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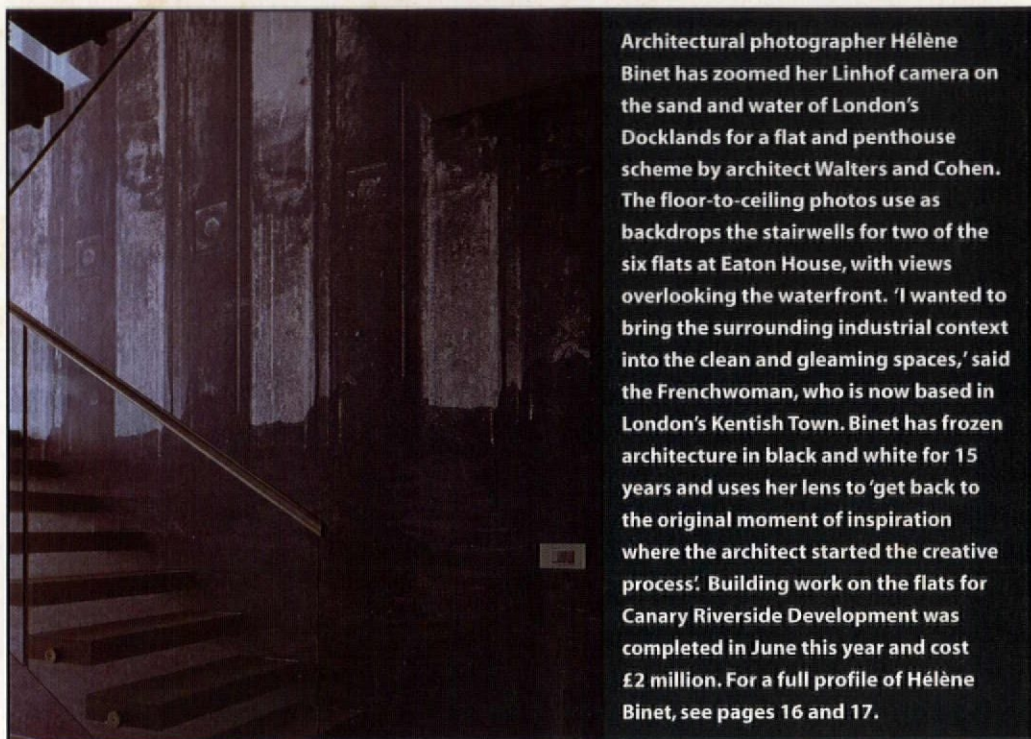
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Architectural photographer Hélène Binet has zoomed her Linhof camera on the sand and water of London's Docklands for a flat and penthouse scheme by architect Walters and Cohen. The floor-to-ceiling photos use as backdrops the stairwells for two of the six flats at Eaton House, with views overlooking the waterfront. 'I wanted to bring the surrounding industrial context into the clean and gleaming spaces,' said the Frenchwoman, who is now based in London's Kentish Town. Binet has frozen architecture in black and white for 15 years and uses her lens to 'get back to the original moment of inspiration where the architect started the creative process'. Building work on the flats for Canary Riverside Development was completed in June this year and cost £2 million. For a full profile of Hélène Binet, see pages 16 and 17.

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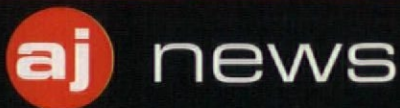
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'Architecture has become more uptight and restrictive. It's chic to be restrictive. I think there's a sort of piety around.'

Peter Cook, *Independent*, 28.11.02

'Make no mistake: the aberrations of the previous three years are forcing the FA to mortgage the 21st century, just to get all the bricks and beams in place.'

Paul Hayward on the Wembley stadium saga, *Daily Telegraph*, 27.11.02



HEATH CENTRE SHORTLIST

Penoyre and Prasad Architects, Edward Cullinan Architects, van Heyningen & Haward and EGER have been shortlisted to design a health centre for children and young people in a CABE-run competition. The four firms submit designs at the end of February for the building for Lewisham Primary Care Trust. +

HOPKINS WINS SCHOOL COMP

Michael Hopkins and Partners has won a competition for a school building in the shadow of designs by Norman Shaw and Piers Gough. The classrooms for Bryanston public school in Blandford, Dorset will cost about £8 million. +

THE SOUND OF WELSH MUSIC

John McAslan & Partners has won detailed planning consent for a £6 million, 400-seat music pavilion for the Royal Welsh College of Music and Drama. The building will stand in the city's Castle Grounds and take a full orchestra. It forms part of a masterplan by McAslan to include the remodelling of an existing 1970s building, a new public square and landscape. +

PRINCES GALLERY DECISION

The winning practice for the redesign of Edinburgh's Princes Street Gallery is to embark on a major revamp of the building. Some 12 practices, including Allies and Morrison and Rick Mather Architects, were competing to win the project. The RIAS will make a final decision this week. Visit ajplus.co.uk to learn the result. +

For the best jobs in architecture turn to page 55 or visit www.careersinconstruction.com

ARB U-turn over schools validation

Two schools threatened with devalidation by the ARB have won a reprieve following appearances by school heads in front of the ARB board last Thursday.

Thom Gorst, head of school at the University of Central England, accused the ARB of taking a heavy-handed approach after his school won back its validation for its Part 2 course. The whole incident could have been handled in quite a different way, he said.

Gorst, who received notice that validation was being withdrawn just weeks after taking over as head of school last September, said the news had come out of the blue. The ARB board presiding on the case at its meeting in August went against the advice of its own visiting board, which had recommended a conditional continued validation and a request for evidence that the school was responding to its criticisms.

'What was it all about in the first place?' Gorst asked. 'You can imagine how I feel.' But he stressed that he had maintained good relations with the ARB throughout the debacle.

Head of faculty at UCE Jim Lowe agreed that the ARB had been overzealous in its efforts to monitor education: 'The ARB was trying to make a point and we were being used to give an example of what it wanted to do,' he said. 'We went to the board last week to show it what we'd done since the visiting board reported and we convinced them we should get our validation back.'

Lowe added that the university had considered legal action over the resulting loss of students and reputation, but decided against it. 'Our task now is

to get students' work ready and back up to standard,' he said.

De Montfort University, which also appeared before the board on Thursday, denied rumours that it was intending to sue the ARB over its action. In a brief statement, the university said: 'Our course has not been devalidated, nor are we suing the ARB. We had a validation meeting last week where we were asked for more information – a perfectly normal part of the validation process.' De Montfort was reportedly threatened with devalidation earlier this year.

And in a move interpreted by observers as an attempt to justify its approach, the ARB issued its own statement explaining its criteria for validation. ARB chairman Owen Luder said: 'The board is mindful of its duty to give the public assurance that those using the title 'architect' are competent to practice. It can only do this by making sure that those coming onto the register have received a high standard of education and training. If the ARB has doubts about the quality of a qualification it has prescribed, it will act accordingly.'

However, the regulator refused to comment on individual decisions about the schools affected.

Wendy Potts, president of the heads of schools body SCHOSA, said the statement 'signalled a potential resolution to the problems that the ARB has had with schools'.

'Hopefully, the outcome will be increased opportunities for the ARB and SCHOSA to work together on new procedures for prescriptions, and that these discussions are now well under way.'

Zoë Blackler

A 15-minute blitz of lights and lasers by builders from Skanska celebrated the topping out of Foster and Partners' 'erotic gherkin' aka 30 St Mary Axe last week. Lights flashed on at 6pm on Thursday as the final beam was bolted into place on the 41-storey tower of steel. Foster's erection will become the headquarters of reinsurer Swiss Re. It is on a site formerly occupied by the Baltic Exchange, the historic building damaged by an IRA bomb several years ago.



'The Green Belt is nothing more than a concept to comfort commuters who live on London's fringes. It would make some sense if it functioned as London's playground but it doesn't – it is riddled with barbed wire and "keep out" signs.'
Ross Clark. *Times*, 28.11.02

'Pevsner's years of greatest influence (1946-70) were to my mind the all-time low in national architecture.'
Timothy Mowl. *Times*, 30.11.02

'If only some eccentric billionaire would buy the site and abandon it to become a kind of inner-city nature reserve, that would be truly exciting.'
Will Self on Battersea Power Station.
Evening Standard, 29.11.02

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



John McAslan + Partners has won full planning permission for this £700,000 performing arts centre in St Helens. The two-storey block for the De La Salle School will have a glazed ground floor with teaching spaces. Three performance areas in the upper floor will be clad in wood and have roof lights to avoid noise spilling into nearby residential areas. Builders are due to start and finish work on the 600m² design next year. Tony Skipper, an associate at the firm's Manchester office, said the project featured passive ventilation.

Smithfield set to become the next planning battle

Conservationist campaigners are gearing up for the next major planning battle in the City of London, which they are predicting is set to take place over Smithfield Market.

A report commissioned by DEFRA recommends the consolidation of London's six wholesale markets onto just three sites. It includes a proposal to move the working meat market out of Smithfield, which will open up opportunities for development on the heritage site.

In the light of the long-running battles over Spitalfields Market and Bishopsgate Goods Yard on the city fringe, campaigners fear the corporation will attempt to redevelop the Victorian market site, rumoured to be worth about £150 million. The Corporation of London, which asked for the report into the future of the markets on its land, has been eyeing up areas beyond the city fringe in its search for new development opportunities (AJ 26.9.02).

Adam Wilkinson, secretary of SAVE Britain's Heritage, said the Smithfield site, part of which is Grade II listed, would be 'the next big thing', and that his group was preparing for a fight.

Wilkinson, who said he is 'incredibly worried' about the 1870s Horace Jones-designed buildings, said the market, along with Charterhouse Square and St Barts Hospital, formed part of a unique enclave of historic buildings. And he accused the corporation of allowing three of the buildings to remain empty, and 'allowing them to fall into ruin'.

Wilkinson appealed for a responsible approach to the development of the site. 'In essence these are good quality buildings that could be put to good economic use. We have put forward suggestions to

the corporation for alternative uses for the empty buildings on the site, such as a farmers' market, but all have fallen on deaf ears. We've got to think laterally and do something really special here.'

SMUT, the body which has sustained a long-running campaign against the redevelopment of Spitalfields Market, was also concerned about the corporation's intentions for the site. And English Heritage said it would expect that the listed status of the building would be a major consideration in any development proposals.

However, the corporation said the possibility for development lay some time off pending consultation on DEFRA's report, and that the city council had yet to debate the issue.

Zoë Blackler

Architecture's a doll's life in online Barbie career poll

Architects could be role models for one of the world's most famous blondes. Toy firm Mattel carried out a poll to find a profession for the new clued-up and career-driven Barbie, insisting she is more than just a pretty face.

Web watchers did their duty by logging on to the Barbie website and casting votes in the first-past-the-post ballot. The vote was between a librarian, police officer or an architect.

However, Mattel is keeping mum on the results, despite rumours architecture trailed in the vote. A spokeswoman said the poll, which has now closed, was more interactive website fun for Barbie fans than a testing ground for a new model launch.

The first Barbie was made in 1959 and spawned a \$1.5 billion brand and various spin-offs. Dolls range from Harley Davidson Barbie to an astronaut.

CHILDREN'S MUSEUM REVAMP

Caruso St John Architects is to overhaul the home of one of the world's biggest collections of childhood items, Bethnal Green's Museum of Childhood. Phase one, redesigning the main hall, will cost £2.2 million. Phase two, worth £4.7 million, will see better facilities and a new entrance, while a new cafe and terrace will form the final stage. Work is due to start in March. +

BANKING ON NEW HQ

European Central Bank has launched an international competition for a new HQ for 2,500 workers in Frankfurt. Some 80 practices will be chosen from initial entries before 12 are shortlisted to battle it out for the 100,000m² design. The outcome is expected in early 2004 and more than £445,000 has been allocated to cover the fees of all shortlisted firms. Details can be obtained from the OJEC or www.ecb.int. The deadline for applications is 20 January.

The AJ is taking a winter break next week. The next issue will be published on 19 December.

Q&A

72%

... of voters in a poll on the AJ's website think that the government does not pump enough resources into conservation.

Yes

28%

No

72%

This week's question: has the ARB been heavy-handed in its treatment of schools (see p4)?

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



Feilden + Mawson completes cancer labs

By Barrie Evans. Photographs by David Burton

Entering this site at Sutton, Surrey, adjacent to the Royal Marsden Hospital, you pass between tall, austere Victorian brick buildings, then through low-cost, low-quality, more-recent structures. So it is a surprise to come upon a new building of quality, Feilden + Mawson's Cancer Genomics Centre, a laboratory building for the Institute of Cancer Research. The institute set up a separate project company, ICR Sutton Development, due to the project's scale – it is 6,000m², it cost £16.6 million, and was built in 18 months. The building brings together staff on the site from four separate buildings.

Sited on a rise, the building is dug-in to provide a semi-basement so as to reduce its height relative to adjacent housing. And the bays of terracotta cladding are a response to the houses' brickwork. Other site constraints also helped shape the building, with a site covenant preventing building on half the area (now surface parking) and leading to a layout of two laboratory wings either side of an atrium. This constraint has been turned to an advantage by the architect – the atrium creating a heart to the building which structures circulation and is both a workplace and a visual focus.

From the car park you approach the side of the building, trusting the path to lead you to an

entrance, which is found on the end of the building under a broad canopy on freestanding full-height columns. This layout has its merits. Outwardly the entrance faces other related institute laboratories, joined to them by new hard landscaping. At the ground floor, the entrance end of the building provides a separated area centred on a 200-seat lecture theatre, as its solid cladding suggests, beyond which the high-security area of laboratories begins. The rest of this endstop provides seminar rooms at each level, accessible from the laboratory floors.

Once through security, a Japanese feeling of tranquility comes from the atrium roof, like a curved timber and paper screen. This turns out to be a standard system by Kalwall, supplied by Stoakes Systems, but very delicate compared with the heavy engineering of many atrium roofs. The atrium's end wall, facing north, is fully glazed as if screens have been drawn back, with bridges at each floor and glass meeting rooms perched on them. The side walls' lining is spare too – Bruynzeel acoustic panels and fixed glazing. These are also set in rectangular framing of solid beech.

The atrium is both a cafe area for relaxing and for bringing your laptop away from the busy labs; there is a central strip of raised flooring for

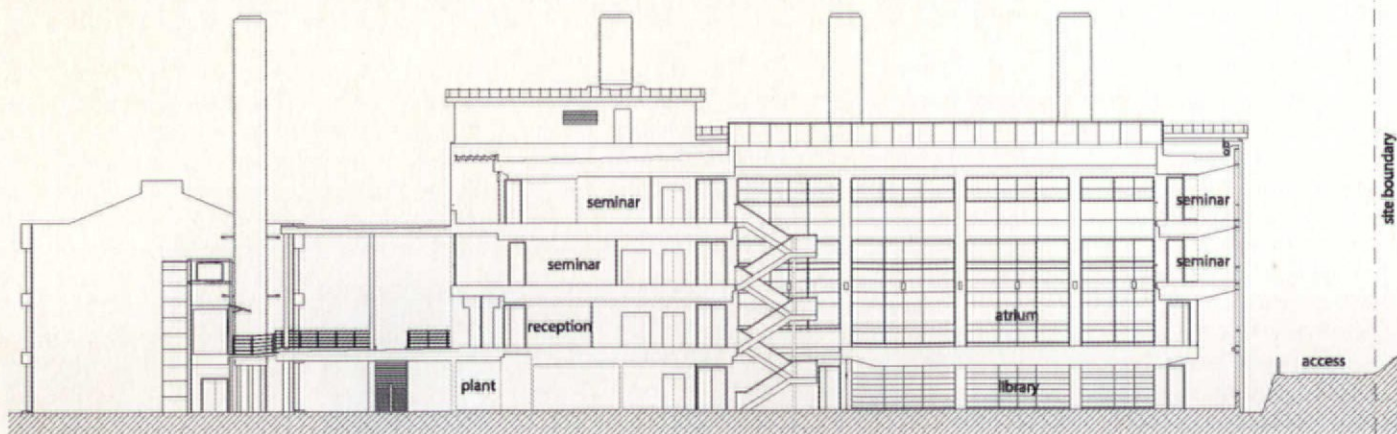
cabling. Ranged either side of the atrium – along with back-up, office and top-floor plant spaces – the labs are a contrasting equipment-filled, hard-edged, controlled environment. Finishes are cleanly utilitarian. In a neat twist, providing flexibility, the architect has introduced floor-to-ceiling metal framing which supports cantilevered benchtops and lab equipment. Or it is clad and becomes walling, providing quieter enclosed spaces for writing up laboratory work.

Admittedly almost anything would have been an improvement for the institute. But Feilden + Mawson has gone further, with thoughtful lab provision and the contrasting mood of the atrium providing spaces of real quality.

CREDITS

CLIENT
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ARCHITECT
Feilden + Mawson: Huw Heywood, Kim Graham, John Western, Matthew George, Melanie Keuffner, David Ford, David Luckhurst, Gordon Montague, Anil Barnes, Raphael Eder, Jon Moxon, Shasi Narayanan, Chris Stolworthy, Pavel Nasadil

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Shepherd Construction
M&E CONTRACTOR
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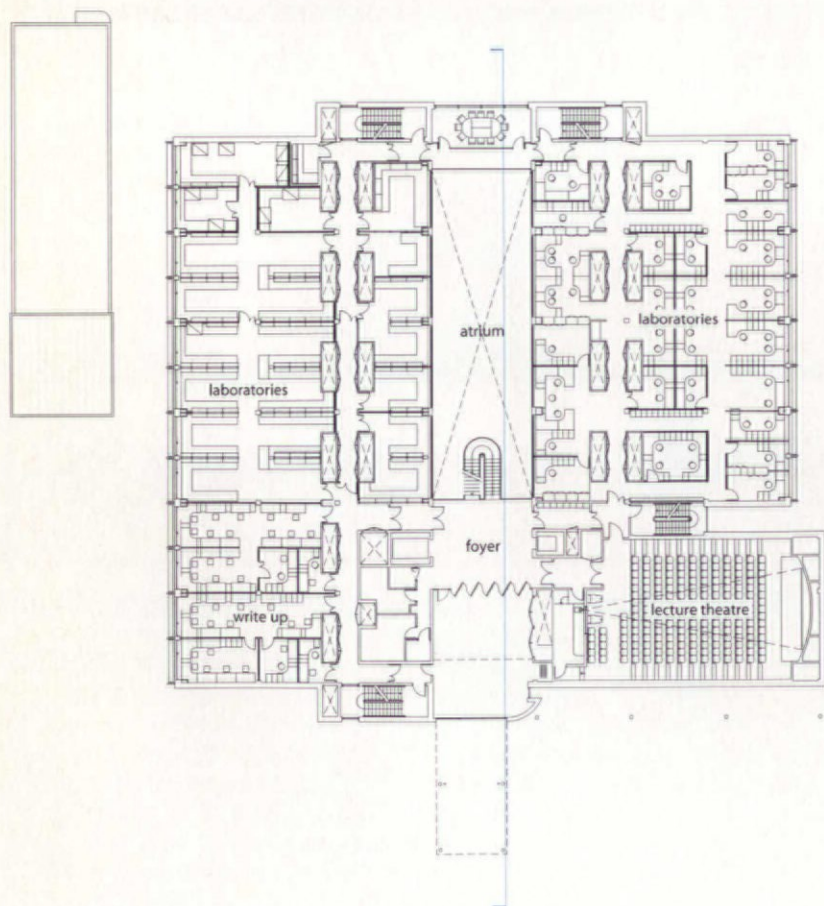
long section



Terracotta marks the labs, with plant floors above

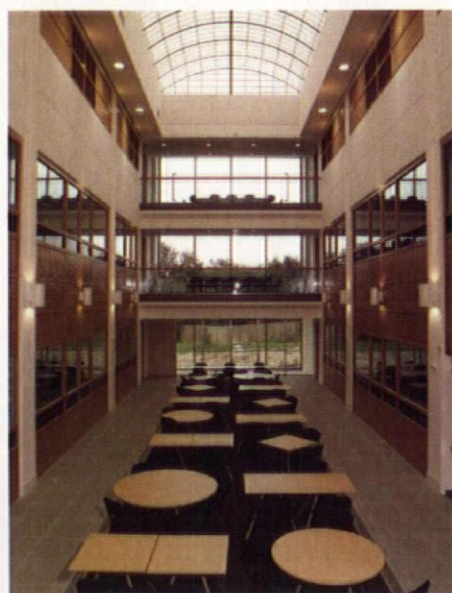


Framing in labs provides workspaces or partitions



first floor plan

5/12 December 2002



Atrium with meeting rooms in glazed north end



Meeting room on a bridge in atrium north wall

DEMOCRATIC DESIGNS

Exhibitions of entries to *The Architects' Journal*-backed 'Designs on Democracy' competition to design a town hall extension for the 21st century, will take place in the three competition venues, starting this month. The Bradford event runs from 12 December to 7 January at The Hub, Bradford City Hall. Stockport hosts a show from 13 December to 7 January, on the first-floor balcony, Stockport Town Hall. The Letchworth exhibition starts on 28 December until 7 January, at the Council Offices, Gernon Road, Letchworth. It then moves to Morrison supermarket from 16-23 January. Final judging takes place on 9 and 10 January 2003.

PFI CENTRE FOR NORTHANTS



BDP has won the commission for this £25 million Centre for Learning adjacent to Wootton Fields in Northampton. The PFI project includes a new secondary school, primary school, sixth-form centre, nursery and childcare centre, and indoor and outdoor sports facilities. +

DISASTER RECOVERY SHOW

An exhibition inspired by the fall of New York's World Trade Center twin towers is crossing the Atlantic for its first and only UK showing. 'Renewing, Rebuilding, Remembering' at Glasgow's Lighthouse shows how other places have recovered from man-made or natural disasters and looks at Beirut, Berlin, Kobe, Manchester, Oklahoma City, San Francisco and Sarajevo. It runs from 25 January to 14 March. Contact 0141 221 7979, or visit www.thelighthouse.co.uk +

ARCHITECTURAL GREETINGS

The Architectural Association is again offering a range of Christmas cards this year. Designs include Grimshaw's Eden Project, chimneys on the roof of Gaudí's Casa Milà and fragments of the colossal statue of Constantine II from the Palazzo dei Conservatori in Rome. To order tel 020 7887 4086. Any orders must be placed before 14 December.

CABE urges Vauxhall Tower rethink

CABE is urging planners to refuse to give the go-ahead for Broadway Malyan's £100 million, 50-storey Vauxhall Tower (pictured) unless design features are improved. CABE's design review committee said issues over materials and the base of the 180m-high block of flats needed to be cleared up before the project is ready to proceed. There was little to suggest the circular-planned tower of aluminium was a residential, rather than a commercial, building, CABE said.

'The use of granite columns strikes us as incongruous given the technical approach to the facade and glazing evident in the rest of the building,' it said. 'The architecture does not appear to have any particular attitude to matters like visual weight or lightness.'

CABE was also unhappy about links between podiums and the riverside walk, and urged that the budget be 'sufficiently generous' to allow for good quality details and materials.

However, it welcomed the team's ambition in aiming to help regeneration in the area. 'We continue to find the plan of the building well worked out, clear and attractive.'

Broadway Malyan associate and project leader John Dodson felt the tower had been accepted in design terms from level one up. Criticisms over

'relatively minor' issues would be 'finessed and adjusted'. The firm submitted its planning application last November but withdrew it to rework elements. A full planning application was made this October and construction would take two-and-a-half years. Broadway Malyan's design would be second in height in London only to Cesar Pelli's 53-storey One Canada Square (AJ 11.7.02).

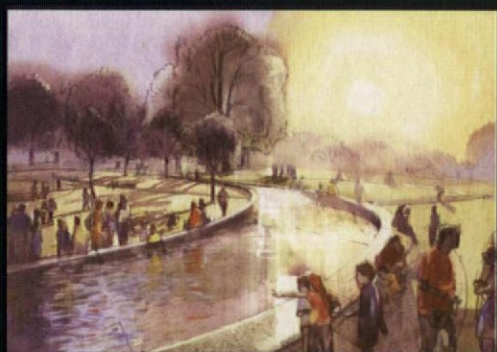
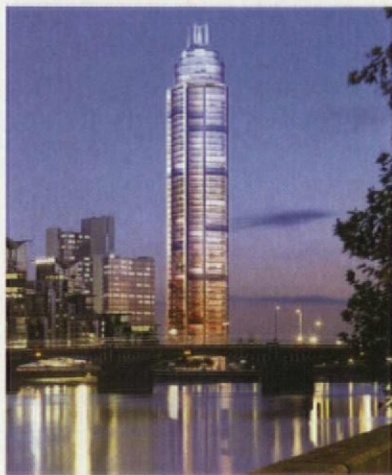
Tony Carey, managing director of the client, St George, said: 'CABE has clearly accepted the principle of tall buildings on this site. We will review the base of the building.'

● Meanwhile, CABE has called for a clearer design brief for a proposal suffering from a 'confused architectural presence'.

Aaron Evans Architects' Wareham Advice Learning Knowledge and Information Centre in Dorset suffered

from too many client bodies and needed a design champion, it said. The centre is due to go for detailed planning consent later this month and may cost about £2 million to build. Director Kevin Murphy said the complexity of meeting the needs of different users may have hampered the process. 'But CABE said the grain of the project was appropriate and sensitive,' he said.

Jez Abbott



Gustafson Porter, the collaboration between American landscape designer Kathryn Gustafson and British architect Neil Porter, has applied for planning permission for its memorial to Diana, Princess of Wales. Gustafson Porter secured the £3 million commission to design the fountain last July, beating off competition from Future Systems (AJ 15.8.02). Porter said the memorial, which will be sited next to the Serpentine in London's Hyde Park, would be large and yet discreet. While it hugs the ground, the oval-shaped water feature encloses an area the size of a football pitch. The flow of water alternates along its course between a rapid flow, an effervescent torrent created by pumping air into the stream, and a stepped cascade before settling in a calm pool at its lowest point. Porter countered criticism levelled against the fountain and claimed it was a wholly appropriate memorial to the 'People's Princess'. The different qualities of the water mirrored the different aspects of her personality, he said. And while the memorial will provide opportunities for reflection, it will also be a practical, tactile landscape. Construction is due to begin in July.

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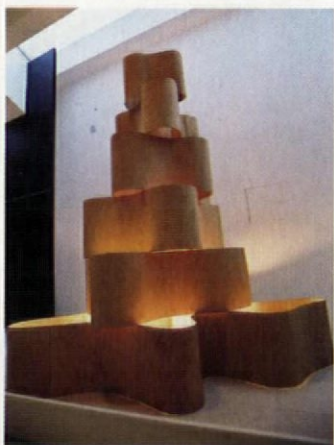
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DESIGNER CHRISTMAS TREE

David Chipperfield has produced this design for a Christmas tree with a difference, to be auctioned for charity. It is one of a number by, among others, architect Wells Mackereth, fashion designer Paul Smith and milliner Cosmo Jenks. The design uses a stack of 'organic silhouettes' based on the contours of an architectural model. It is constructed from MDF and a light, shone from below, animates the shapes. The finished trees will be exhibited at the B&B Italia showroom in London throughout December. All proceeds will go to Shelter, tel 020 7591 8111.



Grimshaw hopes to modernise a Grade II-listed railway station near Battersea Power Station as part of a £25 million scheme submitted for planning consent. The 1852 Battersea Park station will include a new mezzanine and this 'airwalk'.

Campaigners push for judicial review to save Greenside

Campaigners fighting to save Greenside, the famous Grade II-listed house at Virginia Water, Surrey, are pushing for a judicial review and have launched a funding drive to amass a legal war chest.

The Twentieth Century Society emailed a third of its 2,000 members to help pay for the review of Connell, Ward and Lucas' house built in 1936. Within 48 hours it had raised more than £30,000.

The society is trying to stop its owners demolish the flat-roofed, three-storey home to build a new house on the site (AJ 14.11.02).

'Response has been excellent though a judicial review can cost up to £40,000,' said Twentieth Century Society coordinator Cela Selley. The society paid £10,000 towards the cost and the highest individual donation so far has been a four-figure sum.

Docomomo UK joined the fight after Run-

nymede council gave listed building consent to knock down the house.

Jez Abbott

T P Bennett and Bennetts forced to axe design jobs

Two architecture firms have chopped jobs as the economic downturn continues to bite. T P Bennett axed architects, contract workers and non-technical staff last week. The firm would not say how many of its roll call of 140-odd staff had been made redundant but denied the number of architects reached double figures, said a spokesman.

'Some of the losses were contract workers coming to the end of their contracted period,' he said. 'I think it is fairly representative of what's going on in the industry and is a cyclical thing. However, we have a good and promising workload.'

Meanwhile, Bennetts Associates has laid off five of its 50 staff; three in London, two in Edinburgh.

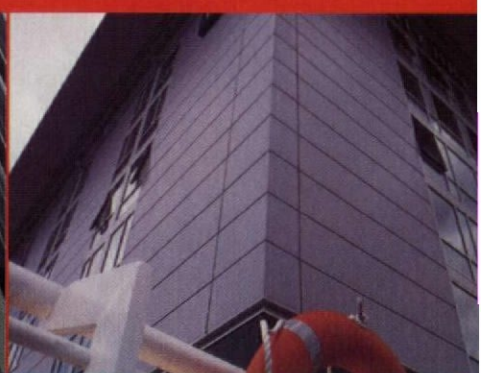
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The alternative to a one product

RIBA applauds Brown speech on finance for public services

The RIBA has praised chancellor Gordon Brown for a pre-Budget speech that pledged to continue piling millions into public services, but admitted PFI was flawed, writes Jez Abbott.

Jonathan Labrey, head of government relations, said: 'The push on public services is good for schools and hospital building. Historically when times get tough, public spending is cut and we welcome Brown's resolve.'

'We also welcome his admission that PFI has limited suitability for some schemes. There's a limit to the extent that the private sector can run services such as hospitals.'

But Labrey said the chancellor skimmed over details and the RIBA would be looking more closely at the promise of more money for regeneration and increases in landfill taxes by £3 a tonne by 2005.

He said he would be raising PFI and regenera-

tion issues with construction minister Brian Wilson at a meeting this month. 'We are disappointed about the lack of tax breaks for regeneration and the failure to equalise VAT on refurbishment and new-build work.'

Brown concentrated on the business case for regeneration rather than the social or environmental reasons, and the government needed to be much bolder, Labrey said.

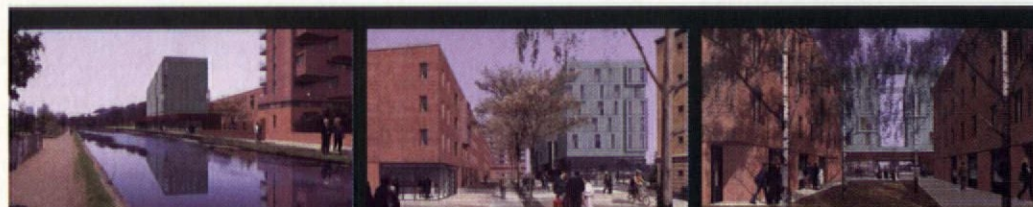
Simon Foxell, RIBA vice-chair of policy and strategy, said: 'Carefully stitching together cities demands innovative and creative architects. It is not really suited to the profit-making activities of the larger bidders in PFI.'

Meanwhile, the Construction Products Association was disappointed Brown did not extend the climate-change levy to all manufacturers, reduce VAT on domestic repair and energy-efficient products, or announce a wider cut in stamp duty to encourage more investment in new buildings. +

FITZROY'S FUTURE CHANGES



Fitzroy Robinson is exhibiting its work for the first time at the RIBA from 6 December to 4 January. The 46-year-old firm has seen about 2,500 of its designs built, mainly in the commercial sector. But 'Changing Images' will focus on the future and show concepts and competition entries. Contact the RIBA, tel 020 7580 5533. +



Work on one of Britain's biggest student residences, a £28 million complex with 1,000 bed spaces by Feilden Clegg Bradley, has begun. The University of London scheme will have flats and maisonettes, cafes and a conference room on a 2ha brownfield site near Regent's Canal and Mile End Park. Buildings hem in courtyards and include prefabricated bathroom pods. The first rooms should be finished next December. +

GALACTIC GALLERY CONTEST

Tate in Space, the ideas project launched by Tate Online for proposals for a new Tate, is running a student architectural competition to come up with designs for a galactic gallery. Entries, including jpeg images, a plan and written synopsis, must be submitted to space@tate.org.uk by 20 December. For details visit www.tate.org.uk/space/spacearch.htm



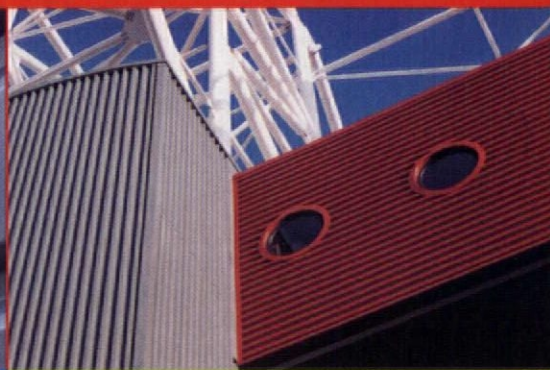
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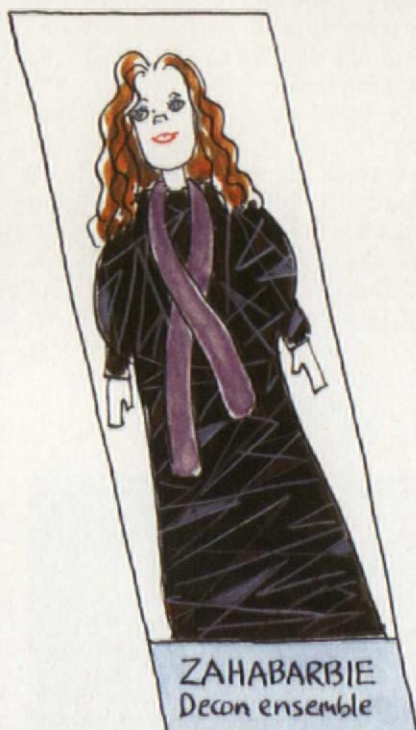
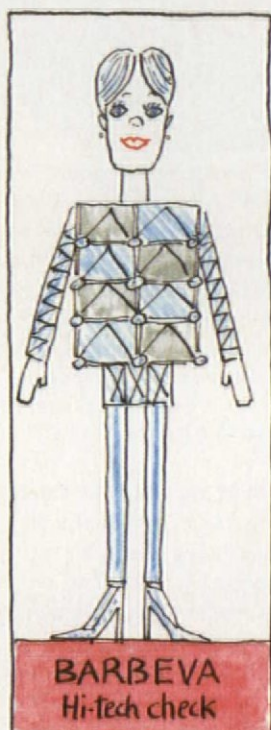
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vital statistics

- Florence's Uffizi Gallery has just been served a final notice for a £160,000 electricity bill, says *The Economist*. The museum is so hard up it cannot pay for paper towels in the WCs.
- One monument is destroyed every day, on average, says English Heritage. These include buildings, stone-built wells, quarries and earthworks. About 7 per cent of them are Roman.
- Rather than dreaming of a white Christmas, most Britons would choose to spend the holiday in the sun. Some 49 per cent of those polled by credit card NatWest Black would head for Mauritius, while 39 per cent would choose Bermuda.
- Almost 900 firms, groups or people were convicted of health and safety offences last year. Of the 1,064 prosecutions by the HSE, more than 84 per cent ended in conviction, with fines increasing 39 per cent in a year to £12,194.

Clare Melhuish reviews...

surface patters as a form of architectural ornament

As John Mack of the British Museum asserted at the RA forum, 'Ornament on Trial II', western discussions of art are dominated by the issue of representational form-making, while pattern is segregated into a category of the 'merely' decorative. By contrast, the tribespeople of the Congo failed to recognise themselves in photos seen for the first time, because their attention was so focused on the detail of the pattern of the woven fabrics worn as garments and used in the construction of their buildings, that they could not see the overall form.

In contemporary design, the whole issue of 'the decorative' has been irrevocably tainted by Loos' association of ornament and crime. Charles Jencks suggested that, if this were a Catholic country, the discussion would not be taking place at all; it simply demonstrates the long-standing legacy of puritanism. Certainly, there is an ingrained attitude that ornament must be equated with some degree of moral failing, which has been prevalent for a very long time; at least since Ruskin railed against the flimsy, unworthy, mass-produced decorative details that began to adorn buildings during the industrial revolution.

For Ruskin the problem was the loss of craftsmanship and integrity. Critic Robert Maxwell suggested it is essentially a problem of meaning. 'Forms can only be made with belief,' he asserted, and our dilemma today is 'how to get rid of science

and back to belief without throwing away all our comforts'. But perhaps architects are over-concerned about the precise nature of meaning. For John Mack, 'decorated surfaces link us more intimately to our surroundings' than do undecorated – and it does not seem to matter whether it is a mass-produced western duvet cover decorated with spaceships, or a Congolese ceremonial garment in which every element of the pattern has a name. The issue simply is that decoration should be understood in some form, to 'socialise the visual world'.

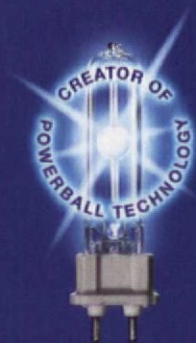
In fact there is a resurgence of interest among architects in surface patterning, as a form of architectural ornament, but curiously none of those invited to participate in this forum – Eric Parry, David Adjaye and Gordon Benson – are noted for their contribution to this development. On the contrary, they all have a reputation for producing distinctively undecorated work, in which 'pattern' derives mainly from a sophisticated, 'architectural', use of light and material texture, formal articulation, or the way objects are placed in a space.

Parry suggested it may be an issue of architectural self-effacement – a problem associated with 'the building becoming the object'; yet, as the experience of the Congolese demonstrates, surface pattern does precisely the opposite, breaking up overall form into micro-elements of space. The real problem today, perhaps, is the loss of that fine grain, in favour of big white planar surfaces which create indecipherable blanks in the city texture, and positively cry out for the attentions of the graffiti artist.

The Royal Academy Architecture Forum, 'Ornament on Trial II', was held at the RA, London on Monday 2 December



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Educating RIBA/ARB: schools deserve Christmas cheer

editorial

The RIBA's President's Medals represent a snapshot of the state of architectural education in this country. Every year, eminent architect judges wade through mountains of slides and textual representations from earnest, deep-thinking students – the cream of the UK's schools – and gradually tease out the winners.

Some of the work is inspiring, some confusing, some written in the kind of language that will not serve them well as architects when they come to communicate with the general public, or clients not so well-versed in architectural history or intellectual jousting.

But, this year, judges agreed that the general quality was high and that the winners (*see pages 21-36*) had shown enough ingenuity, representational skills and clear thought to showcase a student body in a good light.

And yet the system appears in a state of flux. The ARB/RIBA situation has gone on too long. It is not unreasonable to require that a joint process which works effectively for the good of the student population and thence the architects of tomorrow, is ironed out. Just as it is unfair to students in the wider world to have bestowed upon them the craziness of the A level boards, so it is with architectural students committing themselves to their long and ever-more expensive years of study.

Happily, this week the joint validators have done a U-turn in their decision to cast the University of Central England adrift. The ARB took a harder line than the RIBA when it withdrew accreditation from its Faculty of the Built Environment. Now, although its reputation has taken a knock from the affair, UCE will be back, assuming a check visit from the validators passes without incident.

Universities such as Cambridge (*see letter, right*) have realised that they need to turn to architects to update their infrastructure if they are to attract the kinds of students featured in the medals. They can act as best practice clients, but this is tough when cash is drying up. All of which shows that education in architecture faces difficult choices ahead. Historically, the RIBA has been behind the education framework worldwide. Now it is time for its new partnership with the ARB to provide a source of confidence for those wanting to take up the discipline.

David Taylor

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

letters

Cambridge feels pinch but builds with quality

All UK universities are facing financial difficulties (AJ 21.11.02) because government funding is insufficient to match universities' increasing costs. Cambridge is no exception.

Increases in Funding Council grants have not kept pace with costs. In particular, as a result of the decline in recent years in the funding per student, there is an ever-increasing difficulty in meeting the costs of providing Cambridge's high-quality teaching programmes.

Universities urgently need to invest in infrastructure. In addition to increasing infrastructure costs in the areas of laboratories, libraries, museums and administration, Cambridge has a very large building programme which is essential for it to continue to attract students and staff to carry out world-class research. Recent league tables show research and teaching in Cambridge to be at the forefront of higher education in the UK, reflecting the improving estate, among other factors.

The university's procurement programme has grown steadily over three years: from £80 million to the current level of £550 million, meeting urgent needs for more research and teaching space. Where appropriate, new buildings are erected to replace old ones that have become unsuitable for the departments occupying them. New buildings are more energy and cost-effective than the old ones, moving the university towards a more

efficient estate, and a disposal policy ensures that, over the medium term, redundant buildings are not an excessive burden on the university's resources.

Capital projects are funded primarily from external sources such as benefactions, industry collaboration and the government, while the maintenance of the estate is budgeted for as recurring costs, and Cambridge's estate costs are comparable to other universities. New projects are also subjected to our Capital Procurement Programme (CPP), a plan drawn up by our estates and finance departments. Any project has to pass two 'gateways' before proceeding to design and fundraising stages. A feasibility study and a business plan must conform to the university's estate plan and strategic plan. Only when this process has been completed can a project begin.

We pride ourselves on the way that, as the client, we facilitate the relationship between the design team and the users of the building. We value the fact that design hinges on a consistent dialogue. We wish our projects to be examples of excellent practice from which the rest of the industry should take a lead. And it is not just process driven; we strive to establish an environment that fosters open relationships and allows designers to perform at their best. National panels have recently given top industry awards to the university for clientship, cost-effectiveness, sustainability and design.

Just as without the MJP masterplan no buildings would be



Edward Cullinan's Centre of Mathematical Science, Cambridge

You can now take part in 'Ask Paul Hyett', where the president of the RIBA will answer your questions online. Or 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. You can also sign up to news alerts on competition wins etc or look up stories on project news. This week's offering includes Moshe Safdie, which has won a competition to design the new Federal Courthouse in Mobile, Alabama (pictured). The scheme proposed is low rise and descends in height to relate to the nearby residential community to the north. Design is set to be completed by the autumn, construction in 2004 and completion in 2007.



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 to arrive by 10am on the Monday before publication. Letters intended for publication should include a daytime telephone number. The editor reserves the right to shorten letters.

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possible at West Cambridge at all, it is a similar story with Erik Sorenson and Nicholas Ray Associates for the Department of Chemistry, Edward Cullinan for the 10 buildings successfully completed for the Centre of Mathematical Science, and it is due to the brilliant analysis of Allies & Morrison that new buildings are being erected on our Sidgwick Site 50 years on from Casson's masterplan. The university's commitment to good design collaboration was recently demonstrated when it was placed sixth in the RIBA's top 50 clients – a list assessed by the architectural profession.

David Adamson, director of estates, University of Cambridge

Time to look to railway heritage for new homes

Trainspotting? Well I used to as a child, but now I merely live by a railway. Will Alsop is so right (AJ 7.11.02), the country is full of buddleia-infested trackside land, neglected by Railtrack/Network Rail/British Rail or whatever. At least the butterflies are happy. Miles of unused rail which could be scrapped, and thousands of wooden sleepers for domestic landscape gardening. However, it is the land we should be using for brownfield development.

Yes, it can work. Old railway buildings can be refurbished, like so many of the old dockside warehouses, to make fashionable apartments. Old yards can be given a new lease of life, as will shortly happen at King's Cross.

My new Edinburgh 'townhouse' development lies on the site of an obsolete steam laundry, opposite an old goods yard now covered with 1980s housing. Unfashionable? No way; all our visitors love to watch the coal trains trundling by from the guest room. Shut the double glazed windows and they sleep undisturbed. Rumour has it the line's suburban stations may re-

open. We don't all want to live in Mondeo-land.

Jim Smith, Edinburgh

Stop the fire station – and save Byker views



I write in response to the AJ article concerning Byker (AJ 3.10.02) and the letter from Tim Robinson (AJ 10.10.02). Newcastle City Council has granted outline planning permission for a fire station to be built on a greenfield site in front of Byker Crescent on the Byker Estate (pictured). There is no evidence of its proposed architectural quality.

The view of one of the finest examples of urban architecture from the 20th century anywhere in the world will be lost.

I would like to clarify that it is the Residents' Association covering this neighbourhood on the Byker Estate that has led objections to the proposals, and which contacted the Twentieth Century Society for its help in publicising this inappropriate development. It is certainly not a case of 'intellectuals' imposing their heritage values on the 'working class' of Byker. Byker people are perfectly capable of speaking up for themselves. However, the planning department of Newcastle City Council did not have the courtesy to inform the Residents' Association of the planned proposals.

Residents are certainly not against the new facilities that will be provided, but there are more

appropriate brownfield sites in extremely close proximity to the chosen location. There have been numerous objections from residents and professionals to the planned development.

Byker residents choose to remain on the estate and contribute to our changing community – and we have no intention of turning it into a museum.

Housing management and estate maintenance are certainly issues that need to be addressed. However, if plans for a fire station in front of the Royal Crescent, Bath were proposed, I wonder if the council would have given permission? Perhaps Newcastle City Council would have.

We would be delighted if Catherine Croft (or any other interested person) would like to visit. However, they would not have to rely on the kindness of strangers for a bed as we are in the process of developing visitor accommodation for those urban pioneers who wish to experience one of the wonders of 20th-century urban development. November is particularly colourful on Tyneside.

Colin Dilks, secretary, Rabygate Tenants Association

Official: Archigram were no sexists...

Just because Archigram is an all boy band it doesn't mean they are sexist pigs. Accusations that they viewed women as creatures of 'passive, consensual and unconstrained desire' are without foundation. Clare Melhuish's extremist views set out in 'The gender issue as seen through Archigram's Work' (AJ 28.11.02) show a misunderstanding of the period and give too much credibility to Simon Sadler's questionable interpretation of the Living City show at the ICA in 1963.

She suggests that photographs I illustrated in my lecture of leggy girls in short

skirts – 'images generated by the male gaze' – suggested a bleak view of the future. The images over which I made those comments, far from being created by the male gaze, were in fact art directed by the Parisian fashion designer Emmanuelle Khan for the magazine *Nova*, which in the 1960s was the voice of the 'liberated woman'. Nothing could be further from Melhuish's interpretation of these images as reflecting a world where women and children are kept 'tightly under wraps in the privacy of the suburban home and away from the city centre'.

The images place women in the heart of the metropolis, the heart of the living city. The collages of Herron, Cook et al supported the struggle for women's equality, then in its infancy, rather than denied it.

Peter Murray, Wordsearch, London ECI

... but the gender issue in space is another story

I'm afraid I struggled slightly to follow the arguments regarding the issue of gender in Archigram's work, but I did note Peter Murray's comment that most cutting-edge architectural images of the time had to feature a leggy girl in a short skirt somewhere in the frame.

Of course, prior to reaching page 8, I did notice ETALAB's space cafe designs (and they do not come much more cutting edge than this) featured two women, one of which sported a short skirt! And not a man to be seen! What does this say about current thinking? I thought. However, on closer inspection I did spot the couple in the distance... and somebody or something suspended upside down in a sumo-wrestling-type posture. We had better stop speculating about what this means for the future.

John McAskie, Gateshead



will also

We all have the right to sit in a beautiful place and do nothing

Health and fitness clubs are a relatively new phenomenon imported from the US. This temple to the body has grown in popularity at the same rate as the decline of the church. The latter institution existed to cleanse the soul and promote a sense of spiritual well-being, but as wealth and materiality emerged, people stopped looking for eternal life after death towards a never ending life on earth.

This switch to the physical has carried with it an obsession with self-image, and expressions like 'the temple of the body'. You would expect, then, that the buildings to house these activities would be special as, by and large, churches and cathedrals are among the most evocative spaces that exist. This, of course, should be extended to all buildings, as Alvar Aalto said: 'The only motive for building should be extended to create paradise, without this motive all our buildings would be simpler, more trivial and life would be more ordinary.'

Sadly, this is not the usual practice and even more sad is the fact that this new type of function is usually housed in the most prosaic spaces ever. The worship of the body is built on the same premise as the speculative office block. It is cheap, flexible and uncertain of itself. In some locations, the would-be Adonises are on display to the world through large glass windows. There is one near the Bullring in Birmingham that shows sweaty people who definitely are not the accepted image of the body beautiful. Do not misunderstand me – I am not passing judgement on these people, but I find it odd that the preferred image of the body would wish to show off the 'before' effect of the treatment.

Our obsessions would be unacceptable to the 'beauties' of Reubens' period. We see evidence of the preoccupation overdone in the transfiguration of Michael Jackson, where all aspects of his natural self fall victim to

change, for reasons we can only imagine. Even figures of fiction are not beyond the clutches of reviewing their own self image – Lara Croft is to have her breasts reduced as a result of her creators thinking that large mammarys are not quite what society wants to see.

In the past, the reviewing of oneself was a solitary experience that took place before a mirror. Now it is a collective experience, where people observe not only themselves in the mirror but they observe others. There is a competitiveness where people compare notes on how long they spend in this machine or that, or how many lifts they achieved. All this treatment is often given a quasi-medical air, which is intended to underline the value of these visits. We are victims of a marketing campaign, intended to ensure attendance and higher returns.

The shift from church to gymnasium bears many of the hallmarks of the changes in the 20th century. A shift to enterprise at the expense of service and delight. A shift from individualism to collective competition. The 21st century now confronts an opportunity to change these things for the better.

I have never been to The Sanctuary in Covent Garden because it is the preserve of women, but I understand that it is a place to spend time in and manage to omit many of the concerns listed above. I would like to see places of quiet contemplation introduced, both in the public realm as well as in interiors. These can, of course, be combined with exercise facilities, but it would be of great value to begin to consider them places as we are drifting towards capacity, building mixed-use, more tightly inhabited towns and cities. We deserve the right to simply sit and do nothing in a beautiful place. Alas, there is a dearth of benches.

WA, from seat 10F, flight No BA7-1, Vienna to London

'The worship of the body is built on the same premise as the speculative office block. It is cheap, flexible and uncertain of itself'

people

Hélène Binet likes moving in high places. The photographer is keen on nature and mountains and is spending a year freeze-framing the jagged peaks of Switzerland through the lens of her Linhof camera.

This is a big departure, not only in change of altitude but in subject matter. For the reputation she has taken 15 years to build has been almost solely through black-and-white photos of buildings. Buildings like Daniel Libeskind's Jewish Museum in Berlin and Caruso St John's New Art Gallery in Walsall.

'Developing a concept of how to look at landscape in the mountains should be no harder than doing it for architecture,' reckons the 43-year-old Frenchwoman. 'It's much the same; landscape is a space and I have to wrestle with perceptions of that space and how to respond to it. Only the scale is different.'

And scale is critical to Binet at sea level (or thereabouts) in her Kentish Town studio. You cannot represent architecture, she insists. 'It is a very complex experience and I'm not going to try and compete with such a living and vast thing. I prefer to reduce and to detail rather than embrace the building with colours and angles. This way you get one very strong but smaller experience.'

Le Corbusier's Monastery of La Tourette is an example of such ice-cold purity of thought. Some 50 photographs of the monastery went on display in Frankfurt earlier this year in a show co-curated by Binet, and all concentrate on one element: shadow (AJ 2.5.02).

'Every time you are in shadow you are connected with original darkness,' she says. 'Darkness comes before light and so you have a dimension in time and space. To be linked to the shadow is to be linked to something very far and old.'

Binet's work is not confined to exhibitions and books. Last year, she teamed up with architect Walters and Cohen for floor-to-ceiling photos for a flat and penthouse project in London's Docklands. Stairwells and stainless steel banisters were back-dropped with two vast images: one of water lapping against metal retaining walls, and a highly textured shot of waterlogged riverbed sand.

Her aim was to bring the surrounding industrial context into the clean and gleaming spaces. 'We wanted to bring some of the outside roughness inside, but rather

Architectural photographer H  l  ne Binet, who has worked with the likes of Zaha Hadid and Walters and Cohen, likes to set her sights high – her next project involves a year-long photography project in the Swiss Alps

by jez abbott. photograph by iona marinescu

the bigger picture



than photograph from the window, went down to the waterfront to photograph materials close up. This gave a very dramatic, primordial feel to the flat.'

She is also zooming in on the buildings of Zaha Hadid, and Binet insists there has never been a clash of artistic minds between the two of them. She is shortly to picture Hadid's Austrian ski jump overlooking Innsbruck, and the arts centre in Cincinnati. 'I enjoy working with her, she is very thorough and a fantastic person. There have never been any problems.'

And although she has no preference for old or new buildings, High-Tech archi-

tecture could throw up trouble. She has never photographed the architecture of Foster and Rogers, for example. 'I don't think a High-Tech building would work out. I wouldn't find anything to hook onto in terms of composition: there's no hierarchy of detail and form.'

'I have not worked with Foster or Rogers and neither has approached me. I feel it would not be successful for either side because their work is very different and sometimes their scale does not interest me. If a photographic job is not going to work out, I always feel it at the very beginning and we won't do the project.'

Binet was born in 1959 and educated in Italy, where she studied art history in Rome for a year before moving into photography in the early 1980s. 'Growing up in such a beautiful city probably had an influence on my career choice.' This started off as a desire to photograph theatre and ballet performances, but fizzled out after she took off to Milan to work as an assistant to a fashion photographer.

It was a good move, for it allowed her to hone her technique. But it also led her into architectural circles, where she met the likes of Daniel Libeskind. 'I met several architects and discovered a new world. The process of making architecture fascinated me, and photographing it was one way to understand.'

'It is a very slow and intimate process, where you have to build an image. It is up to the photographer and the lens to create a space, geometry and dynamic. I try to get back to the original moment of inspiration where the architects started the creative process.'

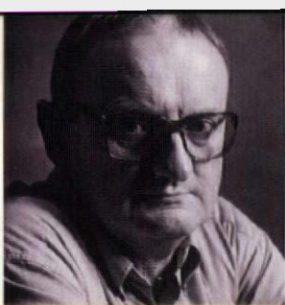
She moved to England in 1986, set up shop in Archway, north London, and settled down with her architect partner Raoul Bunschoten, who founded the urban policy think tank CHORA. They have two children, 10-year-old Izaak and seven-year-old Saskia.

The move to her Kentish Town base came in 1989 and she employs two, sometimes three, part-time staff, all of whom are architects keen to round off their photographic skills. Binet insists on handling all aspects of the photographic process, including developing film.

'We print the black-and-white material in-house, which is a very important aspect and should never be given out,' she says. 'The end result is always different when you are not creating the light, darkness and texture yourself, and it becomes flat.'

Future ambitions are aesthetic, rather than tied to business growth. In between her photographic work in the Swiss mountains, where she aims to capture the crags and ridges throughout the seasons, Binet would dearly love to photograph the work of Tadao Ando. His architecture is beautifully 'tactile', she feels.

Binet has also yearned for some time to tackle the churches of Bernini. 'I would like to do more old buildings, such as a photographic essay on the top of Bernini's churches,' she says, keeping her sights high.



martin pawley

Ignorance of broadband approach is reason for prefabrication failure

The history of attempts to industrialise house production is a big subject, principally because in a free market the innovation of less can never compete with the more of the existing housing stock. This is why prefabricated, modular or temporary homes always end up being confined to captive populations – soldiers, refugees, prisoners, students, the homeless and now key workers. But, contrary to the apparent belief of the chairman of the government's Housing Forum, this does not mean they were chained to a tiny sector of the housing market in the past.

As long ago as the Second World War, under conditions of appalling scarcity, 2.7 million Allied troops were accommodated in hutted camps in England and Wales for the best part of two years in the run up to the Normandy landings. Then, after the war was over, the government's Emergency Factory Made programme was committed to producing 500,000 new technology prefabricated houses between 1945 and 1947, and actually achieved 170,000 before an economic crisis led to the programme being discontinued.

In the US, a similar housing programme had relocated eight million war workers over four years by mass-producing prefabricated dwellings. Clearly the problem was not insuperable, even where a mobile home industry hardly existed, which was the case in England in the 1940s.

Sixty years later, the factory production of houses remains a matter of priorities and lateral thinking: the first requiring sustained resolution on the part of government; the second a willingness to depart from the traditional demarcations between industries. Thus the 1945 AIROH house was an aluminium dwelling designed and produced by the aircraft industry, while the PORTAL house was developed by a consortium of motor industry engineers, and the ARCON was developed by the steel industry. Today's broad search for key-worker hous-

ing production capacity should be similarly drastic. It should start with the capacity of the building industry, move on to seize derelict or unoccupied property, then progress to the alternative industries (aircraft, motor), followed by an investigation of the potential of caravan makers and boat builders, pool house, greenhouse and conservatory manufacturers, tent makers, rolling stock manufacturers, and so on.

Ignorance of the importance of this 'broadband' approach is a cause of the failure of previous attempts to bring about a salutatory evolution in construction that could defeat the idea of the individual building as a priceless object by showering it with replicas – as happened to portraiture under the impact of photography.

I had some experience of this phenomenon some 30 years ago when I was in Chile during the Allende years. The country was in a state of near bankruptcy, importing second-hand concrete panel building systems from the Soviet Union and East Germany but unable to import engines, transmissions and spare parts for the Western motor vehicles running on its roads.

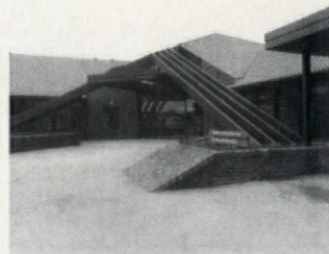
My contribution was to propose that the closed down production line for small and large Citroen vans (whose flat

panel bodies were manufactured under licence), be reopened so that the corrugated body panels, doors, windows and other useful parts could then be assembled as metal panel housing units. The Chilean ministry of planning had already shown interest in this idea, and at one time it appeared that the Citroen Chilena plant would be partly reopened to run up a prototype. Unhappily, despite calculations showing that at least 5,000 units could be completed in a year, this never happened. Although seductive drawings were made, the local socialist housing committees strongly opposed the idea. With the overthrow of the Allende regime, like so many housing dreams, it never flew.

'Prefabricated, modular or temporary homes always end up being confined to captive populations'

a life in architecture

jimmy savile



Sir James Wilson Vincent Savile OBE, better known as former *Jim'll Fix It* Jimmy Savile, has no hesitation in naming his favourite building. It is the National Spinal Injuries Centre at Stoke Mandeville Hospital in Buckinghamshire. 'I sketched a design for the building on the back of an envelope and gave it to the architect.' That was more than 20 years ago; the architect was Fitzroy Robinson Partnership. 'I said: "This is a stately home in the Mediterranean manner, and I would like a hospital inside it." We now have a series of continental-style courtyards with all the wards built around them.

'Because the windows are almost all full-height, the paralysed patients can look out and see things growing.' Savile describes the centre as 'a dream for patients going through several months of what might not otherwise be a very happy time for them. They love it.'

The total cost of the Stoke Mandeville Centre was £16 million. Savile owns the building, although it is run by the NHS. The original design is still intact – he has always resisted any suggestion for extensions or extra storeys to be built. The centre houses 120 patients at any one time, although there are 10,000 people on the books – many of whom return for further treatment after their initial stay.

His architectural dislikes? 'Anything over six storeys high, because in this country, fire appliances don't reach any higher,' says Savile.

Eleanor Allen

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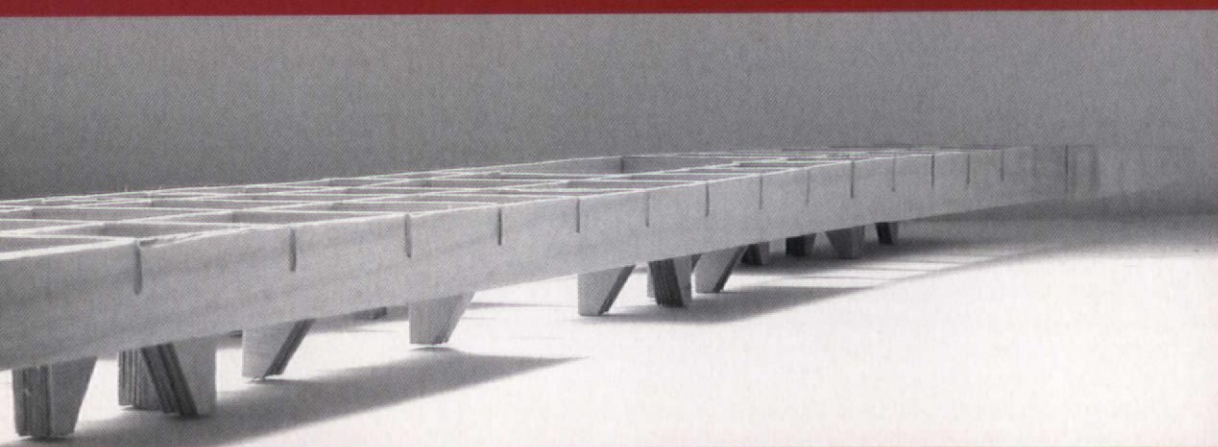
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The President's Medals 2002

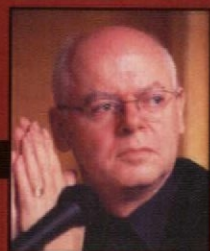
www.presidentsmedals.com

The President's Medals are the Royal Institute of British Architects' international awards scheme, celebrating the talent of outstanding students nominated by Schools of Architecture worldwide. An internationally renowned judging panel select the award winners, including the Bronze Medal for Part 1, the Silver Medal for Part 2, and the Dissertation Medal. This supplement features the final degree projects and dissertations of the winning students, revealing a unique insight into the preoccupation of students and Schools of Architecture.



design awards

Juries are asked to judge the quality of the design of each scheme, particularly in respect of its architectural ambition, ideas and the extent of its innovation. The panel look for design vision and its fitness for purpose in response to the brief as well as wider concerns such as accessibility and sustainability. The judging panel selected the schemes over two days of enjoyable debate. After careful examination of almost 2,500 slides and supporting material, the two medallists emerged as unanimous winners. The large number of awards demonstrates the impact that the very different geographical and political contexts of this collection of schools have on their enquiry. Larry Oltmanns and Matthias Hedinger from Skidmore, Owings & Merrill joined this year's judging panel to select the SOM Foundation Travelling Fellowship winners.



Paul Hyett

Why does the RIBA validate more than 100 Schools of Architecture around the world? Certainly not for hegemonic reasons – indeed very much the reverse. We go only where we are invited and that includes many old commonwealth countries, but it also includes parts of Latin America, the US, Russia, Finland, Switzerland, Eastern Europe and, of course, Africa and South-East Asia – all in all, about 20 per cent of the world's architectural community is 'educated' within RIBA-validated courses.

Our validation, which runs parallel to the prevailing state systems, is intended to facilitate reciprocal trade in professional services and encourage career development for both graduates and teachers. In short, a recognised and respected 'portable' qualification will ultimately endorse practitioners and practices who seek work (albeit while usually operating from within their own country) on the international scene, and it is often a pre-requisite of appointments when external agencies and corporations provide respectively aid and investment for building in so-called developing countries.

But the system also offers a wonderful network for the constant review and exchange of ideas. And that is what the President's Medals are all about: an international celebration, which publicises the best and most innovative work on offer across the entire worldwide spectrum of RIBA-recognised schools.

It's a snapshot, a 'cut', through which we gain a vivid insight into what the schools are up to. It's also a tantalising chance to spot tomorrow's movers and shakers.

Unlike the Eurovision Song Contest, this is no manufactured or local event. The projects on show from schools around the world were not prepared to a prescribed brief and they have not been tamed and toned to suit the judges. But they do represent each school's best; real, sharp-end preoccupation – live, rough and caustic. And this is the point: it is a great honour for the schools and the tutors, as well as the students, to have their work celebrated and acknowledged in this way.

At home I have a 1982 book published by AD. With a huge picture of Terry Farrell's TV-am on the cover, it is a survey of the British architectural scene of that era. It also records that year's AD Gold and Silver Awards. Delve in there among Rogers, Foster, Powell and Moya, Stirling, Price, and Cullinan, YRM, and the other giants of the day, and you will find emerging names like Alsop, Mather, Jiricna, Allies and Morrison, Stanton William and CZWG. And in a special students' section, are projects by Gregory Penoyre of Sheffield University, Richard Portchmouth of Kingston Polytechnic and Peter St. John from the Bartlett.

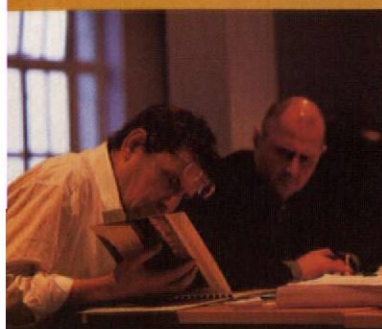
Spotting tomorrow's movers and shakers is always fun. To quote Peter Cook, joint winner of this year's Annie Spink Award for Excellence in Education and winner, with Archigram, of this year's RIBA Royal Gold Medal, 'that is what architecture is all about ... inventiveness and lyricism ... waywardness and endless speculation...' Encouraging those qualities and aspirations is also the essential remit of the RIBA President's Medals. I hope you will find the works shown here to be as varied and interesting as I do. Read on and enjoy!

Paul Hyett, president, RIBA



**non voting chair
Simon Allford**

Simon Allford was born in London in 1961 and was educated at the University of Sheffield and then at the Bartlett School of Architecture, University College London. He co-founded Allford Hall Monaghan Morris in 1989, which has since won numerous awards. He runs a unit at the Bartlett with Paul Monaghan and is an examiner, lecturer and guest critic. Allford is an advisor to the RIBA (President's Medals Student Awards), and is closely involved with the programme of works to Portland Place. He has judged a number of international competitions and was chairman of judging Concept House 1998-2000 and the Rome Prize for Architecture 1998/99. He has also taken on a number of advisory roles for industry bodies including the Construction Industry Council, the Steel Construction Institute, Building Centre Trust, and M4I (Movement for Innovation). Allford is a member of The Bond, The Architecture Club and the Architectural Association, where he has served as honorary secretary and is now honorary treasurer.



PHOTOGRAPHS BY CHARLES GLOVER



Julia B. Bolles-Wilson

Born in 1948 in Muenster/Westphalia, Julia Bolles-Wilson studied at the University of Karlsruhe, receiving an honours diploma in 1976. After two years practice in Karlsruhe, Bolles-Wilson was awarded a DAAD-scholarship for postgraduate studies at the Architectural Association in London, which she completed in the unit of Rem Koolhaas and Elia Zenghelis. In 1980 Julia Bolles and Peter Wilson formed the Wilson Partnership, and from 1981 to 1986 Bolles taught interior design at the Chelsea School of Art. Three years later, the Wilson Partnership moved to Muenster, Germany and became the Architekturbüro Bolles+Wilson. This was to build the new Muenster City Library (competition first prize 1987). In 1995 Bolles-Wilson became Professor for design and architectural theory at the University for Applied Sciences in Muenster. She is on the international advisory board for the 2003 Architecture Biennale, Rotterdam. Julia and Peter Bolles-Wilson have been married since 1980 and have two children, Eva (1982) and Jack (1986).



Graham Stirk

Graham Stirk was born in Leeds in 1957 and educated at Oxford Polytechnic (now Oxford Brookes) School of Architecture and the Architectural Association, London. He joined the Richard Rogers Partnership in 1983, was made a director in 1988 and a senior director in 1995. His design involvement has covered projects in London, Paris, Marseille, Nice, Berlin, Baltimore, Seattle and Japan. Schemes include Zoofenster – a 22-storey tower building in Berlin, full tender demonstration completed 1991-93; Lloyd's Register of Shipping, Liphook – headquarters building on rural site in Hampshire, 1993; SmithKline Beecham masterplan, Hounslow, London 1993; Montevetro apartments, Battersea, London, 1994; Renzo Piano Building Workshop (six-month sabbatical) – Padre Pio Pilgrimage Cathedral, Foggia, Italy, 1994; Senior Design Director for 88 Wood Street – headquarters for Daiwa Securities, City of London, 1994; Lloyd's Register of Shipping – headquarters building, City of London, 1995; Rome Congress Centre competition, 1998; and the Meudon masterplan, 2000.



Eric Parry

Eric Parry established his practice in 1983 and at the same time began teaching at the University of Cambridge. He studied architecture and interior design at the University of Newcastle upon Tyne, the Royal College of Art and at the Architectural Association, London. The work of Eric Parry Architects has been exhibited in London, Paris, Harvard, Antwerp and Frankfurt. Parry's research interests include urbanism; the iconography of materials; and the history and theory of Modernism. In addition to teaching, lecturing and external examining in many UK schools, he has taught at the Graduate School of Design, Harvard, and the Tokyo Institute of Technology. Notable works include the Office building, 30 Finsbury Square, London; Foundress Court, Pembroke College Cambridge; Damai Suria Apartment Building, Kuala Lumpur; Southwark Gateway Tourist Information Centre and London Bridge Environs; and the Spa at the Mandarin Oriental, London. Parry is a member of the RIBA Awards Group; Kettle's Yard Committee, University of Cambridge; and the Visual Arts and Architecture panels of the Arts Council of England.



Sunand Prasad

Sunand Prasad is, along with Gregory Penoyre, one of the founding partners of Penoyre & Prasad Architects, a London-based practice which is known for designing a diverse range of award-winning buildings. Prasad is a member of the Commission for Architecture and the Built Environment and he also chairs the Constructive Change Group of the Royal Institute of British Architects. He has been a member of the RIBA's Awards Group and Health Clients Forum and a vice-president of London's Architectural Association. Prasad has taught and lectured in many schools of architecture in the UK and in India, and has acted as an external examiner and continues to be involved in teaching. His theoretical work includes research in North Indian urbanism and domestic architecture and writings on subjects which include Le Corbusier, architecture and cultural diversity and the exploration of the value of design. He lives in Hackney in east London with his family in a house designed and built together with friends.

BRONZE MEDAL WINNER

Serjeant Award for Excellence in Drawing Part 1

SOM Foundation Travelling Fellowship joint winner

Tutor Prize winner

part one



Tom Holberton

Auction House on the South Bank

THE BARTLETT, UNIVERSITY COLLEGE LONDON

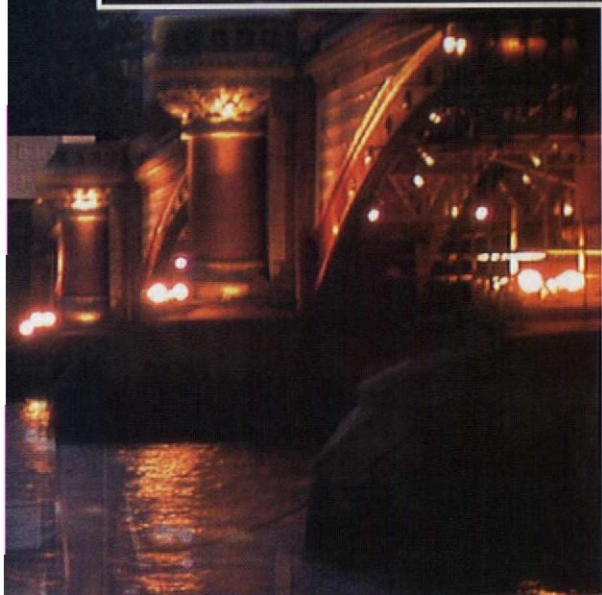
Tutors: *Penelope Haralambidou,*
Eduardo Rosa

This project explores the notion of a facade as a projected 'drawing' and attempts to investigate possible new relationships between an external public audience and a private interior world, whereby the facade is a changing drawing that can be both wholly public and private, both revealing and concealing its contents. The site is divided into two – on the north and south banks of the Thames. On the south is the new exhibition hall, storage, authentication and display; the north a restaurant and an exclusive, secluded place where bids are made.



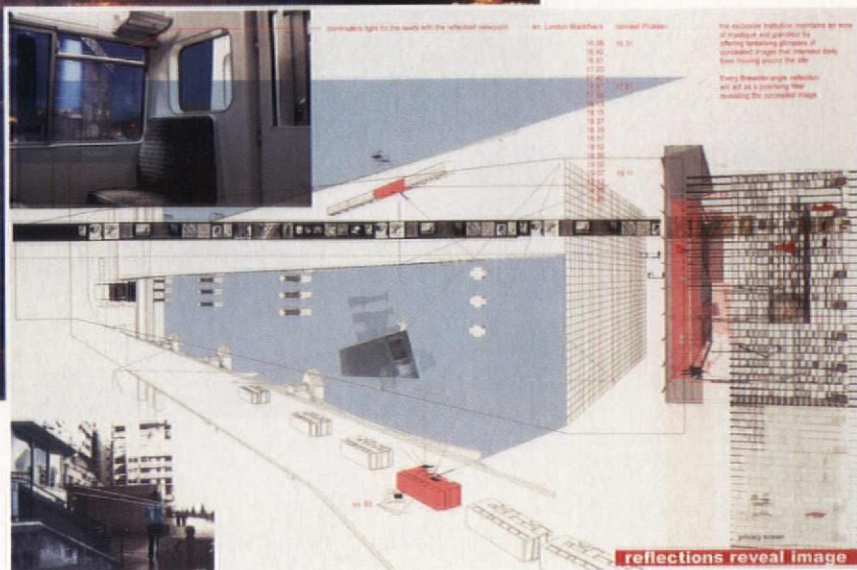
'Very interesting - it gets more engaging each time you see it... it's blurring the realm of public and private. And it's compelling'

Graham Stirk



'Subtle handling of light and urban transparency'
Julia Bolles-Wilson

'It's a Part 1 project, but it's brilliantly represented... This is somebody who has achieved a wonderful balance of poetics and space. At the same time it's beautifully controlled'
Eric Parry



TUTOR PRIZE



Eduardo de Oliveira Rosa was born in 1970 in Boituva, Brazil. In 1995 he received his Diploma of Architecture and Urban Planning from FAUUSP in São Paulo and in 1997 an MArch in Architectural Design from the Bartlett, University College London. Since 1997 Eduardo has been practising both as an architect and stage designer in London. His latest projects include the new La Fromagerie shop in Marylebone, London as well as the new reception and meeting centre for Lenz und Staehelin's headquarters in Zurich, Switzerland. Eduardo taught at the Bartlett from 1998 to 2002 – originally with Benoit Cornette and John Lyall in Diploma Unit 22, and for the past three years with Penelope Haralambidou in Undergraduate Unit 2.



Penelope Haralambidou was born in Athens, Greece in 1968. She studied architecture at the NTU Athens and gained her MArch in Architectural Design in 1995 from the Bartlett. She has lived and worked in London since 1994. Her work has been distinguished in international competitions and has been exhibited in Greece, Italy, Germany, the US, Britain and the Netherlands. In 2000 she was part of the team representing Greece in the 7th Biennale of Architecture in Venice, commissioned by Elia Zenghelis. She has been teaching architectural design since 1996 at Greenwich University and at the Bartlett, where she has been Undergraduate Unit 2 coordinator with Eduardo Rosa since 1999. She is currently completing her PhD thesis by design in spatial representation, which investigates the projective schema behind 'Given: 1st the waterfall, 2nd the illuminating gas', Marcel Duchamp's assemblage at the Museum of Modern Art in Philadelphia.

Haralambidou and de Oliveira Rosa together with Anthony Boulanger and Yeoryia Manolopoulou founded tessera, a collaborative architectural practice, in 1999. Their work is mainly preoccupied with issues addressing contemporary public space. tessera has taken part in international competitions and has been published in Greece, France and Britain. Their latest project is Drawing FIX, a time based installation, commissioned by the Museum of Contemporary Art in Athens, for the exhibition 'Big Brother – Architecture and Surveillance', which took place in the summer of 2002.

BRONZE MEDAL RUNNER-UP

SOM Foundation Travelling Fellowship joint winner

part one



Freddie Phillipson

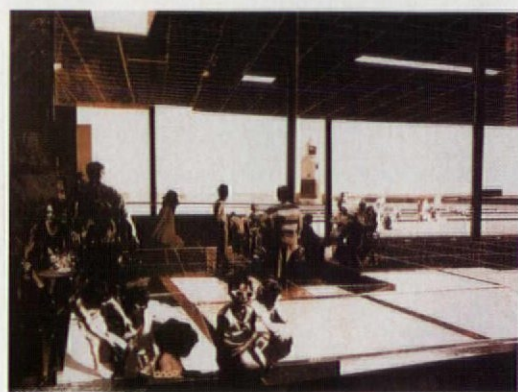
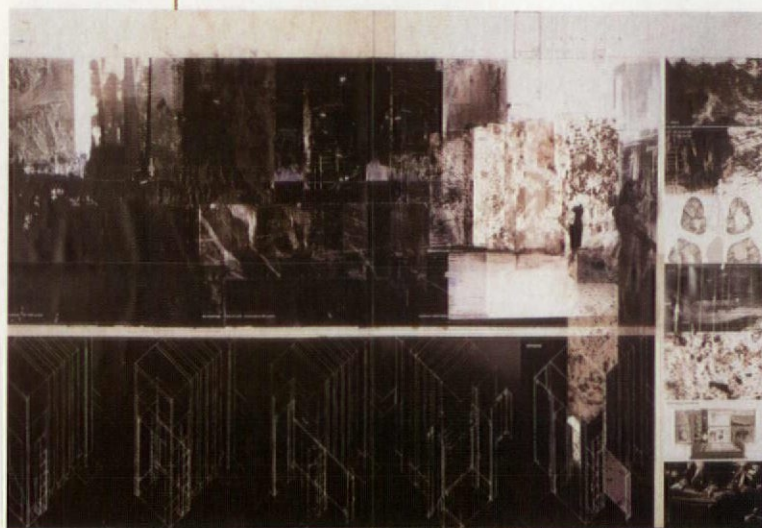
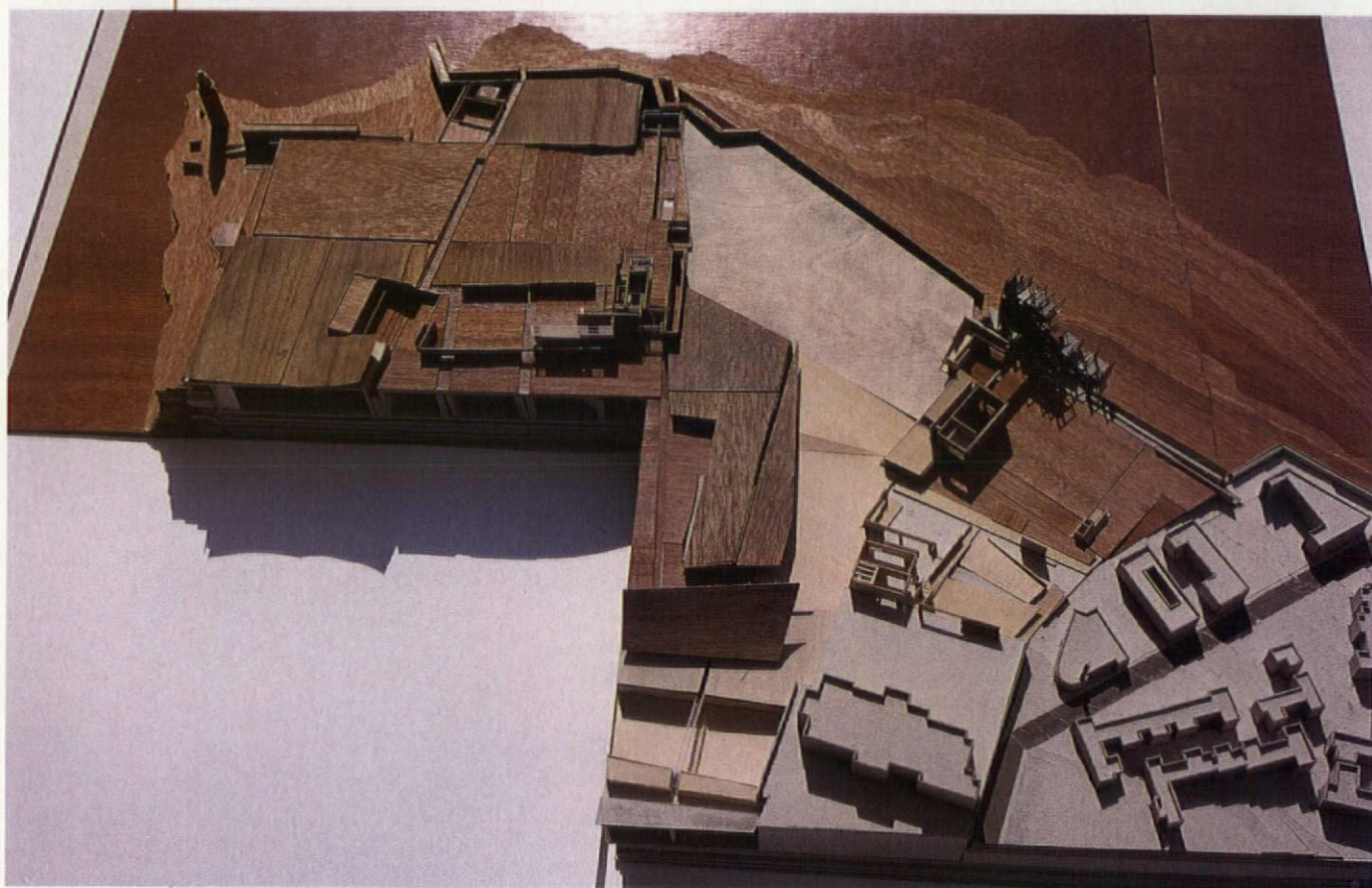
The Rock of Gibraltar

UNIVERSITY OF CAMBRIDGE

Tutors: *Jamal Badrashi, Kim Loddo*

'This guy is a genius' **Larry Oltmanns**

This project treats the southernmost tip of Gibraltar – Europa Point – as a public museum garden in which interventions share a sectional thematic: cuts into the rock's limestone mass receive water from a catchment while new 'grounds' (canopies and raised levels) are 'held' above the rock. A sequence of spaces include a museum for finds and an open-air theatre linked by a moat running along the fortifications.



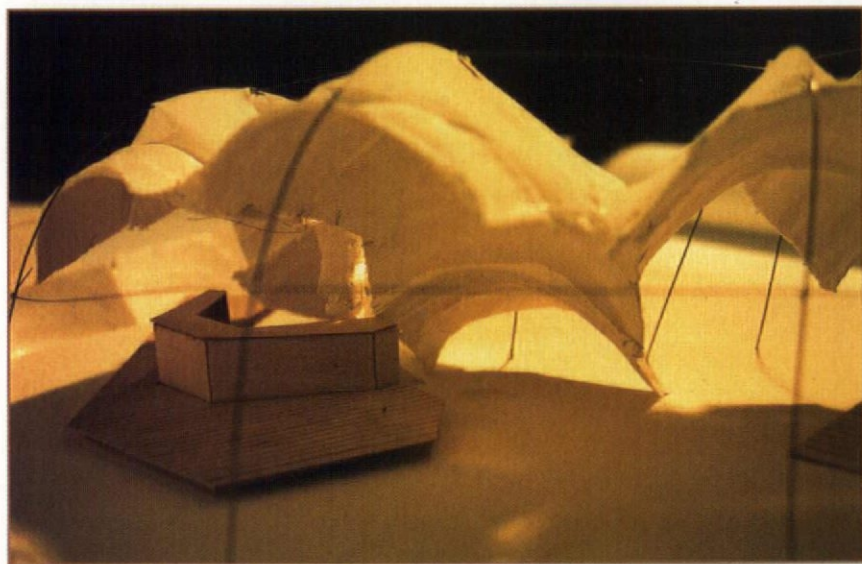
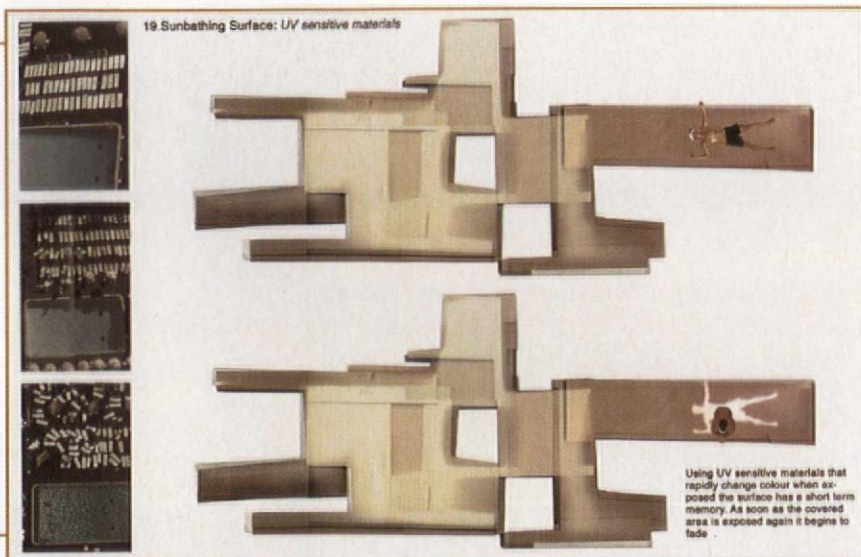
'What's outstanding about it is the sheer pleasure at exploiting those caverns'

Sunand Prasad

Thomas Housden

Hampstead Heath Bathing Pond
THE BARTLETT, UNIVERSITY
COLLEGE LONDON
Tutors: Bob Sheil, Nic Callicott

The scheme explores the source of the River Fleet at Hampstead Heath Bathing Pond as an allegory for human and environmental co-existence. It creates a system of layered screens that offer varying degrees of shelter and privacy and is responsive to changes in the environment – a sunbathing platform is photosensitive, leaving a body 'imprint'. The project combines physical tangibility with real social purpose.



Nozomi Takeuchi

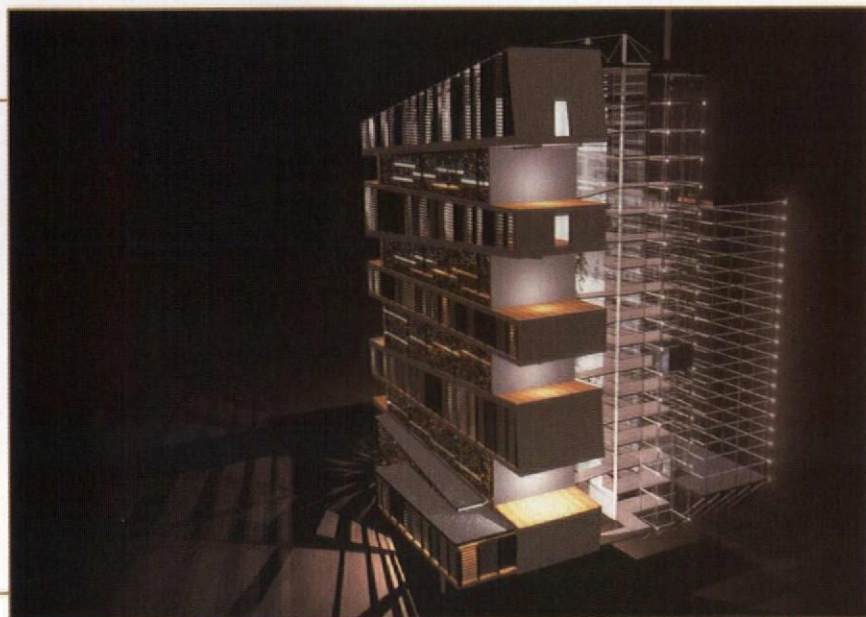
Mexicali Mist Space
UNIVERSITY OF EAST LONDON
Tutors: Mark Hayduk, Rumi Kubokawa

The site is between the factories of Maquiladora industry and the colony for the workers in Mexicali on the border of the US and Mexico. The scheme is for a series of spaces that workers can spend time in between work and home. The building is enveloped with a light, layered skin of plaster and fabric. The skin's edge features a mist membrane, which opens to the ground and cuts the cool and clean space from the dust and heat.

Guy Scott

Digital Farm
OXFORD BROOKES UNIVERSITY
Tutors: Francois Girardin, Jonathan Tuckey

The brief was to research the future of workspace in both digital and physical environments. Guy's response was to position architecture between these two environments investigating dynamics of scale, growth, artifice and permanence in the form of a digital farm. The project suggests a 'Kafkaesque future where the occupants of the digital farm become an accessory to the overwhelming nature of an idea'.



SILVER MEDAL WINNER

Serjeant Award for Excellence in Drawing Part 2

Tutor Prize winner

part two



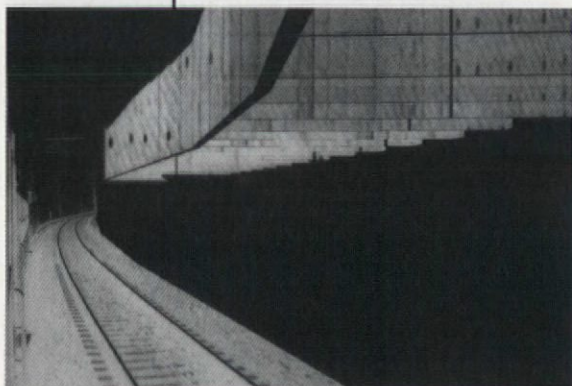
Kristina Lundvall

London Bridge Caravanserai: a modern interpretation of an ancient concept

LONDON METROPOLITAN UNIVERSITY

Tutor: Professor Florian Beigel

The ancient Caravanserai concept of a desert fort for merchants is transferred to London Bridge as the provision of temporary accommodation for modern travellers. Its main element is a plywood roof structure, deep enough to be inhabited, inviting visitors in to feel the material's scent and texture as a close up and intimate relationship with the space, material, and generous view of London.



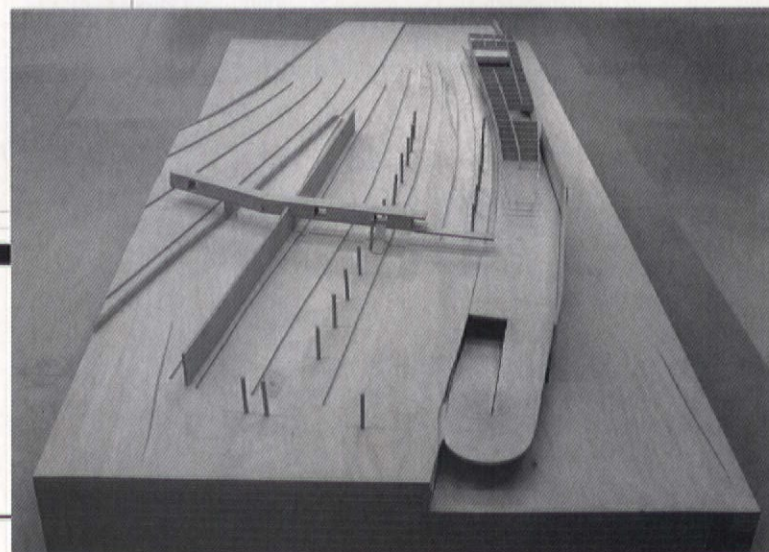
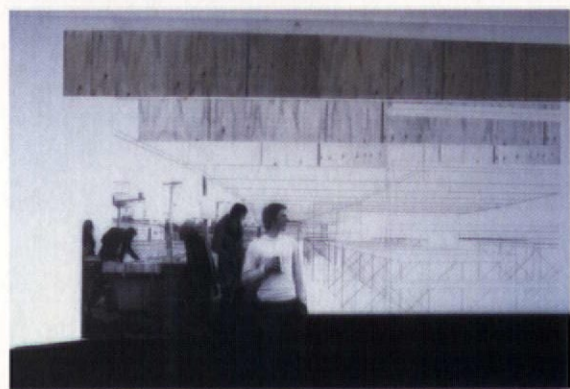
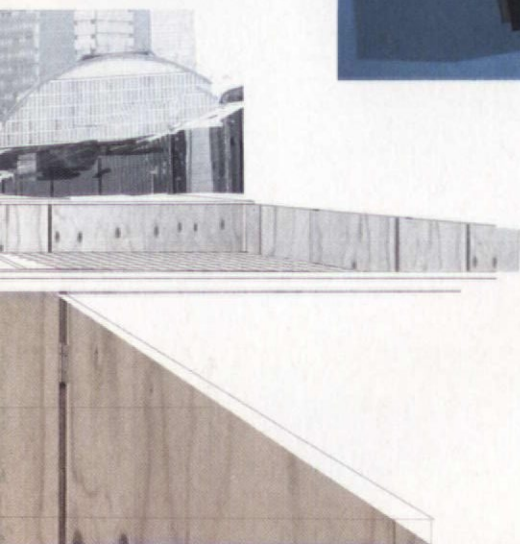
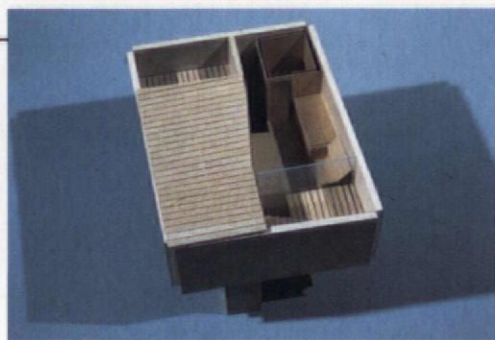
'The Caravanserai is very nice internally. It has persistence and subtlety. It's very cool and very relevant' **Graham Stirk**

'It has a beautiful sectional relationship with the railway platforms and the city below' **Sunand Prasad**



'It shows great clarity
and a beautiful sense
of composition'

Eric Parry



TUTOR PRIZE



Professor Florian Beigel was born in Konstanz, Germany in 1941. After graduating as Diplom Ingenieur (Architecture) at the University of Stuttgart in 1968, he received an MSc from University College London in 1969. He was an architectural assistant to Professor Rolf Gutbrod in Stuttgart and Arup Associates in London, and worked as a research assistant with Juergen Joedicke, Gunter Behnisch, in conjunction with Frei Otto on the Munich Olympic structures.

Beigel has been an architect in private practice – Florian Beigel Architects – in London since 1970. He is Professor of Architecture and the Director of the Architecture Research Unit (ARU) at the Department of Architecture and Spatial Design, London Metropolitan University (formerly the University of North London). Based on his experience at Frei Otto's Institute of Lightweight Structures, Beigel has made the Architecture Research Unit into a unique example in this country of a studio of design research that encourages direct cross-fertilisation between professional practice, design as research and the teaching of architecture.

Together with Philip Christou, Beigel runs a Diploma Unit at LMU. He teaches architecture from the position of reflective practice and frequently from precedent. The teaching is closely related to ARU's design as research projects. He is trying to get students to love ideas. That means students are encouraged to research concepts of space such as 'emptiness', 'the space between', or 'the charged void'. Architecture is seen as landscape – urban landscape. Students are encouraged to materialise concepts of space and to develop strategies of construction such as the 'raw and the cooked', or what is rough and what is fine, methods of 'collage construction' using readily available materials and components with imagination, and the making of an almost single material building. The design approach in Diploma is rooted in deep observation of the physical and social context. Students are encouraged to think in different scales simultaneously, the collective realm of the city and the intimate closeness of personal space. He says design is more delight-creating than problem-solving, particularly delight in the everyday.

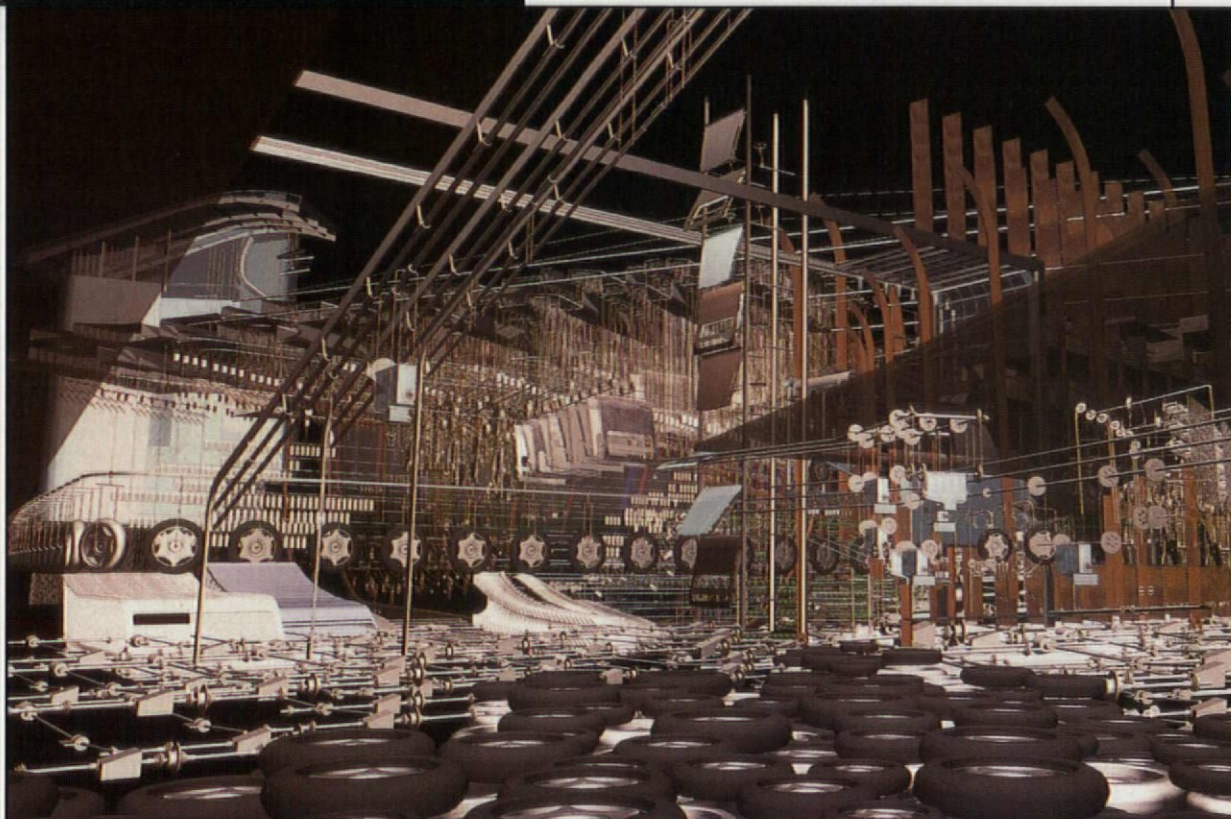
Projects by Florian Beigel Architects and the Architecture Research Unit have been exhibited in Barcelona, London, Milan, Berlin, Bolzano and Madrid and they have been widely published in international journals. Beigel's design of the Half Moon Theatre in east London (1985), received considerable interest internationally. His project to repair and modernise the Bishopsfield Housing Estate in Harlow (1992) continues to be an example for housing regeneration design. A number of landscape and urban regeneration projects in Germany that were won in competitions during the late 1990s are prototypical as 'time architecture' (as Beigel calls it), designing for change. Current projects include designs for the Heyri Art Valley, and the Paju Book City in South Korea. An extensive exhibition of the architectural works of Florian Beigel and the Architecture Research Unit will be shown in London in February at the London Metropolitan University.

part two



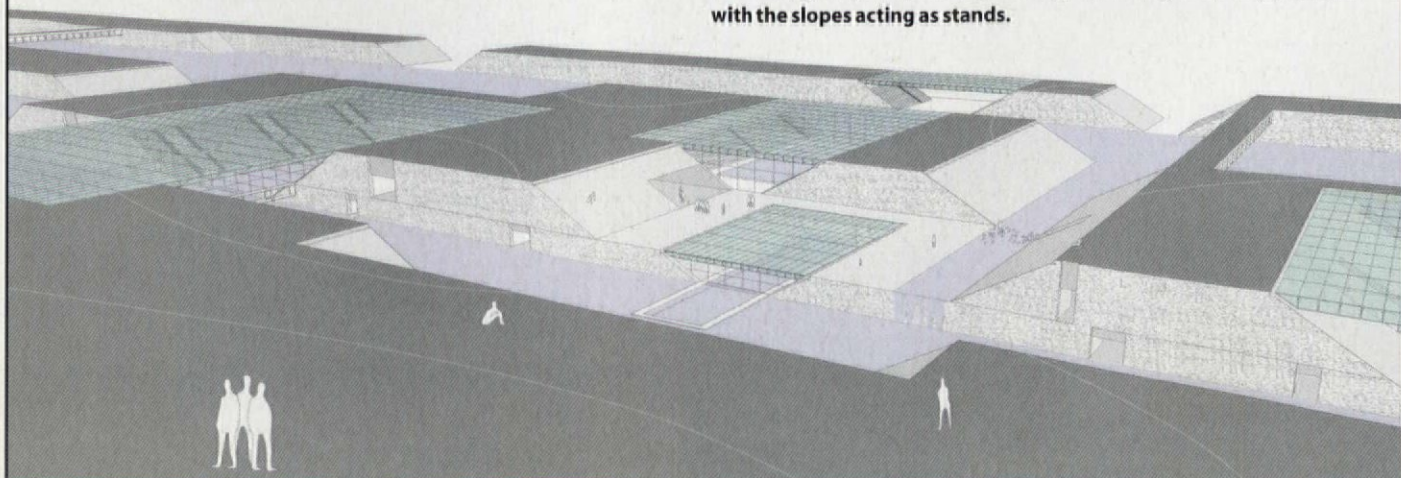
Lisa Silver
Sedimentary Survival
THE BARTLETT, UNIVERSITY
COLLEGE LONDON
Tutors: *Salvador Perez Arroyo, Marcos Cruz*

Silver's scheme looks at three characters confined to three rooms in a house near Greenville in the heart of Mississippi County. It narrates a psychological response to imprisonment within a single room where, in order to survive, the characters utilise mundane objects to create a more stimulating living space.



Christian Junge
Aquatic Landscape, Neckar
UNIVERSITY OF STUTTGART, GERMANY
Tutor: *Professor Boris Podrecca*

Junge's project is a centre for water sports as an artificial landscape on a riverside in Stuttgart which reinterprets the canalised river Neckar by proposing a corresponding piece of 'archi-nature'. A second basin acts as land art and filter for the swimming pools, with the park between. A second category of trapezoidal negatives cross-weaves with the basins containing the pools, thereby creating a landscape of valleys and hills with the slopes acting as stands.



Yi Ying (Elizabeth) Tsai

The uncommon ground of landscape and architecture

UNIVERSITY OF AUCKLAND, NEW ZEALAND

Tutor: Nick Stanish

This scheme is a landscape park in Auckland, based on the site of the existing Parnell baths. Inspired by our skin and our senses, ducts link different landscapes and spaces.



A collaborative effort to instil 'seed-building' urbanism to Barking and Dagenham, where institutions would provide a framework for ad hoc infill development and build on density and industrial heritage.

Tom Houston, Nicholas Wharton, Michelle Saywood, Jonathan Mann, Amalia Skoufoglou, Jody O'Sullivan, Janek Ozmin, Simon Murray, Simon Gould, Shan He
Barking and Dagenham – The New Civic Industrial Culture
UNIVERSITY OF CAMBRIDGE
Tutors: Peter Carl, Phil Meadowcroft



Robert Lisle, Robert Squibb, James Payne

Shadrach Meshack Abednego

(making a part of the city)

UNIVERSITY OF BATH

Tutor: Professor Robert Tavernor

An 'affirmation' of London, based on a site just south of Tate Modern, put together after the students visited locations around Europe such as Dean Clough, Halifax, and the Sergels Torg in Stockholm. It resulted in 'an intense mixture of many different spaces and experiences, generic and specific'.



Ina Tegen

Monte Popina – 2guns transportable

UNIVERSITY OF THE WITWATERSRAND,
SOUTH AFRICA

Tutor: Professor Lindsay Bremner

An easily erected, transportable housing system designed to utilise the space between the often Italianate (hence the name) private properties of Johannesburg and major roads – dealing with traditional African nomadic life, quests for mobility and transience.

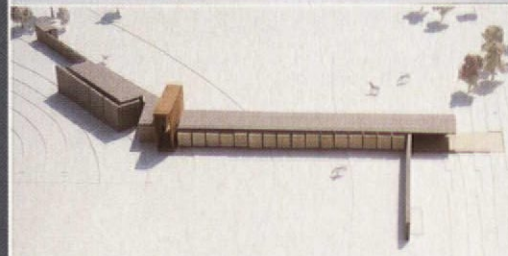
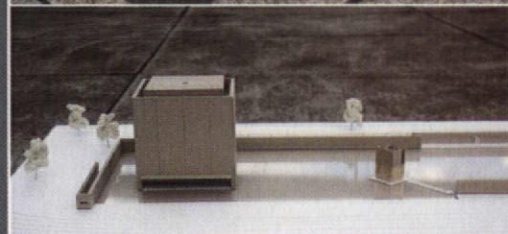
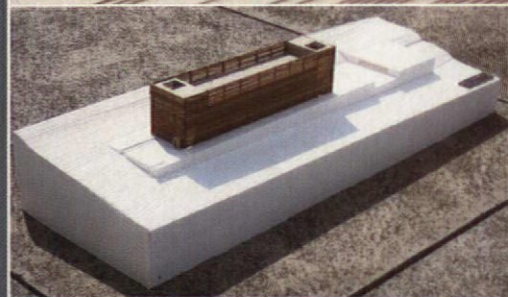
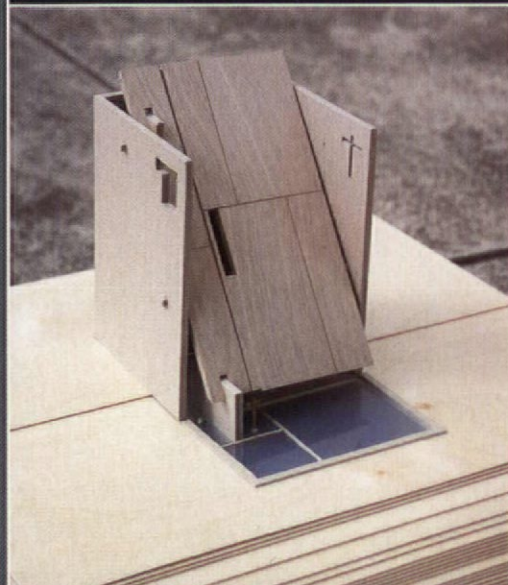


Kristian Hyde

Stonehenge Institute of Education and Archaeology

UNIVERSITY OF PORTSMOUTH

Tutor: John Pardey



The thesis: a visitor's centre at Stonehenge is not needed – a shift of culture is required, making the site a place of learning, storing knowledge and pilgrimage. The landscape is explored as an ancient map – new buildings frame views and reinforce the past, including a stable to allow mounted access.

dissertations

A wide variety of dissertations are now completed in schools of architecture around the world, and to reflect this diversity the judges welcome a broad range of subjects, methodologies and presentations. Subjects include studies of famous buildings and architects, particular places or generic spaces, representations of architecture in the visual and literary arts, everyday urban conditions, alternative architectural and art practices and wider social and theoretical investigations. Methodologies include empirical and interpretative accounts, intersections of history and critical theory and speculative poetic and prose investigations. Similarly, formats include single-volume bound texts, multimedia explorations and portfolios of writings. In all cases, submissions are expected to demonstrate a comprehensive, rigorous and coherent treatment of their subject, demonstrating original analysis of information uncovered and the exercise of independent critical reasoning. Dissertations should also be appropriate and should positively contribute to their analysis and communication.

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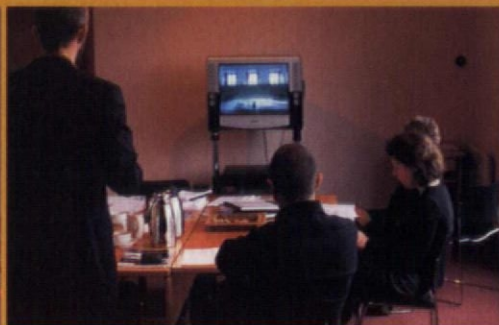
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non voting chair
Iain Borden

Iain Borden is director of the Bartlett School of Architecture, University College London, where he is Professor of Architecture and Urban Culture. An urban historian and commentator, he has published on subjects ranging from Renaissance perspective, Garden City architecture and inter-war modernism to German fin-de-siècle sociology, McDonald's advertising signs and skateboarding as a critical urban practice – for which he received his doctorate. Educated at the University of Newcastle upon Tyne, University College London and UCLA in California, he is author and co-editor of several publications, including: *Manual: A Guide to Architecture and the Office of Allford Hall Monaghan Morris* (2003), *Skateboarding Space and the City* (2001), *The Unknown City* (2001), *New Babylonians* (2001), *City Cultures Reader* (2000), *The Dissertation: an Architecture Student's Handbook* (2000), *InterSections* (2000), *Gender Space Architecture* (1999), *Strangely Familiar* (1996) and *Architecture and the Sites of History: Interpretations of Buildings and Cities* (1995).



PHOTOGRAPHS BY CHARLES GLOVER



Sarah Chaplin

Sarah Chaplin is a qualified architect and has a Masters in Architecture and Critical Theory. She has been appointed head of the School of Architecture and Landscape Design at Kingston University, where she takes up her post in January 2003, and is a director of the design consultancy *evolver*. Chaplin was previously Senior Lecturer in Visual Culture and Media at Middlesex University, where she set up the MA Digital Architecture in 1998. Her publications include: chapters in *Designing for a Digital World*, 'Intersections', 'Feminist Visual Culture', 'Hieroglyphics of Space' and 'Images of the Modern Woman in Asia'; articles in *The Journal of Architecture*, *Leonardo*, *Space and Culture*, *Urban Design International*, *Architecture*, and *Architectural Design*, and she is the author of two books: *Visual Culture, an Introduction*, co-authored with John A Walker, and *Consuming Architecture*, which she co-edited with Eric Holding. She is finishing a book on Japanese spatial culture and working on one about post-urban environments with Holding.



Christine Boyer

Christine Boyer is William R. Kenan Jr Professor in Architecture and Urbanism at the School of Architecture, Princeton University, and has also taught at Harvard Graduate School, Columbia University School, Cooper Union Chanin School and the Pratt Institute. She is author of *Cybercities: Visual Perception in the Age of Electronic Communication*, (1996), *The City of Collective Memory*, (1994), *Dreaming the Rational City*, (1983), and *Manhattan Manners: Architecture and Style 1850-1890*, (1985). Her forthcoming book is entitled *The City Plans of Modernism*.



Jonathan Hale

Jonathan Hale is a lecturer in architecture and course director of the MA in Architecture and Critical Theory at the University of Nottingham (1996 to date). He is currently researching and teaching in the areas of: the theory and philosophy of technology in architecture; the relationship between architecture and the body; and the history of architectural theory. Recent publications include: *Building Ideas: An Introduction to Architectural Theory* (Academy Editions/John Wiley, 2000); 'Signs of Resistance: Re-membering the Body' (in *Journal of Architecture*, Spring 2000); 'Cognitive Mapping: New York vs Philadelphia' (in *Hieroglyphics of Space*, edited by Neil Leach, Routledge, 2001). Hale edited a book of readings in the philosophy of technology in architecture (forthcoming 2003) and was a former Fulbright and Thouron Scholar to the University of Pennsylvania (1994-96). He was in practice with Edward Cullinan Architects, London (1989-94) and is a past winner of the RIBA President's Silver Medal (1989).



Elizabeth Darling

Elizabeth Darling is an architectural historian and runs the undergraduate programme in history and theory in the School of Architecture and Design at the University of Brighton. Her doctoral thesis considered the work of the housing consultant Elizabeth Denby, while other research interests include design reform in the 1930s and the relationship between health reform and the built environment in inter-war Britain. She has published articles on architecture and its users and on the ideology of the voluntary housing sector in inter-war Britain. Forthcoming articles examine housing exhibitions in the 1930s and the nature of authorship within the design process. She is currently working on a module about post-war British exhibition design for the JISC-funded Distributed National Electronic Resource project, hosted by the University of Brighton, to develop electronic learning packages on British design culture.

dissertations

MEDALLIST



Tim Fleetwood

Lessons of a Modern Dystopia: Re-territorialising Brasilia
CURTIN UNIVERSITY OF TECHNOLOGY, PERTH, AUSTRALIA
Tutor: Dr Hannah Lewi

'The presentation, context and clarity of expression makes this impressive piece of work feel like the type of book I would buy'

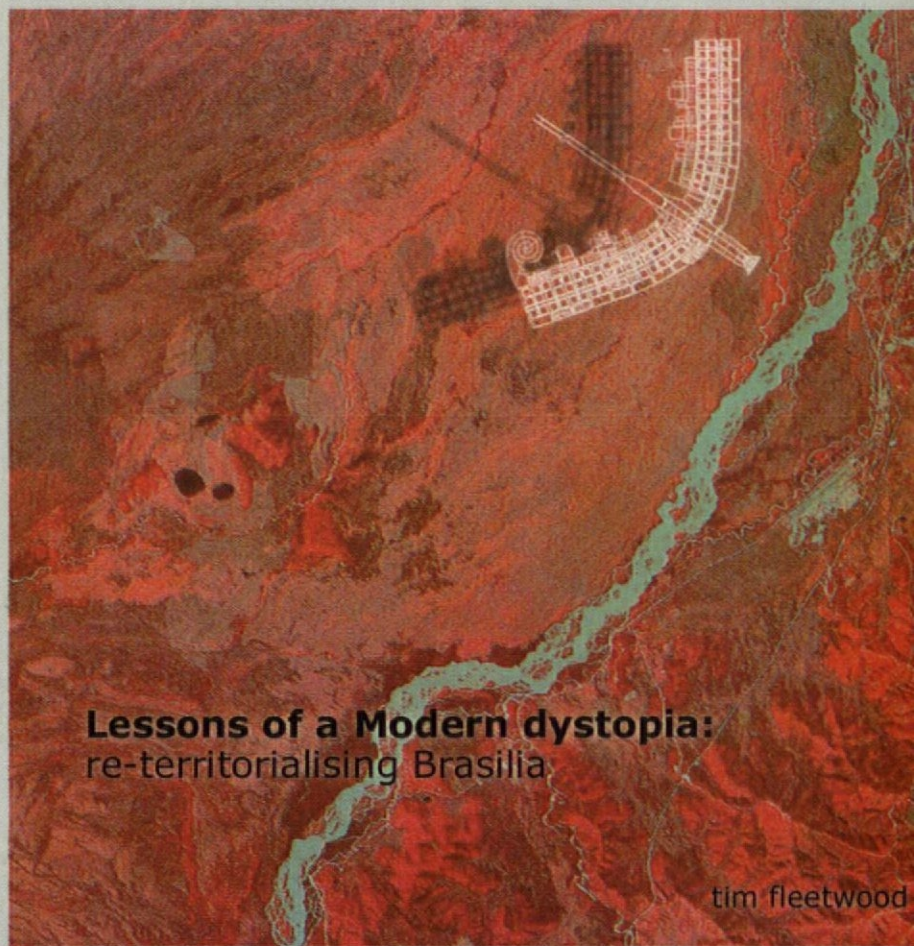
Jonathan Hale

ABSTRACT:

This dissertation is concerned with the city as an artefact; namely Brasilia as a Modernist artefact. Through words, maps and images that explore the case of Brasilia, it is argued that the Modernist doctrine of determining a new urban order solely by built form is ultimately futile. Social forces and processes, rather than solely the modernist 'prophet-architect', are seen as critical determinants of the shape and development of modern cities. The dissertation also suggests how new mapping practices can be a powerful tool in enabling the architect and other design professionals to engage with the contemporary urban landscape in more accommodating and complex ways.

JUDGING PANEL'S STATEMENT:

Tim Fleetwood's abstract ably reflects the quality and clarity of this dissertation. A critical knowledge of the contemporary literature is used to enact a re-territorialising of Brasilia. An impressive awareness of the Modernist agenda is extended by an innovative and intriguing discourse on, among many issues, the spiritual dimensions of Brazilian culture. Integral to the dissertation is a strategic use of text and image, including historical photographs, contemporary images, maps and the student's own multiple remappings – all this combines to simulate the multi-layered character of Brasilia. In the process of this exposition, the notion of Utopia is effectively dismantled. Eminently publishable.



**Lessons of a Modern dystopia:
re-territorialising Brasilia**

tim fleetwood

SHORTLISTED

Andrei Serbescu

'Ion Mincu' Institute of Architecture and Urbanism, Romania

Vernacular Architecture in Dobrogea in the South-European Context – Conditioning Typologies: A Critique

An exploration of the nature of 'Balkan' space supported by a wealth of original archival and visual work, providing a study of a region of Romania at a cultural crossroads. On-site analysis of village morphology, cultural context, geology, building typology and household structure are among topics and methods explored, while photographs, plans and measured drawings add to the detail.

Josephine Jewkes-Jacobson
Kingston University

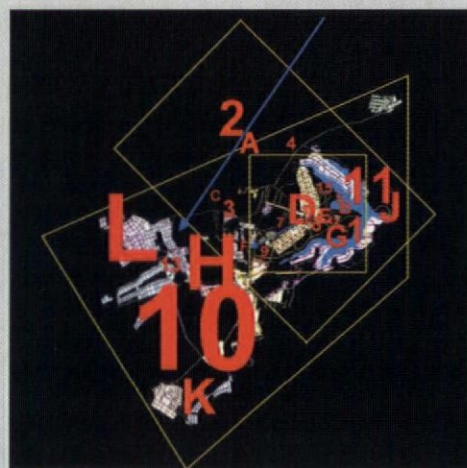
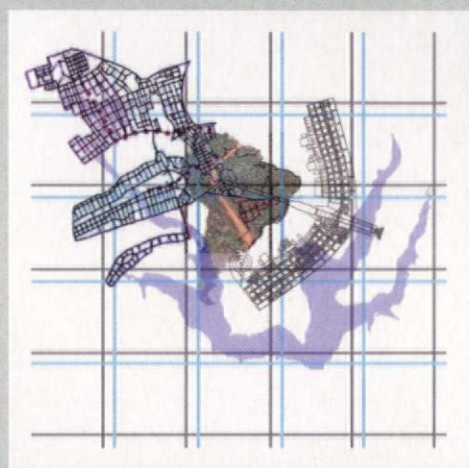
Rebecca Horn: Dancing Between the Lines

An intuitive essay which moves between the performance artist Rebecca Horn and the architect Daniel Libeskind, considering the shifting delineations of Classicism and Romanticism and the meanings they convey. In order to draw connections between dance, movement, art, aesthetics, politics and architecture, the text is supported by a video collage.

'The lightness of critique and spirited scope of this dissertation has made me think again about an icon in architectural education. Fleetwood deserves a research grant to explore this in more depth'

Sarah Chaplin

| | 01 | 02 | 03 | 04 | 05 |
|---|--------------------|----------------------|----------------------|----------------------|------------|
| A | introduction | the city as map | Brasilia the dream | Brasilia the reality | conclusion |
| B | mapping theory | the city as map | Brasilia the dream | Brasilia the reality | conclusion |
| C | the city as map | Brasilia the dream | Brasilia the reality | conclusion | |
| D | Brasilia the dream | Brasilia the reality | conclusion | | |
| E | conclusion | | | | |



TUTOR PRIZE



Hannah Lewi is an architect and senior lecturer in architecture at Curtin University of Technology

where she teaches architectural design, history and theory at undergraduate and post-graduate levels. Her PhD in architectural theory is entitled 'Post Terra Nullius: the re-making of antipodean place' (University of Western Australia 1999). Her research focuses on theories of place-making, architectural heritage and the conservation of modernism, and new technologies of historical representation. She is co-editor of *Fabrications*, the journal of the Society of Architectural Historians of Australia and New Zealand. Her recent publications include chapters in *Back from Utopia* (010 Publishers, 2002); *Landscapes of Memory* (Routledge, 2000); and *The Architecture of the Museum: Symbolic Structures, Urban Contexts* (Manchester University Press, forthcoming 2002). Lewi has co-authored the CD-ROM publication *Visualising the Architecture of Federation*, 2001, which presents a hyper-museum exhibiting Australian architectural history.

Mark Marshall
University of Edinburgh

The Architecture of the Commute

Seen through the eyes of a London commuter, this piece cuts across the urban landscape, giving diachronic glimpses of everyday life. This foregrounding of an alternative mapping of quotidian experience provides a means of contextualising historical detail, memory, parallel narratives and archaeological observations.

Anna MacDougall
University of Liverpool

Gendering the Urban Environment. Dualisms and the Environments of Trafalgar Square and Leicester Square, London

A positivist analysis of two public spaces, and a critique of dualistic gendered thinking, this report explores the question of physical space and how it relates to the gendering of space. A combination of literature survey and primary observational data collection is deployed to highlight issues of fear, safety and segregation in the contemporary urban environment.

Exhibition 04.12.02-25.02.03

Florence Hall
RIBA, 66 Portland Place
London W1B 1AD
www.architecture.com



Fabric with a flourish

By Barrie Evans. Main photographs by Christian Richters

De Maere Textile School at Enschede in the eastern Netherlands was built in 1928, a technical high school primarily to educate the factory supervisors and middle managers of the then-flourishing Dutch textile industry. It combines Arts & Crafts era classrooms around a demonstration factory. Today, the mass-production textile industry has largely gone, but the building has been reborn as Expertex Textile Centrum. Teaching is focused on IT-based, short-run production and other contemporary textile processes, and there are new research facilities. The demonstration factory has mainly become a

museum of textile machinery. The client consortium comprises the local high school, TNO (a national research and testing organisation) and two private research companies.

The architectural team comes from Brookes Stacey Randall and IAA Architecten from the Netherlands. They worked together on the Enschede Bus Station and have now formed IAA-Brookes Stacey Randall to carry out joint venture projects in Britain and the continent. The programme here was to repair the robust, though neglected teaching spaces, carry out a major exercise of refurbishing the factory space, and remove a later

factory extension to the south east, building new research facilities there.

The building is classed as a Rijks Monument. In one sense this is equivalent to a Grade I listing. But Dutch 'listing' is more focused on the essence of what the building represents. Michael Stacey of BSR describes conservation officer Dirk Baalman's organisation, Het Oversticht, as 'a quango which roughly combines the roles of English Heritage, conservation officer and CABE'. Baalman was open to discussions of contemporary, viable reuse, where in some places replacement made more sense than repair. He comes across as a man more likely to say 'yes' than 'no' to a reasoned architectural argument. He turned up for my visit and there was a sense of him being one of the team.

Externally, the main brick buildings have needed some repair and roofing, with



The interior much as it was, with added fire doors

detailed discussions and trials of window frame paint colour. Internally, the tiling is in good repair, though some plain piecing in has been done. The architect managed to find the firm that still had the original moulds for replacing lost ironmongery. Some spaces have required little more than redecoration, others have been renewed, or changed use.

Where the factory meets the main building, strengthening of the factory structure allows a glazed wall to connect the two together visually. Immediately inside the factory, the first section is a cafe, keeping everyone in touch with their industrial heritage through another glazed screen onto the museum area beyond. Then, at the far end of this building, against a fully glazed wall, are sewing areas for today's school. The essence of a factory space remains, although every rust-flake has not been conserved. Externally, glass walls are sometimes screened with vertical cedar slats. The north-east-facing monitor roof is zinc-clad in replacement for felt.

Michael Stacey of BSR is impressed by the ready availability of skilled craftsmen such as zinc workers. The architect has used zinc too for cladding the link between the existing building and the new – incorporating stairs, lift and bridges that reconcile changes of level – from the two main storeys in the old to a tight three storeys in the new.

This is not the son of BSR's East Croydon train station, all metal and glass. The prac-

The new glazed wall and roofing to the factory. Previous page: the new extension. Opposite top: the view from the main corridor through the restaurant to the museum beyond. Opposite bottom: the first floor of the new extension

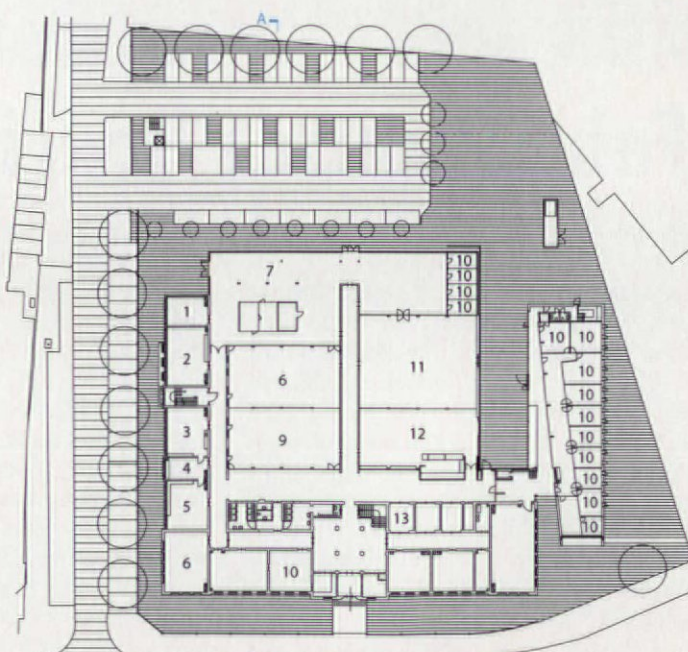


The link between existing building and extension

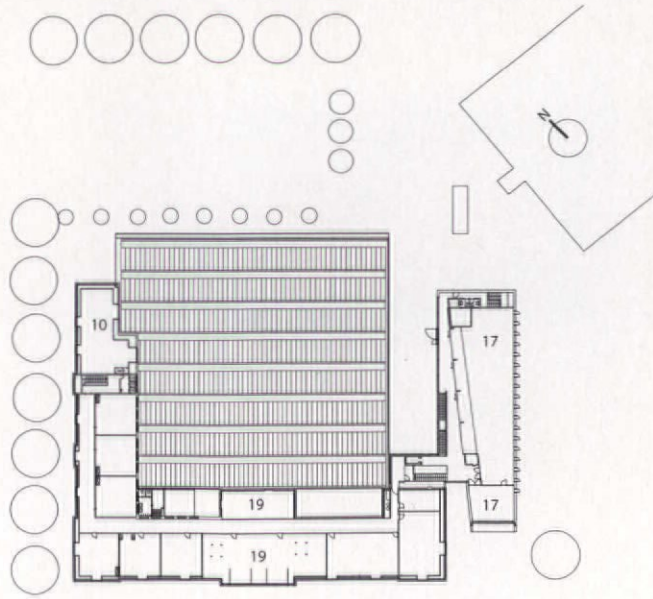
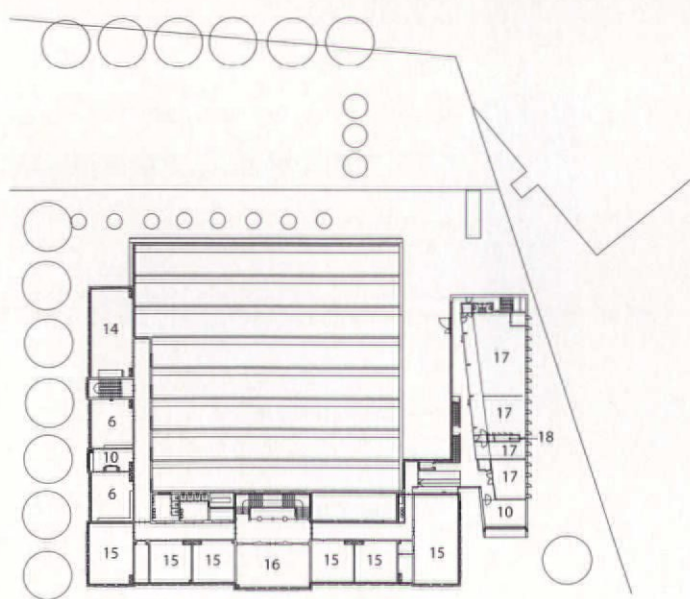
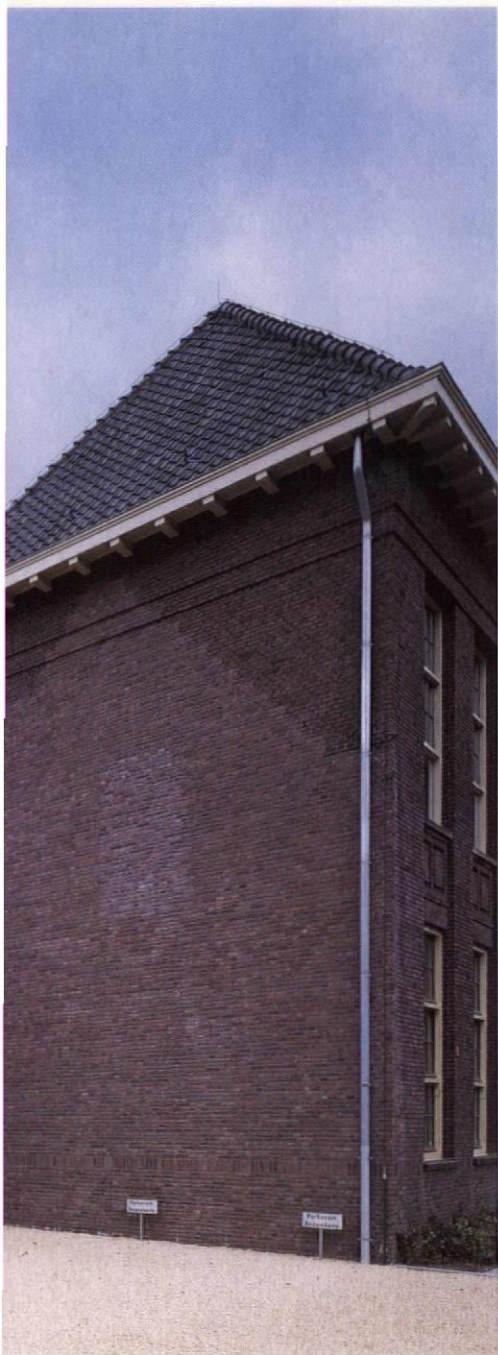
PETER MADONEN

KEY

- 1 office
- 2 chemical lab
- 3 mechanical lab
- 4 microscope room
- 5 practice/working out room
- 6 lecture room
- 7 sewing room
- 8 store
- 9 multimedia centre
- 10 office
- 11 museum
- 12 restaurant
- 13 conference room
- 14 drawing room
- 15 studio/office/lecture room (to be let separately)
- 16 main conference room
- 17 laboratories
- 18 machine room
- 19 workshop



ground floor plan



0 10m

first floor plan

second floor plan



section aa

tice has broadened. Here monolithic construction of loadbearing concrete for much of the new build provided necessary speed of construction, thermal mass for the highly controlled research environment and a solid endstop to the existing building. The practice remains focused on the making of buildings off and on site, and the materiality and considered detailing that go with that.

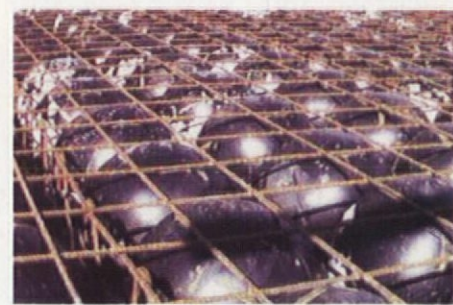
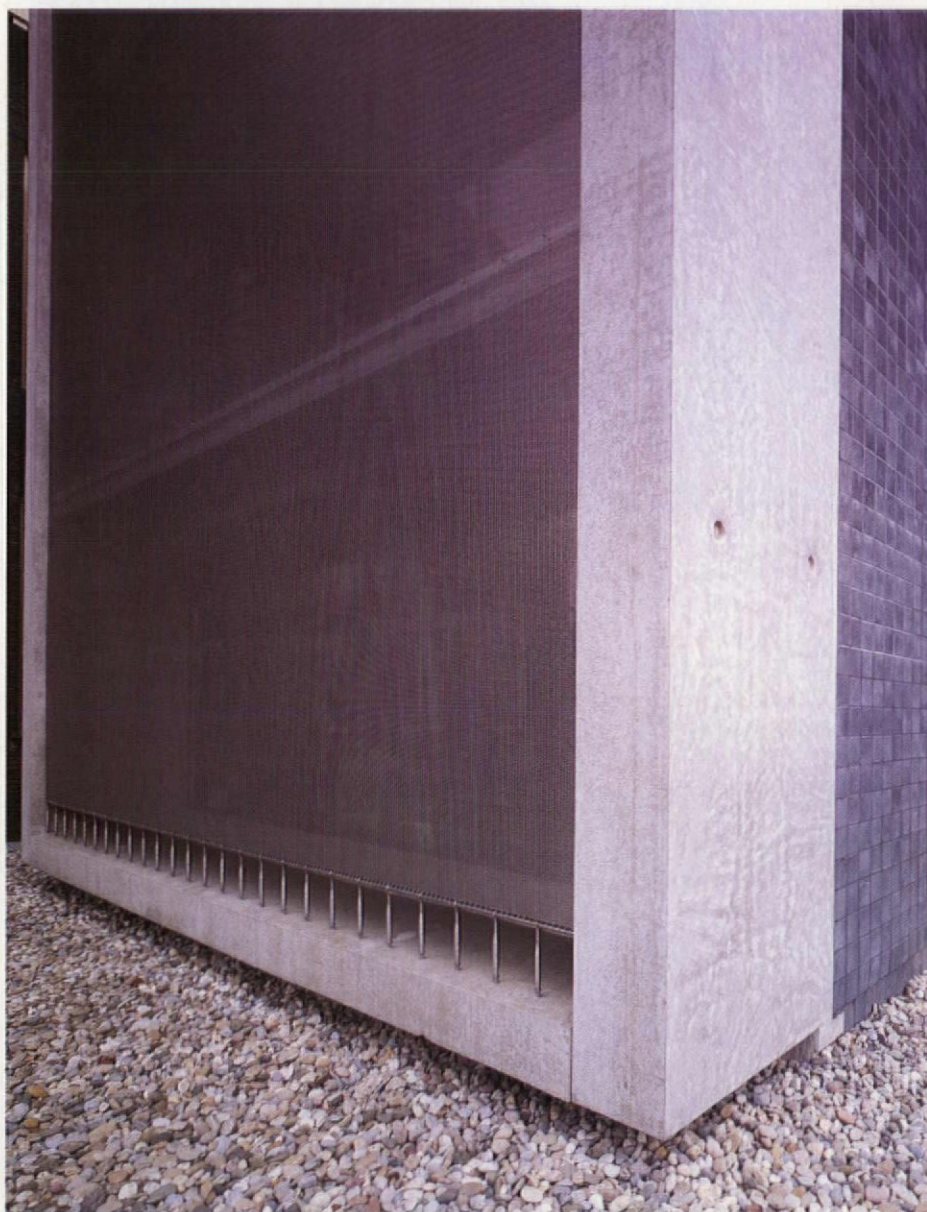
Stacey finds it easier to have architect-contractor conversations about the making of buildings in the Dutch construction culture.

One of these conversations resulted in the use of 'bubble deck', a concrete floor system incorporating large void-forming spheres. The floor becomes, in essence, a grid of connected concrete I-beams. Its flat soffit does mean that lights and other fittings are surface-mounted.

The main outer (side) wall is clad in reconstructed square paviors, an economical approach. Windows are surrounded by concrete 'cows' which help with shading and are a minor key recapitulation of the rhythm of windows in the old building. The cow motif

is also used for the front of the new building, where this concrete surround encloses simple cladding set back behind a unifying stainless steel mesh. It is a neat textile gesture, and it masks the habitual clutter of the research spaces behind. The building can be used flexibly for research or as offices, with space better able to flow openly because of the use of sprinklers throughout.

The parts of the building come together with a simple clarity. And simplicity, as we know, takes a lot of effort to achieve.



Bubble deck floor ready for concrete. Left: 'fabric' screen to extension of stainless steel mesh

COST SUMMARY

| | COST (£) | COST (£/m ²) |
|------------------------------------|------------------|--------------------------|
| Demolition | 78,939 | N/A |
| New build | 1,164,639 | 731 |
| Refurbishment of factory space | 1,619,376 | 864 |
| Refurbishment of school building | 1,232,742 | 333 |
| Heritage component – main building | 488,682 | 132 |
| TOTAL | 4,584,378 | 640 |

CREDITS

CLIENT

Twents Textiel en Confectiecentrum

ARCHITECT

IAA Architecten and Brookes Stacey Randall: Harry Abels, Bev Dockray, Theo Franken, Cody Gaynor, Rainer Hoffmann, Nik Randall, Michael Stacey, Arthur van der Geest

HERITAGE ADVISOR

Bureau Delfgau

STRUCTURAL ENGINEER

Buro Zonneveld

SERVICES ENGINEER

Buro Ketel

MAIN CONTRACTOR

Plegt Vos Bouw

SUPPLIERS AND SUBCONTRACTORS

glass wall Alverre; kitchen Rendisk; ventilation grid Duco; electrical Kemkens; glass windows Pilkington; cladding Schuco; sprinklers EFPC; lift Thijssen de Reus; zinc NedZink; concrete Kellen Beton; glass door ironmongery Dorma

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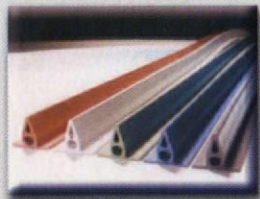
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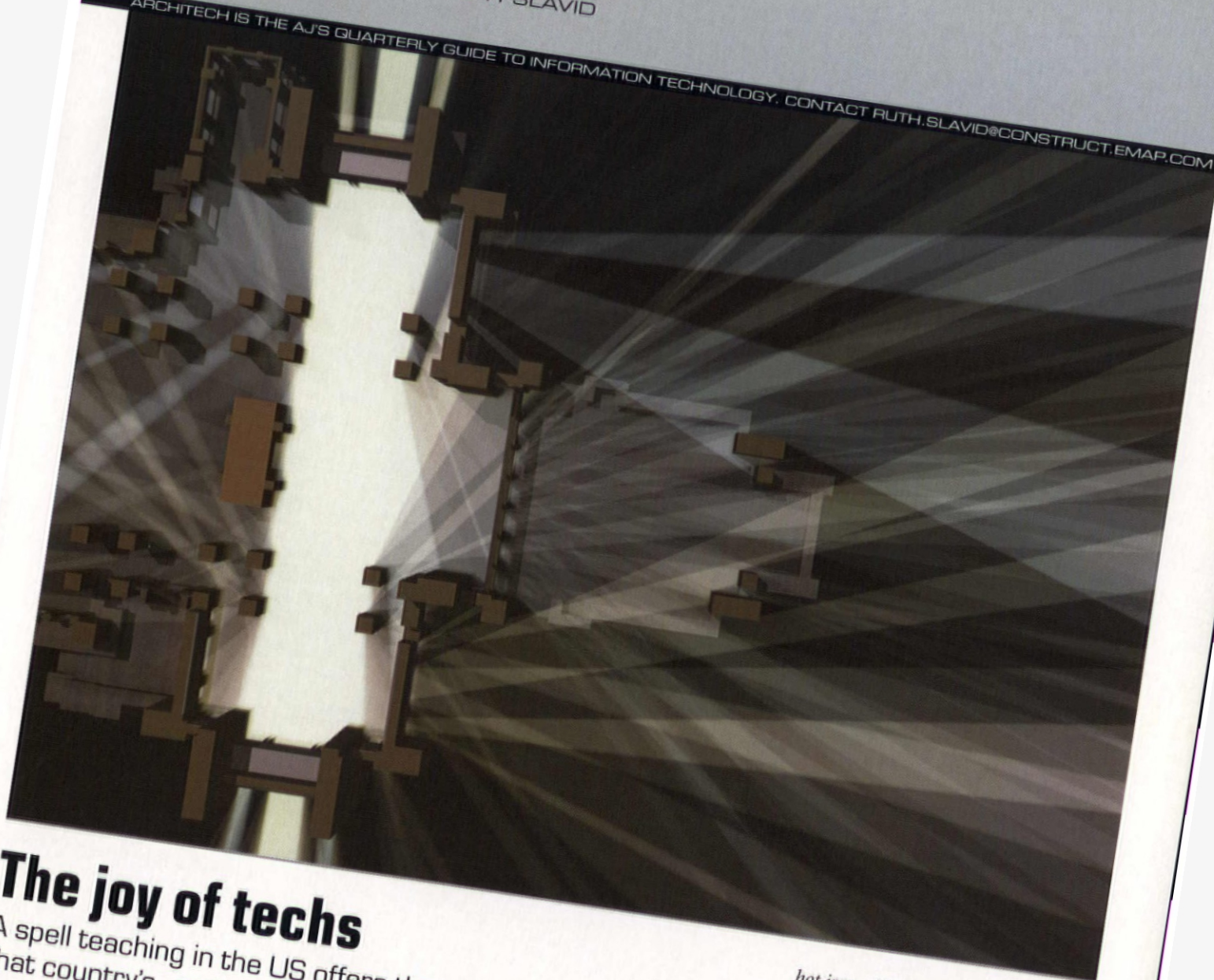
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The joy of techs

A spell teaching in the US offers the opportunity to re-assess that country's, and our own, relationship with technology

BY NEIL SPILLER

As I was travelling across the Atlantic to the land of the 'free', I wondered, would the American take on cyber-space, and would architectural education, be any different?

The obvious answer is 'no'. Students have the same difficulties, miasmas and myopic problems in integrating computational technology into their work. Just as in the UK, students are seduced by the bright lights of cyber-space and seldom see the potential of the computer as anything other than providing the expected sheen to gravity-bound thinking. So it is business as usual on both sides of the pond: a lot of missing the point. This realisation sent me musing on architects and

Dr Jean Lamarche, acting chair of the Department of Architecture at the University of Buffalo, has produced a study of Frank Lloyd Wright's Darwin D Martin House. The image is by John Sisting

their almost erotic fascination with technology, and how often the result of their fetishisation is still a stillborn, unsmart shape-throwing exercise.

Marinetti and the Futurists fetishised technology and focused on its speed, danger and the rough caress of steel. When Marinetti pranged his car into a roadside trench, he recounted his perverted joy in doing so in the *The Founding and Manifesto of Futurism* (1909). 'Oh maternal ditch, almost full of muddy water! Fair factory drain! I gulped down your nourishing sludge; and I remember the blessed black breast of my Sudanese nurse... when I came up - torn, filthy and stinking - from under the capsized car, I felt the white-

hot iron of joy deliciously pass through my heart!'

Later the Modern Movement of Le Corbusier and his cronies fetishised the streamlined nature of the machine aesthetic. It often mimicked this aesthetic in brick, and then rendered it white.

Those who fetishised the machine shifted their focus to America in the 1950s: the American dream and New York, LA and Vegas were all aspects of a new Rome. Grand tours of Sunset and the Hills, the casinos and the shows, boats to Liberty Island back in time for *I Love Lucy* on the TV, pink Cadillacs, pop stars and Brat Packs were all marketed to a post-war Europe. All this was like honey to the impoverished and recently rationed British.

Reyner Banham, in a sense the ultimate historian of the architectural machine, stated that, historically, the whole of wild America was tamed, industrialised and consumed by the 'gizmo'. A gizmo could be an electric



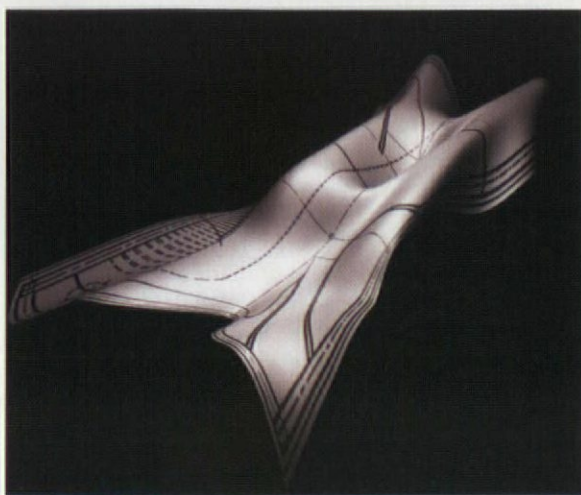
shaver, a lawnmower or any packaged piece of kit that solves a problem, normally a problem brought about by too close a relationship with nature. The gizmo conquered America and gave birth to the Uber Gizmo – the computer, with its whole ecology of peripheral gizmos.

Today, American gizmos still feel a little 1950s. They are bigger and more cumbersome than their British equivalents. America does not yet fully benefit from the RCA's ongoing project to fully 'blobise' all product design. Oddly, in the 'home of technology', the plumbing and the telecommunications connections are seriously lamentable. So it seems there is a big disjunction between the belief in computers and technology and actually delivering this vision. This is how it has always been and always will be.

In the '60s, the hip young things eulogised the benefits of mobility, choice, transience and the inability of traditional city structures to sustain a liberating dialogue with their inhabitants. Cybernetics and computers were the key to facilitating this revolution. Instant cities, fun palaces, computer cities and even the artist Constant's Situationist city project, 'New Babylon', were allegedly wired to the max. Cedric Price's Fun Palace, with its cybernetic teaching and learning packages, its theatres of audience feedback and many other interesting ideas, is the exception that proves the rule, because it used cybernetic notions thoughtfully and planned these concepts into the actual events within the Fun Palace's spatial system.

Many other schemes fetishised technology in the guise of computers and cybernetic concepts, but these never appeared on the drawings and did not influence the spatial aesthetic of the projects.

Today, with the benefit of nearly half a century of exponential development of software and hardware, we are in a position where our technology really is invisible. Yet the same old ideas and notions about technology's liberation of architecture, and hence society, are still being trotted out by the tired East Coast and



Images by masters students at the University of Buffalo. Above: 'Space, Time, Metamorphosis', by Manuel Rivera III. Below: 'Covert operations – consumption-production cycle' by Chris Siano

West Coast architectural avant-garde. Consequently, this myth still runs through architectural schools. Cyberspace is the ultimate architectural toy. Its sleek graphics, its whizzy VRML, its funky wireframe and its pornographic plasticity are always there waiting for another abstract tweak.

In our desire for cyberspatial metamorphosis, we confuse the virtual space of the computer and the visualisations we make in there with the actual techniques and practicalities changing building morphologies out here. Why all this fetishisation usually comes to nought is because we also leave something much bigger out of our proposition – the 'Spectacle'. America is often more blind to it than anywhere because it essentially invented it. I am not talking about the

spectacle of everyday life, nor the spectacle of nature, or the spectacle of cyberspace, but Guy Debord's *Spectacle*. In 1969, Debord published a book called *The Society of the Spectacle*. It sought to expose the cunning machinations of the spectacle and offer some counter tactics to its pervasive power. The spectacle is the proliferation of images and consumerist desires, fragmenting our capacity to think originally and seek self determination and to evade non-creative shackles. Transient images replace the solidity of the built environment. People are dreaming in images that they have been sold. Throughout the 20th century, most architects have refused to acknowl-

edge the bizarre workings of the spectacle or see how it distorts architectural creativity and architectural visions.

So we have a naive concept of the benefits of technology, and this has manifested in visionary architects often positing cities and spaces that require a special type of person, the homo ludens, the leisurely man liberated by technology into a sort of playful, inquisitive architectural puppy – always up for the next interesting spatial rearrangement. Architects have always had the arrogant thought that, given enough technological 'liberation', everyone wants to become an architect.

Constant's New Babylon took away all normal vestiges of habitation – beds, chairs, kitchens etc. New Babylon was a long project lasting almost two decades. Towards the end of its gestation period, its population, as drawn, became more and more blood – splattered, deformed, copulatory, leaky and generally lethargic. They slumped up against unyielding partitions, much like a trip to the social security office. As I suspect even Constant started to understand that some aspects of the spectacle sustain us, he resigned due to ideological differences a couple of years after joining the Situationist International.

So my pleas are these. We must stop seeing our architecture as truncated from the often dubious vicissitudes of the spectacle and we should take action accordingly. The spectacle is already appropriating concepts such as 'ecology' and 'sustainability' with which it is essentially anathema. Architects facilitate these myths with sophist designs.

We must be more thoughtful about evoking computational technology in architectural work. Computers and technology form a sharp double-edged sword. When you make an incision into the body of architecture, make sure it is a valid one and not a fetishised one. Blind belief in technology equates to blind architecture.

We must understand and be able to cope with the realisation that architecture is no longer at the centre of society, and that society now revolves around the computer.

Neil Spiller is the 2002 McHale Fellow at the University at Buffalo, State University of New York

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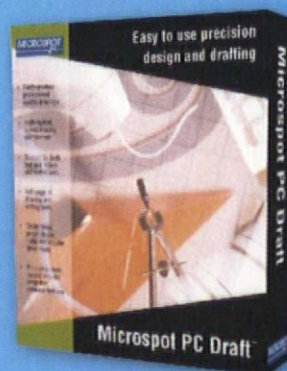
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Planchest

PROS:

● It does what the name suggests, and then some

CONS:

● You may need to find another use for old lumps of furniture with lots of drawers

We are constantly being reminded that we should not judge a book by its cover, a theory seldom adhered to by publishers. The AJ, for example, rarely features anything other than a building on its cover; covers of thrillers conjure up suspense, biographies display a photo of the subject and horror novels seem to be dripping with blood.

I think it is therefore fairly safe to judge most books' contents by their covers; but does the same ring true with computer software? Once applications are installed on your computer the only 'cover' we have to go on is the name. Take a look at your computer and you may be greeted with a sprinkling of application names featuring emotive words such as Turbo, Power, Auto and Microsoft. But how much does the name inform the user about the tool or company? AutoCAD requires far more user intervention than its 'Automatic' inference, and no matter how hard I try I cannot find anything small or fluffy about Microsoft!

It is therefore refreshing to come across a product which, to quote a leading brand of

further benefits derived from its location. Drawers know nothing about their own contents; neither do they know anything about the contents of other drawers. In contrast, a database knows everything about all the information stored within it and, in an elementary way, it will format an answer to your query according to your needs.

Having started out as a simple solution to the complex approach adopted by many database systems to managing project information, Planchest has a simple look to the front end. The start-up page looks more like a flowchart created to track a programme of works for design and construction; it is not pretty or sophisticated but it is easy to use. Divided into five key areas, Planchest offers the following tasks: marketing, office management, document management, project management and schedules.

Once you have identified the group that is most pertinent to you, there is a series of buttons with more specific functions. For example, the document management area has direct links to drawings and to associated history, issues and registers. This area is also subdivided to allow for package drawings. To access a drawing, simply enter the information you know about the project, and a list of drawing numbers including all revisions will be displayed on screen. This is a time-saving process in its own right; the additional ability to interrogate the issue registers



MacCormac Jamieson Prichard is using Planchest on its redevelopment of Broadcasting House for the BBC

incoming and outgoing actions.

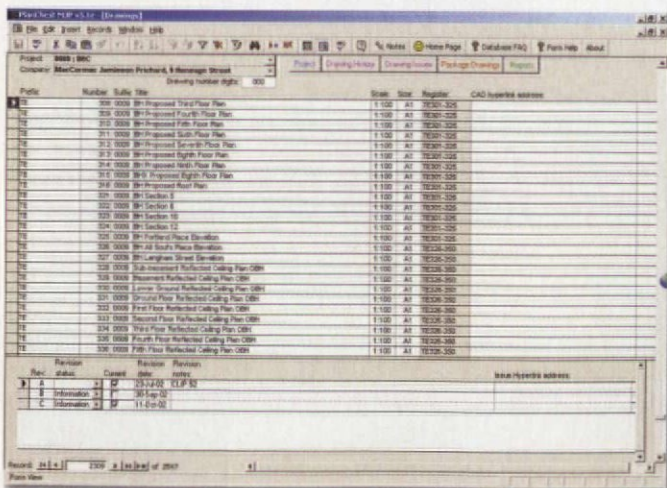
While the current implementation is built around Microsoft Access, there is a new version in development that uses an SQL Server database for greater integration with other database information and applications. System requirements for Planchest are fairly light. It needs Microsoft Windows and Microsoft Access for Windows. A minimum of 64MB RAM is required, together with nominal hard disk space.

Planchest is licensed 'per site' so that you do not have to pay a premium for each user requiring access to the data. At just £3,500, the purchase price is comparable to a copy of most mainstream CAD applications, and a further £1,000 per year is payable for ongoing updates etc.

If you judge the functionality of Planchest by its name and buy it, then you will not be disappointed. It is a great bit of kit for managing drawings, issues and schedules, but it also does more. By adding the forms for marketing and office management to the already useful drawing and project-management forms, this tool really delivers excellent value for money.

As a scalable database solution built around the omnipotent Microsoft Access, Planchest has grown into a comprehensive architectural management solution. It is more like a whole team of filing clerks than an old lump of furniture. Planchest is one solution that does far more than it says on the tin.

For information, visit www.planchest.net



quick-drying varnish, does exactly what it says on the tin. Planchest has been around for about four years and was first devised to manage architectural documents such as drawings, issue sheets and drawing registers.

Planchest (the software) shares its name with a big set of drawers for storing drawings, and the similarities do not end with the name, although the software is considerably more intelligent. When a drawing is placed in a traditional plan chest there can be no

immediately to see who the drawing was sent to and when it was sent, impressed me.

The office-management section provides an interface to project lists and co-consultants, including all relevant contacts. This area provides a useful resource area for tracking and managing the project participants, relevant skills and consultants who participated on the project. The project-management section covers all related actions and RFIs with different groups for

RATINGS

INTERFACE
EASE OF USE
FUNCTIONALITY
COMPATIBILITY
WEB INTEGRATION
PERFORMANCE
COST



Qinetiq

PROS:

- It takes 2D GIS data and converts it to 3D quickly and easily

CONS:

- You may wish you hadn't bothered

To my mind the biggest IT story of the year concerned Hayes Davidson and its magical work for the Heron Tower planning enquiry. Mixing real video with computer-modelled imagery, Hayes Davidson demonstrated astonishing levels of pictorial clarity, which resulted in the granting of permission to build what will be the tallest building in London.

This kind of technology can play a vital role in such planning applications, but the costs incurred are prohibitive to all but a few. As AJ editor Isabel Allen wrote in an editorial: 'A government-backed initiative could be set up to enable people to download part of a three-dimensional model of Britain for a fee based, say, on a unit cost per square of the Ordnance Survey map.'

This is a superb idea in principle. I decided to see if I could find any tools that would deliver similar levels of accuracy without either the cost incurred by the Heron Tower team, or the lengthy wait we will have for the government to get its own act together. Starting with Isabel Allen's idea, I swung by the Ordnance Survey website (www.ordnancesurvey.co.uk) to see what is currently on offer.

'OS MasterMap' appears to be the best starting point for accurate source data. Totally innovative in concept, OS MasterMap is not a map in the traditional sense, but a digital-map framework through which you access the precise mapping data you need. It is designed so that you can select the data you want in a range of ways including area, layers or themes. The areas are divided into some-

thing known as TOIDs – a unique identifier that maps every building, road, phone box or other feature on the British landscape. The four layers available are: address; integrated transport network (ITN); imagery; and topographical. The imagery is created from aerial photography, and all the imagery layer images are ortho-rectified to ensure that they give a truly accurate representation of what is on the ground. Topographical layers include nine themes: roads, tracks and paths; land; buildings; water; rail; height; heritage; structures; and administrative boundaries.

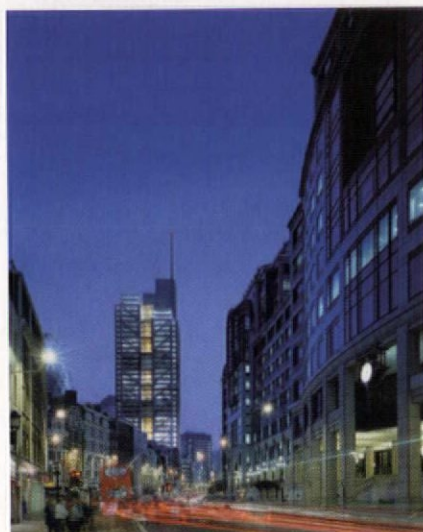
Assuming you have neither the software nor the time/skill to manipulate the OS data, I headed off in search of a company that does. I got as far as the Malvern Hills where Qinetiq (pronounced Kinetic) is based. Qinetiq evolved from the government's Defence Evaluation and Research Agency (DERA) and became accessible to the common man after the Strategic Defence Review undertaken by the MoD in 1998. Qinetiq provides a service called 'enAble3d' which it describes as '... an innovative 3D visualisation service for Geographical Information System (GIS) data'. Developed for creating flight-simulation tools, the technology is now being marketed to architects and local councils, and Qinetiq claims that its service can help with difficult or contentious planning applications.

I spoke to Paul Clarke of Qinetiq who explained how the system works. 'Essentially we are able to take the Topographical GIS data from the OS Master maps and generate a 3D surface,' he said. 'We then "drape" images (sourced from www.getmapping.com) over the 3D surface model to create a realistic view of the landscape. The subsequent model can then be flown-through in real time'. The best part of this process is that there is very little human intervention required, with the majority of

work being processed by the computer, thus keeping the price relatively cheap.

Once the landscape is created, enAble3D takes the TOID data and replaces each instance with a simple texture-mapped shape to represent an object such as a tree, lamppost, boundary hedge or building. Again this process is relatively speedy and an area about 1km² could be processed within a

few days for a cost of about £8,000. The resultant 'movie' is then loaded onto a CD for delivery to the client. I did not think that the fee appeared to be too high until I examined the product. The 'standard' textures for buildings are quite poor, judging by the samples I have seen, and the way the buildings sit on an undulating landscape – like a pea on a drum – really lets the technology down. I think a Monopoly hotel sitting on Park Lane looks more at



Hayes Davidson, with work such as that for the Heron enquiry, still reigns supreme

home than the buildings do in some of the enAble3D images.

That said, Clarke continued to explain that it is possible to spend more money and have every building photographed so that the correct elevations can be used when mapping the textures to the objects. However, I did not think that the building elevations were the problem; it is the way they sit in the landscape – looking more like a photomontage rather than a virtual reality.

While the technology is interesting, I find it hard to see where it will prove useful, as 'sensitive' planning applications require a great deal more attention to detail than this solution delivers. Hayes Davidson can rest secure that its skills remain unrivalled even by a company the size of Qinetiq.

For information visit www.enable3d.com

Joe Croser can be contacted at joe@croser.net

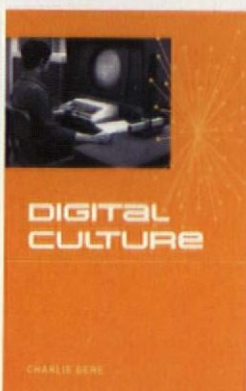


Qinetiq is based on OS master maps

RATINGS

| | |
|--|-------|
| EASE OF USE (Someone else does all the work) | ●●●●○ |
| VALUE FOR MONEY (It is such a moveable target that it is hard to quantify. If it is cheap, it is good value. If it is expensive, then it is poor value) | ●●●●○ |
| QUALITY OF OUTPUT | ●●○○○ |
| RELEVANCE TO PRACTICE | ●●●○○ |

Digital awareness



Shock horror. Reaktion Books has published a book on the history of digital culture that is readable. Written by Charlie Gere, lecturer in digital art history at Birkbeck College, University of London, *Digital Culture* looks back as far as the 18th century, calling in all the usual suspects: Walter Benjamin, John Cage, Ridley Scott. There are lots of illustrations of early technological advances, which always look endearingly quaint. But the outstanding characteristic, in a field where pretentious obfuscation often seems obligatory, is that Gere can not only string a sentence

together, but also uses those sentences to produce cogent and interesting arguments. He concludes that our digital culture has been built from elements including: Cold War defence technologies; avant-garde art practice; counter-cultural techno-utopianism; Post-Modernist critical theory; new wave subcultural style. 'The less aware we are of the social and cultural forces out of which our current situation has been constructed,' writes Gere, 'the less able we are to resist and question the relations of power and force it embodies.' With Gere to guide us, obtaining this awareness should be a painless experience.

Digital Culture by Charlie Gere. Reaktion Books, £14.95

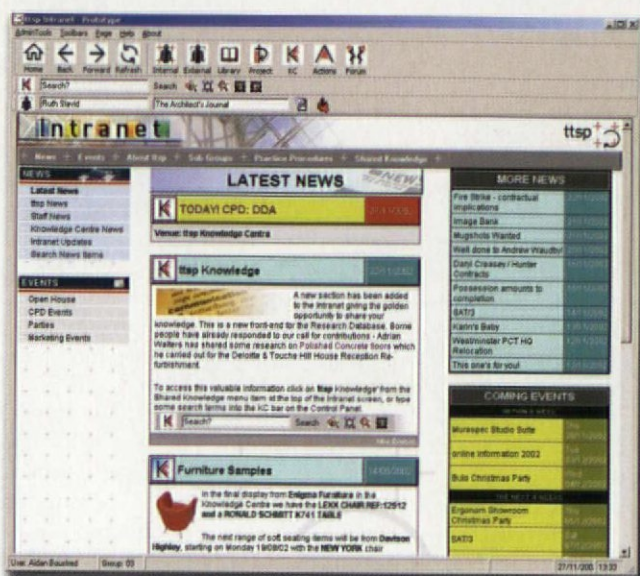
Shy red deer emerges from the shadows

Autodesk will be briefing journalists about 'Red Deer', its code name for AutoCAD 2003, at the Autodesk University in Las Vegas this month. The journalists will not be able to write about this new version of AutoCAD until next year, but *Architect* has managed a sneak preview. Enhancements include:

- Design Center – introduced in AutoCAD 2000 and still much under-used – will be going 'online' to enhance the functionality of the tool while raising hits on Autodesk's website. There will be the ability to customise tool palettes directly from Design Center and also make them transparent, thus increasing the viewing area even when they are open.
- X-Refs can open directly from the X-Ref manager, and use relative rather than full file paths when attaching files, making it easier to share data online. At last there is an 'X-Ref change notification' tool that will highlight which X-Refs have changed since the last time you opened a drawing.
- There will be new MultiLine Text tools and there will be the reintroduction of the much-loved express tools last seen with R14. Pantone colours are being introduced for the first time.
- There is a new utility for compression of DWG files, plus security tools for password-protecting individual files. This may mean a change to the current DWG file format forcing users to upgrade to stay 100 per cent DWG compatible.
- Finally, the biggest news will be the launch of SuperDWF. This will be an improved version of the current DWF where it will be possible to measure off this lightweight read-only file format as well as reference it into your current DWG file for working. There is even talk that it will be able to hold 3D models. You read about it here first!

WHAT'S HAPPENING?

ART VPS has launched RenderDrive RD3500, to offer high-quality photorealistic 3D rendering performance up to 25 times faster than ray-tracing software. **Service Point solutions**, leading provider of digital reprographics and document management to the AEC sector, has signed a strategic agreement with **IKON Office Solutions**. **MBA Computing** has launched the latest version of its Timber Frame software. The new releases of the IES 'Virtual Environment' Version 4.1 allows users to perform carbon emissions assessments, to ensure the building complies with Part L. More info at www.iesve.com. **Piranesi** has won the 'G-Mark' good design award from the Japan Industrial Design Promotion Organisation. **CICA** has produced briefing notes on 'Guidance on the Introduction and Use of Project Collaborative Extranets' and 'Project Collaboration Extranets'. To find out more, go to www.cica.org.uk



Shared knowledge

Architect and interior-design practice TTSP has developed IT tools to deliver its commitment to knowledge. The system, based on a dedicated Intranet browser, contains everything from details of contacts to legislation and images of projects. There is a daily news service, and mechanisms are in place to ensure that all pages remain up to date. More about this in a future issue of *Architect*.



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Tribunals should stand firm and resist a barrister's manipulation

The English legal system is adversarial. The passive tribunal decides between two competing versions of events. Putative judges are urged to write themselves a note and keep it in sight during the hearing: it says 'Shut up!' Their decision is based only upon the material put before them, irrespective of how well it is presented. Other jurisdictions adopt an inquisitorial approach, whereby the tribunal rolls up its sleeves and gets stuck in to investigate the evidence, the documents, the site and the witnesses.

Although our system is adversarial, that does not mean it is confrontational. Here, the television dramas usually make their first mistake. They frequently depict advocates, resplendent in wig and gown and, usually, the wrong type of neckwear, fiercely berating the unfortunate occupant of the witness box. Only after sitting down with your cup of coffee and trying to pick up the strands of the plot do you realise that the advocate is conducting an examination-in-chief, and that it is their own client who is the victim of this tirade.

It is also a mistake made by beginners, who assume that in order to be an effective contentious lawyer you have to be accusatorial, even rude. When doing matrimonial work as a pupil, I was often accosted by my opponent who, not bothering to distinguish between me and my client, would accuse me of being a bitch or a bastard, as the case required. On one occasion, my opponent screeched at me across a crowded courthouse foyer: 'You don't even do the washing up!'

In fact, rudeness does not pay. The effective conduct of our system of justice depends far more than is realised upon a level of courtesy which ensures that hard things can be said without giving offence. The Court of Appeal observed as much in *Bennett v Southwark LBC* (2002). The case concerned the conduct of the claimant's employment tribunal claim for unfair dismissal and racial and sexual discrimination.

The claimant and her lay representative, Mr Errol Harry, were both, relevantly, black. When the case ran over after 10 days of hearing, Mr Harry's application for an adjournment was refused. Mr Harry renewed his application and

the hearing was adjourned to the next day, when he made a third attempt.

Mr Harry made submissions to the effect that if he was an Oxford-educated, white barrister with a plummy voice his application would not be refused. The tribunal decided that it could not continue to hear a case on race discrimination in which it had itself been accused of racism and discharged (or as the Americans would say 'recused') itself, with dire consequences for the case. There followed a series of applications and appeals during the next five years.

Ultimately, the Court of Appeal concluded that the hearing ought not to have been aborted because of an advocates' aberrant and offensive behaviour until a serious attempt had been made to diffuse the situation.

Mr Harry's transgression was not the language he used to characterise the typical barrister, for – as the court observed – the plummy-voiced, white Oxbridge barrister is not a bad stereotype, as stereotypes go. His mistake was to allege that the tribunal was not treating him fairly because he was not white or a barrister. The tribunal could have defused the situation in a number of ways. It could have:

- simply ignored what was a single outburst;
- drawn the consequences of such behaviour to the advocate's attention, invited him to withdraw the remarks and, if withdrawn, proceed;
- retired and considered in the light of potential injustice, both parties and the wasted expense, whether it could have continued, perhaps after a break, with an unclouded mind; and
- only if it decided that it was incapable of acting impartially ought it to recuse itself. As it was, the whole claim would have to begin again, nearly 10 years after the events originally complained of.

In these politically correct days, decision-makers should bear in mind that some complainants know only too well that by provoking actual or ostensible bias against themselves they can achieve what an ordinary application cannot. Tribunals should have broader backs and resist such manipulation.

Kim Franklin

'Although our system is adversarial, that does not mean it is confrontational'

Fall back to earth with your whole plane parachute

Another architectural first. Dallas architect Lionel Morrison, 53, is the first person to have saved himself and his light aircraft by deploying a whole-aeroplane parachute. Ordinary private pilots never wear parachutes because they practice – and are tested on – forced landings. Despite this, the idea of a big and very expensive parachute plus deployment rocket in the back of the plane has proved irresistible in the US.

Recently there have been teething problems with such installations – like the chute not opening. Morrison had a certified modification done on his plane's control system, involving the removal and replacement of the ailerons (flaps on the wings which make you turn left and right). Soon after he took off, his left aileron fell off. At 3,000ft, Morrison pulled the handle, floated gently down into some trees and made architectural history. Read all about it and feel proud for the profession at www.avweb.com/newswire/news0241b.html

You may know about this already but here's a great tip from that excellent practice TTSP, which uses it on its intranet as a matter of course. In that popular search engine Google (www.google.com), you type in the search words and hit either Return or the Search button. But hold on: what you are doing is searching just the Web. So what, you ask. Well, if you look at the line below the multicoloured Google logo you will see four other words: Images, Groups, Directory and News. The one architects will be interested in is Images. Highlight it and tap in, say, Hieronymus Bosch. The first 20 of about 267 thumbnails of that great master's work from a variety of sites appear on screen.

Try out another master, Richard Hamilton, and there is a rather miscellaneous collection of Hamiltonia, including a lot of snapshots of different Richard Hamiltons, with at least one of the real Richard Hamilton, and more than a few thumbnails of *Just What Is It That Makes Today's Homes so Different, so Appealing?*

sutherland.lyall@btinternet.com

London

Albert Williamson-Taylor *Thursday 5*

December, 18.30. A lecture at the Forum, 40-44 Holloway Rd, N7. Details 020 7753 5134.

Performative *6-7 December.* A conference on 'innovative spatial and material technologies of sport'. At the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

East London Design Show *6-8 December.* At the Rich Mix Centre, E1 (www.eastlondondesignshow.co.uk). **Zaha Hadid** *Friday 6 December, 18.30.*

A lecture at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

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

Mies van der Rohe 1905-1938 *10 December-2 March.* The MoMA retrospective at the Whitechapel Gallery. Details 020 7522 7888.

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

Standardisation and Preassembly Workshop *Thursday 12 December.* At the Building Centre, 26 Store St, WC1. Details 020 7654 9053.

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).

Technological Innovation in Design & Construction 2003 *Wednesday 29 January.* A BIAT conference at the British Museum. Details Adam Endacott 020 7278 2206.

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



FAULT LINES

Anne Desmet's engravings and linocuts take the city as their subject but make it seem precarious, as if always in the shadow of Pompei. Pictured above is Desmet's conflation of Vesuvius and the Tower of Babel – one of the works in her exhibition at Duncan Campbell Fine Art, 15 Thackeray St, London W8, which continues until 22 December. Details 020 7937 8665.

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.

North West

Jeff Wall: Landscapes *7 December-2 February.* Light-box photographs at Manchester Art Gallery, Mosley St, Manchester. Details 0161 235 8888. **John McAslan** *Thursday 16 January, 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

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

Specialist Science & Crafts for the Conservation of Historic Buildings *Wednesday 29 January.* A one-day course at the Weald & Downland

Museum. Details 01243 811464. **Under the Surface: Special Interest Tour** *Wednesdays until 19 February.* At the Weald & Downland Museum, Singleton. Includes the Downland Gridshell. Details 01243 811464.

Southern

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

Wessex

Workers' Playtime *Until 12 January.* An exhibition at the National Monuments Record, Swindon. Details 01793 414797. **Barbar Hepworth Centenary** *12 January-6 April.* A major exhibition at the New Art Centre Sculpture

Park, Roche Court, East Winterslow, Salisbury. Details 01980 862244.

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

On Kawara *Until 26 January.* A retrospective exhibition of the Japanese artist at the Ikon Gallery, Bridleplace, Birmingham. Details 0121 248 0708.

Yorkshire

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

Sculpture/Architecture in 50s and 60s Britain *Until 5 January.* An exhibition at the HMI, 74 The Headrow, Leeds. Details 0113 234 3158.

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

Scotland

Neil Gregory *Thursday 12 December, 17.00.* At the Scott Sutherland School, Robert Gordon University, Aberdeen. Details 01224 262000.

Glasgow Institute of Architects Annual Awards Show *Until 12 January.* At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 225 8414.

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

Terry Farrell & Partners *Until 24 January.* An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

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).

Unknown Quantity *Until 30 March.* An exhibition conceived by Paul Virilio at the Fondation Cartier, 261 bd Raspail, Paris. Details www.fondation.cartier.fr

Order and certainty

IAIN BORDEN

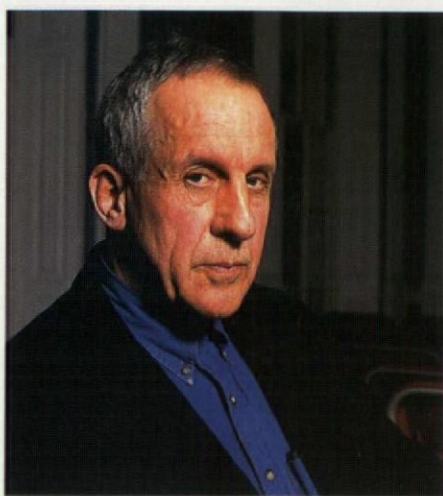
Labour, Work and Architecture: Collected Essays on Architecture and Design

By Kenneth Frampton. Phaidon, 2002. 352pp. £29.95

At first sight, *Labour, Work and Architecture* simply does what it says on the cover, bringing together a range of writings which mostly promote Kenneth Frampton's well-honed arguments regarding the role of materiality and tectonics in architecture. For those interested in such thinking, developed here across an impressive range of subjects, and in writings drawn from the 1960s to the present day, *Labour, Work and Architecture* is a must-have publication.

But I detect far more in *Labour, Work and Architecture* than a simple bringing together of previously published essays and articles, a gathering of otherwise difficult-to-locate writings. As even the scansion and words of the title makes clear, the spectre of *Space, Time and Architecture*, the seminal Modernist apologia by Sigfried Giedion, looms large – and in terms of overall scope and ambition, these two large volumes have much in common.

To begin with, just as Giedion took the trouble to start *Space, Time and Architecture* with a discourse on 'History as a Part of Life', and, in later editions, with a discourse on 'Hopes and Fears' for contemporary architecture, so Frampton takes care to set out his stall methodologically and thematically, providing the reader with a clear introduction to historical and critical procedures as



Successor to Giedion – Kenneth Frampton

well as to what he sees as 'The Predicament of Architecture at the Turn of the Century'. Frampton, like Giedion, is deliberately magisterial in approach, using *Labour, Work and Architecture* to delineate nothing less than an overall thesis and context for architecture, twinned with an appropriate historical and critical framework.

The latter is perhaps surprising, for Frampton, as he acknowledges himself, is not trained as an historian; and, methodologically, the section on 'History' is perhaps

the least interesting, with essays predominantly on buildings and architects, which somewhat predictably range from El Lissitzky, Loos and Constructivism, through Wright, Kahn and Le Corbusier, to Aalto, Stirling and Ando.

Nonetheless, the architectural appreciation is always delightfully insightful, and is strengthened by more surprising essays such as 'Maison de Verre as Bachelor Machine', from the mid-1980s, which redefined the canon, providing an important impulse to rethinking High-Tech and machinic architectures.

Like *Space, Time and Architecture*, the great virtue of *Labour, Work and Architecture* is its ability to encapsulate a strictly architectural argument, and to promote that as something of interest and relevance to the contemporary architectural community.

For Giedion, Hegelian notions of the *zeitgeist*, a belief in progress and the 'Demand of Morality in Architecture' lent a somewhat crude tone to *Space, Time and Architecture*, which has severely handicapped the book's relevance to new audiences. Here, *Labour, Work and Architecture* is both different and better than its predecessor. Despite the book's dedication to Hannah Arendt, and the foregrounding of the 1979 Arendtian essay, 'The Status of Man and the Status of his Objects', these ideas provide more of a general underlying framework to Frampton's approach than a constant presence or guiding hand.

Similarly, an avowed concern with social and political context produces an undoubted Left-ist interest in social and architectural

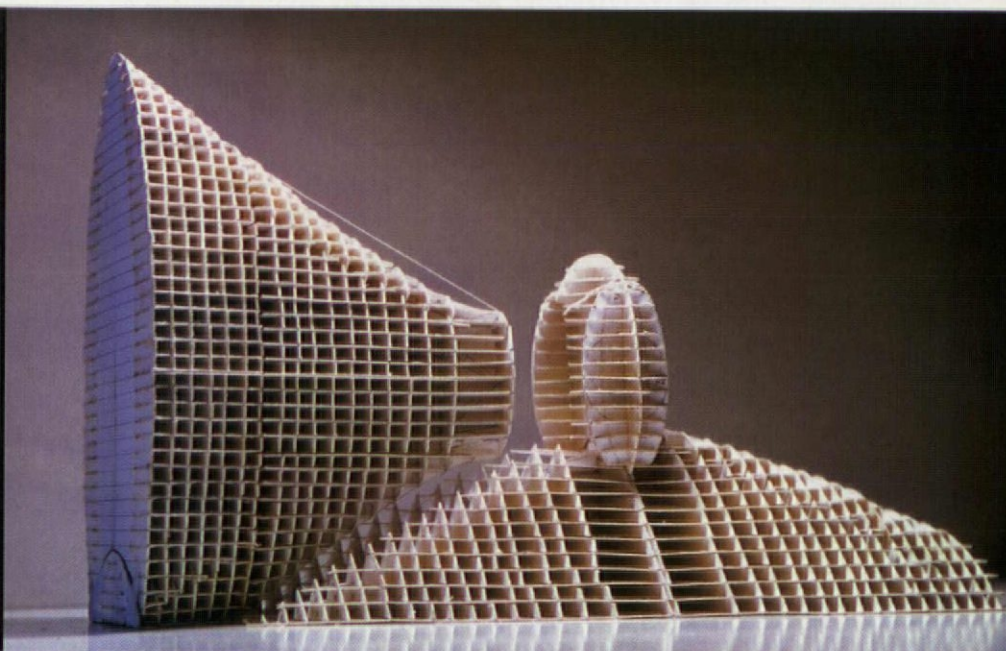
John Pickering: The Inversion Principle

At the Architectural Association, 36 Bedford Square, London WC1 until 13 December

Seldom do exhibitions at the Architectural Association disappoint – one comes away from *The Inversion Principle* elated and spiritually enhanced, writes John Bancroft.

John Pickering, now 66, is so little known as to be unknown. His show, which fills the AA's ground floor gallery, was on display earlier this year at the Royal Society of British Sculptors – perhaps not the customary haunt of many architects and architectural students. But his creative genius is, in essence, 'architectural'.

There is nothing 'thin' in what we see here, though the rich consistency that underlies Pickering's objects, which are various in size and materials, may only



change, but these ideals rarely surface explicitly. Not being much of a critical theorist, Frampton wisely leaves such concerns to others.

Instead it is the continual interest in surface in relation to form (as opposed to gratuitous plasticity), in critical creativity (as opposed to the neo-avant-garde), in transformation (as opposed to invention), which predominates in *Labour, Work and Architecture*; a book which thus seeks to explore the 'unfinished modern project' as a kind of continuation (if not completion) of Giedion into the 21st century. Its heroes may now be Siza rather than Gropius, the Volvo production process rather than the 19th-century balloon frame, but the heartfelt, almost passionate, concern with a relation between architecture and society, as expressed in material and formal buildings, is still there.

Some new social and theoretical concerns may have been introduced – notably in the essay on critical regionalism – but *Labour, Work and Architecture* is in essence a great work of Modernism, largely untroubled and untouched by Post-Modernist or Post-Structuralist concerns with uncertainty, disorder, fractured states, constructed identities or provisional knowledge. Instead, Frampton's project reveals a constant search for order, certainty, hierarchy and solutions. It takes a position, stands forth, and argues, always architecturally, and always in detail. Giedion, no doubt, would have approved.

Professor Iain Borden is director of the Bartlett School of Architecture, UCL

become apparent after time and study.

Formative experiences for Pickering after art school were working as a stone carver and a spell in a wood pattern-making factory. Most importantly for our comprehension, however, is that during the 1970s he 'found intuitive art an increasingly inadequate vehicle for his ideas, and 'turned to the rigour of geometry' through a principle not unlike the Golden Section. This, and his use of fundamental forms (spheres and cones, in particular) reminds one of Le Corbusier, whose evergreen *Vers une architecture* expounds these among the timeless elements of architecture.

In this and in other ways, including the play of light and shade, Pickering blurs the line between sculpture and architecture. *John Bancroft is an architect in Sussex. The other exhibition now at the Architectural Association is on Geoffrey Bawa*

A unified whole

RICHARD WESTON

Dixon Jones

Edited by Ian Latham and Mark Swenarton. Rightangle Publishing, 2002. 224pp. £35

The choice of format for his *œuvre complète* was, according to Le Corbusier, a functional matter – the landscape pages reflected the shape of architectural drawings and allowed greater flexibility in arranging illustrations. A beautifully crafted example of how to present architecture in print, *Dixon Jones* follows the Corbusian model and, despite the revisionist nature of many of the projects it documents, the choice of format is also, one suspects, a declaration of allegiance and difference. Black rather than white, it also brings to mind the first serious compilation of James Stirling's work.

From the worm's eye projections and lovingly cross-hatched plans to the delight in geometry and *promenades architecturales*, the ghost of Stirling looms large in the world of Jeremy Dixon and Edward Jones. And like many of their, and Stirling's, buildings, the book is a surprisingly unified whole, forged from a collection of disparate elements. The presentations of projects and buildings are punctuated by essays by the editors, Kenneth Powell, Robert Maxwell and Alan Colquhoun; appreciations by satisfied clients; and a conversation between the principals about the competition-winning Venice Bus Station project of 1990.

Powell's richly informative contribution takes the protagonists from their meeting as students at the Architectural Association at the end of the 1950s, through early collaborations and the period of separation, to the formation – on the back of Dixon's success in the Royal Opera House competition – of the partnership in 1989. Compilations of their independent works complete the book's first half, and the remainder is devoted to their time together – Covent Garden, the National Portrait Gallery (pictured) and Somerset House in London; academic buildings in Cambridge, Aberdeen, Portsmouth and Oxford; and the half-forgotten but still persuasive Sainsbury's supermarket in Plymouth and proposals for Stonehenge.

The architecture dominates the book, and its presentation is exemplary – a perfect

primer for students. From the description of context to the depiction of spatial organisation, the drawings and photographs are elegant and varied, while the accompanying texts provide the expected background information and unusually lucid accounts of the architectural intentions. I remain intrigued to know whether or not the glass pyramid in Clive Entwistle's Mundaneum-inspired proposal for the Crystal Palace site in 1947 was a stimulus for the Northamptonshire County Hall competition winner (it was featured, with an analysis by Le Corbusier, in both the *AJ* and *Architects' Year Book 2*), but, with this possible exception, Dixon and Jones are refreshingly candid in citing their sources of inspiration.

Despite the happenstance of Jones' Welsh ancestry, Dixon and Jones are quintessentially English architects. They may share a passion for the European city and Euclidean geometries, but the danger of excessive formality is mediated by a love of episodic, collage-like compositions, for which the English landscape garden, pioneered by Bridgeman and perfected by Brown, remains a favoured model.

Dixon's sensibilities may lean slightly more towards landscape and construction – it is a pleasure to be reminded of the work for the Henry Moore Foundation, and of the billowing rafters of his unbuilt Weiss House – and Jones' towards Classicism and form, but they are an effective partnership.

In their introductory essay subtitled 'The adventure of architecture', the editors suggest that the partners' range of interests and lack of a house style has counted against Dixon Jones securing a reputation to match their achievements. In these days of 'signature buildings', that may well be true. But few, if any, architects since the 19th century have done more to add to the public pleasures of London, and long may they continue to do so – at their age, Le Corbusier was still building the Marseilles Unité.

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



DEANUS GILBERT/VIEW



The Chrysler Building: Creating a New York Icon Day by Day

By David Stravitz. Princeton Architectural Press, 2002. 192pp. £30

As he says in the preface to this book, David Stravitz was 'in the right place at the right time'. He bought 500 old large-format negatives of New York from a photographic studio that was going out of business, and a third of them turned out to record the construction of the Chrysler Building, at frequent intervals in 1929-30. They are presented to advantage here with double-page spreads and gatefolds; and while the Chrysler itself is the focus, a broader picture of midtown Manhattan emerges too – not to mention many incidental period details.

New York's Forgotten Substations: The Power Behind The Subway

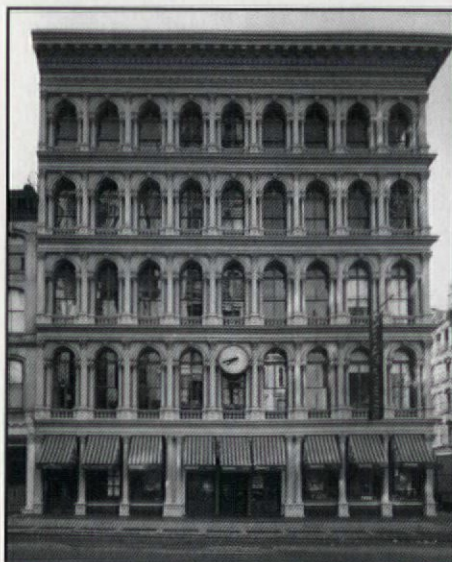
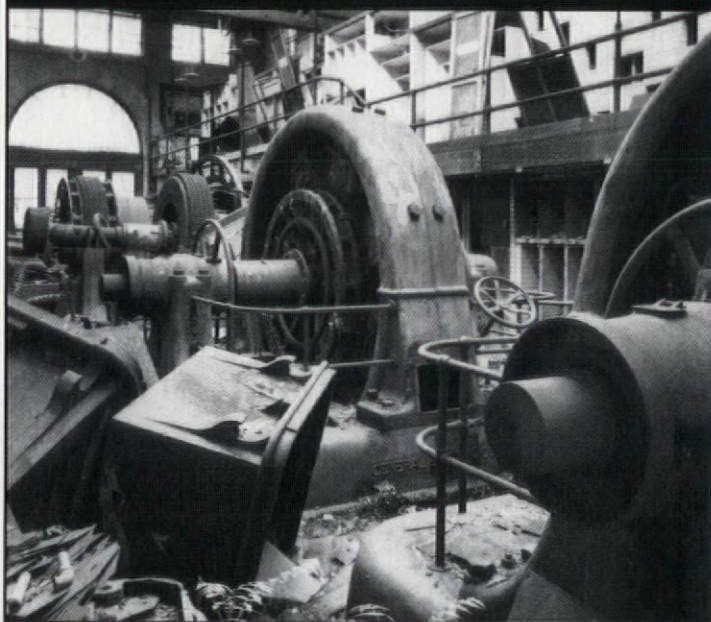
By Christopher Payne. Princeton Architectural Press, 2002. 112pp. £15.95

At first, early last century, they wore masks of Beaux Arts respectability; later, plain brick was predominant, perhaps with a band or two of Art Deco motifs; but now almost all of them are demolished – these were the electrical substations that used to power New York's subway.

One step ahead of the demolition crews was Christopher Payne, with a large-format camera, and this beautifully produced little book (looking more expensive than it is) records what he found.

In the high-roofed halls behind those facades are ranks of huge rotary converters: as Payne observes, 'one did not have to understand how a rotary convertor worked to instantly recognise it as a source of energy'. Some 70 years ago, when avant-garde photographers were promoting the machine aesthetic, it was technology like this that they celebrated – and the gleaming switchboards, ranks of dials and levers, signs of human mastery, that went with it. What a difference a few decades make. Plants sprout among the chaos of an abandoned substation in Queens (pictured); and, no longer eulogising the future, the photographer gives the last rites.

Andrew Mead



One Thousand New York Buildings

Text by Bill Harris. Photography by Jorg Brockmann. Black Dog & Leventhal, 2002. 576pp £27.95.

(Distributor 01202 649930)

Surprisingly, given the reams of publishing on New York, this book definitely fills a niche, but it is a missed opportunity too, writes Andrew Mead.

The problem is in the anodyne captions and brief linking texts that accompany Jorg Brockmann's 1,000 photographs. Those images, usually four or six to a page but occasionally one on its own, are often good – and certainly better than those in Barbaralee Diamonstein's *The Landmarks of New York*, which covers some of the same ground. The buildings are not just in Manhattan but Queens, Brooklyn, the Bronx and Staten Island, and there are maps on which all are located. No rationale for the choice is given, though, and of course one finds omissions. It seems perverse to leave out the two most critically acclaimed new works in the city for many years – Williams and Tsien's American Folk Art Museum and Raimund Abraham's Austrian Cultural Forum. There's no Paul Rudolph (eg his house on East 63rd Street or his own penthouse on Beekman Place); nor is William Lescaze's house on East 48th Street included – reckoned to be the first Modern dwelling in Manhattan (1934) and now with Landmark status. What is really lacking, however, is the pithy, witty, clued-up commentary that you find in Norval White and Elliot Willensky's *AIA Guide to New York* (now in an updated 4th edition) – though that has diminutive grey photographs.

Shown here in its cast-iron splendour is the EW Haughwout Building on Broadway (1857).

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people & practices

Justin King has joined **Aukett** as an associate. He was formerly an associate at **Whitby Bird & Partners**.

Whitby Bird & Partners' Glasgow office has moved to Newton House, 457 Sauchiehall Street, Glasgow G2 3LG, tel 0141 353 0005, fax 0141 353 0025, email glasgow@whitby-bird.co.uk

Assael Architecture has promoted **Niall Carins** to senior architect. Carins has been project architect with the practice for three years.

Techniker has promoted **Megan MacLauren** to director and **Damian O'Neill** and **Kevin Lyons** to associate.

Architectural photographer **Martine Hamilton Knight** has a new email address – office@builtvision.co.uk. She can be contacted on the web at www.builtvision.co.uk or www.nottinghamvision.co.uk

Architect **Chapman Taylor** has moved to 96 Kensington High Street, London W8 4SG, tel 020 7371 3000, fax 020 7371 1949, email ctlondon@chapmantaylor.com

Linden Homes, the specialist brownfield land developer, has appointed **David Tilman** as group finance director, replacing **Lou Jovic**, who has retired.

Leicester-based **ISF Coatings** has appointed **John B Duff** as technical sales manager for Scotland and the North East region. **Darren Slone** has also been promoted to key accounts manager from sales manager.

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

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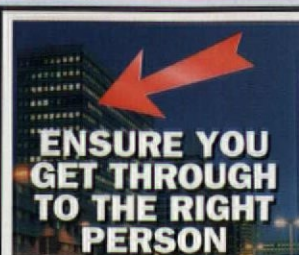
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Architect/Exp Assistant C London**£to 27K**

This prestigious, design led practice has recently retained a high-profile client, and is therefore making a number of key appointments. Successful candidates will either be recently qualified or have 2-3 years' post diploma experience, and fluent Vectorworks skills. Previous experience of retail or leisure is preferred. Pleasant working environment with loads of potential.

Architectural Assistant C London**£to 26K**

This leading practice has an exciting opportunity for a diploma qualified architect with at least 1 year's post part two experience. Ideally you will have strong design flair, excellent AutoCAD skills, and have the technical skills to work as part of a team on working drawing packages. Excellent remuneration and career prospects.

Architect W London**£to 30K**

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Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, email riba.competitions@mail.riba.org

STOCKPORT TOWN CENTRE

Open design competition to give a new look to part of Stockport town centre. The competition is set to raise the town's profile in the region, and involves producing a vision to guide a facelift for St Peter's Square and Mersey Square. Deadline for submission is 18.2.03.

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Expressions of interest from architect-led design teams are sought for major refurbishment works to Geoffrey Chaucer Technology College in south London. The competition will follow the competitive interview format but with an added design element. Further information is available from the RIBA Competitions Office. Deadline for expressions of interest is 10.2.03.

OTHERS

GLASGOW ROYAL INFIRMARY
Design team – gynaecological facilities. Architectural design services, structural engineering services, mechanical and electrical engineering services, quantity surveying services, planning supervisor services. Contact Gordon T Craig, North Glasgow University Hospitals NHS Trust, Glasgow Royal Infirmary, 84 Castle Street, Glasgow G4 0SF, tel 0141 211 4681, fax 0141 211 4892, email gordon.craig@northglasgow.scot.nhs.uk. Application by 16.12.02 (12.00).

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

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ARCHITECT – CENTRAL LONDON – £30-£40K PER ANNUM

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PROJECT ARCHITECT – CENTRAL LONDON – TO £20LTD

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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 20th December 2002.



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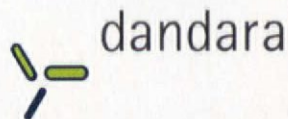
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Appointment of Consultants to prepare a Master Plan for WEHM NCD, Coventry

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
Email: Harold.Mututa@Coventry.NDC-WEHM.org.uk
Telephone: 02476 622 964

Completed bids should be returned no later than midday 3 January 2003.

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The Rome Scholarship in Architecture is an annual prize awarded to exceptional architects or post-Part II students of architecture to enable them to study under their own direction at the British School at Rome. Scholars are encouraged to select subjects for study in the fields of architecture or urbanism that are of contemporary significance but which will benefit from examination in the context of Rome or Italy. The award provides the Scholar with residential accommodation and a monthly stipend of £500. The preferred period of award is nine months, but applications for shorter periods will be considered.

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 Dernie, Cathy Hawley and Robert Tavernor.

For further details contact:

**The Registrar, British School at Rome
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10 Carlton House Terrace, London SW1Y 5AH
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Alternatively, full information is available on the website www.riley.co.uk/uel Please quote reference AAD/AJ. Closing date for receipt of enquiries is Friday 20th December.



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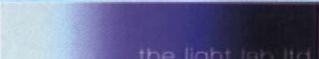
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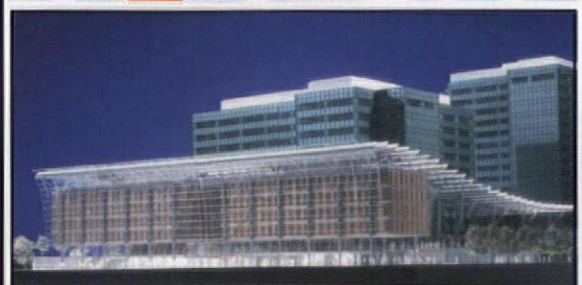
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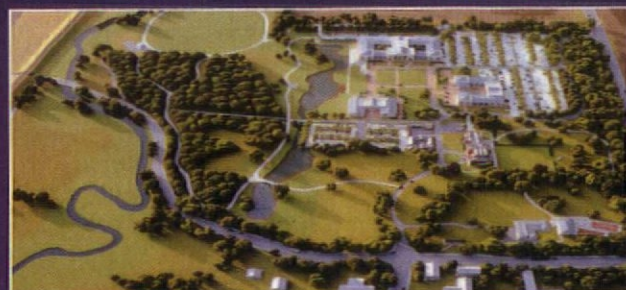
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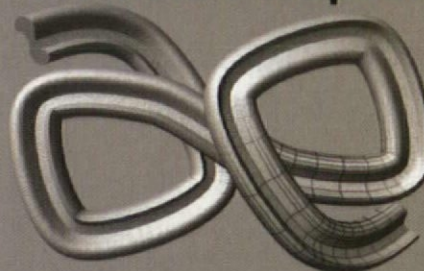
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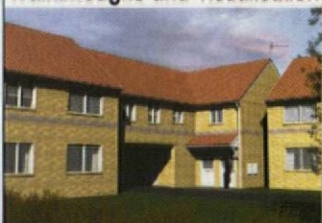
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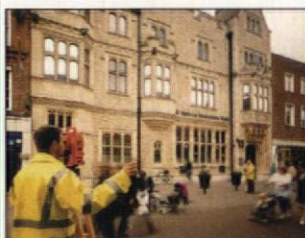
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archicharades



Champagne goes to Harry Barnitt from Farnham Common, Buckinghamshire, who correctly identified C R Ashbee 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.

Question time

Media news: the RIBA is to host *Any Questions* at Portland Place on 24 January. The invitation to the BBC stemmed from **Paul Hyett's** appearance on the programme earlier this year; guests this time will include **Paul Boateng**, chief secretary to the Treasury (and therefore the architect's friend in the fight to improve PFI), ex-Gang of Four member **Shirley Williams**, Liberal Democrat leader in the House of Lords, and **Matthew Parris**, *Times* columnist and former Tory MP who famously 'outed' Peter Mandelson. Tickets for the live event are available from the institute, tel 020 7307 3699.

For the birds

In a brief speech at the recent British Council for Offices dinner, another *Times* columnist, **Simon Jenkins**, waded into the debate about a new airport in Cliffe in more ways than one. Arguing that 'north Kent is a pretty desperate place' which might benefit from 'the powerful regenerative effect of airport building', he said, 'if it's a question of demolishing five villages around Heathrow, or a few wading birds at Cliffe ... the birds will have to go'. He went on to challenge his audience, not only rejecting the need for major office building in London, but he even rejected the use of the word. 'In the market system,' he said, 'you supply; you demand; but you do not "need". I don't buy it.' Since tenants occupy tall buildings from choice, not necessity, is he happy about them being built? Not at all,

Like other witnesses to the Heron Tower inquiry, Jenkins signed up to the 'London doesn't need tall buildings line'. Oh well.

Designed to thrill

Farrell and Grimshaw are back together again ... in celluloid. The new Bond movie, *Die Another Day*, features Money Penny, Q and the gang again installed in Farrell's MI6 building in Vauxhall. But where the last one showed our James getting up close and personal with **Richard Rogers'** Dome in Greenwich, this time 007 mixes it in some bang crash wallop scenes inside the Eden Project. We predicted the same when we published the first building of the scheme many moons ago. So now Astragal confidently predicts that, next time, Bond will be doing something intrepid up the facade of **Foster and Partners'** Swiss Re building in the City of London. And quipping something about erotic gherkins, of course.

A good scrap

Watch out for the grand final of the long-running Channel 4 show *Scrapheap Challenge*, scheduled to be broadcast this Sunday. This last episode will feature the winners of the current series against the winners of the 2001 series. Each team has three madcap mechanics and one technical consultant; the teams have to construct a machine for a specific task using only the junk they can scavenge from the scrapheap. They have just 10 hours to do it and whichever contraption is judged the best

wins the team the coveted trophy. Babbie director **John Roberts** – one of the world's leading experts in tall buildings and rollercoasters – is the judge. How about transferring this idea into the world of recycled buildings?

Location, location

Numbers at the **Urban Design Alliance** conference on tall buildings may have been less than expected. The conference brochure not only gave the location of the conference as 12 George Street when (as everyone knows) the RICS headquarters is in Great George Street, but the bizarre location plan printed in the brochure turned London on its side so that it looked as though Charing Cross Station was north of St James's Park and that the South Bank was north of that; the Thames was omitted from the plan altogether and the RICS building was shown to be in St James's Park. The conference was organised by the RTPI, RIBA, RICS, ICE, ILA and the Urban Design Group. What hope for a planned environment?

Wonder boy

Town planner and architect **Neil Parkyn** has marshalled an impressive range of contributors – among them **John Burland**, **Nicholas Ray** and **Mark Whitby** – to compile *The Seventy Architectural Wonders Of Our World* (Thames & Hudson, £24.95). The selections run the gamut from Hagia Sophia to Walt Disney World Resort at Orlando, via the Suez Canal and the London Eye. Not for the technical shelves,

perhaps, but plenty to argue about for those in the know – and for that relative with an interest in architecture, it could be the perfect Christmas present.

Go for it, doll!

Vital news from toymaker Mattel: it has run a poll on a new profession for **Barbie**. Web browsers logging on to the Barbie website voted for a career as a librarian, police officer or architect. Polls have now closed and results have not been disclosed. According to Mattel, the world of Barbie epitomises 'fun, fashion and friendship', and inspires girls to 'imagine and dream.' Just like a career in architecture.

Bauhaus lament

Richard Wentworth, a past collaborator with Caruso St John, gave an entertaining lecture at London's Goethe Institute on his response to German culture. One slide he showed was of a heap of tubular steel chairs, overturned and abandoned on Caledonian Road. 'That's the English take on the Bauhaus, I'm afraid,' he said. 'We're just not up for it.'

Oh carol

Seasonal news from the Worshipful Company of Chartered Architects: the Master, **Brian Waters**, has commissioned Liveryman **Maxwell Hutchinson** to write a carol for it. The carol will be given its first performance at the Company's carol service on 11 December at St Mary-le-Bow. Interestingly, the new incumbent there is the **Rev George Bush!**

astragal ●

HARTINGTON CONWAY

AJ ENQUIRY NO: 201

More than 3,600m² of Hartington Conway's new patented EnergySaver translucent rooflights have been installed by Keyclad on Triumph Motorcycles' manufacturing facilities at Hinckley. Some 1,400m² were used on the reconstructed building (pictured), which was badly fire-damaged in March, and the balance at its brand new factory nearby.



ACCENTHANSEN

AJ ENQUIRY NO: 202

AccentHansen of Middleton, Manchester, part of the £100 million Anglo-Scandinavian HansenGroup, has won a £90,270 order for 139 doorsets destined for Buxton Cement Works. The doorsets, from AccentHansen's MultiShield range, will have a diversity of applications including installation at plant rooms, site units and main exits. AccentHansen liaised with Danish architect Monberg & Thorsen.



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AJ ENQUIRY NO: 203

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COMPRIBAND

AJ ENQUIRY NO: 205

In line with the new sealing and insulation requirements of Part L of the Building Regulations, three new sealing tape products have been introduced by joint-sealing specialist Compriband. The Compriband i pre-compressed sealing tape combines airtightness, movement accommodation and insulation for perimeter-dealing applications. Flexible Window Foil is designed for the interior sealing of windows and door installations, and Ali-Tape PB is intended for the internal and external sealing of joints and overlaps. For details tel 0191 419 6860 or email sales@compriband.co.uk



KINGSPAN

AJ ENQUIRY NO: 206

A high-performance tapered roofing product by Kingspan Insulation has been chosen to help prevent a groundbreaking Exeter University environmental project which can create its own rain from being adversely affected by the real thing. For the flat concrete slab roof of the new two-storey extension, for which E Thomas Construction was the main contractor, the architect Kensington Taylor chose Kingspan's Thermataper TT47 zero ODP insulation boards for its superb combination of excellent water shedding and highly effective insulation.



KEIM PAINTS

AJ ENQUIRY NO: 207



Manchester's new Urbis Exhibition experience has concrete soffits, ribs and shuttering as a design feature. Concretal Lasur from Keim Mineral Paints was specified to harmonise variations in the concrete finish while retaining the visual effect of the concrete aesthetics. The Concretal Lasur system is a long-life, low-pigmentation colour stain in a wide range of shades which can be used where an opaque treatment would be out of keeping.

SENIOR ALUMINIUM SYSTEMS

AJ ENQUIRY NO: 208



More than 250m² of Senior Aluminium Systems' SCW glazed curtain walling has been installed at offices and apartments in Raleigh Square, Nottingham, to create an impressive facade. Incorporating side-hung SX 200 and tilt/turn SW 400 windows, the curtain wall features green-tinted glass to reduce the sun's heat and brightness.



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