigued on the night by the announcement: Wilkinson Eyre and Gifford and Partners won equal praise.'

This is only fair, he reckons, because the key to this quayside project was collaboration. 'There's an idea in the media that the architect designs and the engineer comes along to make it work. But that was not the case at Gateshead. It was a collaboration.'

And the team came up with a ground-breaking solution, says Curran. 'It is not only an icon but records engineering and architectural achievement at the turn of the new millennium. Its complexity is enormous and without computers and modern technology we could not have done it.'

The only possible downside to the award for Gifford and Partners is the possible pigeonholing of the firm as a bridge engineer. In fact, the practice, which employs 380 staff in 10 offices around the world – including in Hong Kong and Dubai – has building, environmental, marine and archaeological groups.

It carried out the restoration of fire-wrecked Windsor Castle and has a long track record with Wilkinson Eyre, though admittedly with bridges: one in Canary Wharf, and its most recent proposal for a £14 million span in Poole, Dorset.

The close partnership helped forge the unique curve of steel across the Tyne, Curran says. 'The shape tapers, curves, twists and bends, but would have been impossible without the craftsmen who delivered it. And, unlike us, they did not get a mention.'





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Jonathan Speirs

One of the biggest challenges for 'lighting architect' Jonathan Speirs was persuading the client to spend on a part of the bridge that nobody would see, underneath the deck. 'We knew how smooth and reflective the river can be,' says Speirs. 'And we wanted to add the extra dimension of the river by shining light on to it from Gateshead Millennium Bridge deck.' His Edinburgh-based practice, Jonathan Speirs and Associates, did this by using long-life low-wattage metal-halide lights.

If convincing the client proved tough, the design idea was a surprisingly 'easier ride', says Speirs, who trained in architecture at Aberdeen and Heriot-Watt. 'It was such a beautiful design, we just brought out the character of the bridge with low levels of lighting. It was important to ensure poles of glaring light from the bridge did not mar views to the city or from either shore to the bridge.'

There was another reason for subtlety: pollution. 'Some designers blast light at transparent structures like bridges and most of it goes into the sky, adding to light pollution. We strove to minimise this and confined most illumination to the main arches,' he says.

Like others in the design team, Speirs was surprised by the Stirling Prize victory. Last year's fuss over Magna, another Wilkinson Eyre and Speirs collaboration, could have led to a 'knee-jerk reaction' to a bridge scheme. But the fact the designs are so different must have played a part. 'Our part in the Magna building was to highlight an interior that was heavily industrialised and thematic,' Speirs says. 'This job was lighting for an exterior project that was honest and true to the structural form of the bridge.'

Speirs says that while his firm already enjoyed a global reputation, another Stirling Prize victory will do it no harm. Nor will other wins. The International Association of Lighting Designers and the Illuminating Engineering Society of North America have also awarded it prizes for the bridge lighting.



# In the pipeline this year...



1. 51 Lime Street  
London, EC3

Architects: Foster and Partners

2. Fenchurch Tower, 168 Fenchurch Street  
London, EC3

Architects: Wilkinson Eyre

3. Norton Folgate Building  
London, EC2

Architects: Kohn Pedersen Fox

4. Heron Tower, 110 Bishopsgate  
London, EC2

Architects: Kohn Pedersen Fox

5. Waitrose Food & Home, Parcel DS 8  
Canada Square, Canary Wharf  
London, E14

Architects: Chapman Taylor

6. 1 Westminister Bridge  
London, SE1

Architects: Gensler

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Steve Aspinall

Gateshead Millennium Bridge was the toughest challenge to date for the contractor, Harbour and General.

Steve Aspinall, project manager for the design, says the method of construction threw up mammoth problems. 'We had the two end supports anchored into the ground and floated the bridge in one complete section from seven miles downstream,' he says.

The superstructure alone weighed 800 tonnes, and each of the concrete end supports was mounted on 18 piles that were sunk as deep as 25m. However, good teamwork and a strong local interest helped the two-year project run smoothly.

Harbour and General, which operates throughout the UK, is headquartered in Gateshead – and this made a big difference, says Aspinall. 'The local element contributed to the success of the bridge. When you are building such a prestige design on your doorstep, it is almost as if you are not working on a client's project. It's your own.'

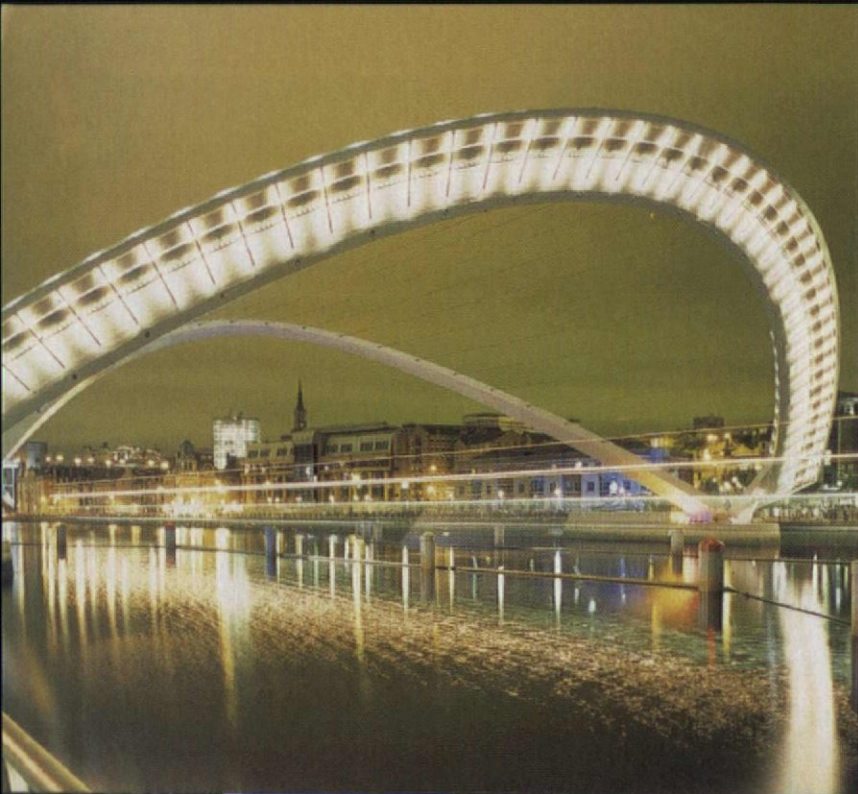
Other designs on the revived south bank of the Tyne – including the Baltic Centre for Contemporary Art and Foster and Partners' music centre – acted as a spur to the bridge's design team. A show-piece river crossing for Gateshead was therefore a must, Aspinall says.

Doubling up with the rest of the project team on facilities also had its benefits. 'We shared an office and resources and used the same set of files. This undoubtedly helped teamwork and helped ensure the success of the project.'

The Stirling Prize may be a badge of honour for architects, but there's every chance other members of the construction team – including Harbour and General – will reap the rewards, says Aspinall. The company recently tackled a ferry landing and buildings for a car plant, but Stirling may steer bigger and more demanding design solutions its way.

Says Aspinall: 'Anyone with a formidable architectural challenge should be able to approach us, know what we are capable of and understand that we can capture an architect's vision from day one and turn it into reality.'





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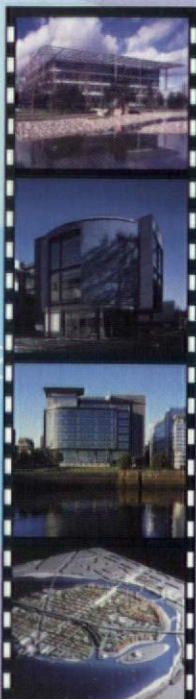
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John Johnson

Newcastle's trendier waterfront has outshone the River Tyne's south bank for many years, according to client Gateshead council's director of design and construction, John Johnson.

But the Stirling Prize win on his side of the water has focused the lights closer to home and brought much-needed cultural kudos to the town, he feels. It also rewards years of hard work trying to highlight the sensual delights of Gateshead. 'We have suffered for several years with the reputation of being a small town on the south bank of the Tyne and wanted a name for doing exciting and forward-looking things with developers and funders,' he says.

Such ambition takes time, and when the council floated the idea of a bridge in 1996 the surrounding land was derelict.

'We wanted to redevelop the area, but the only way to do it was to get people across the river from Newcastle's vibrant quayside area,' Johnson says. 'We had to do something that was more than a bridge,

that would make a statement, and impress upon everybody that Gateshead could do this.'

He feels the 126m Millennium Bridge, opened officially by the Queen this May, has made the point.

Johnson never doubted the design strength of curving steel to achieve extra length, but nevertheless was surprised that it won the Stirling Prize. 'It is an engineering structure as opposed to a building,' he says.

'However, the collaboration between architects and engineers was very good for construction, and the design has put the area on the map. When we started off, the idea of partnering was fairly new and we went for it in a big way. All the designers, consultants and contractors have worked well together.'

The result is a wonderful riverside that is being recognised nationally, he insists. 'All the things we wanted from the bridge have happened. The regeneration of Gateshead Quays is paying off in a great way. Everyone in the north east wants to know, and so do those beyond.'





DENNIS GILBERT/VIEW

## Lloyd's Register of Shipping, City of London – Richard Rogers Partnership

RRP's new headquarters for Lloyd's Register of Shipping combines the reworking of existing listed properties around the perimeter of the site with the insertion of an 'uncompromising' new structure. It develops and refines the trademark elemental construction language seen within Lloyd's sister building to create a 'vibrant and animated' presence within the City.

The project, an AJ Building Study (10.01.02), rationalises the original disparate mix of buildings and levels into a coherent group linked at first-floor level.

The first of two full-height atria soars above the entrance space, allowing visitors to see the different levels within the building. On an operational level, the atria break up what could have been a bland expanse of office floorplates, allowing daylight to filter through to the workstations and creating a means of mediating the temperature differences between the outside and the offices.

The judges felt that the articulation of the new buildings' elements created an identity and character within the offices and emphasised the kit-like method of construction that was necessitated by the difficulties of access to this confined site.

Lloyd's had 'insured' its place on the shortlist.

### PROJECT TEAM

ARCHITECT: RICHARD ROGERS PARTNERSHIP  
CLIENT: LLOYD'S REGISTER OF SHIPPING  
STRUCTURAL ENGINEER: ANTHONY HUNT ASSOCIATES  
M&E ENGINEER: ARUP  
QS: AYH PARTNERSHIP  
CONTRACTOR: SIR ROBERT McALPINE & SONS  
CONTRACT VALUE: £70 MILLION



DENNIS GILBERT/VIEW

## Downland Gridshell, near Chichester – Edward Cullinan Architects

For the shortlist jury, here was an extraordinary building that was 'a joy' to visit. It was, they said, a major work by a practice that has enriched the architectural culture of Britain over four decades. Featured in the AJ as a Building Study (4.7.02), it is, judges said... 'inclusive, accessible, innovative, (truly) sustainable and beautiful'. Although a functional structure, housing museum stores and workshops, it has transcended this role to become an educational, social and community space.

The laths of timber from which the gridshell is constructed are the natural, renewable product of woodland management but they are used here in a highly innovative way – though there are antecedents, outside the construction process, in the design of Second World War aircraft. The design process, carried out in close collaboration with engineer Buro Happold, achieved sublime results that are far more than functional. The construction presented a huge challenge to the contractor and to other specialists, as the computer-designed shell was fabricated by hand. The building has a 'generosity of scale' which embraces the range of uses to which it will be put. The judges felt it was 'ground-breaking and loveable'. High praise indeed, and an unofficial second place.

### PROJECT TEAM

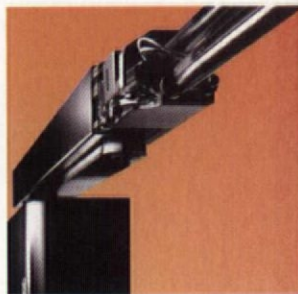
ARCHITECT: EDWARD CULLINAN ARCHITECTS  
CLIENT: WEALD AND DOWNLAND OPEN AIR MUSEUM  
STRUCTURAL ENGINEER: BURO HAPPOLD  
M&E ENGINEER: BURO HAPPOLD  
QS: BOXALL SAYER  
CONTRACTOR: EA CHIVERTON  
CONTRACT VALUE: £1.6 MILLION





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## Hampden Gurney School, London – BDP



MARTINE HAMILTON KNIGHT

The extraordinary new Hampden Gurney School (AJ 17.10.02) occupies the site of a building bombed in the Second World War. The school, which prides itself on high academic standards, has looked to expand for a number of years. A further headache for the architects was that throughout construction the school had to remain open.

The new building set the school as the cornerpiece of a recreated Marylebone city block, looking out towards the activity of the busy Edgware Road. The building, on the prominent south-west corner, forms an internal courtyard with two new interrelated residential street buildings. This gives the school the best aspect for sunlight,

and the six levels of the building give it a prominence within the neighbourhood. The 'vertical school' allows safe, weatherproof play on the open-air play decks and open-air classrooms on warm days, with good north light in the teaching areas. Not only do children 'move up' the school as they get older, at Hampden Gurney they literally 'move up' in terms of classroom occupation of the floors.

The school has a steel frame, crowned with an arched truss at fourth floor level; Macalloy bars support the bridge steels in the lightwell, transferring the loads to the truss overhead and enabling the communal hall to be free of columns. The outer envelope is brick, chosen to be sympathetic to the surrounding London stock brick buildings, while the curve of the playdecks is formed by the 1.9m glass balustrading, supported on planar-fixed steel uprights. A tensile roof springs from the steel truss, protecting the lightwell below and creating threshold spaces to work in on the roof play area.

Judges saw the scheme as an innovative, multi-storey school developed on an inner city site, with 'very creative' planning with a covered playground on each level shared between three classrooms, which allow play even when it is raining. 'There is a central atrium that brings light into the centre of the building and the overall organisation and environment feels safe and spacious', they said.

It was 'bold and dynamic', they said, and a worthy educational entrant on the Stirling Prize shortlist. The children agree.

## PROJECT TEAM

ARCHITECT: BUILDING DESIGN PARTNERSHIP

CLIENT: HAMPDEN GURNEY SCHOOL

STRUCTURAL ENGINEER: BUILDING DESIGN PARTNERSHIP

M&E ENGINEER: BUILDING DESIGN PARTNERSHIP

QS: BUILDING DESIGN PARTNERSHIP

CONTRACTOR: JARVIS CONSTRUCTION (UK)

CONTRACT VALUE: £6 MILLION

## Ernstings Service Centre, Coesfeld-Lette, Germany – David Chipperfield Architects



CHRISTIAN RICHTERS

simple plan, based on a repeated module. Clearly, the architect had used real skill in exploiting a luxurious budget for the £11.5 million project. The result was a remarkably generous set of spaces, with high ceilings, wide corridors and open loggias.

However, the jury added: 'Our debate was on the appropriateness of such sumptuousness to the everyday office environment, the architecture exerting an almost unnatural quiet and control.'

The (different) judges at the Stirling Prize ceremony in Gateshead were similarly concerned, with Wayne Hemingway in particular voicing his reservations. The bosses' office felt 'right', said the short-listers, but there was a 'surreal juxtaposition of the client's populist clothing range with the high art of the architecture'.

Ultimately, however, the judges said the architect might rebuff this by saying good architecture should lift the spirits. 'Having experienced this building,' said the judges, 'we would probably agree.'

## PROJECT TEAM

ARCHITECT: DAVID CHIPPERFIELD ARCHITECTS

CLIENT: ERNSTINGS

STRUCTURAL ENGINEER: JANE WERNICK ASSOCIATES/ARUP DÜSSELDORF

M&E ENGINEER: PGH, DORMAGEN

LANDSCAPE ARCHITECT: WIRTZ INTERNATIONAL SCHOTEN

CONTRACTOR: E HEITKAMP GMBH

CONTRACT VALUE: £11.5 MILLION

Ernstings, said the shortlisting judges, exuded the confidence of a high-quality corporate headquarters, with resonances of the 'golden era' of such buildings. However, they went on, closer inspection revealed that this example rose way above the norm for this type of building. What was really impressive was the variety of spaces, views and connections that the architects 'conjured' out of an apparently






For images and stories on the RIBA Stirling Prize winner, shortlisted schemes, special prize winners and the RIBA National Award winners, see

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## Millennium Wing, the National Gallery of Ireland – Benson + Forsyth

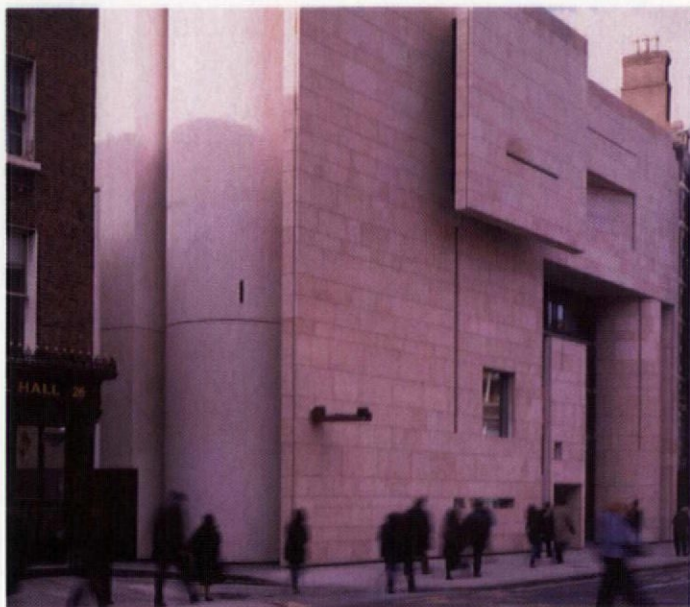
'A glowing cathedral of a place which must bring joy to the heart of the Dubliners it serves'. So said the RIBA shortlisting judges after visiting Benson + Forsyth's Dublin contender for the Stirling Prize.

They added: 'It succeeds in combining loftiness with intimacy, gravity with playfulness, and theatricality with calmness. It triumphantly fulfils the client's brief that it "should be dignified and expressive of its time and its function... the interior should be legible to visitors and a delight to experience".'

The £10.7 million building was the result of an international competition won in 1996. It finally opened in 2002 after many setbacks, which resulted in a reduction in gallery space and the inclusion of two existing buildings, one Georgian and one Regency. Nonetheless, the completed gallery, far from feeling like a compromise, has a sense of inevitability. It shows a development of ideas first shown in the practice's Museum of Scotland, a favourite for the Stirling Prize in 1999 when the ceremony was held in Glasgow.

The new gallery is linked to the existing gallery at right angles, and has its own street frontage. This is treated as a play of shifting planes of Portland stone, between which the inside of the gallery can be glimpsed. Articulation with the city continues throughout, culminating at roof level, where it takes its place within a rooftop world from which Dublin's landmarks can be seen.

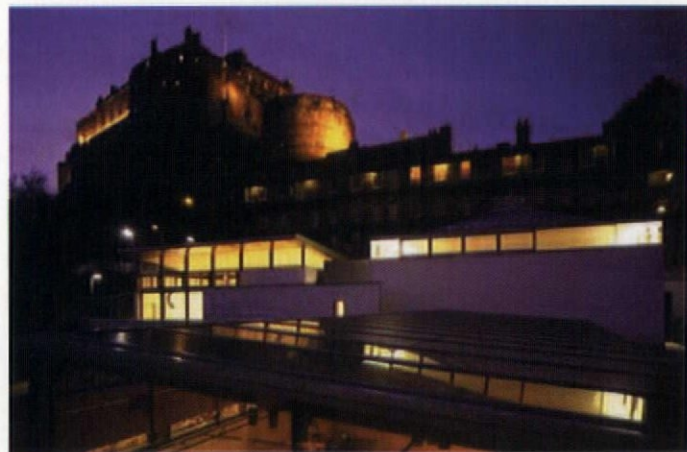
Inside, although the vast vertical circulation spaces are asymmetrical and sometimes dizzying, the galleries themselves are ordered and calm, allowing visitors to concentrate on the paintings they have come to see. Curatorial demands are not so stringent as to exclude natural daylight, so that there are very few areas that are artificially lit. The building has a timeless quality as a result of its consistency, which extends into its (at times risky) detailing. The judges made special mention of the use of a light stone-coloured self-finished plaster that seems to absorb light and radiate it back.



### PROJECT TEAM

ARCHITECT: BENSON + FORSYTH
CLIENT: THE NATIONAL GALLERY OF IRELAND
STRUCTURAL ENGINEER: O'CONNOR SUTTON CRONIN
M&E ENGINEER: OSCAR FABER
QS: ROGERSON REDDAN ASSOCIATES
CONTRACTOR: MICHAEL McNAMARA AND CO
CONTRACT VALUE: £10.7 MILLION

## Dance Base studios, Edinburgh – Malcolm Fraser Architects



Malcolm Fraser had already won the £25,000 Royal Incorporation of Architects in Scotland award for the best new Scottish building for Dance Base. And, after a researcher unfortunately misinformed Fraser himself at the Stirling ceremony in Gateshead, he was expecting to do the double and skip off with the English equivalent and another cheque for £20,000. But it was not quite to be.

However, the shortlisting judges were almost dancing with joy after seeing the scheme. 'An inspiring building,' they declared.

Constructed on a steeply rising hillside at the foot of Edinburgh Castle, the £5 million building provides a 'wonderful' group of four dance studios as well as changing rooms, administrative offices and social facilities. Arranged over a succession of four levels (each acces-

sible by a combination of lifts, stairs and ramps), the building 'magically' exploits the topography of the site. Each dance studio is 'unique'. One, converted from an existing building, is a simple space with a steel trussed roof and a single rooflight offering a dramatic view of the castle. A second, like a giant conservatory, has an almost entirely glazed roof. The third has a 'floating' steel roof suspended above its perimeter walls. The fourth, the most restrained, is enclosed by a powerful in situ concrete structure centrally planned on the space below.

'To dance in the building, to make a piece of choreography, to teach and to learn must be an endless pleasure. It is a tribute to the architect and the client that this building, so long in the planning, has come to fruition so successfully, and a tribute to the contractor that the design has been so skilfully realised,' said the judges.

### PROJECT TEAM

ARCHITECT: MALCOLM FRASER ARCHITECTS
CLIENT: DANCE BASE
STRUCTURAL ENGINEER: CUNDALL JOHNSTON & PARTNERS
M&E ENGINEER: KJ TAIT
QS: MORHAM & BROTHIE PARTNERSHIP
THEATRE DESIGNER: ANDREW STORER DESIGNS
ACOUSTICS: NEW ACOUSTICS
LIGHTING CONSULTANT: JONATHAN SPEIRS
CONTRACTOR: HBG
CONTRACT VALUE: £5 MILLION



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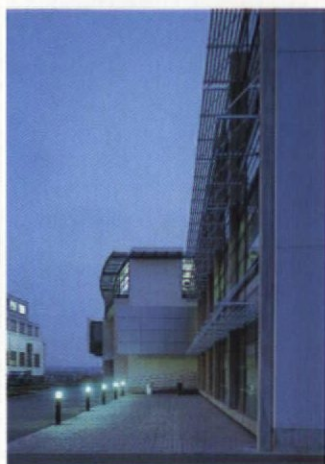
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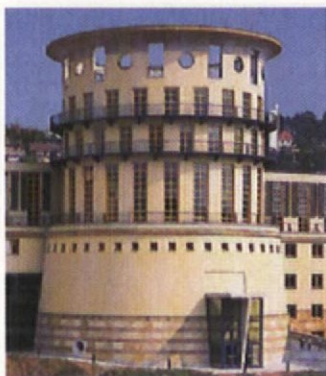
**Salford University Centenary Building,  
Hodder Associates**

In retrospect, the first winner of the Stirling Prize was atypical – a relatively low-key project by a practice that was still establishing itself. At 40, Hodder was the youngest founder of a winning practice. Judges said this was 'a dynamic, modern and sophisticated exercise in steel, glass and concrete'. Subsequent buildings include swimming pools in Hackney and Darlaston, West Midlands, and a footbridge in Manchester. More recently the practice has designed new accommodation at St Catherine's College, Oxford.

1997

**Stuttgart Music School,  
Michael Wilford & Partners**

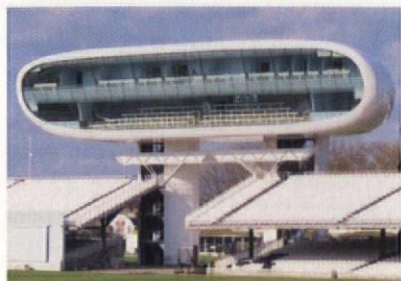
While a winner on merit, this was also the choice of sentiment – the project was the last building on which Wilford worked with his late partner James Stirling, after whom the prize is named. Commenting on the Music School, the judges called it a 'classically inspired work of great power and subtlety'. This year Wilford won a RIBA award for the extension of another German building on which he had worked with Stirling, the Braun European HQ in Melsungen.



1998

**Duxford Air Museum, Foster and Partners**

This elegant and innovative building netted the Stirling Prize for Foster before its workload exploded to make the practice ubiquitous – and before some critics started to question whether its buildings were still deserving of uncritical and universal acclaim. Last year's Stirling Prize party was held at Foster's Great Court, which many had tipped as a potential winner this year, but the practice then decided it did not wish to enter any buildings for the RIBA Awards. Attendees at this year's prize ceremony in Gateshead could see the Sage music centre taking shape.

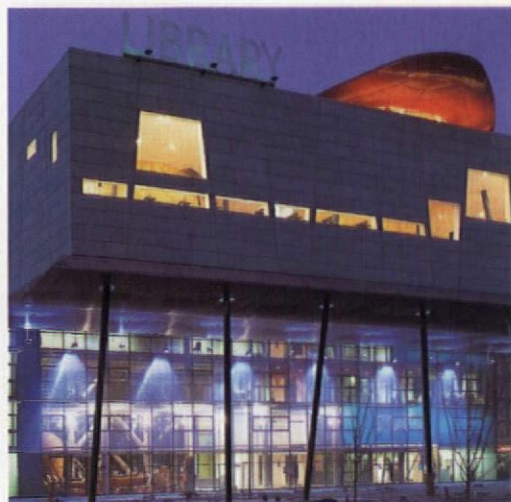


1999

**Lord's Media Centre, Future Systems**

Rightly described as an 'instant icon', this building was chosen for its innovative design and construction as well as for its design. It made use of off-site construction and imported technology from boat building. Judges called the Media Centre 'quite extraordinary' and it is the culmination of a range of commissions by an enlightened client. In 1999

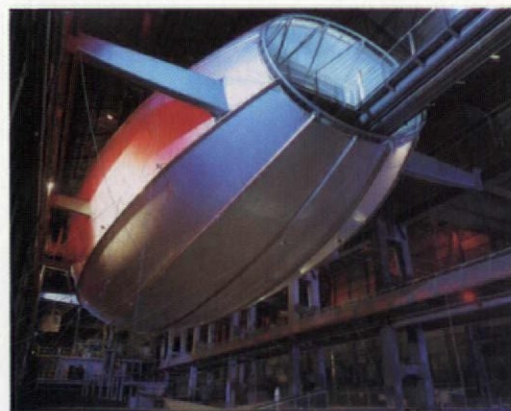
Future Systems was already tasting success that seemed beyond its grasp in the days when its projects were dubbed unbuildable. Since then, commissions have cascaded. Recent ones include designing classrooms of the future for the London Borough of Richmond. Completion of Selfridges in Birmingham is eagerly awaited.



2000

**Peckham Library, Alsop Architects**

Architecture's bad boy was keen to demonstrate that he had not been entirely seduced by the establishment by swearing on camera in his acceptance speech. Judges described the library and media centre as 'innovative, colourful and humorous'. This spring Alsop threatened to withdraw his membership of the RIBA, which would have invalidated him from winning a RIBA award, but changed his mind. However, his Colorium in Düsseldorf, tipped as a potential Stirling winner, did not even pick up a RIBA award. Alsop's most prominent work this year has been his proposal to reshape Barnsley as a Tuscan hill town.



2001

**Magna, Wilkinson Eyre**

A generally popular choice, there were some who felt that the prize should have gone instead to a low, curvy building in the south of England which represented the culmination of some loving technical development by its architect. Shades of this year's arguments, as Magna pipped Grimshaw's Eden Project for the prize. Magna demonstrated how much could be achieved in an existing building by deliberately doing very little indeed. It was an atypical project for a practice that likes to position itself at the forefront of technology. Hopeful Stirling contenders will be glad to learn that Wilkinson Eyre does not believe it has a project that could be a winner in 2003.





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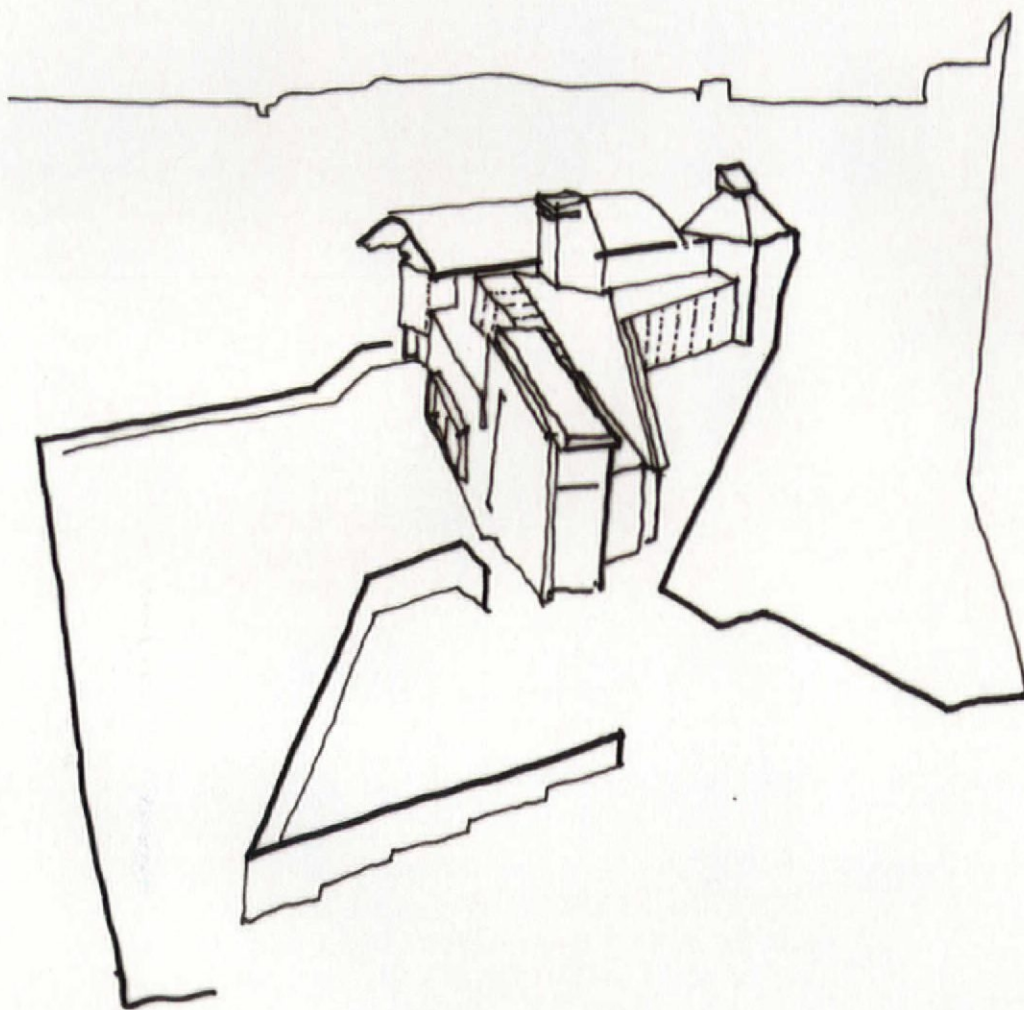
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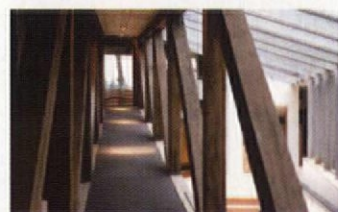
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# AJ First Building Award sponsored by Robin Ellis Design Build



PHOTOGRAPH PHILIP THOMAS



## Winner

### Barnhouse private residence, Sutherland Hussey Architects

This new house is on a backland, brownfield site. The street wall of buildings is penetrated by a number of yards leading through to what would traditionally have been the working outbuildings serving the high street shops. Sutherland Hussey's brief was to provide a family home of 400m<sup>2</sup> that embraced the extraordinary qualities of the site. The house is conceived as three buildings (sited to the perimeter of the available building land) linked by a south-facing conservatory containing a courtyard; each becoming progressively more private the deeper into the site they sit. This approach maintains all the mature trees and allows the living spaces to engage with the landscape on a variety of levels. The materials used are deliberately robust, in sympathy with the raw natural beauty of the site and detailed in a direct, simple manner to allow for the self-build nature of the project.

#### Judges' comments

'The combination of materials and the variety of interconnecting spaces, each articulated through particular details and controlled views, create a house of rich experience and character, testament to the understanding that has clearly been developed between architect and client.'

#### Project team

Architect: Sutherland Hussey Architects  
Client: Carol Thomas  
Structural engineer: Techniker  
Contractor: self-build  
Contract value: £500,000

#### SHORTLIST

WYCOLLER VISITOR CENTRE, BY HAKES ASSOCIATES

FAIRHAZEL GARDENS, LONDON NW6, BY SCAMPTON & BARNETT

VXO HOUSE, HAMPSTEAD, LONDON, BY ALISON BROOKS ARCHITECTS

BROOKE COOMBS HOUSE, LONDON W5, BY BURD HAWARD MARSTON ARCHITECTS





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# The Stephen Lawrence Award sponsored by the Goldschmied Trust



PETER GRANT

## Winner

### The Cardboard Building, Westcliff-on-Sea, Essex – Cottrell + Vermeulen Architecture

This unusual project won the prize as best building costing less than £200,000, with a scheme that satisfied the desire to build an after-school club for Westborough Primary School using 90 per cent recycled materials. The intention was that the building would be 90 per cent recyclable at the end of its life. It was funded jointly by the research partners (listed below, right) and the then Department of the Environment, Transport and the Regions, through the Partners in Innovation programme.

The walls and roof are constructed from load-bearing and insulating composite cardboard panels. Cardboard tubes are used as structural columns and palisade walls. Much of the rest of the building uses recycled building products. The building's form is inspired by origami and the intrinsic strengths of a folded structure. The architect developed these ideas through a series of folded paper models.

The scheme also fits within the school's masterplan. The school has been involved with the project from the outset. The children have collected card for recycling, helped design and develop the building, and taken part in a live BBC broadcast. The artist Simon Patterson was involved with the project and the images to the front elevation. Part instructions for an origami heron, a local species, are screen printed onto the cladding panels.

The total cost was £177,157, with much of this offset by donations from manufacturers and suppliers.

#### Judges' comments

'This is a building of high ambition realised through the drive and tenacity of the client and architect. It is innovative in its ideas and detail; it takes practical sustainability as a core value, and has stimulated and engaged its users from concept to execution in a way that would make major corporations envious. It fulfils an important need of the school for a multi-purpose space to the social benefit of the community, and should stimulate debate on the broad lessons it demonstrates.'

#### Research partners

Client: Westborough Primary School  
Project manager and engineering design: Buro Happold  
Architectural and construction design: Cottrell + Vermeulen  
Paper and board manufacturer: Paper Marc  
Tube manufacturer: Essex Tube Windings  
Panel product manufacturer: Quinton & Kaines  
Main contractor: CG Franklin

#### SHORTLIST

QUAKER BARN, NORWICH, BY HUDSON FEATHERSTONE

BASEMENT FLAT, EDINBURGH, BY RICHARD MURPHY ARCHITECTS

WYCOLLER VISITOR CENTRE, BY HAKES ASSOCIATES

BANDSTAND, DE LA WARR PAVILION, BEXHILL, BY NIAL MCLAUGHLIN ARCHITECTS

SORREL HOUSE, BOSHAM HOE, BY FOGGO ASSOCIATES WITH DAVID THOMAS

FAIRHAZEL GARDENS, LONDON NW6, BY SCAMPTON & BARNETT



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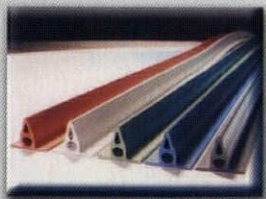
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## ADAPT Trust Access Award



### Winner

#### Dance Base studios, Edinburgh – Malcolm Fraser Architects

This dog-legged site, which houses four dance studios, gains its richness from contrasting responses to physical, historic, cultural as well as sensory factors. For example, Studio 2 is within the existing Grassmarket building, with generous south facing windows; in contrast, Studio 3, at the rear of the site, is still and introspective, with large doors opening into a quiet, sunny garden.

Between existing stone walls, the principal studio (Studio 1) opens up to the drama of the sky, and to Edinburgh Castle above. A huge, raised glass roof simultaneously engages the sky, while lifting up the studio space into the heavens. Finally, Studio 4 is dug out of the basalt of the castle rock and controls a horizontal view of the raggedy skyline to the south.

The building is designed to be fully accessible for people with disabilities. All issues of accessibility were addressed during the design process, with input from Disability Scotland and the Disabled Access.

#### Judges' comments

'This is an inspiring building... it magically exploits the topography of the site. It is a tribute to the architect and the client that this building, so long in the planning, has come to fruition so successfully.'

#### Project team

Architect: Malcolm Fraser Architects  
 Client: Dance Base  
 Structural engineer: Cundall Johnston & Partners  
 M&E engineer: KJ Tait  
 QS: Morham & Brochie Partnership  
 Theatre designer: Andrew Storer Designs  
 Acoustics: New Acoustics  
 Lighting consultant: Jonathan Speirs  
 Contractor: HBG  
 Contract value: £5 million

#### SHORTLIST

OLDHAM ART GALLERY, BY PRINGLE RICHARDS SHARRATT  
 TATE BRITAIN CENTENARY DEVELOPMENT, LONDON, BY JOHN MILLER & PARTNERS  
 ROYAL ACADEMY OF MUSIC, LONDON, BY JOHN McASLAN & PARTNERS  
 SOUTHWARK CATHEDRAL MILLENNIUM PROJECT, LONDON, BY RICHARD GRIFFITHS ARCHITECTS  
 STIRLING TOLBOOTH, BY RICHARD MURPHY ARCHITECTS





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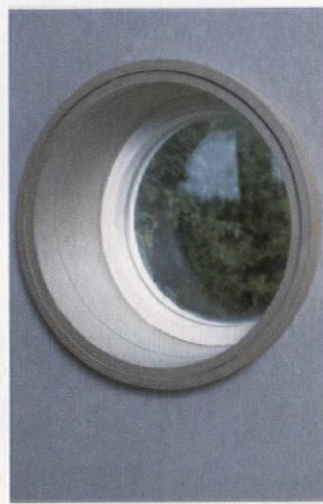
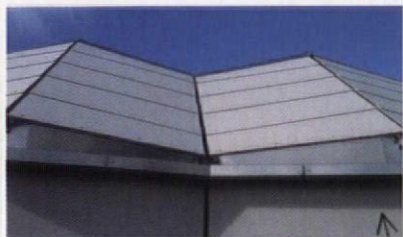
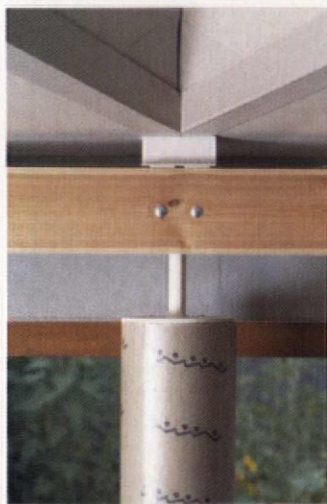
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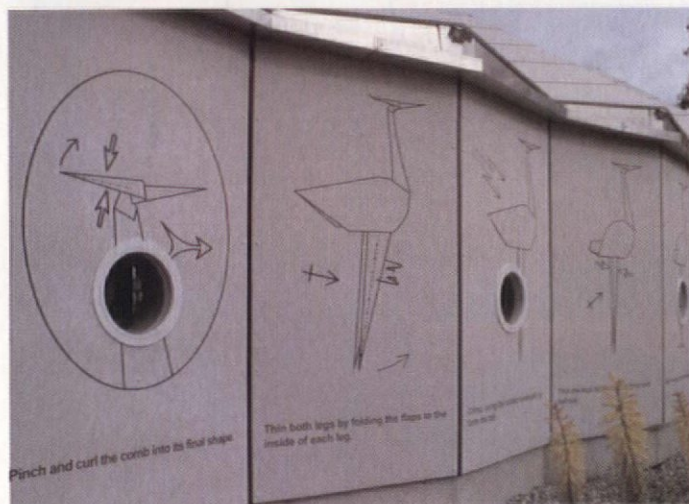
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# The RIBA Journal Sustainability Award



PHOTOGRAPHS: PETER SMART



## Winner

### The Cardboard Building, Westcliff-on-Sea, Essex – Cottrell + Vermeulen Architecture

The second prize for this project at Westborough Primary School was for its sustainability, the heart of the design.

The idea behind the scheme was to test the sustainability of using cardboard – made almost entirely from recycled material – within a built project. It also provided the school with a much-needed, permanent extra space. Children at the school collected card for recycling, and helped design and develop the building.

The project lasted two years: one year of research and development, six months of constructing full-scale prototypes, and six months of construction. Convincing the local planning and building-control departments that the proposals were viable and safe required a close working relationship between the architect and both these departments.

#### Judges' comments

At the awards ceremony, the judges praised the way that sustainability informed every aspect of this design. They said the scheme was as important as a research project as it was as a building.

#### Project Team

Architect: Cottrell + Vermeulen Architecture  
Client: Westborough Primary School  
Structural engineer: Buro Happold  
M&E engineer: Buro Happold  
QS: Buro Happold  
Contractor: CG Franklin Building  
Contract value: £177,157

#### SHORTLIST

FINGAL COUNTY OFFICES, CO DUBLIN, BY BUCHOLZ MCEVOY WITH BDP

ENTRANCE GALLERIES & PLANET EARTH, THE EARTH CENTRE, DONCASTER, BY FEILDEN CLEGG BRADLEY

GATEWAY, BAGLAN ENERGY PARK, PORT TALBOT, BY NEATH PORT TALBOT CBC

DOWNLAND GRIDSHED, CHICHESTER, BY EDWARD CULLINAN ARCHITECTS



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Luxcrete constructions also made an important contribution to no fewer than four projects short-listed for the distinguished architectural award: at Lord Rogers' Lloyds Register of Shipping in London, glazed floors add drama to external lifts and lift lobbies; at Hamden Gurney School, also in London, architects BDP have had Luxcrete pavement lights installed to good functional and visual effect and at Malcolm Fraser Architects' Edinburgh Dance Base, Luxcrete's fire-resistant glazed floors enhance both appearance and safety.

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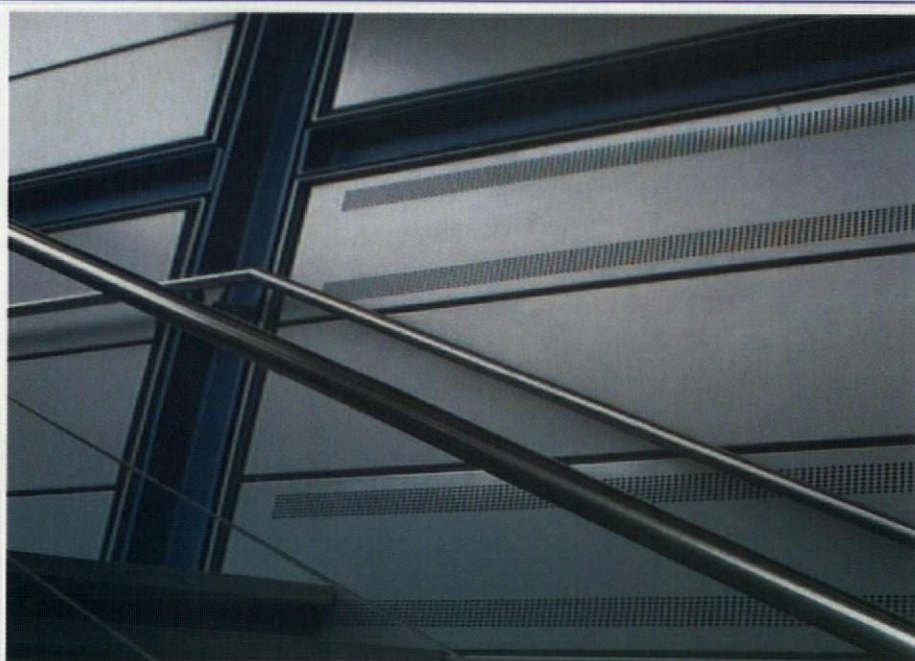


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# Crown Estate Conservation Award



## Winner

### Stirling Tolbooth – Richard Murphy Architects and Simpson & Brown Architects

A complex of buildings dating from the 17th century onwards, the Old Tolbooth in Stirling has functioned as town hall, courthouse and jail. In 1997, Stirling Council held a competition to renovate the Tolbooth as a music-focused arts venue, opening the building up to the local community and the wider public.

The 'A' Listed existing building has been interfered with as little as possible, so that the elevations to the public streets, and the fine interiors retain their character and can be enjoyed as 'the old Tolbooth'. Special interiors have been reserved for special uses within the existing building, so that the old Courtroom is reused as the pre-eminent performance space, the robing room as a grand bar, and the old council chamber as a high-quality restaurant.

All the major interventions are in the only empty space that was available: the eastern courtyard, which was opened up by the strategic demolition of the Victorian infills. Here are found the foyer and the circulation system of the building. The foyer linking all parts of the building allows visual and actual access to all the facilities and permits a single scenic lift to reach the many levels. At its topmost level this glass structure sits below a giant steel beam and lead roof which extends out from the existing attic structure and allows the creation of a new dance studio. Under the canopy, a small roof terrace gives unrivalled views of the city of Stirling and the Ochil Hills beyond.

#### Judges' comments

'This is a truly ingenious project. A succession of new arts facilities have been squeezed meticulously into the shell of a group of late medieval buildings, just below Stirling castle. Despite the extraordinary complexity of the design, every detail is beautifully resolved and the contractor has shown remarkable skill. Fundamental to the scheme is very ambitious structural and mechanical engineering. And while the integrity of the original building is carefully protected, the new elements are also allowed to appear, with a flourish, on the exterior, adding a new landmark to the city's silhouette.'

#### Project team

Architect: Richard Murphy Architects  
 Conservation architect: Simpson & Brown Architects  
 Client: Stirling Council  
 Structural engineer: David Narro Associates  
 Planning supervisor: Woolgar Hunter  
 M&E engineer: Buro Happold  
 QS: Morham & Brothie  
 Acoustics: Sandy Brown Associates  
 Contractor: Hunter & Clark  
 Contract value: £4 million

#### SHORTLIST

CENTRE FOR CONTEMPORARY ARTS, GLASGOW, BY PAGE & PARK ARCHITECTS

GREAT HALL, BELFAST, BY CONSARC CONSERVATION

SORREL HOUSE, BOSHAM HOE, BY FOGGO ASSOCIATES WITH DAVID THOMAS

TATE BRITAIN CENTENARY DEVELOPMENT, LONDON, BY JOHN MILLER & PARTNERS



# RIBA Client of the Year

in association with the Arts Council of England

If the past decade has been increasingly London-centred in terms of development and design, the situation would have been even more unbalanced without the contribution of developer Urban Splash. Its work, predominantly in the north-west, has shown that re-use of existing buildings and alternative options for urban living do not have to be restricted to those living within the M25.

## Judges' comments

'Urban Splash has an impressive record of seeking out derelict buildings and land and undertaking outstanding regeneration projects. Parts of Manchester and Liverpool have been given new hope as a

result of Urban Splash initiatives. Working with sister firm of architects Shed KM and with other practices such as Stephenson/Bell, it has produced a series of well-designed, award-winning projects, including Britannia Mills and Smithfield Buildings in Manchester and Old Haymarket in Liverpool. This year's RIBA Award winning buildings were Collegiate: the conversion of a burnt-out Gothic school in Liverpool, where the remains of an octagonal theatre have been turned into a zen-like garden; and Matchworks, also in Liverpool: the old Bryant and May factory, converted into commercial space. For their commitment to both design quality and regeneration, Urban Splash is the 2002 Client of the Year.'

## Winner

Urban Splash, for Collegiate Regeneration & Matchworks, Liverpool, Merseyside



(Above) Matchworks, Speke Rd, Garston, Liverpool, Merseyside

### Project team

Architect: Shed KM  
Client: Urban Splash  
Structural engineer: Roy Billington Associates  
Landscape architect: Brodie McAllister  
Contractor: Urban Splash Projects  
Contract value: £5.5 million



(Left) Collegiate Regeneration, Liverpool, Merseyside

### Project team

Architect: Shed KM  
Client: Urban Splash  
Structural engineer: Curtin Consulting Engineers/Buro Happold  
M&E engineer: Steven Hunt & Associates  
QS: Simon Fenton Partnership  
Contractor: Totty Construction Group/Maysand  
Contract: £9 million

## SHORTLIST

- GREATER MANCHESTER, FOR PROJECTS INCLUDING IAN SIMPSON ARCHITECTS' URBIS
- WESTBOROUGH PRIMARY SCHOOL, FOR COTTRELL + VERMEULEN ARCHITECTURE'S CARDBOARD BUILDING
- LADY BESSBOROUGH, FOR MUNKENBECK + MARSHALL'S ARTISTS' HOUSE, ROCHE COURT
- THE TATE, FOR DEVELOPMENTS AT TATE BRITAIN AND TATE MODERN
- IAIN TUCKETT FROM COIN STREET COMMUNITY BUILDERS, FOR HAWORTH TOMPKINS ARCHITECTS' IROKO HOUSING CO-OPERATIVE

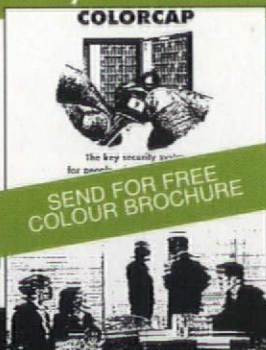


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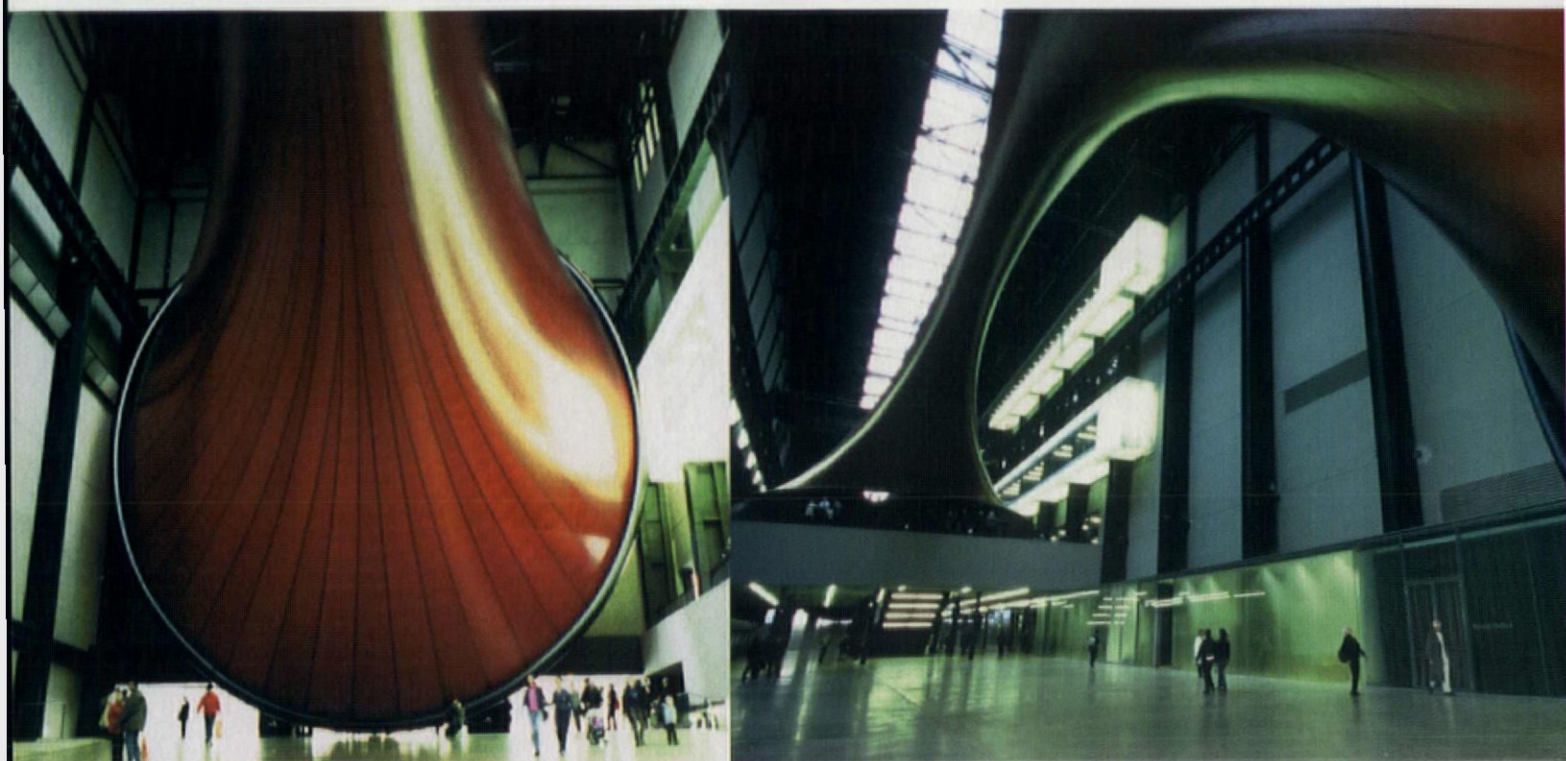
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## Stretching the parameters

Arup has developed a new engineering philosophy that could have significant implications for the future of design

BY AUSTIN WILLIAMS

Mentored by engineer Cecil Balmond and headed by Charles Walker, chartered architect and chartered engineer, Arup has just launched a new department, snazzily called the Advanced Geometry Unit (AGU). When I arrived to have a look around and to find out what it was all about, everyone I met repeated the mantra that it was 'a loose collection of people from non-standard application backgrounds networked across Arup'. They describe their remit as 'form-finding'.

Effectively, Walker, Balmond and their team have recognised that non-standard architectural geometric diversity, facilitated by developments in computer technology, is the thing of the future. Materials may have to advance to translate these fantasies into reality – but in Balmond's view, it is process that is driving development, rather than product. Although a fan of the Egan recommendations, seeing partnerships as an eminently

**Anish Kapoor's *Marsyas* installation at Tate Modern is a 136m fabric structure supported at the ends only**

sensible way of working, Balmond says that it is the paradigm shift made possible by the digital age that will drive changes in work practices – 'shifting from linearity to feedback structures'.

To this end, the AGU has assembled engineers proficient in dynamic structures (seismic design, flexible and fabric engineering, etc) to come together to explore the possibilities of the new techniques. 'Whereas before, "the line" was the generator,' says Balmond, 'now, curved geometries are commonplace.'

However, aware that Bilbao-stylisations could become faddish, he says, 'cool new shapes and blobs are nothing more than mere facade if they are propped up by standard post and beam constructions. To create an integrity in the establishing of a free shape, a new method is needed for configuration with flexible starting points'. Enter the fractal paradigm of moving loci; with sur-

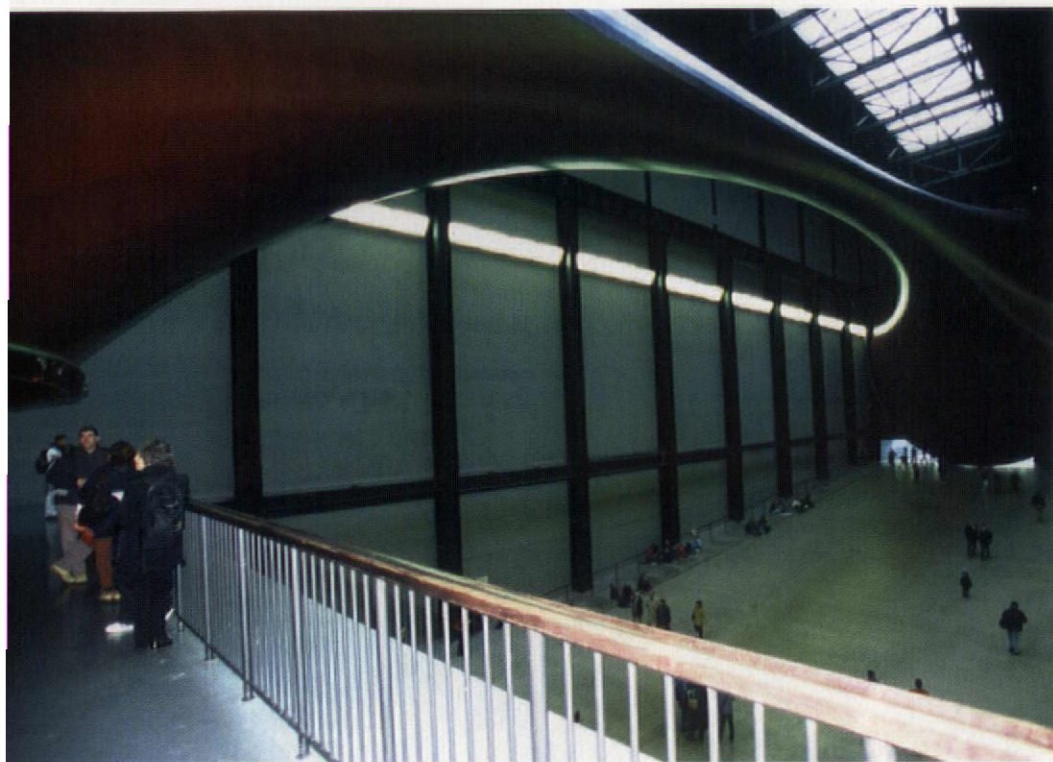
faces and zones in lieu of lines and points.

### Art installation

The most visible expression of what the AGU can do must be the dramatic and well-publicised Anish Kapoor sculpture at Tate Modern. The third in the annual Unilever installation series, the Kapoor sculpture uses the full volume of the Turbine Hall to display a gigantic blood-red fabric structure entitled *Marsyas*. Kapoor and the AGU worked together for nine months to deliver 'a piece of work that (breaks) the boundaries between architecture, art and engineering'.

Kapoor's *Marsyas* is a development of his *Taratantara*, which was installed in the stripped-out Baltic Flour Mill in 1999, stretching red fabric from one elevation to the other. In the exposed site in Gateshead, that sculptural form successfully managed a dramatic interplay between internal space and external; solid and void. Even though it was slightly clumsily executed (compared with the immaculately seamed and presented *Marsyas*), it was a dynamic, expressive and moving form in its setting. *Marsyas*, by contrast, is impressive as a feat of engineering, but distinctly underwhelming as a work of art.





Original ideas for the space in the Turbine Hall included a giant kidney bean shape which sprawled over the mezzanine bridge like the by-product of some Quatermass experiment. This sculptural form was refined to the final tubular shape; in the form of a double-trumpet, with two huge vertical steel rings at either end and a horizontal steel ring in the centre which hovers above the mezzanine.

Months of visualisation work went into developing these forms; questioning structural integrity, buildability, the materials, cost and programme – not unlike any general construction project. Chris Carroll and Tristan Simmonds of the AGU explain that, because of the short timescale, it was essential that ideas could be explored and visualised very quickly, so the design process involved three-dimensional analytical modelling and the production of Thermojet wax rapid prototypes.

A 'realtime' virtual reality engine, using the latest in gaming technology, allowed Kapoor to walk around the form and, from 2D wire diagrams, to change the 3D image on screen almost instantaneously. To add to the sense of reality, the 'walk-through' programme links to 3D glasses. Instead of having cyan and red cello-

**View from the mezzanine. The structure uses 3,500m<sup>2</sup> of PVC-coated polyester woven fabric**

#### CREDITS

##### CLIENT

Tate Modern

##### ARTIST

Anish Kapoor

##### STRUCTURAL

##### ENGINEER

Arup: Cecil Balmond, Chris Carroll, Brian Forster, Ray Ingles, Sharon Nolan, Martin Self, Tristan Simmonds, Charles Walker

##### MEMBRANE

##### CONTRACTOR

Hightex

##### PATTERNING AND

##### COMPENSATION

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phane lenses as seen in American movie houses in the 1950s, these have polarising lenses, coordinated with an alternating parallax picture on screen. Effectively, each lens shuts off at a rate of about 50Hz to give an optical illusion of depth; representing a hi-tech way to get a headache.

Carroll and Simmonds say that, in an effort to provide a more fluid design, with a more 'bulbous' cross-section, they considered creating a water-filled or polystyrene ball-filled structure, but the need for more than 20 tonnes of polystyrene quickly ruled out those options.

Experiments with rigid fibreglass proved too expensive (the budget was circa £350,000), and soon a tensile structure ruled itself in as the only option.

#### Crisp surfaces

Next, influenced by the inside surface of a Doritos packet, they examined the potential for silver foil materials. Experiments with Alpha Maritex glass fibre fabric with an aluminium laminate showed it not to be flexible enough, and even though there would be negligible wind loads on the structure, the self-weight and the design of the material under self-supporting tension, over 136m, led the design

#### Client comment

The mandate for the Advanced Geometry Unit is to explore new organisational strategies based in the field of new mathematics. The unit takes an interest in the use of algorithm, fractal mathematics, and non-linearity in structure. To achieve this end, new digital software for both computer modelling (parametric and relational) as well as structural analysis (using both finite element numerical modelling and other techniques such as dynamic relaxation) form the working tools for developing geometrically complex, highly redundant and/or non-linear design. The unit takes an interest in computer-integrated manufacturing (CIM) in the realisation of these projects.

The work of the AGU involves intense collaboration with architects and artists, including Daniel Libeskind and Toyo Ito for the Serpentine Gallery Summer Pavilions in 2001 and 2002 respectively, Anish Kapoor for the *Marsyas* sculpture, and Shigeru Ban for the Forest Park Pavilion. Each of these structures involves a unique exploration into phenomenon such as: three-dimensional bracing of interlocking planes, algorithm as a generative principle, buckling stability of flat plates, or manipulation of stressed skins to achieve sculptural form. The synthesis of form, structure and materiality forms the enigmatic quality of each.

The AGU has six permanent members working on basic research and is connected to another 30 engineers working on specific projects in a wider virtual network. All of the permanent members have multidisciplinary backgrounds – either combining engineering with architecture, mathematics, physics or computer programming.

The AGU is connected with a number of architectural schools through Cecil Balmond, who is Saarinen visiting professor at Yale and has run a design studio at the Graduate School of Design, Harvard. In addition, Charles Walker runs a technical dissertation unit at the Bartlett School of Architecture and is a visiting lecturer at the Imperial College in London. In future, the AGU will develop more formal links with applied and speculative research in schools of architecture and engineering.

**Charles Walker,**  
Advanced Geometry Unit

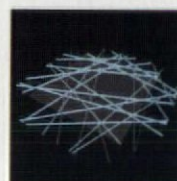
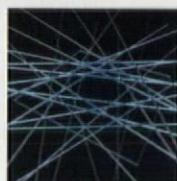
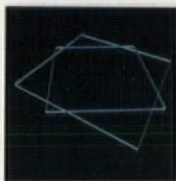


team to select PVC Type II fabric manufactured in France. Approximately 7km of 1.8m-wide PVC laminate was woven and coated under tension, so that when stretched into place there would be no distortion.

The PVC is seamed and buckled to the 30m-diameter steel rings. After tensioning the structure to 1.5 tonnes/m<sup>2</sup>, the length of material stretched a further 2m and forms the structural shape as seen on site. The integral strength of the material holds up the 6.5 tonne steel ring in the centre – or, looked at another way, the steel ring in the centre weights the fabric structure to create its profile. All of these forces acting on the warp and weft of the material were calculated to enable the material to be pre-made off site in 10 weeks, and installed on site in four.

The scheme came in just £120,000 over initial budget, but the brief had to be developed significantly from the time that the budget was set. Apparently, there was some talk of charging a 'voluntary' sum of £1 per visitor to see the structure, in which case it would have already paid for itself many times over.

The development, alteration and open-endedness of the design process might lead some to question the integrity and solidity of the artist's original vision, based as it was on an unknown medium. Whatever the artistic critique, the role of the engineer has, without doubt, shaped the vision and made it a reality.



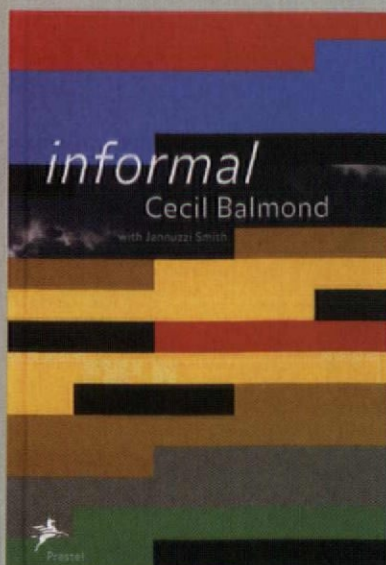
**Toyo Ito's  
Serpentine  
Gallery Summer  
Pavilions evolved  
by rotating  
diagonal lines  
around a square  
plan and  
projecting them  
down the  
elevation**

### Beautiful boxes

Balmond's influence over the group is inestimable, although every member of the team has a fundamental part to play in the success of the unit. The theoretical basis for design development – using algorithms as generators, as in Toyo Ito's Serpentine structure or using NURB (Non Uniform Rational BSpline) surfaces (a programme which can be used to create a wide range of shapes with great accuracy),

as in the amorphous scheme for Chavasse Park – spins off from Balmond's philosophical celebration of the beauty of mathematical patterns mixed with chance and intuition. As he puts it in *Informal*, describing the Arnhem Interchange, 'orthodoxy surrenders to improvisation'.

Balmond's starting point for this year's Serpentine pavilion scheme was 'how to make a beautiful box'. He began by modelling a square and



### Informal

Cecil Balmond with Jannuzzi Smith  
Prestil, 2002. 400pp. £29.95

At the launch party for this book, held at Tate Modern, Balmond described the ideas conveyed in it as a 'crescendo of intellectual thought'; building from relatively straightforward principles to difficult theoretical propositions, writes Austin Williams. The book is very varied, beginning with, perhaps, an over-simplistic conversational style in the early chapters to a Classical and fractal geometry avalanche at the end. Deyan Sudjic has commented that it is the next 'Brief History of Time... with pictures' – this, I understand, was not intended to be a backhanded compliment.

The difference between Stephen Hawking's book and this one is that even though Balmond's is significantly more accessible, it will undoubtedly

not sell as well. They are similar, however, in that both books try to address a general Theory of Everything. While this is a positive ideal, it sometimes contains the seeds of a negative attitude towards rational thought, intentionally or otherwise, where 'beauty' becomes all important.

Let's get my more petty gripes out of the way first. Presentationally, it is distinctly unappealing. The project photographs, which are so essential to conveying some of the author's key ideas, are bleakly colourised, badly focused, and only give a partial view of the projects under consideration.

The first chapter discussing Koolhaas' Bourdeaux Villa, for example, culminates in photographs which are simply awful and almost gratuitously miss every point of the text. Instead of 'floating architecture', we have construction shots of heavy mass concrete devoid of scale and beauty. The second chapter describing the play of juxtaposition and



drawing lines from the mid-point of one side to the third-point of the adjacent side. Programming these simple algorithmic parameters into a computer, and setting it running, produced an intriguing pattern not dissimilar to the variety of unintended interference patterns caused by a Spirograph. This formed the roof pattern which continued down the walls, 'offset to ensure that the elevations didn't look the same'. In this format, purlins restrain beams to prevent buckling and each separate member can be sized to optimum efficiency.

Another design developed with Philip Johnson for a 300m x 100m building in Liverpool was modelled so that the roof structure would span

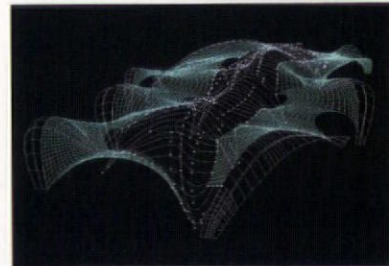
**Chavasse Park in Liverpool (below), designed in conjunction with Philip Johnson and Alan Ritchie with Studio Baad, did not get past the planners**

in the long direction. Designed as a folded plate, with classic crescent arches pulled through the structure to hold down the roof, the form was computed to be self-bracing. The design team spent a great deal of time making the structure slender, but the proposal did not get through planning. Walker concurs that the planners were right not to pass it because of its incongruous massing and consequent poor relationship to its environs. The experience, though, has added to their collective knowledge and computer modelling experimentation is never wasted.

As one of the most visionary and influential engineers of his generation, Balmond has certainly earned the right to be arrogant, but actually

displays his knowledge in a modest, democratic and unassuming way. 'Instead of assuming that we know geometry,' he says, 'we're learning from first principles.' He continues: 'I can't help but find it appealing that engineering is now leading the architecture debate.'

Balmond's closing words in *Informal* are instructive and confirm that the AGU will continue to break new ground. 'In starting a design,' he says, 'there are certain static (structural) certainties and dynamic (architectural) improbabilities... What we begin to see as reason, or order, is a particular area of logic, mixed in with a more general region of instinct and intuition. Our mind engages that multiplicity and learns and grows.'



syncopation in the Koolhaas' Kunsthal resemble second-year student montages, which serve to irritate rather than illuminate. Unfortunately, the poor format, design, styling and print quality can't help but hamper an original and eminently readable work.

That said, the ideas are what count. In essence, in this book, Balmond celebrates uncertainty and instability (not in the literal sense) – citing the influence of chaos theory in the development of his structural design solutions.

But part of the dilemma of seeking order in chaotic instinctive moments is the tendency to ascribe mystical properties to the thing being studied. Gillott and Singh argue in their brilliant book, *Science and the Retreat from Reason*, 'the deliberate and often irrational aestheticisation of the natural world is expressed, firstly, in the mathematicisation of nature,' (page 229). The

delight at the (random?) connection between, say, conch shells, Fibonacci numbers and the mathematical exactness of the golden rectangle all become, in the process of explaining, suffused with wonder.

Conversely, just because an 'algorithm that works on a geometric motif can lead to a fractal' as Balmond puts it (page 266), does not necessarily mean that the result is beautiful or good.

The 'informality' of the title refers to the conscious intervention of the intuitive into the rational to produce a redefinition – or a re-appreciation – of order. But 'the nature of reality is chance,' says Balmond, 'and that "order" may be only a small, local, steady state of a much larger random' (page 115). It seems to me that human intervention can only be diminished in this almost spiritual interpretation. Indeed,

Gillott and Singh posit that 'the belief that chaos and complexity represent universal theories of nature, express(es) a Loss of Certainty in both scientific advance and social progress,' (page 211).

The extension of uncertainty principles has tended to undermine the rigours of causality in practical matters. Fortunately, Balmond recognises that engineering, as a profession, cannot be impartial on these issues; buildings ultimately have to stand up.

Paradoxically, using controlled chaos provides Balmond with a framework – a tool for design development. The results are very often delightfully dynamic forms which push the boundaries of established practice. This is the positive aspect to be seized upon. The bluster about new philosophical paradigms is fascinating – but dodgy.



# Highly commendable...

A new award recognises the 'progress' local authorities are making in improving the quality of the environment in London

BY BRIAN WATERS

Architects should play an active role in politics if they want their agenda to go anywhere. So said Debra Shipley MP (AJ 24.10.02). How about this for a good try? RIBA London region, together with CABE, has cooked up an annual award for 'London Planning Authority of the Year'. (For details see [www.architecture.com/regions/London](http://www.architecture.com/regions/London))

The first recipient is Southwark, of which the judges said: 'Best Practice doesn't come much better than this.' The award aims to mark the great progress that local authorities are making in improving the quality of the environment in London and the use of high-quality and durable design as drivers for providing better living, working and leisure conditions for all.

At the very least, such an award scheme confers a higher priority on design criteria than many planning authorities presently aspire to. And this is where the judges' awarding of commendations comes in: commendations went to Tower Hamlets, Lewisham and Camden.

'Camden!' I hear many of you cry. Camden has for many years been one of the most difficult planning authorities to deal with in Greater London. Its senior officers give conflicting interpretations of policy as it might relate to particular sites – if you can get to speak to one, that is; processing of applications is a lengthy and tortuous process, with case officers working part-time and without deputies. Even when after extensive public and officer consultations a recommendation gets to committee, the decision is unpredictable.

The area covered by Camden is a development hotspot – from King's Cross north to Hampstead and south to Holborn and Covent Garden. It

'Camden has a legacy as an enlightened authority. But why did the jury award it a commendation now?'

has communities with extremes of affluence and poverty, with related inner-city problems to address. It also has extensive development opportunities, many on surplus railway land.

I have considerable experience of Camden, working for Railtrack Property, University College and South Hampstead High Schools and with various developers. Success with planning applications is often achieved, but generally on appeal. Even a small, car-free housing infill close to Finchley Road station was blocked because of the lack of off-



**Planning battle: British Waterways supported a scheme for two 'business barges' to be moored alongside a mixed canalside development in Camden but it was refused**

street parking and had to be won on appeal.

An even more perverse, delegated decision was taken in October on an application made in February for two 'business barges' to be moored alongside our mixed canalside development, permitted after an appeal hearing earlier in the year.

As statutory consultees for that proposal, British Waterways (BW) supported the scheme and suggested this would be an ideal spot on the Regent's Canal for the addition of two such barges. Having eventually obtained the full consent, we applied for these with strong support from BW, but officers refused it on the grounds of their effect on navigation!

This is a small example of how Camden adds to the perceived (and actual) cost of development – ask developers, many of whom now seek

to avoid sites in Camden – and, more importantly, reduce the economic, housing and employment prospects for Camden residents.

Camden has a legacy as an enlightened authority which dates from the 1960s when Bruno Schläfenberg was borough architect and planning officer. But why did the jury award Camden a commendation now? They said: 'Camden has introduced a large number of good and effective policies and initiatives for improving design quality and cultural achievements. It was, however, felt these needed developing into a coherent whole and that the idea of design as a driver for real improvement was still there to grasp.'

A number of initiatives were praised. The jury looked forward to the development of design guidance for works in Camden to support high-quality work at all scales in the borough. Concern was expressed at the loss of the Camden architects department and the design and commissioning resource that had gone with it. 'Given the political will, Camden has the greatest of potential for regaining its former role as the premier local authority using design to lead the way forward.' The jury hoped to be able to recognise such achievement in years to come.

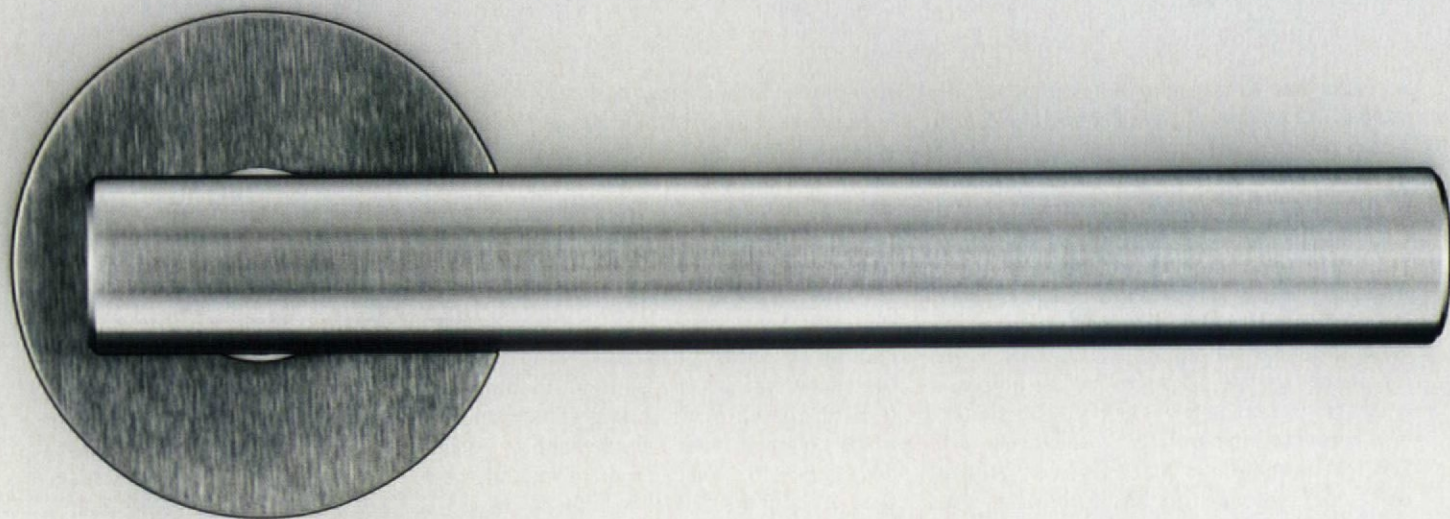
So it seems that the award is largely aspirational, then. Nonetheless, an awards scheme of this nature is an imaginative and valuable exercise, which should be an effective way of pressuring local members and their officers to raise their game.

The same applies, of course, to government's means of achieving similar ends, though inevitably dealing with more objective criteria. Best value is one such. The government has placed a duty of best value on local authorities to deliver services to clear standards – of cost and quality – by the most economic and effective means available.

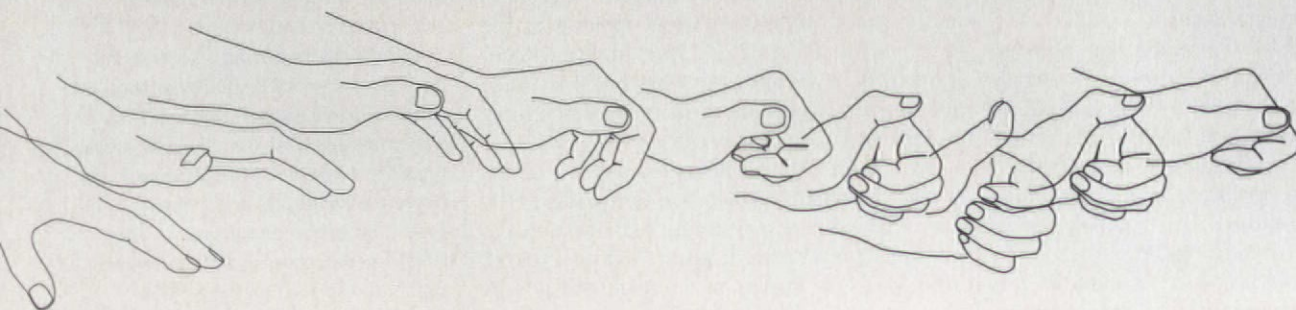
It might be useful if other RIBA regions began to emulate the London award scheme and so help recognise the aspirational – and actual – quality of planning regimes in both intention and the built results.

Brian Waters is principal of The Boisot Waters Cohen Partnership, tel 020 7828 6555 or visit [www.bwcp.co.uk](http://www.bwcp.co.uk)





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## Be alert to future liability when signing off a building contract

A reader has written querying the effect of a 2000 Court of Appeal case, *Barking and Dagenham v Terrapin Construction*. His letter prompts this brief review of how signing off the last of the documentation of a building contract may, or may not, limit the contractor's future liability.

Most architects are well aware of the Court of Appeal's 1994 decision in *Crown Estate Commissioners v John Mowlem*. The court looked at the affect of issuing a final certificate under JCT 80 on an action later brought by an employer against a contractor. It was held that by issuing a final certificate, the architect conclusively certified that all matters of standard and quality of work and materials met its satisfaction. This meant that a final certificate could prevent an employer suing a contractor for defective work, or even latent defects, as the employer, by its architect, had already agreed that the work was fine.

There was much debate about the decision. It meant that even where, for example, a contractor had been expressly obliged to meet a particular British Standard in a very specialised area, the final certificate could be conclusive evidence that the objective standard had, in the opinion of the architect (and thereby the employer), been met, regardless of whether that was in fact correct. And, worryingly from the architect's point of view, if the final certificate barred the employer's action against the contractor, the employer's next port of call would probably be the architect who had issued the certificate.

The court's decision was something of a surprise, not least to the JCT. In July 1995, shortly after *Crown Estate*, the relevant clause in JCT 80 was amended to try to limit the effect of the final certificate. The revised clause seeks to make it clear that the final certificate is conclusive only as to those things in the contract plainly said to be for the decision of the architect.

Under JCT 81, the design and build form, it is the agreed final account that is said to be conclusive between the parties. The Court of Appeal in *Barking and Dagenham* adopted the approach in

the *Crown Estate* case. It decided the final account was conclusive as to the employer's satisfaction with the quality and standards of all materials and workmanship. Where the contractor was obliged under the contract to meet statutory standards, the final account was conclusive as to those standards having been met. The only thing excluded from this decision was that a final account was not conclusive upon the contractor's design obligation having been satisfactorily met, so a claim on the basis of negligent design might survive a final account.

The contract under consideration in *Barking and Dagenham* pre-dated the *Crown Estate* decision. At about the same time as the JCT issued its amendment to JCT 80 to try to limit the effect of the *Crown Estate* decision, it also issued a very similar amendment to JCT 81. That amendment seeks to limit the conclusive effect of the final account to materials and workmanship expressly said to be for the approval of the employer.

There does not appear to have yet been any litigation about whether the JCT's amendments do what they were intended to do. It may be that lack of activity illustrates a general view that the amendments are effective.

The *Crown Estate* and *Barking and Dagenham* decisions turn on detailed examinations of the wording of particular contracts. They are a guide to the possible interpretation of final certificates or final accounts in other contracts. They are of more direct application when looking at the effect of the particular JCT form, the court considered. But even then, care must be taken to see whether the wording of the form is still the same as that construed by the court.

As *Crown Estate* illustrates, as the courts sweep by construing standard forms, the draftsmen, in their wake, may produce amendments to try to ensure a different result next time round. And for those issuing or agreeing documents that bring a contract to its conclusion, pause for thought as to what it is that is being concluded.

Sue Lindsey

'For those issuing or agreeing documents that bring a contract to its conclusion, pause for thought as to what it is that is being concluded'

## The Mac Cube – judging a book by its cover

Things move fast in this business. A couple of weeks ago (AJ 14.11.02), I derided certain Mac people who, imitating sad modders/customisers of PC computer cases, diminish the beautiful purity of Jonathan Ives' gleaming Cube. No sooner had I done so, than reader and Mac Cube owner Tim Robinson emailed me with a site, [www.cubeowner.com](http://www.cubeowner.com).

This site chronicles in painstaking detail the ways in which Cube owners can improve their fanless machine's tendency to fritz components. The main way of doing this is to install a fan. Robinson writes: 'The [new] fan in my Cube is buzzing away happily as I speak but at least it has stopped frying hard drives – three already in 24 months. Not uncommon, I gather.'

Speaking as a long-time multi-PC owner with, yet, a schizophrenic and uncritical admiration for the works of Ives – and his boss Steve Jobs' detestation of computer fans – I was wounded and disillusioned by this revelation of Mac imperfection. Yet, given all the condescending crap I have had over the years from Mac owners, I was strangely suffused with a delicious Schadenfreude. Robinson shyly hints that what seems a bit more important than what the cases look like is what people design on computers. Well said, but I fear a touch idealistic in these moody days when the shape of the packaging is at least as important as the content.

In the end I'm not all that sorry not to belong to the Mac-owning classes. *Wired News* recently reported the story of an American who had discovered he had fallen in love with his PowerMac G3 – following a disappointing meeting with someone he had romanced on the Internet. Apparently this is called objectum-sexuality – a fetishistic attraction to inanimate objects. The first recorded case seems to have been that of the Swede Eija-Ritta Eklöf-Berliner-Mauer, who in 1979 married the Berlin Wall!

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



## London

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

**Mark Dyham** Tuesday 3 December, 18.30. A lecture at the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000.

**Barcelona and the European Urban Tradition** Thursday 5 December, 18.30. A lecture by Joan Busquets at Clement House, LSE. Details Emily Cruz 020 7955 7599.

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

**Albert Williamson-Taylor** Thursday 5 December, 18.30. A lecture at the Forum, 40-44 Holloway Rd, N7. Details 020 7753 5134.

**Beyond Limits** 10-20 December. An exhibition of current Korean building projects, with related lectures on 10 and 12 December, 18.30. At London Metropolitan University, 40 Holloway Rd, N7. Details 020 7133 2485.

**Extranets III: Managing Projects Online** Tuesday 10 December. A conference in London. Details natalie.rubinstein@emap.com

**Geoffrey Bawa: Drawings / John Pickering** Until 11 December. Two exhibitions at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

**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.

**Building Pathology: Implications for 20th Century Listed Buildings** Wednesday 15 January. At Bevin Hall, SW1. Details 0118 959 1590.

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

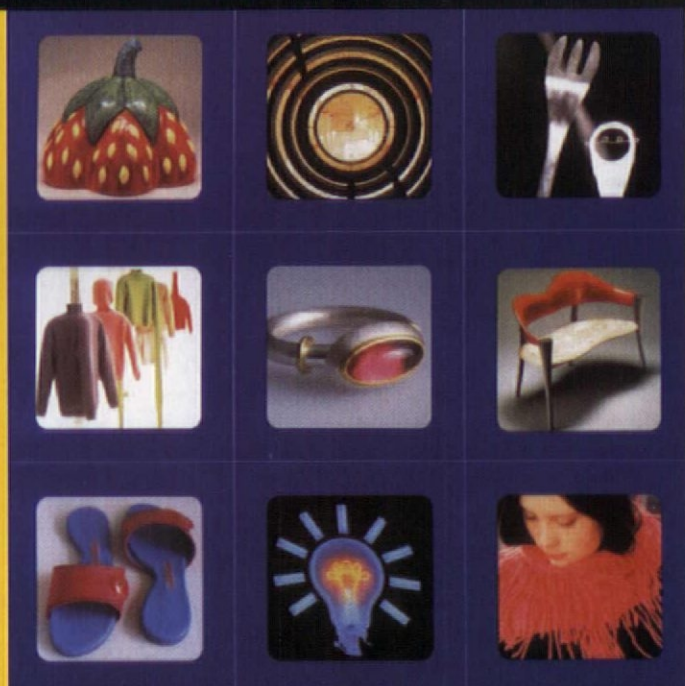
## Eastern

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

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

## East Midlands

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



## COMMISSIONING CRAFTS

The Crafts Council holds regular exhibitions at its London headquarters – the current one features artists working with glass – but it also has a useful commissioning resource called Photostore: a visual database that features over 900 craftspeople practising in the UK. At 44a Pentonville Road, N1. Details 020 7806 2503 ([www.craftscouncil.org.uk/photostore](http://www.craftscouncil.org.uk/photostore)).

## North West

**Alan Dunlop** Thursday 28 November, 19.30. A lecture at the Foster Building, University of Central Lancashire, Preston. Details Doug Chadwick 01254 59835.

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

## South Eastern

**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.

**Bruce McLean & Will Alsop: Two Chairs** 7 December-19 January. An exhibition at Milton Keynes Boulevard, 900 Midsummer Boulevard, Milton Keynes. Details 01908 558 307.

**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.

**RIBA CPD Event: Building Conservation Accreditation** Thursday 23 January, 18.00. With John Fidler. At Plymouth School of Architecture. Details 01752 265921.

## Wessex

**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, Bristol. Details 0117 9221540.

**Workers' Playtime** Until 12 January. An exhibition at the National

Monuments Record, Swindon. Details 01793 414797.

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

## West Midlands

**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

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

**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.

**Chris Yuill** Thursday 5 December, 17.00. At the Scott Sutherland School, Robert Gordon University, Aberdeen. Details 01224 262000.

**Terry Farrell & Partners** Until 20 December. An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

**Zoo Architects** Thursday 23 January, 17.30. A lecture at Edinburgh College of Art. (ARCHIE@eca.ac.uk)

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

## Wales

**Richard Vermeulen** Thursday 5 December, 19.30. A lecture at Faenol Fawr Hotel, Bodelwyddan. Details Peter Stonebridge 01745 815600.

**Patel Taylor Architects** 6 December-25 January. An exhibition at Ruthin. Details 01824 704830.

## International

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



# Artistic aspirations

NEIL CAMERON

**Will Alsop: 1990-2000**

All Kenneth Powell. Laurence King, 2002. 304pp. £60

If this book has one single message to get across, it is that Will Alsop does not want to be an architect. What he really wants is to be thought of as an artist who is involved in designing buildings. Accordingly, this publication is a kind of celebratory scrapbook that convincingly reflects something of the fluid, free-range creative processes which lie behind Alsop's brash, innovative structures.

As is well-known, he takes a refreshingly unconventional approach to design, using painting as a key element in his creative process. The artist Bruce McLean has clearly been a massive influence on his visual approach.

Almost every other page shows one of Alsop's sketches or paintings, and it all contributes to making the book a suitably bright and ebullient production. More than that, it

back-of-the-jotter like/don't like section on London where he says what the city needs includes more 'hairdressers, artists, gaps filled, trust in the talents of the people'. And this is a man who unashamedly admits to experiencing personal epiphany at a Pink Floyd concert.

You may think this is all rather irrelevant to the work of one of Britain's finest architects. Wrong. The more you analyse the detail of this book, the more you realise that Alsop's mental map was formed in the late 1960s and early '70s and hasn't really changed. All that idealistic stuff about collaboration with 'the people', the importance of demolishing artistic boundaries; the telling baby-boomer need to be rebellious and accepted at the same time.

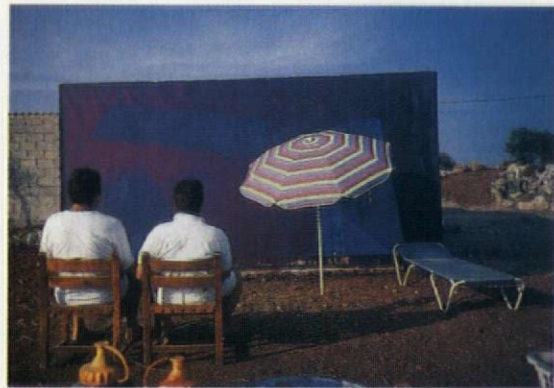
That is the risk with this kind of book.

Because there is no detachment, the material can easily be interpreted in ways the book's originators may never have envisaged. What was evidently intended as an insight into the leftfield world of Alsop's visual imagination soon seems more than a little self-indulgent, and with some of Powell's text reading a bit too much like the kind of grandiloquent puff architects write in their own project descriptions, the critical distance is about as thin as titanium cladding.

Alsop can happily bang on with that neo-hippy nonsense about how he is an artist rather than an architect, but such undergraduate semantics are surely a waste of time. It has to be said that he certainly is not a great painter (in fact he is a rather mediocre one), but he certainly is a groundbreaking architect.

Thankfully, beyond all the silliness, what comes through from this book is his extraordinary ability to visualise original architectural forms. Ultimately, it is the architecture that counts, not the meanderings along the way. We need more Alsop buildings, and in this country we need more people to recognise just how good he is. Unfortunately, while this book may do justice to his creative ego, it just does not do justice to his architecture.

*Neil Cameron writes on architecture and art*



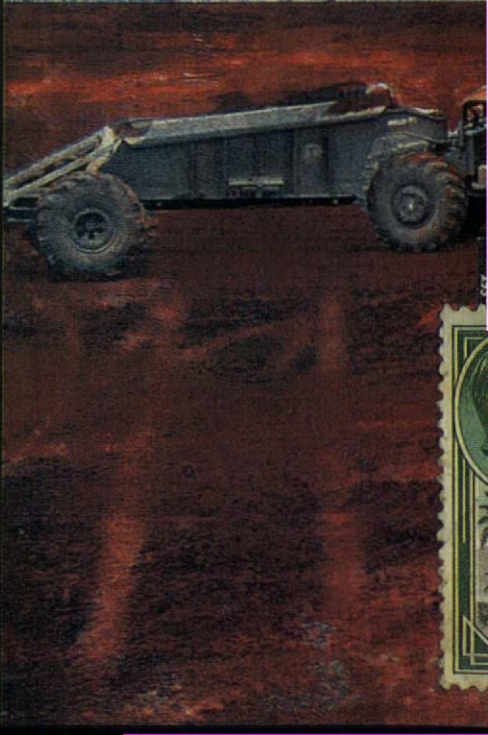
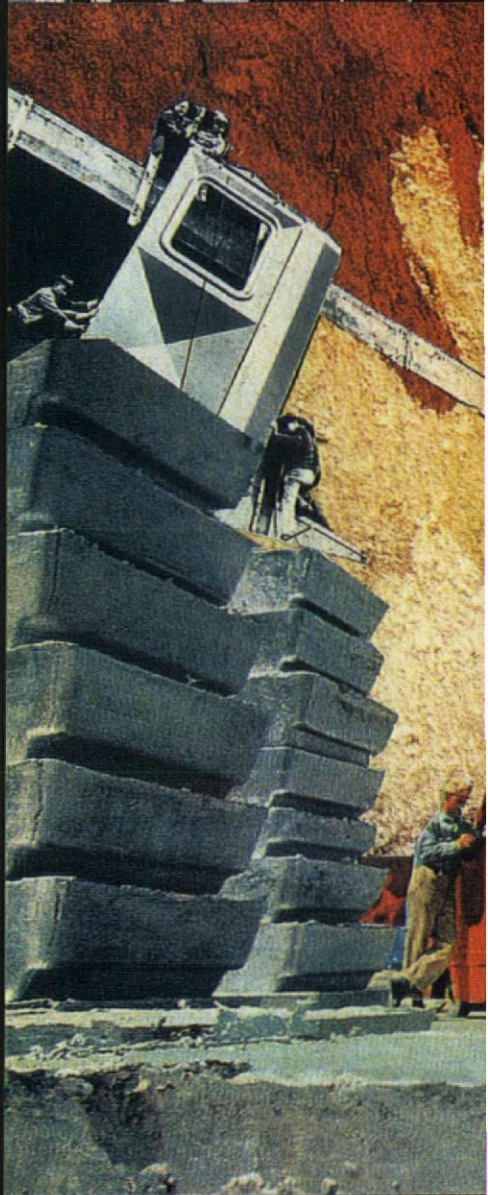
MARK BOYCE

Alsop with regular collaborator Bruce McLean

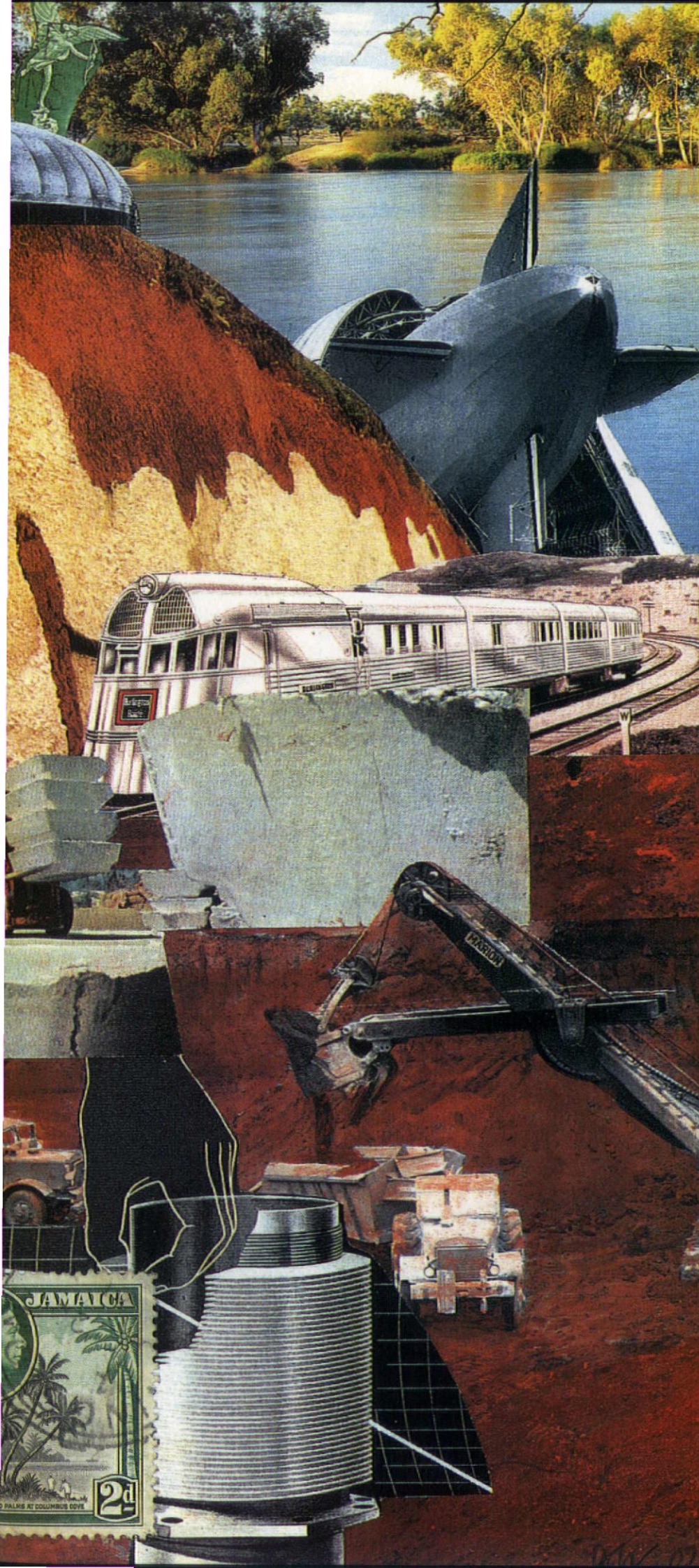
is also instructive to see how crucial ideas for a structure as sophisticated as Le Grand Bleu were developed through some off-the-cuff sketches and paintings; the Marseilles building's great X-shaped columns were apparently the result of some rather cursory brushstrokes in a pocket-book.

Add to this a catholic selection of professional photographs of completed buildings and models, some slice-of-life snapshots, jottings in various states of visual undress, musings from Alsop and some cheerily undistanced commentaries from Kenneth Powell, and you have – on one level – an engaging, if rather incoherent, concoction.

Of course, it is easy to poke fun at some of the more flip, tangential elements. Alsop writes, somewhat Adrian Mole-like, about his favourite food: oysters. Then there is his







## The Adventures of Aluminium: Jewellery to Jets

At the Design Museum, Shad Thames, London  
SE1 until 19 January

Aluminium is the most abundant metal in the earth's crust – about eight per cent, principally in the form of Bauxite, a reddish-brown compound, writes David Wild. Six tonnes of bauxite yield a single tonne of metallic aluminium, and it was not until the late-19th-century that an economic extraction process was discovered. But aluminium is easy to recycle and, being non-ferrous, enjoys widespread use today – from soft-drink cans to aircraft bodies. Alloys are tougher than steel, which is why it became standard aerospace material.

Aluminum oxide, occurring naturally as corundum, can also be found in Burma and Ceylon as ruby, which in synthesised form is used in lasers. After Australia, the largest single source of bauxite is Jamaica, so when the then popular president Michael Manley invited Fidel Castro over, alarm bells rang in the north. After a particularly violent election campaign, Manley was out and the threat of nationalisation over.

Of course, the Design Museum is bound to be somewhat object-fixated, so such thoughts are just a personal reaction to the lack of background information for this interesting and attractive exhibition. It is a very tasteful, even Bond Street-like display – except perhaps for the slightly foxed Airstream trailer, the first use of an aluminium monocoque construction.

Otherwise, the 1934 Burlington Zephyr train by Paul Cret is represented by a scale model, the US Navy airship by a Margaret Bourke-White photograph (Barnes Wallis translated the geodesic structure of the R100 airship to the Wellington bomber). After such pioneering efforts as Kocher and Frey's Aluminaire house of 1931, seen here in model form, aluminium cladding has become commonplace.

Yet while such functional classics as Hans Coray's perforated Landi chair, originally designed for the Swiss Expo 1938, are still in production, recent 'design icons' seem to have more in common with early Art Deco artefacts, enshrined behind glass, than economic functionalism. As for the Paco Rabanne metal mini-dress of 1969 – how uncomfortable do you want it? The metallic yarns from Japan seem preferable. And on the subject of tourism, it is interesting to find that the famous statue of Eros was the first public sculpture to be cast in aluminium.

David Wild is an architect in London. His collage (left) is in response to the Design Museum show. Wild's book of collages, *Fragments of Utopia*, is still available (Hyphen Press. ISBN 0 907259 103)

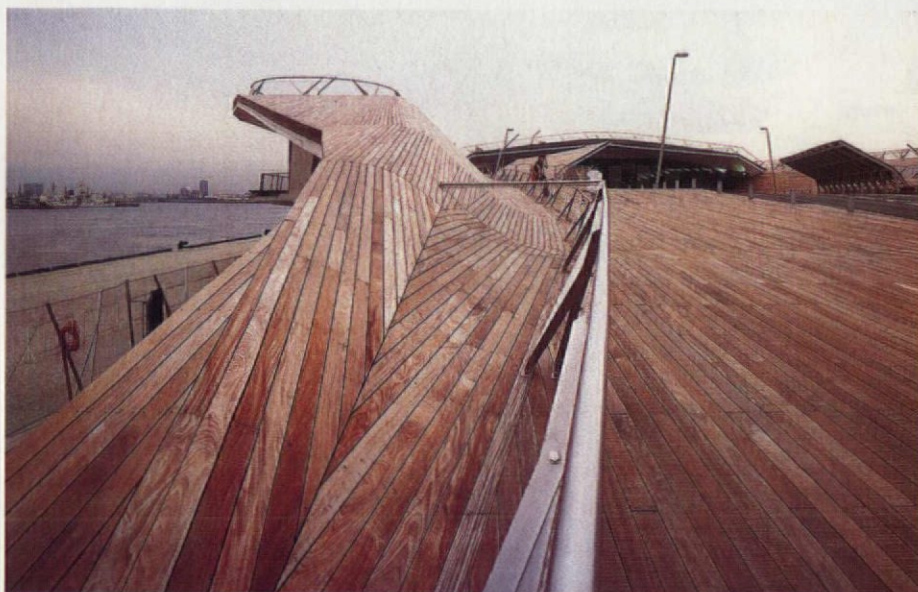
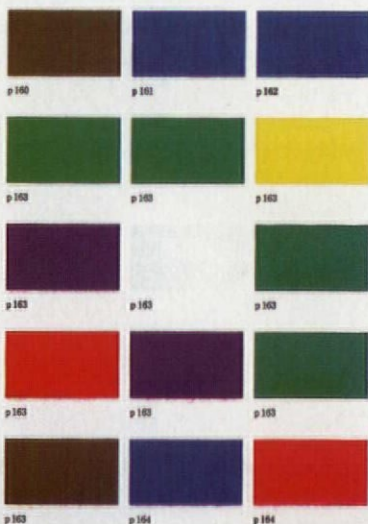


Alison Turnbull is an artist who has both collaborated with architects (Jestico + Whiles, John McAslan, etc) and referenced architecture in her paintings – her 'Houses into Flats' series, based on plans and sections (AJ 28.9.00). The common thread is her concern with subtleties of colour, which now finds a further outlet in this new book. *Spring Snow: A Translation* (Book Works, £12) is Turnbull's version of a novel by the Japanese writer Yukio Mishima, but her distilled, poetic 'translation' in a compact A6 format is purely visual. Struck by the number of colours that are mentioned in the book, and the frequency with which they occur, Turnbull has made every chapter into a colour chart: sequences of rose, jade, amber, plum, and russet. Thirty-five colours in all are precisely discriminated, and the printing and paper quality are such that tiny differences between them survive.

Pictured is part of chapter 23.

*Spring Snow: A Translation* is available from tel: 020 7247 2203.

Chapter 23



## The Yokohama Project: Foreign Office Architects

Actar, 2002. 320pp. £20

You saw the Building Study (AJ 12.9.02), now read the book, writes *Barrie Evans*. Produced to mark Yokohama Terminal's exhibition at the Venice Biennale, and focused on pragmatics rather than theory, it tells the story of a small, fanatically committed but inexperienced team which learned by exploring. The book's sections on design evolution, building permits, structure, services, finishes, circulation and final documents, reflect FOA's emphasis on the process of making the building. More in the tradition of the master builders than of the form-makers, the practice distances itself from such as Gehry and Utzon.

The simple palette of steel origami, glass and timber decking, spare in its realisation, could nevertheless be an 'epic' in construction. Morphologies of junctions and other conditions had to be developed. There were more than 500 carpenters on site at one stage and, in highlighting the skilled attention to detail, FOA says: 'Sometimes, it took two days for two veteran carpenters to finish an area less than 1sq m'.

The architectural ideas are here too, of course. Wrestling with the notion of symmetry, 'as our architectural background said that symmetry was bad, autocratic and simplistic', but nevertheless eventually accepting it. The primacy of circulation in organising the building is signalled by FOA's 'no-return diagram' on the book cover – a continuous loop of circulation in which the terminal is a destination in itself, not just a linear channel between city and boat.

Since it is used for shipping on a minority of days of the year, and the fittings and furniture are removable, we get to see some of the other uses of the building, including the potential to moor floating extensions such as a theatre. FOA also talks through some of the inevitable compromises, such as the linearity of the boarding surfaces and associated glazing, and the arrival of grass at the behest of government funders.

This weighty book in landscape format, to be read like a laptop computer, is elegantly laid out by Actar, with numerous drawings and excellent photographs from Ramon Prat of Actar and Satoru Mishima. The attention to detail matches the building.

## Creative Conservation: The Work of Simpson & Brown Architects, 1977-2002

At the RIAS Gallery, 15 Rutland Square, Edinburgh, from 5-21 November

The Edinburgh-based practice of Simpson & Brown has celebrated its 25th anniversary with an exhibition at the RIAS, writes *Julian Holder*. It showed a range of more than 20 buildings – from modest (but important) works such as the restoration of Old Auchentou, via the beautiful new visitor centre for Arbroath Abbey, to the ongoing care and monitoring of the enormous

Taymouth Castle.

Throughout this period, Simpson & Brown's name has been a byword for the careful and creative conservation of buildings in Scotland and the north of England. What we were treated to in this exhibition was the wonderful shock of the old made new by repair, restoration, intervention, or addition.

Preferring to be seen as architect first, and conservation architect second, Simpson & Brown has nonetheless built on the foundations of earlier pioneering figures such as Ian Lindsay to help give Scottish conservation the high

reputation it enjoys today. Though celebrating 25 years, the projects shown are largely from the past 10-12 years, highlighting where the practice is, not how it got there (why so coy?). Notably absent is one of its most recent projects, Stirling Tolbooth, done in association with former employee Richard Murphy.

All this is more a cause for regret than criticism, but hopefully before Simpson & Brown celebrates its half-century we will be rewarded with a more complete account of its conscientious work. *Julian Holder* is director of the Scottish Centre for Conservation Studies at Edinburgh College of Art



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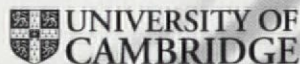
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**Base: Llandrindod Wells Salary £20,562 - £23,899 per annum**

A good communicator with excellent people skills, you will undertake the design and contract administration for new building projects, refurbishment projects and maintenance, including developing the brief with the Client. You will also be required to survey, research project characteristics and constraints and advise clients accordingly.

For an informal discussion about these posts please contact Helen Lewis on 01597 826757.

Application forms and further particulars are available from the Head of Personnel Services, Powys County Council, County Hall, Llandrindod Wells, Powys LD1 5LG. Tel: 01597 826300 (24hrs) to whom completed forms should be returned in envelopes marked "Application for Employment" by no later than 20<sup>th</sup> December 2002.



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**EXPRESSIONS OF INTEREST**

### Appointment of Consultants to prepare a Master Plan for WEHM NDC, Coventry

The Wood End, Henley Green, Manor Farm and Deedmore Road (WEHM) NDC Partnership in Coventry has been awarded £54m NDC funding and would like to invite expressions of interest from consultants to produce a comprehensive masterplan which will form the blueprint for the long term regeneration of the area.

Contents of the Masterplan will include a plan for the following: housing, landscape, transport and road infrastructure, country park, designing out crime, shopping, commercial, industrial and an investment vehicle with potential developers.

It should establish and underpin the financial viability of the proposals. Identify the mechanisms that will be used to finance the proposals and it is expected that the successful tenders will secure the funding to deliver the masterplan.

It is not expected that one consultant will have all the necessary skills and expressions from consortia are welcome.

Prospective tenders should write to: WEHM NDC, The Old Health Centre, Hillmorton Road, Coventry CV2 1SG. Initial enquiries should be made to Harold Mututa, Physical Environment Development Manager, at [Harold.Mututa@CoventryNDC-WEHM.org.uk](mailto:Harold.Mututa@CoventryNDC-WEHM.org.uk) or Telephone 0247662 2964.

Completed bids should be returned no later than midday 6 January 2003.

**SCHOLARSHIP**

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The British School at Rome is a residential community composed of some 40 artists and academics, a combination that offers unique opportunities for multi-disciplinary exploration. All artists and architects have the opportunity to exhibit at the School, and the School also mounts a programme of external exhibitions. There is an excellent library, available to Scholars 24 hours a day.

Architects who have studied at the School include Will Alsop, Bob Allies, Robert Adam, David Dermie, Cathy Hawley and Robert Tavernor.

For further details contact:

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**Cad Technician Ref: 5162 Contract**

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**Senior Technician - Ref: 5161**

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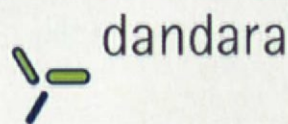
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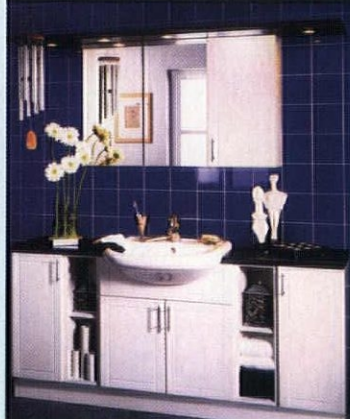
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Altro Zolatone is a one coat decorative water based, interior wall coating. It provides a seamless spray applied finish which is quickly and easily applied over almost any surface substrate by Altro's specialist installers. Cory Medical, shown here has used it throughout its reception area, offices, meeting room and corridors in the company's own silver.

## ARROW DISTRIBUTORS

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Arrow Distributors Ltd has launched a new bathroom range, the Coastal Collection. The unique trade-only range adapts to suit any size of bathroom, cloakroom or ensuite. The new Palma, Capri, Latina and Cadiz come in a choice of doors and finishes and the made to measure collection also comes with an optional planning and design service.

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AJ ENQUIRY NO: 304



Italian fashion brand, Alcott has introduced a stunning new shop design using CIL's Cilplan and Orbit merchandising systems. The design uses graphics, colour, innovative materials and wall treatments as well as a variety of lighting. Alcott needed a concept allowing merchandising displays to be easily adapted to change with each new season and collection.

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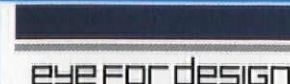
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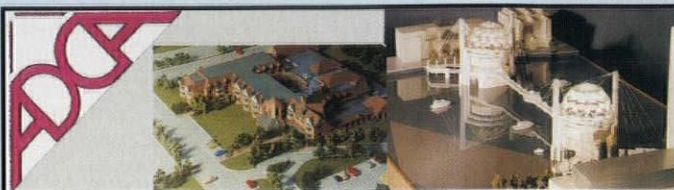
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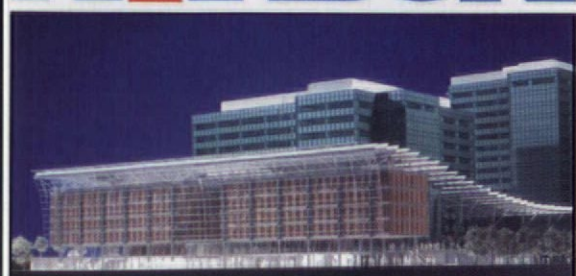
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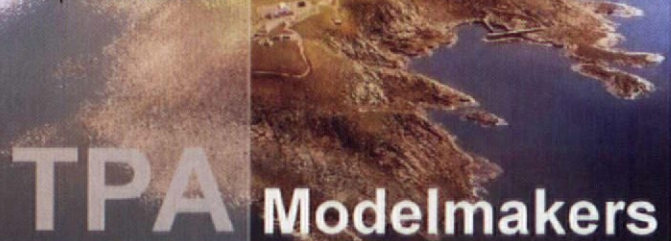


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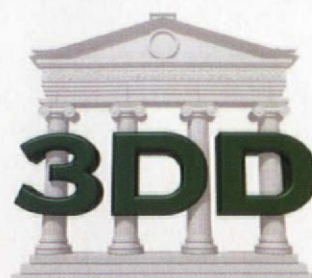
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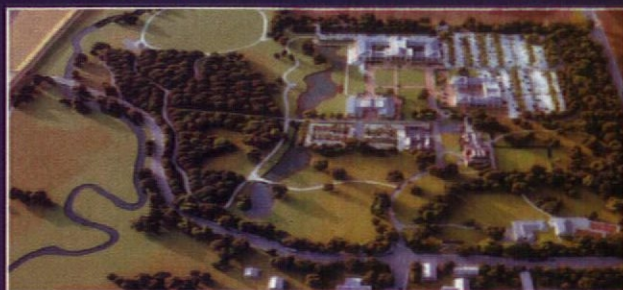
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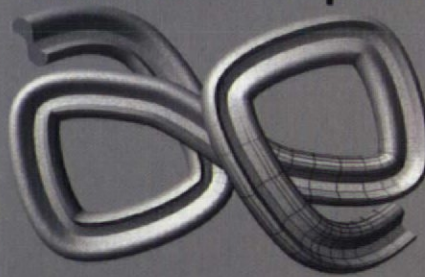
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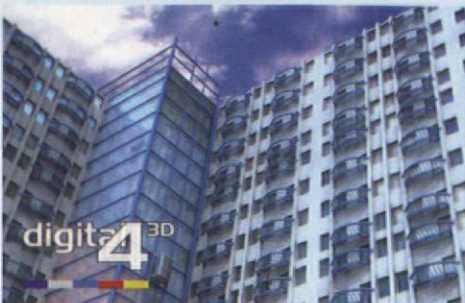
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Peter Cook gets Gold from RIBA president Paul Hyett



Mike Webb tries the Gold Medal on for size



Sir Nicholas Grimshaw gives Jonathan Glancey the whole story



On the road again (left to right): Peter Cook, Mike Webb, Dennis Crompton and David Greene. The image is Ron Herron's Walking City



Citation writer David Rock chats to Sir Colin Stansfield Smith



Eva Jiricna talks costs with QS Colin Hayward



Zaha Hadid, clearly enjoying the Gold Medal party



Mike Davies, better red than dead...



Piers Gough reflects back on the good old days

The Archigram World Rally went off with several bangs during the past 10 days, with contributions from like-minded architects from home and abroad, including Mike Davies, Alan Stanton and Chris Dawson (Chrysalis), Lebbeus Woods, Thom Mayne and old AA hands like Peter Murray, in addition to Cook, Crompton, Greene and Webb. The Gold Medal evening at the RIBA, pictured above, was a great celebration, filling the Jarvis Hall.

The recipients in conversation with Jonathan Glancey managed to insert some critical lemon juice to counterbalance the sweetness of the occasion.

They had the chance to do the same the following evening – a show choreographed by Dennis Crompton reminded us of the prescience of Chalk and Greene in filmed records of what they were thinking and proposing in the late 1960s, of the rock steady Ron Herron, and of current thoughts in

the form of contributions on the night by Cook and Webb.

As predicted last week, Cedric Price, who is currently in Melbourne, managed to send a message: 'Greetings and congratulations on the Gold Medal. In respect of the celebrations, remember the words of Miss Piggy: "Never eat more than you can lift!" I am currently fighting for the Wombat Forest, which is the burning issue of the day, involving water shortages, logging interests,

and politicians. It is not so much a green issue as a mud-brown issue. My message is: Think Wombat, don't use matches, but above all, stay crispy!'

As the evening's chairman, Paul Finch, pointed out: 'He didn't mean crispy in a forest-fire sense, more in the sense of that Fleetwood Mac song, *Don't stop thinking about tomorrow*. Archigram never has, and on your behalf I thank it for its achievements, and its deliciously crispy performance this evening.'

## archicharades



Champagne goes to Elizabeth Webster from Hoylake, Wirral, who correctly identified Henning Larsen from the clues in our 'archicharades' competition last week. Can you identify the famous architect from this week's clues? Send your answers on a postcard please, by first thing Monday morning, to: AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax your entry on 020 7505 6701. The first correct entry pulled out of the hat wins a bottle of bubbly.

astragal ●



## MENDIGER BASALT

**AJ ENQUIRY NO: 201**

Mendigier Basalt Lava was used to build Ortner and Ortner's MUMOK modern art museum in Vienna – for the 100mm-thick facade, the curved roof, and the inside walls. The entrance hall is fully lined with Basalt slabs. It is a homage to this volcanic material, chosen for its character and resilience. For details, tel 020 7407 1157 or email [info@lavastone designs.co.uk](mailto:info@lavastone designs.co.uk)



## HANSEGLASS

**AJ ENQUIRY NO: 202**

The A2 Building on premier business park Edinburgh Park features 2,000m<sup>2</sup> of glass products from HansenGlass. HansenGlass architectural insulating safety glazing products, Thermocool, together with Luxguard and 'K' product lines, were used in facades and lift shaft area, while the stylish glass box entrance was created with 65m<sup>2</sup> of Thermospan combined with Temp toughened-glass products.



## KINGSPAN

**AJ ENQUIRY NO: 203**

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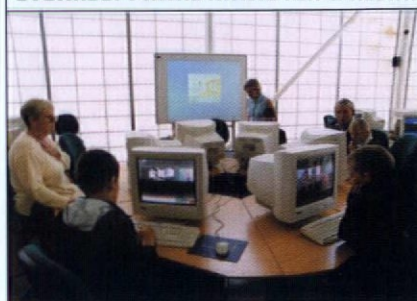


Offices



Offices – from Kingspan Access Floors – makes the business case for using raised floors in services-hungry workspace, including the economies in construction, space, reorganisation and running costs that integrated services solutions provide. It explores in depth the substantial savings possible with Building Technology Platform that delivers underfloor air conditioning and cable management within a Kingspan raised floor.

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



As AJ readers will know, the Bristol Learning Centre has won the PM's Award for Better Public Buildings (architect Alec French). Part of the reason is the use of Kalwall cladding – highly insulating to save energy and ideal

for study and computer use because it diffuses daylight to create unique internal light and ambience, without glare, hotspots or shadows. Tel 020 8660 7667 or visit [www.stoakes.co.uk](http://www.stoakes.co.uk)

## FORBES AND LOMAX

**AJ ENQUIRY NO: 205**

Forbes and Lomax's Dimming System alters lighting levels at the push of a button or by remote control. It is quick to programme and simple to install. Available in a number of high-quality finishes and two sizes, the

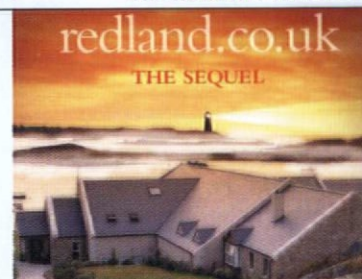
smaller fits into a standard double-depth wall box with separate power unit, and the larger model is entirely self-contained. Call 020 7738 0202 or visit [www.forbesandlomax.co.uk](http://www.forbesandlomax.co.uk) for more information.



## REDLAND ROOFING SYSTEMS

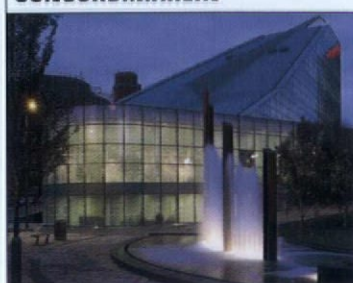
**AJ ENQUIRY NO: 206**

Click onto [www.redland.co.uk](http://www.redland.co.uk) for the best website in the industry for pitched roofing – that's according to the annual Barbour Index Report, for the second year running. It is packed with even more information for 2003, ranging from simple product selections to the most complex technical specifications. ViewMaster is, letting you visually 'try before you buy' products on sample buildings and see how they look in full colour. Also new is Photo Gallery, which lets you see how different products look on completed buildings.



## CONCORD:MARLIN

**AJ ENQUIRY NO: 207**



Urbis is a new, iridescent, glass building rising high above Manchester where state-of-the-art interactive displays and exhibits take you on a fascinating exploration of life in different cities of the world. Concord:Marlin has supplied a wide range of lighting and worked with architect Ian Simpson to complete the effect at night. Its Custom Products division designed dimmable, 1 x 42 TC-T buried uplights which are located in a mesh walkway between the outer and inner glass facade on each level of the building.

## ONDULINE BUILDING PRODUCTS

**AJ ENQUIRY NO: 208**



The Onduline roof underlay system has been used on this cricket pavilion to overcome the problem posed by the local planning authority whose insistence on the use of plain tiles made it difficult to comply with the height restriction it had placed on the building. To achieve the internal volume required to accommodate changing rooms, shower and WC facilities etc, construction consultant Drake & Reynolds was forced to reduce the roof pitch below that recommended by the manufacturers of the tiles being specified.



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