



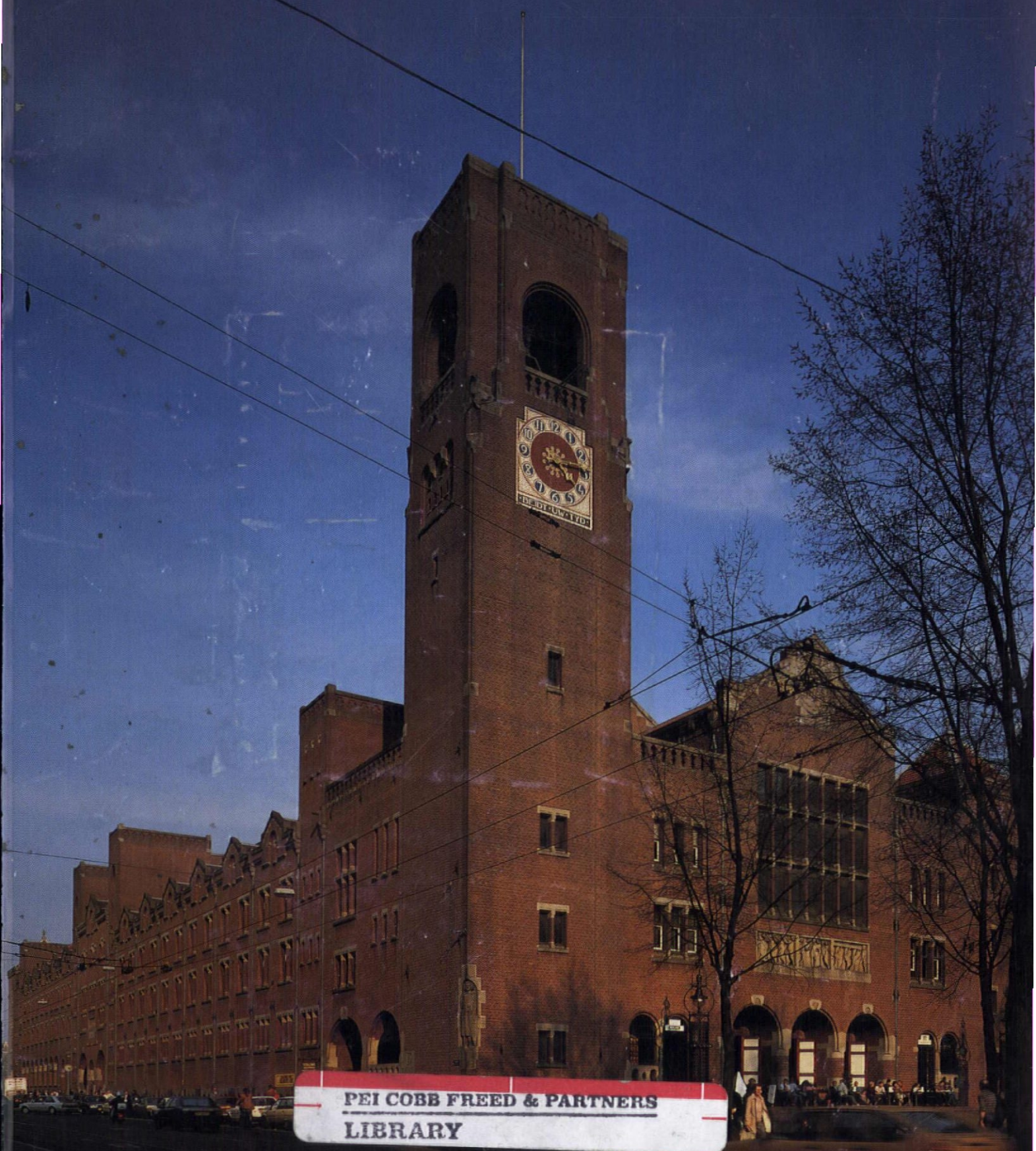
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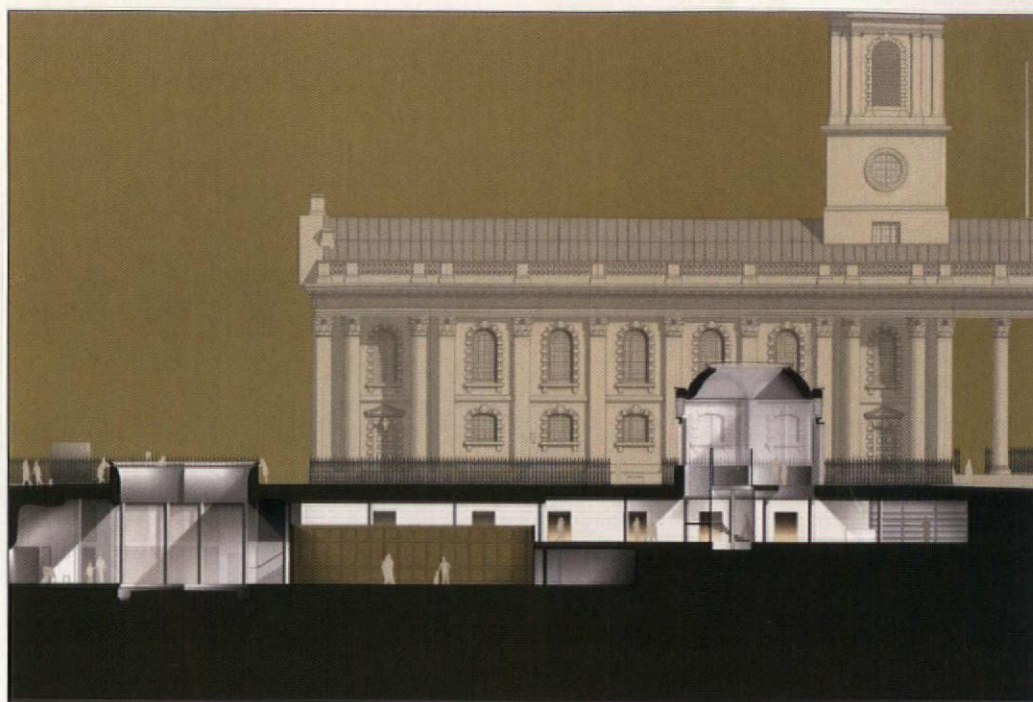
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Eric Parry Architects' radical revamp of London's St Martin-in-the-Fields won the go-ahead this week. The design, approved by Westminster's planning committee last Thursday, reworks James Gibbs' 1721 church, redeveloping the 18th-century crypt and redesigning the adjacent vicarage, vestry and school. The sensitive project had already won the support of English Heritage and the GLA – managers of neighbouring Trafalgar Square. CABE also applauded the project as 'one of remarkable clarity and elegance', and dismissed concerns over the removal of the burial vaults, expressed by some local conservation groups. The scheme improves facilities for the religious community and social workers, and creates a Chinese community office and visitor spaces. Eric Parry Architects will also oversee a conservation programme that cleans the facade, refurbishes the historic fabric and restores the interior.

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Berlage's Beurs, Amsterdam

Photograph by Jan Derwig

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“Maybe it was naive to suppose there would be a fully developed scheme at that stage”

Jury member Charles Jencks reflects on the V&A's decision to send the shortlisted practices for its Pirelli garden competition back to the drawing board → page 8



Richard Rogers designs a £1 billion 'suitable setting' for Foster's Wembley Stadium → page 10

aj news

Site 'key' to Holyrood cost farce

The key to the escalating cost of the new Scottish parliament lies in the earliest decision to pick the Holyrood site, the investigation into the fiasco heard this week.

Lord Fraser's inquiry, which opened last Tuesday, heard that Scotland's late first minister, Donald Dewar, must take responsibility for the error.

Alternative options at Calton Hill and Leith, which observers claim could have been developed at the original estimate of £40 million, were rejected in favour of the difficult site. Currently, cost estimates place the project at £401.2 million

Witnesses to the 40-day inquiry at the Scottish Land Court in Edinburgh also confirmed that the Holyrood option only emerged late in the day, but quickly became the favourite.

John Campbell QC, who is leading the questioning, established that any study into the suitability of the site must have taken place in an 'unholy rush' – under one month. Holyrood was only included in a shortlist of possible sites in mid-December 1997 but by January 1998 had been chosen by Dewar.

Witnesses have also denied any involvement from Downing Street in the ill-fated decision, claiming that Dewar rejected advice from the chancellor to refurbish a 'second-hand' building.

Former Scottish Office minister Sam Galbraith, giving evidence on the first day, said: 'He [Brown] might have been chancellor, but he was not telling us what to do.'

And another former Scottish Office minister, Brian Wilson, said: 'The idea that



Inquiry into the spiralling costs of the Scottish parliament building at Holyrood hears first evidence

anyone was telling Donald what to do about virtually any aspect of devolution, particularly something as Scottish as this, is just not feasible.'

However, veteran Holyrood watcher David Black told the AJ that Dewar, who died in 2000, was being made a scapegoat in order to deflect attention from New Labour. 'The more the Scottish establishment blames Dewar, the less convincing the line that Downing Street is blameless,' he said.

The role of the original architect, Enric Miralles, and his successor on the scheme,

RMJM, in regard to the spiralling costs has yet to emerge. Lord Fraser has timetabled the inquiry to examine the progress of the project in chronological order from the 1997 General Election to the present day.

Dewar's successor, former first minister Henry McLeish, also appeared this week and admitted there were lessons to be learnt: 'I do think that what we want to look at in this inquiry is how we handle big projects, and whether the capacity exists within the civil service and at ministerial level to do it.'

The inquiry continues.

Zöe Blackler

Height fears flatten Farrell's Lots Road project

Terry Farrell's troubled scheme to redevelop Lots Road Power Station has suffered another blow with a fresh refusal from planners.

Developer Circadian is considering appealing after Kensington and Chelsea's planning committee last week rejected the £350 million residential scheme against the advice of its own officers.

The project straddles two different planning authorities and features two towers of 25 and 39 storeys.

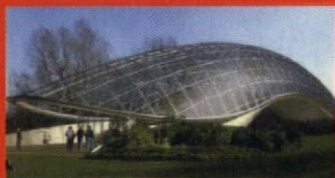
It failed to convince planners in both Kensington and Chelsea and neighbouring Hammersmith and Fulham first time around but, after a substantial redesign, has now won backing from Hammersmith.

However, Kensington and Chelsea remains concerned at the

height of the towers and the impact they will have on the River Thames.

Councillor Tim Ahern said that unless both towers were reduced to the height of the power station building, rather than the chimneys, it would be unacceptable to his committee. He also remained concerned about traffic increases, he said.

Andrew Locke, project director for Circadian, said: 'We are obviously very disappointed by this decision, especially in light of Hammersmith and Fulham's decision earlier this year to approve the part of the scheme in that part of the borough, subject to agreeing a Section 106 agreement. Circadian will now be carefully considering a number of options including an appeal.'



Wilkinson Eyre plans a Botanic Bridge for Newcastle
» page 14

“The Capital of Culture celebrations have the potential to transform Merseyside by creating a legacy that will last for decades”

Objective One director Jon Flamson explains the decision to give EU funding to Alsop's 'cloud' » page 20

Foster wins £1.2bn Beijing air terminal

China's airport authorities have chosen designs by a Foster and Partners-led consortium in the competition for a new £1.2 billion terminal at Beijing International Airport.

The consortium – made up of Foster, engineering giant Arup and Dutch airport planner NACO – saw off competition from US-based Landrum & Brown and Integrated Design Solutions from Hong Kong (AJ 18.9.03).

Foster's design, known as 'a modern gateway to China', will sit between the existing eastern runway and a proposed third landing-strip. It will aim to reflect the 'joy and excitement of flight through an aerodynamic iconic form' and increase the airport's capacity to 60 million passengers a year by 2015.

Norman Foster said he was delighted to have won: 'This is a fantastic opportunity to deliver a 21st-century airport that will set global standards in terms of passenger experience, operational efficiency and sustainability.'

Equality lobby hits out at ad casting 'stereotype'

A war of words has broken out between the RIBA's equal opportunities lobby and a London-based casting agent. Both Architects for Change (AfC) and the Society of Black Architects (SOBA) are 'furious' with Heather March Casting after it specified a 'Caucasian' to pose as an architect in a new campaign.

The row was triggered after a series of practices received emails asking for 'real-life people' to pose in an architecture office as part of a 'photographic campaign for a well-known telephone company'.

Both SOBA and AfC have 'taken exception' to the brief, which asked for a 'Caucasian male in his mid-30s' to pose in the role of architect, a 'draughtsman of any ethnic background for the role of office male' and a 'well-groomed Caucasian female in her late-20s for the role of office female'.

However, March has attacked the criticism, claiming none of the lobby groups 'understand the casting process'. She insisted that her firm is progressive about diversity and would never stereotype. 'When we specify ethnicity we see it as positive discrimination,' she said. 'We are making a real effort to encourage a positive outlook.'

SOBA member Shahed Saleem remained 'furi-

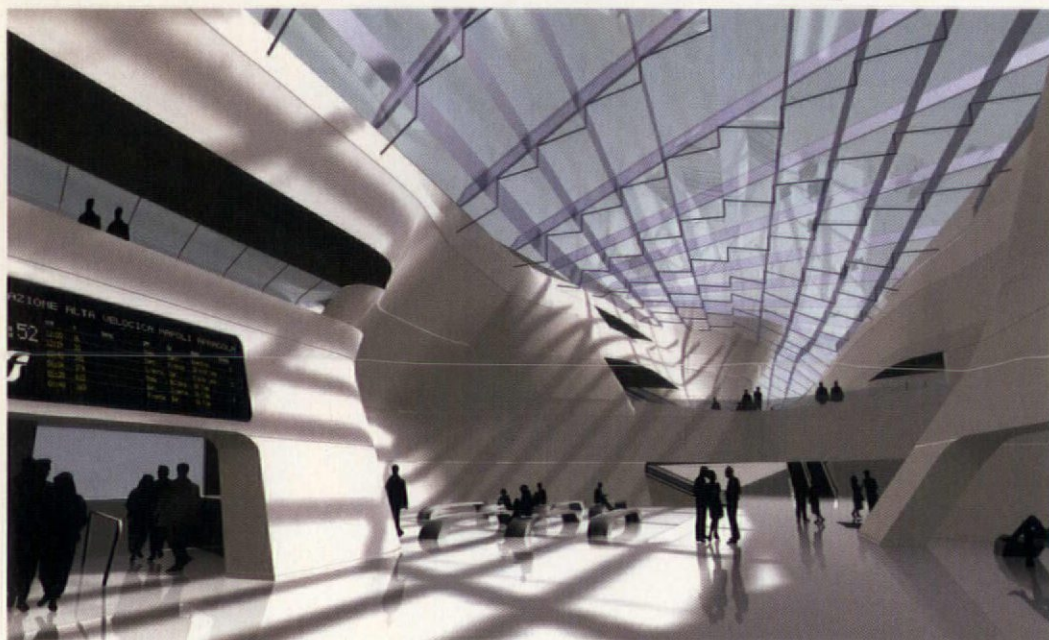
ous'. 'You should start by saying that you want real people, and then determine what "real" means; white, male, young, trendy,' he wrote in an email to March. 'You can't ask for real people and then define what real means – "real" is whatever you trawl in,' his email continued. 'Ultimately, you just become a vehicle for reinforcing the dominant (white male colonial) culture, and contribute to subjugation.'

AfC chair Sumita Sinha agreed. 'This seems completely outrageous from our perspective,' she told the AJ. 'I've been waiting for a reply from Heather March explaining her position, but I haven't got one. This is certainly not the sort of thing we want to be seen,' she added. 'This is not the way we want architecture portrayed to the public.'

March responded to the lobby groups' complaints by dismissing the criticism as 'completely over the top'. 'The architecture office shoot is part of a much bigger campaign,' she said, 'which will feature all sorts of people – fat and thin, black and white, old and young. There is an issue of stereotyping in advertising, but this is not an example of it and we are never guilty of encouraging it,' she added.

Ed Dorrell

Zaha Hadid speeds ahead with Naples station proposal

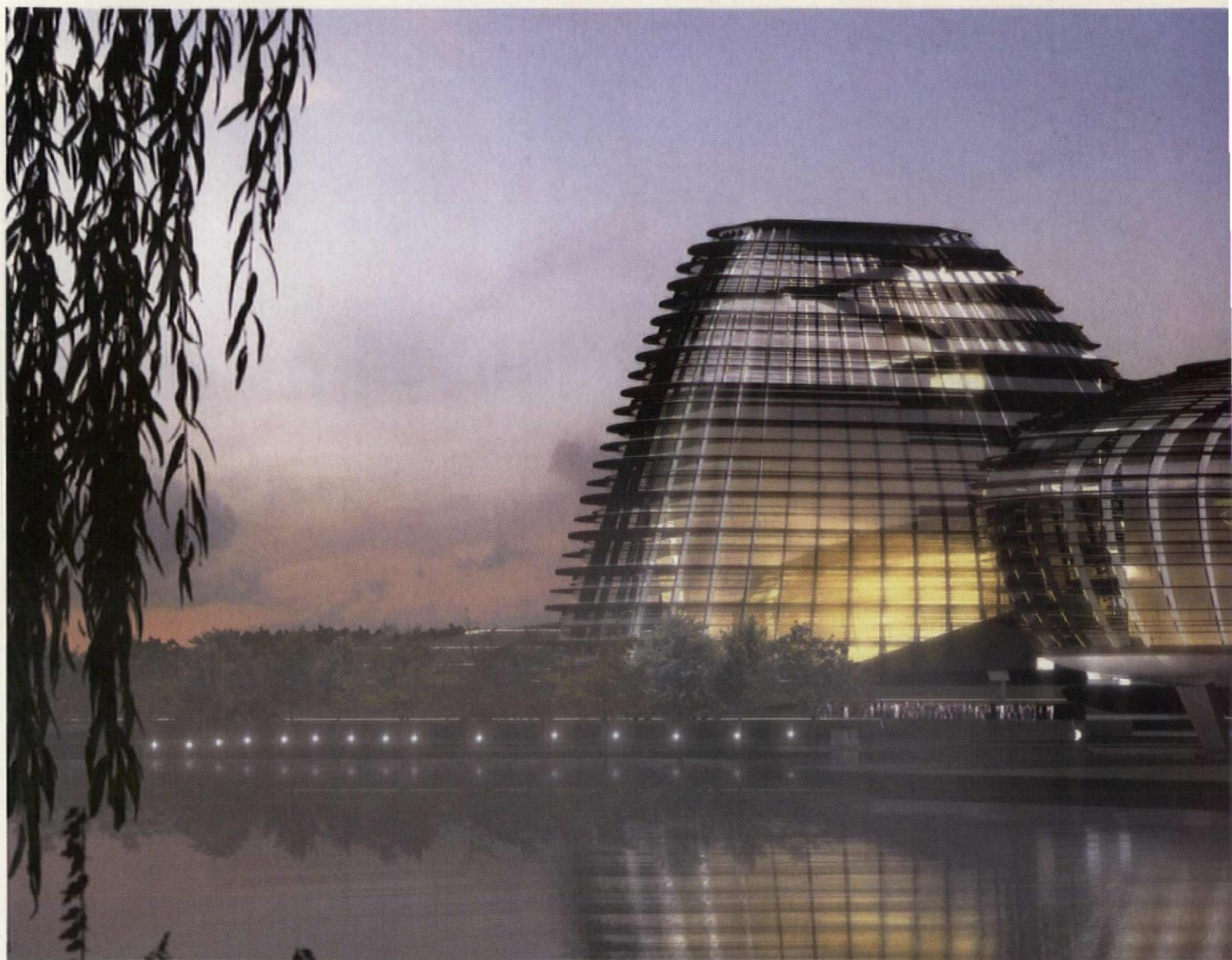


Zaha Hadid Architects has unveiled the first images of its proposals for the new Napoli-Afragola High Speed Train Station.

The project's brief – drawn up by the city council – demands that the new station should provide a 'well-organised interchange, a focal point for a new business park and a new gateway to the city of Naples'.

Hadid's designs aim to enlarge the overhead concourse – already necessary for access to the platforms – to such an extent that it can become 'the main passenger station itself'.

The enlarged concourse will allow the areas beside the tracks to be landscaped into communal parkland.



Arup lets the music play in China

A legend of two friends united by their love of music is the inspiration behind Arup Associates' proposal for a new performing arts centre in China.

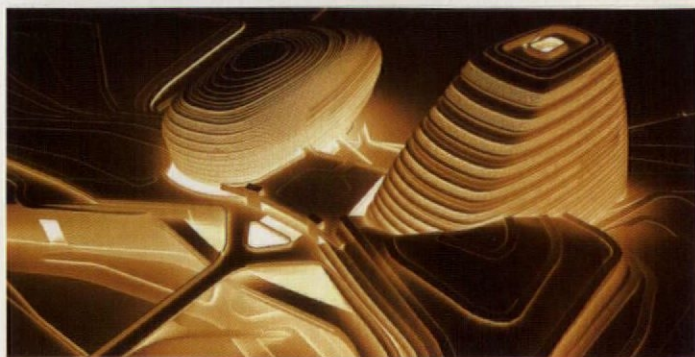
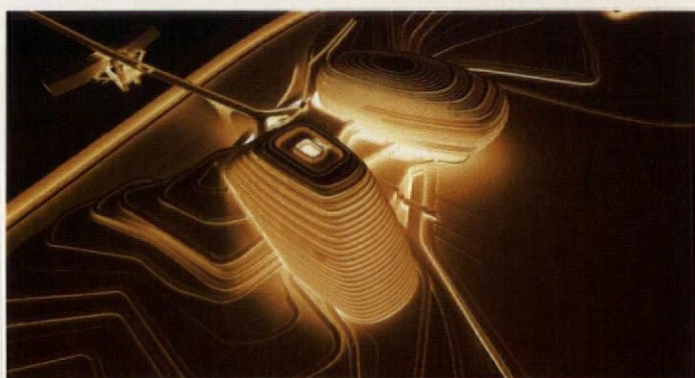
The practice is on a shortlist of seven competing to design the Qintai Cultural and Arts Centre in Wuhan. The bid is part of a move by Arup Associates to break into the lucrative Chinese market and follows a competition win to masterplan a new university at Guangzhou. Four Chinese design institutes, a Japanese practice and a US practice are also in the running, with a decision due later this month.

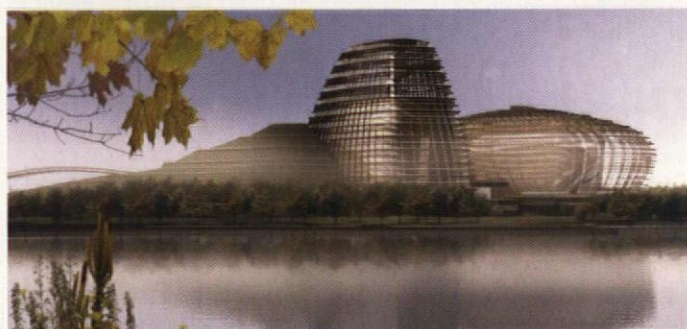
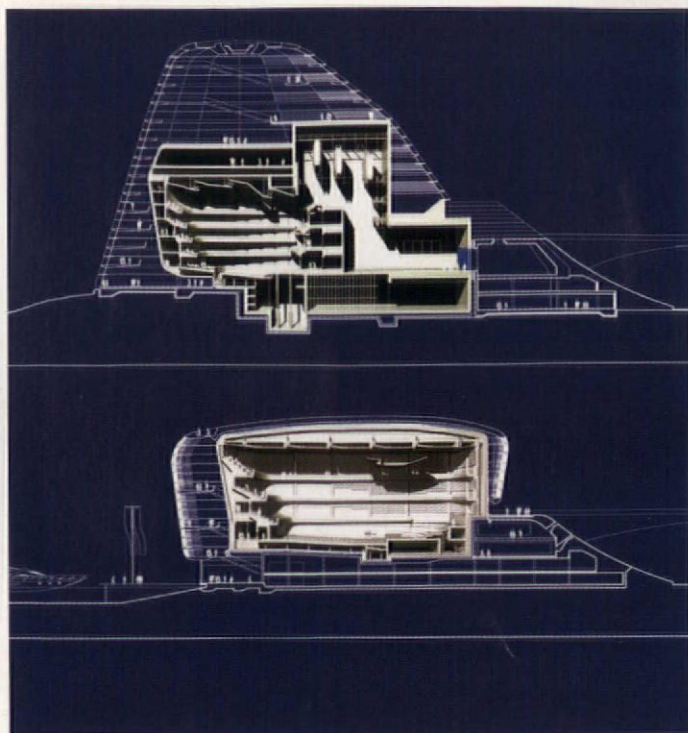
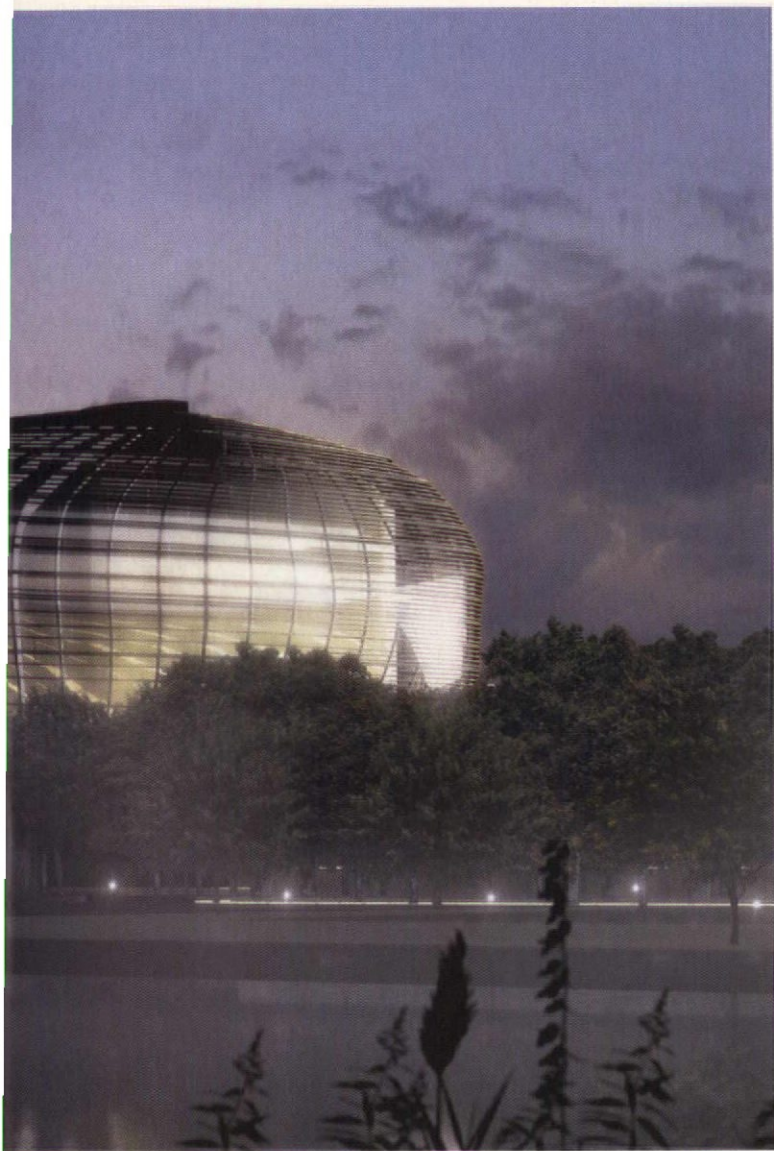
A pair of sculpted monoliths housing the concert and opera halls dominate the scheme. The brief demanded the form of the buildings respond to both the legend of the two friends, Yu Boya and Zhong Ziqi, and the theme of 'high mountain, flowing water'.

Both buildings are conceived as layered spaces, with voluminous envelopes clothing the solid performance halls within. The larger, pyramidal structure accommodates a 1,800-seat Grand Theatre and a smaller concert hall fits inside the horizontal monolith. The halls are acoustically sophisticated to house both Chinese and Western operatic traditions.

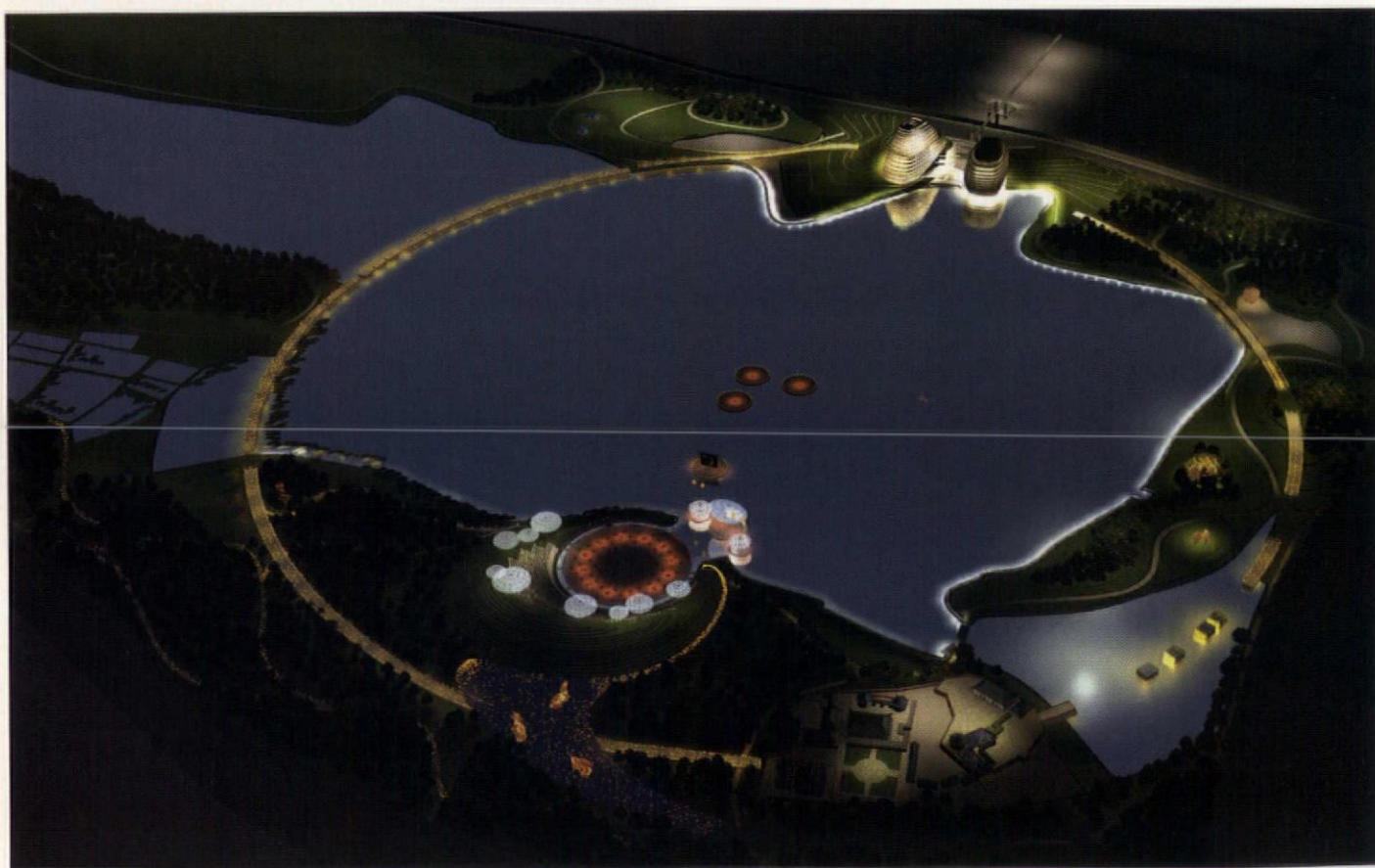
A landscape strategy, developed with Townshend Landscape Architects, features a new parkland on Yuehu Lake's northern shore. It fits within an ambitious programme for Wuhan – a large industrial city at the confluence of the Han and Yangtze rivers – to wind back the creeping development around the park and create new connections between the city's three main districts.

Zoë Blackler





Arup Associate's shortlisted design for a cultural centre in Wuhan features two sculpted monoliths



V&A stalls on final Pirelli selection

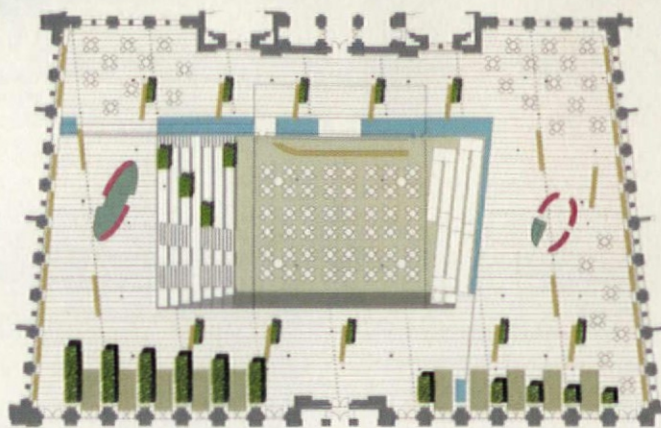
The Victoria and Albert Museum has delayed a decision on its Pirelli garden competition, sending three of the shortlisted practices back to the drawing board.

The V&A has deferred a final decision on the winning scheme to overhaul its Italianate courtyard until January, after the original six designs all fell short of expectations.

Kim Wilkie Associates, Gustafson Porter and Adriaan Geuze for West 8 have now entered a second stage of the competition in order to refine their proposals.

Jury member Charles Jencks said that those schemes were good, but needed further development. 'Maybe it was naive to suppose there would be a fully developed scheme at that stage,' he said.

However, Christopher Bradley-Hole, one of the original six shortlisted along with American landscape designers Martha



Bradley-Hole's plan for V&A garden hit the brief but missed with judges

In a short statement, the V&A claimed the brief was 'fine but challenging'. It also confirmed it would be paying the three practices for their additional work, but refused to release any details of how the brief had changed.

Schwartz and the Olin Partnership, questioned the adequacy of the competition brief.

'I find it difficult to reconcile the decision made with the brief set for the competition,' he said.

A specific element of the brief was the creation of sufficient cafe and restaurant space, he said, and yet it was clear 'that a certain member of the jury was demanding a lawn'.

'It's significant they chose the only two schemes that included a lawn – which wasn't specified,' he added. Bradley-Hole's proposal envisaged a new lower level to house extensive catering facilities.

Zoë Blackler

Quakers question the 'Paradise' of BDP's Liverpool masterplan

The Religious Society of Friends has joined the band of Liverpool-based organisations objecting to BDP's massive £750 million proposals for the redevelopment of the city's Paradise Street.

The denomination – otherwise known as the Quakers – is angry at proposals to knock down its main Liverpool meeting house, claiming offers of a replacement are 'not up to the job'.

It has launched a campaign to force BDP and its client, the Duke of Westminster's Grosvenor Group, to 'realign' the masterplan. And it has also appealed – together with BBC Liverpool and a regional hotel chain – against the proposed

compulsory purchase orders.

If the Paradise Street scheme wins the go-ahead, it will involve the wholesale redevelopment of 17ha of city-centre land and its replacement with a massive retail, residential and commercial scheme.

But the Quakers' spokesman Roger Wilson told the AJ that the group was amazed when it was told of the plans. 'The first we knew of any of this was when the designs were published and our building was not there,' he said. 'Not one of the 130 registered charity groups that use it was consulted.'

'We are also annoyed because this would be the third time in a

lifetime that the council has agreed to the demolition of our Liverpool meeting house.

'The council and Grosvenor have offered us a replacement smaller building about 100 yards away – down a side-street, opposite a yard containing bins and air-conditioning units,' Wilson added. 'We don't feel it is comparable with what we have at the moment.'

'The whole situation is so unnecessary. If only they'd consulted us and given some thought to realigning the proposals, none of this would be happening,' he added.

BDP refused to comment while legal appeals were pending.

BCO's new guide is fighting fit

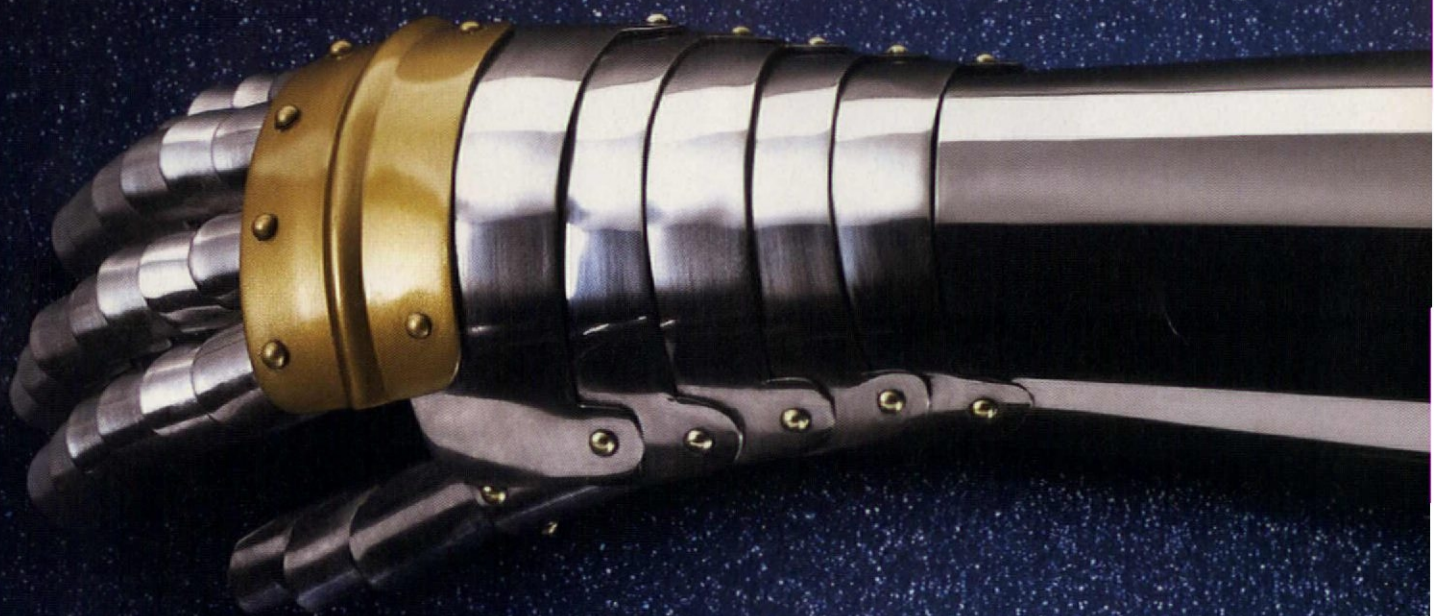
The long-awaited British Council for Offices (BCO) *Fit-out Guide* was launched this week. Edited by Tim Battle and Hilary Graves of BRE Environment, the study complements the BCO specification guide published in 2000. The new manual covers questions that clients should ask themselves and their professional and construction teams.

Divided into sections on management checklists, pre-project, the project and occupancy, the guide deals with a wide spectrum of relevant issues, from building services and interior design considerations to contract forms. Copies are available priced £50 (plus postage and packing) for non-BCO members, £30 for members. Order by credit card from the BCO, tel 020 7283 4588.



The Health and Safety Executive has appointed Cartwright Pickard Architects to design its new £34 million headquarters in Bootle, Liverpool. The 30,000m² scheme – part of a Kajyama Partnership-led Private Finance Initiative proposal – aims to achieve a 'strong and distinctive identity that reflects the culture of the HSE and its commitment to excellence'. The drum-shaped building is designed around an internal street and will house office space, conference rooms and training facilities. Project director James Pickard said the practice was 'delighted to be involved in such a high-profile, high-quality PFI project'.

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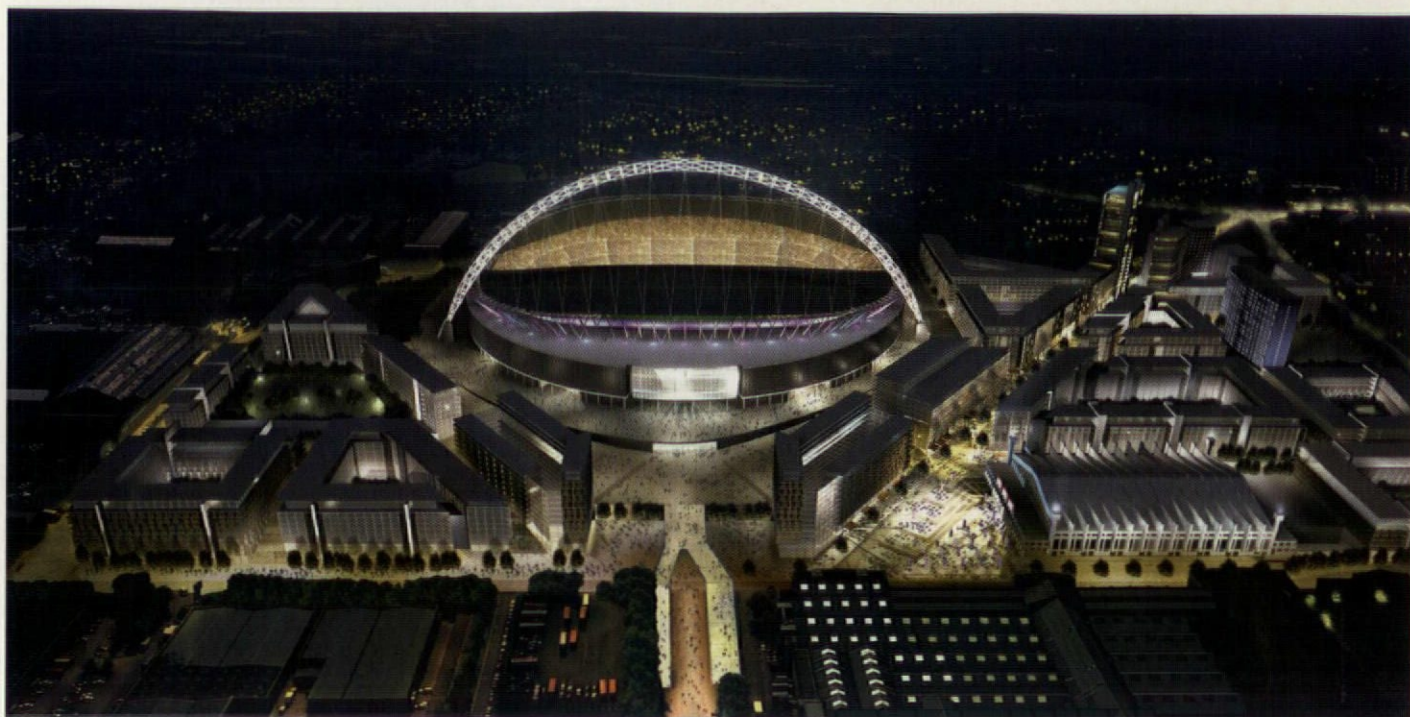
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Rogers on the regeneration road to Wembley

The Richard Rogers Partnership has submitted these plans for the £1 billion regeneration of the area surrounding Foster and Partners' new Wembley Stadium.

The proposals – which were drawn up for the developer behind the regeneration of the Greenwich Peninsula, Quintain Estates – aim to create up to 7,000 new jobs and house 8,500 new residents.

The scheme's brief, prepared by Brent council, demands both the creation of a 'suitable setting for the new national stadium' and an 'alteration of the perception of the area and its community'.

Rogers responded by putting a focus on the public realm, creating a pedestrian route through the site as wide as Regent Street and a new public square larger than London's Leicester Square. It has also focussed commercial and retail units on the ground floors, allowing residential developments to be situated away from football crowds.

Quintain director Nick Shattock added that the site's management also hopes to encourage 'arts, music, sports and community events and activities all-year-round on the site'.

'We want to transform Wembley,' he said. 'Not only will there be a great setting for the new stadium, but we will also change perceptions of the area for local residents, with a new experience for visitors to the new stadium and Wembley Arena.'

'With a mix of new uses and delivering new homes on brownfield land, we are matching Brent's vision and meeting the expectations of the London Plan,' he added.

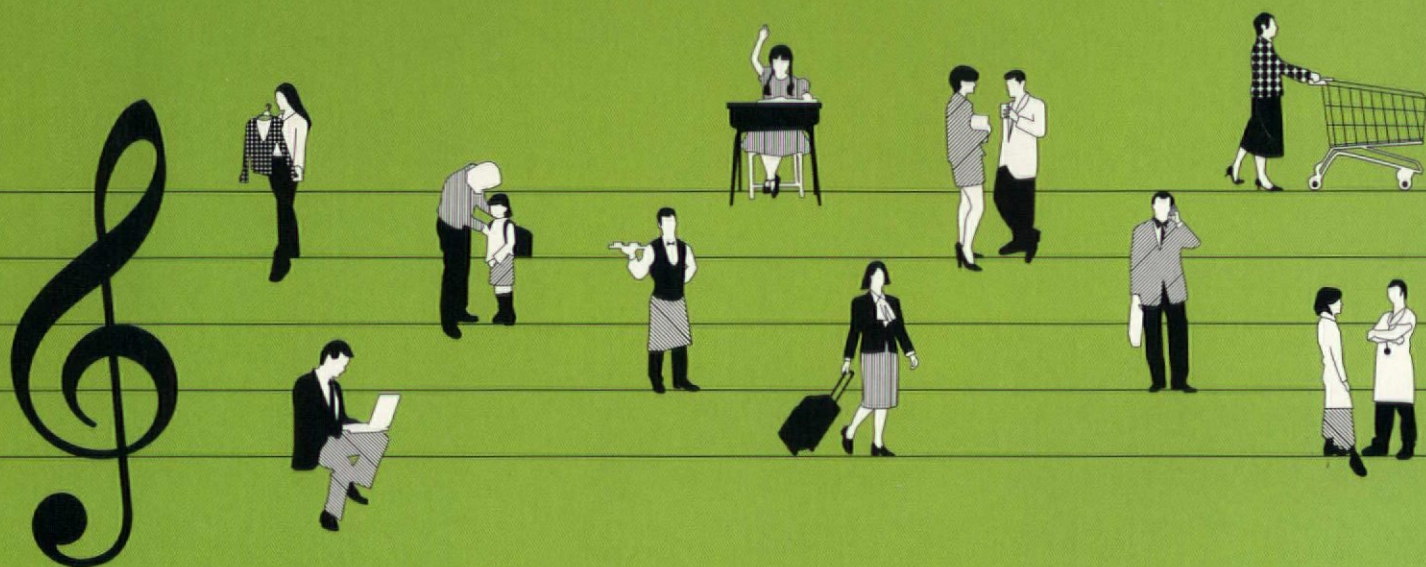
The scheme has won the support of Brent council, the Greater London Authority and the London Development Agency.

Ed Dorrell



RRP's Wembley masterplan puts a focus on the public realm, including a series of public art events, a new pedestrian route and a communal square

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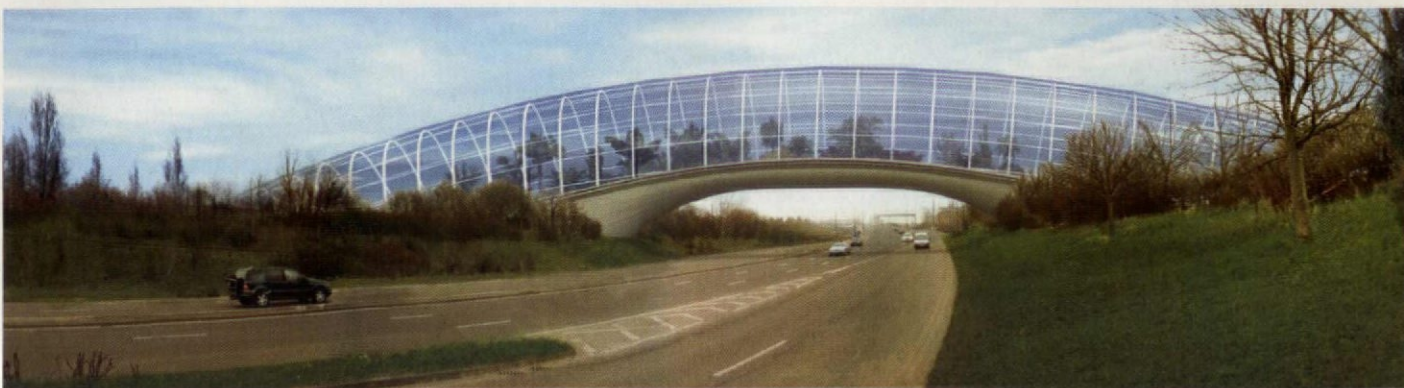
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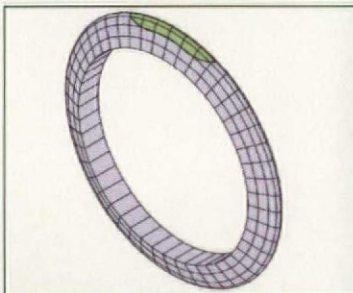
Wilkinson Eyre sows seeds for £24m garden

Wilkinson Eyre has unveiled plans for a £24 million Botanical Garden, which would enable the public to view Newcastle University's extensive plant collections. The 1ha project within Newcastle's Exhibition Park will include a 'Botanic Bridge' spanning the A167 dual carriageway, with research and educational facilities either side.

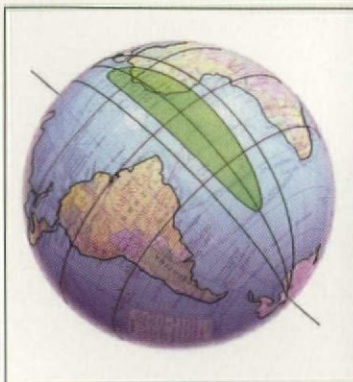
The bridge, spanning 50m, will combine a concrete soil-filled base with a 150m long x 17m wide lightweight glazed shell enclosing the garden and creating entrance canopies at either end. Excess heat gained through the glass skin will be retained in a buried rock store, while rainwater from the gutters will be used in sprays for humidity control.

The university is currently seeking project funding. Arup is the structural, civil and environmental engineer. Arup Research & Development is the cladding consultant.

Isabel Allen



The form of the shell is defined geometrically through the rotation of a parabolic arc about an axis, producing a shape similar to a bicycle wheel. A slice was cut from the ring to reveal the undulating form of the roof, allowing for the use of repetitive components.



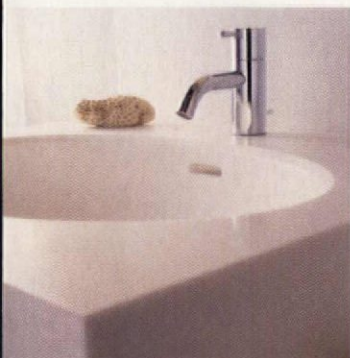
Superimposing the footprint of the building onto the globe gives a suggestion of the strategy of organisation according to latitude. Tropical plants from the equator are clustered in the middle, with plants from desert latitudes at either end, allowing visitors to acclimatise before entering the central zone and minimising heat loss from the centre.

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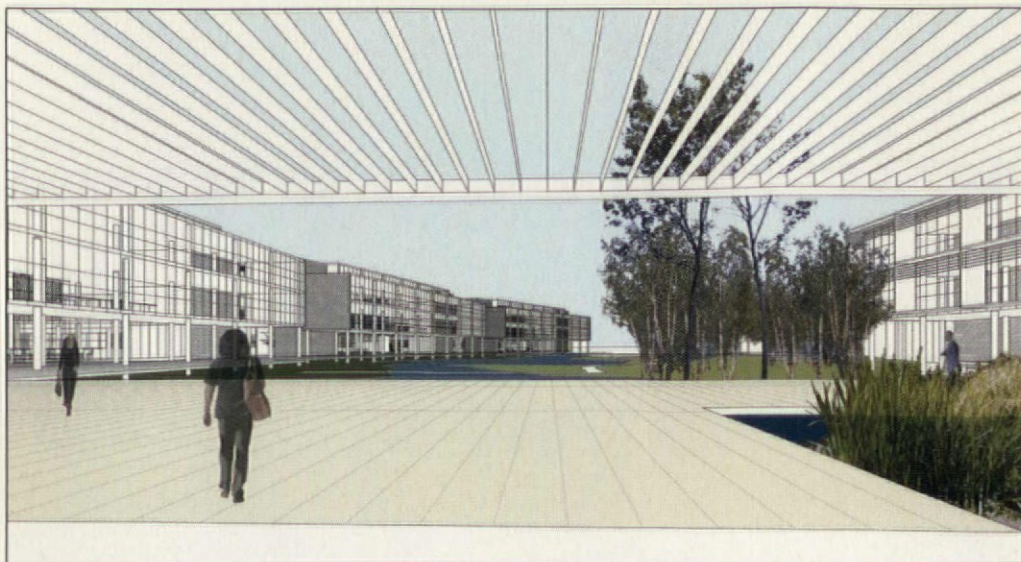
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Bennetts Associates has won a RIBA competition to design a commercial office development for Blackpool's Peel Park. The London-based practice saw off John McAslan + Partners, Sheppard Robson and Allies and Morrison in the last round. Land Securities Trillium's brief demanded a 'stimulating' proposal, to 'act as a catalyst for future development of the park'. Bennetts' design was picked on its 'overall approach to the site layout and its well thought-through integration of new and existing buildings'. Rab Bennetts said: 'We are delighted with the result, as the client clearly has such high-quality ambitions.'

Ushida Findlay joins Maggie's 'starchitects'

Ushida Findlay Architects has joined the ranks of Frank Gehry and Richard Rogers by agreeing to design a Maggie's Cancer Caring Centre.

The £5.5 million project – to be sited in front of Wishaw Hospital in Lanarkshire – will be the fourth Maggie's Centre in Scotland. Ten more are planned for locations across the UK.

Practice principal Kathryn Findlay said she was very excited to have won the job. 'We want to create a beautiful building, something quiet and reflective.

'We will emphasise inclusion throughout the project, talking to all those involved with the centres, the staff, users and their families, in order to design a building that reflects their needs

fundamentally as well as spatially,' she said.

Findlay said that, unlike Frank Gehry's Maggie's Centre in Dundee, the Ushida Findlay building will be built on a site that cannot rely on the regenerative quality of a scenic landscape.

Instead, she said, its position in the car park of Wishaw Hospital has prompted a different design agenda. 'External views will be selected carefully and expertly landscaped.

'But I want to create an inner world, taking great care with finishes and issues of comfort, to provide the very best environment for the building users,' she added.

Ed Dorrell



RIBA agreement to give year-out students a major boost in income

The RIBA and its student off-shoot Archaos have agreed a new increased 'minimum wage' for students taken on by practices in their year out.

If practices choose to adopt the new recommendation – described by the RIBA as an 'Indicative Rate of Pay' – students outside London will see minimum pay packets jump by 22 per cent from £5.60 an hour to £6.80.

And year-out students in the capital will receive a bigger boost. Their wages will jump by 45 per cent to £8.17 an hour. These new agreements are equivalent to £12,200 outside London and £14,700 inside.

Alex MacLaren of Archaos said she was delighted to have won the recommended increases. 'It's about time these values were updated because the current level agreed in 2000 is now far too low.'

'The old recommendation would work out at about £10,000 per year, which is half the average

graduate salary reported by the Association of Graduate Recruiters in 2002. Fortunately, the RIBA has been very receptive and was enthusiastic when we presented the new figures,' she added.

The new figures – which remain unofficial before being confirmed 'in the next couple of weeks' – were agreed between Archaos and a RIBA liaison committee on Monday.

Archaos presented a new report, developed by its officers in the summer, which called for the wages changes. The student representatives described it as a 'helpful meeting in which both parties shared ideas about how best to improve the student services offered by both organisations.'

The new recommended wages will go before the RIBA Education Committee at its next meeting in November.

Ed Dorrell

LDA Olympic design talks under way

The London Development Agency is to consult 400,000 east Londoners over plans to transform the Lower Lea Valley into the 2012 Olympic Games site.

The exercise – one of the largest carried out in the capital – aims to gather ideas from people who live and work in the area.

Residents will receive a leaflet, outlining the emerging plans. It commits the LDA to regenerating the area, regardless of the outcome of the Olympic bid, and urges local people to give their views to be directly fed back to masterplan leader, EDAW.

The consultation process will include a series of meetings in the area, in which local people can voice their concerns. +

New £32 million Foster city academy planned for Peterborough

Foster and Partners is set to build another of the government's exemplar 'City Academies', following on from projects in London's Bexley and Brent.

The Department for Education and Skills has appointed the

practice to test out the viability of a £32 million academy planned for Peterborough. During this feasibility stage, Foster and Partners will consult with the local community to prepare detailed plans, including an educational

vision and initial design.

If the proposal wins approval from the secretary of state, it will be the largest scheme of its kind, serving 2,200 pupils.

Spencer de Grey, partner at Fosters and Partners, said: 'This is

a very significant educational project that offers great potential for innovation. Should the academy be given the go-ahead, we would create an inspirational building of which both the children and the city can be proud.'

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NY governor calls on architects to end World Trade Center wrangling

The governor of New York has called on Daniel Libeskind and SOM's David Childs to stop squabbling over the site of the World Trade Center.

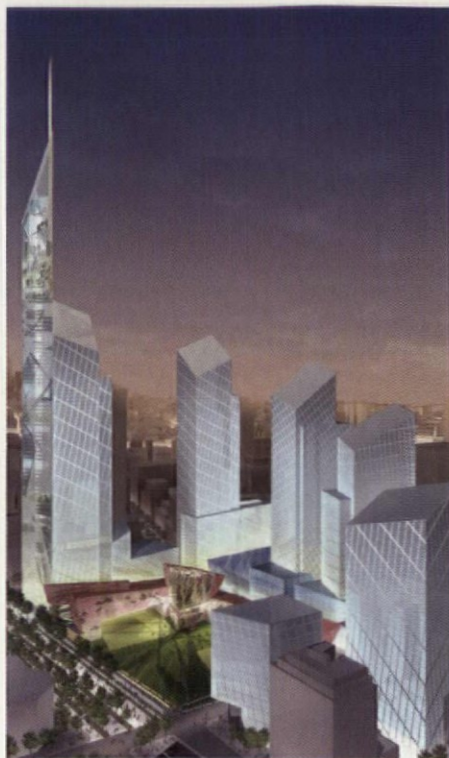
Governor Pataki demanded that the design for 'freedom tower' – a collaboration between the two architects – should be prepared for public consultation on 15 December.

Last July, the owner of the site, Larry Silverstein, appointed Childs as his own 'design architect', despite Libeskind's victory in the international competition for the project.

The Lower Manhattan Development Corporation immediately issued a statement, describing the move as 'a historic collaboration'.

However, rumours have been rife since Childs' appointment that the two offices have failed to reconcile their different proposals. It is understood that the SOM boss is keen to drop Libeskind's competition-winning 'asymmetrical tower' in favour of a more conventional structure.

Governor Pataki – speaking at an Association for a Better New York event – told the audience that the different parties must



work together to place 'the public's interest above self interest'.

'Each of the architects bring to the project a long record of innovative work and a deep reserve of strong opinions,' he told the meeting. 'But I am confident they will work together to produce their greatest work.'

Libeskind confirmed that he and Childs were now working together. He told the Press Association last Thursday that he was 'very optimistic' that the two of them would reach a compromise.

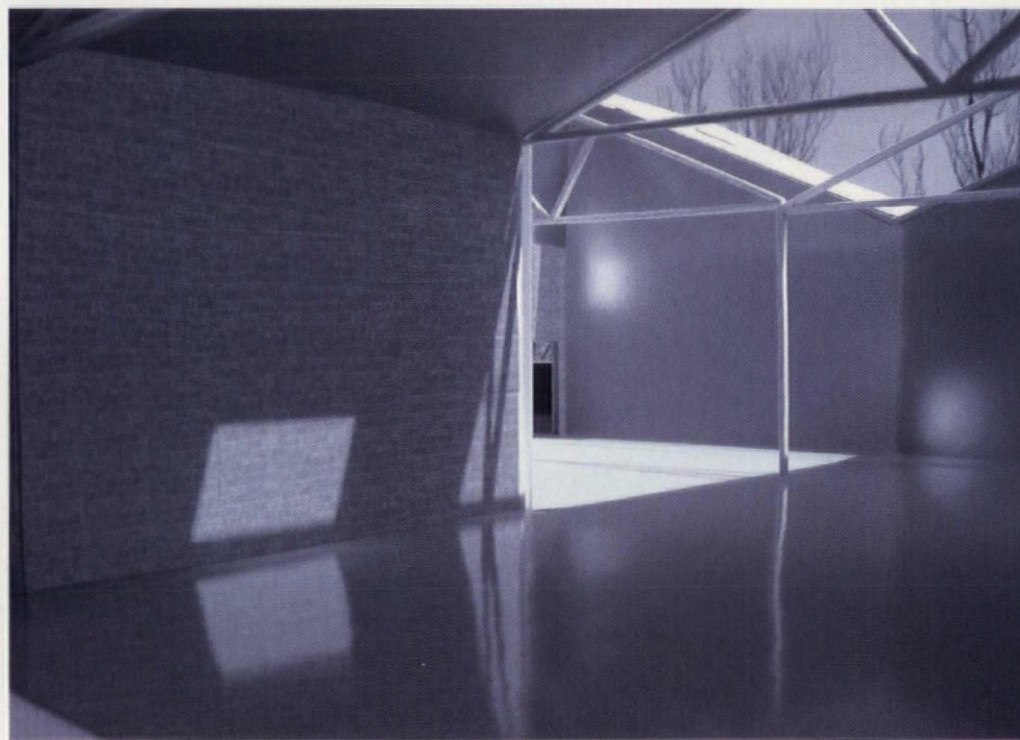
Pataki also insisted that the rebuilding programme 'is right on track' and demanded that all the parties involved with the project adopt a 'radical timeline' that would ensure an efficient rebuilding programme. And he gave a hint of the proposals drawn up by the collaboration between the two architects. 'We have expanded the site, created more open space, and, most importantly, we have preserved the sanctity of the footprints,' he said.

Pataki also announced that the shortlist in the competition for the memorial would be revealed on 17 November.

Ed Dorrell

STUDENT SHOWCASE

This is the first in a weekly display of student work, sponsored by Students' Union, a new service for students set up by architectural hardware specialist Union in association with *The Architects' Journal*. Its website, at www.students-union.net, provides a wide range of information aimed at students, from event listings and lecture reviews to travel hints and tips and in-depth technical briefing. You will also find the latest news about what is going on in schools. The first 500 students to register on the Students' Union website will also get a free subscription to the AJ's award-winning website, AJ+, and the next 500 will qualify for a heavily discounted subscription of only £12 a year. Student work shown in the AJ will be archived on the Students' Union website.



This design for a school is a final-year diploma project by Alice Fung from the University of Bath. Intended as a critique of the government's school programme, the design is based on the premise that children cannot be pigeonholed within finite parameters. It encourages flexibility in terms of both educational programme and the spatial arrangement, and allows for the appropriation of territory so that the student can develop levels of responsibility and social awareness outside the structured curriculum. The translucency of the building is designed to soften the rigidity of the institution. Fung's tutors are Adam Caruso and Peter St John.

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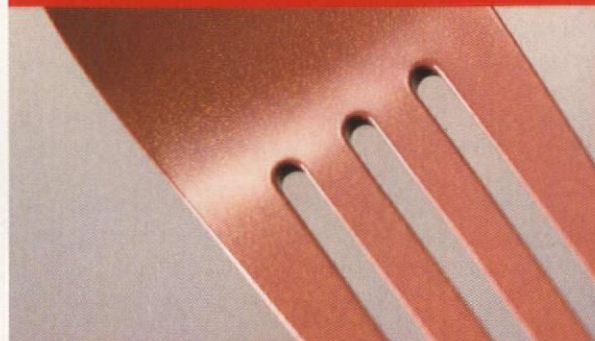
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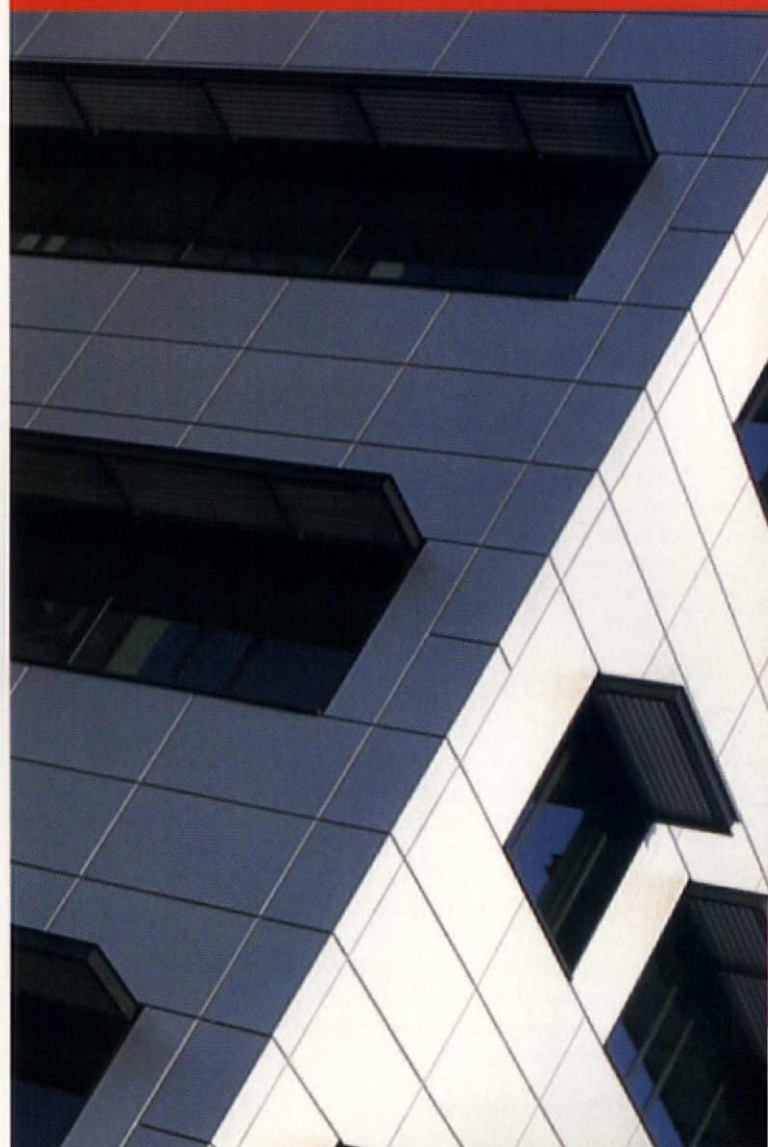
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Brits make headway to rebuild Iraq

British architects are gearing up to win major schemes in the post-war reconstruction effort in Iraq.

The AJ has learnt that both London-based GMW Architects and Chichester-based Miller Hughes have been approached to draw up designs.

An Iraqi contractor has approached the Turkish office of GMW Architects about an airport in the north of the country while Miller Hughes said it was also in discussions about a number of potential projects.

GMW senior partner Ali Ozveren said he understood 'there has been some progress on the topic of reconstruction in the last few months'.

'We have just completed Istanbul airport very recently and have become known for our work in the region,' he said. 'Airports are a speciality and so we have submitted a statement of interest.'

'We have also done a few projects in Iraq many years ago including a military training academy for the government,' Ozveren added.

'To be honest, we are happy to take on jobs anywhere in the world as long as we judge it to be safe.'

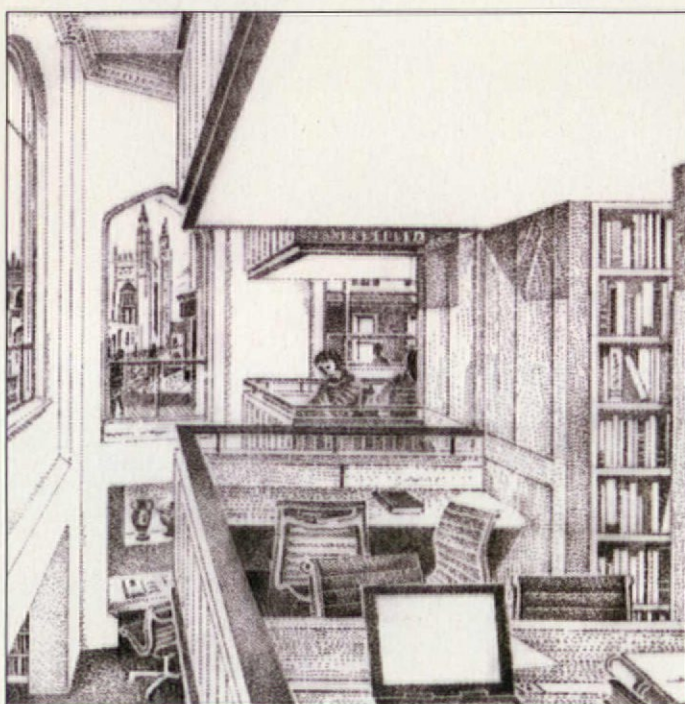
And Colin Adams, the chief executive of the British Consultants and Construction Bureau (BCCB), of which the RIBA is an affiliate member, confirmed that it is making progress in negotiating work for British architects.

The BCCB and the Department of Trade and Industry met a new Iraqi authority minister in Iraq last week. 'There were a series of very impressive presentations and it seems that there are many projects they are keen to get us involved with,' Adams said.

And he is also set to attend a meeting – with DTI minister Mike O'Brien – in Washington to meet the Bechtel American contractor charged with overseeing the reconstruction.

'We believe in the medium term there is tremendous potential,' Adams added. 'But one must not forget there are many hugely competent Iraqis themselves – they are basically trained but very good.'

Ed Dorrell



Wright & Wright Architects has won a competition to design a new undergraduate library for Corpus Christi College in Cambridge. The library facilities will be contained over three storeys within the shell of an existing Victorian bank, which is located on a key site within the college campus. Book storage will be placed within the centre of the building, with daylight reading areas organised at the periphery. The scheme relies on a passive ventilation system and will use timber, stone and steel.

Alsop's Liverpool 'cloud' wins EU cash injection

Alsop Architects' proposals for a Fourth Grace on Liverpool's waterfront received a major cash boost this week with the announcement of new European Union funding.

Liverpool Culture – the organisation behind the city's successful City of Culture bid – has decided the 'vast majority' of an £82 million windfall earmarked for regeneration will go towards ensuring the success of both Alsop's 'cloud' and the redevelopment of the Kings Dock site.

The cash is part of the EU's larger 'Objective One' fund set up to aid the renaissance of the North West's poorer areas. Until now it has been unclear where the funding for the Fourth Grace would come from.

Objective One director Jon Flamson said the 'financial opportunity' must be used to ensure these major construction

projects get off the ground.

'The Capital of Culture celebrations have the potential to transform Merseyside by creating a legacy that will last for decades,' he said. 'It is a unique opportunity and one that we are grasping with both hands.'

'We must now step up a gear and get to work on these projects that will not only lift Liverpool but which can also make the city a thriving place to live and work,' Flamson added.

Alsop won the competition to design the Fourth Grace in December of last year, seeing off competition from the Richard Rogers Partnership, Foster and Partners and Edward Cullinan Architects.

The contents of the building are yet to be decided, but it is understood that it will house a mixture of commercial offices and exhibition space.

Archaos sets education agenda for next student forum

Student body Archaos has set the date for its next student forum to discuss the theme 'education'. The conference, to be held in London, will take place on 28 November.

Alex MacLaren from Archaos said the event will tackle issues that currently affect all students such as: 'What is this validation thing and why should I care?' and 'How come I spend five years in college and then when I come out my employer says I still don't have a clue about how to get a building built.'

MacLaren promised the event would fea-

ture provocative speakers and a chance for student delegates to offer alternative thinking on issues such as links with practice, relationships between different academic years and between schools.

'We've spoken to the ARB, RIBA (RIAS & RSAW) and SCHOSA about what we'll be doing this year and they are all looking forward to our results,' MacLaren said. 'Many of the discussion points at the forum have arisen from suggestions at meetings with RIBA and ARB. These are issues each of

those bodies is looking at in some way at the moment, and they have said they will welcome student views.'

MacLaren added: 'We need two reps from each architecture college – we lose several every year – so anyone who is interested should get in contact with us by emailing alex@archaos.org. We're also looking for interested students from the non-validated courses since we need to get a fuller picture of what it's like to study architecture in this country.'

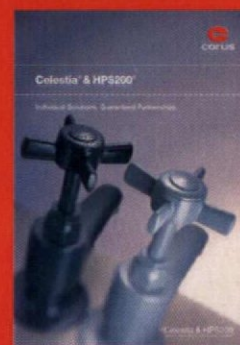


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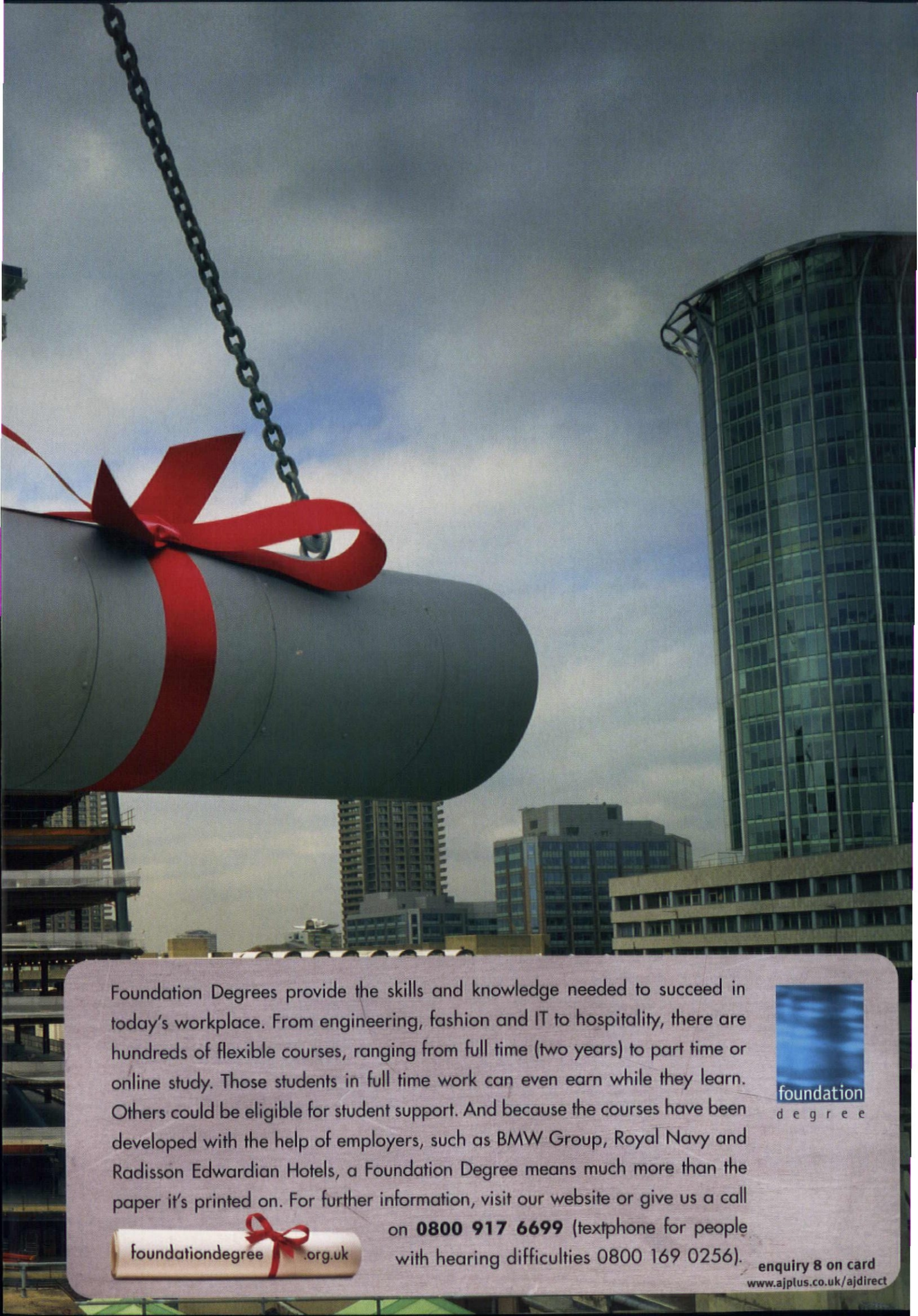
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Thinking of a five-star future

Paul Finch gets to grips with 'Thinking outside the box', the European hotel design and management conference held at the Royal Lancaster in London last week

Imagine an office development where you have to lease every single square metre every day – starting from scratch. Impossible, you say; yet there is an element of the development world where you have to do just that. It is called the hotel market. Moreover, the market consists of two quite distinct elements (which admittedly sometimes combine): the developer/site owner and the hotel owner/operator. There is ample scope for commercial friction before the hotel guest even comes into the equation.

Last week's conference on European hotel design and management, 'Thinking outside the box', was aptly named, since so much hotel activity is contained within sealed areas, a hymn to the art of the services engineer and a stranger to natural light and ventilation.

The concluding session of the conference concerned the extent to which green policies will, and should, impact on future hotel development and renovation projects – could there be more natural light, more natural ventilation, less heating up and cooling down of interior spaces (always remembering that it takes three times as much energy to cool an area down by 1° than up by 1°)?

The panel discussing this were fairly pessimistic – but for the future impact of the European directives on sustainable buildings and the requirement for assessments to be made public, rather like the system for refrigerators, where evidence suggests that everyone wants A- or B-rated kit.

On the whole, however, it is returns per square metre, rather than energy costs per square metre, which seem to obsess most corporate developers and operators.

This view was most honestly and plainly expressed by Tanya Geller of Strategic Hotel Capital, who wowed last year's conference and did so again this time by observing that the justification for investment in design quality was the return on investment, no more and no less. This refreshing honesty cut through worthy stuff about valuing soft measures, though disappointingly there was an assumption that 'functional design' and 'design' were two different things.

The potential value of the architect's contribution was brought home in a brilliant short session chaired by Sir James Devitt of Richard Ellis Hotels, in which a developer (Ian Livingstone of London and Regional) and Tony Troy (hotel consultant) exposed the hideous truth about much of the hotel market: it is tired old space in urgent need of



Bennetts Associates' City Inn, Westminster (pictured), and Gordon Murray & Alan Dunlop's Radisson SAS, Glasgow, were the joint winners of the Best New Hotel category in the European Hotel Design Awards 2003, announced at a dinner following the European Design Conference last week.

architectural analysis to boost the number of rooms and the profitable provision of additional space. Particular areas of wastage seemed to be car parks (often used by staff rather than for profitable purposes), old plant rooms, space used for administration that could be more valuable as additional rooms, and facilities yielding less than what could be achieved by, for example, hiring meeting spaces across the road and giving the hotel more rooms. The interesting prospect was raised of incorporating more retail elements in hotel lobbies, rather than the little boxes you usually find – why not, when the return might be 300 per cent? And why shouldn't guests (and others) be able to buy hotel-branded items on the spot?

The question of brand ran through the day, with speculation as to whether brand values might be a substitute for green ratings, and indeed in respect of the dreaded star system for defining hotel quality. Specialist hoteliers, in a session led by hotel guru Herbert Ypma, condemned stars as a meaningless con-trick, varying between countries and cultures, while quite incapable of dealing with the values of the boutique hotel as opposed to five-star service, for which read perfect room service 24 hours a day.

You might say that in terms of strategy (ie what and why), the specialist hoteliers started

from wanting to produce something very special in order to generate profit to do another one. The more corporate approach started with a desire to make profit in order to please shareholders, the tactics (how and when) being to run a successful hotel. But are the corporates missing some tricks? Could they be more bespoke while maintaining or increasing profitability? An excellent session chaired by Jonathan Glancey gazed into the hotel future; Greg Chikaher of Arup showed a video envisaging a hotel room type in which individual customer need could be accommodated at will, from visual settings to room configuration (a bed that could sink meant the room could be transformed into an office if required).

Most impressive was Francesco Caio, chief executive of Cable and Wireless, who speculated on the way in which, using existing technology, hotel companies could customise the service they offered, so that time and space could be sidelined by a technology that could provide you with the same concierge wherever you, the customer, happened to be located; where room service and home delivery were indistinguishable; where you could choose room options such as home format (ie you could adjust controls in your home remotely); and where your hotel destination could be predetermined on the basis of known preferences. Bed and breakfast with technology could be as good as a five-star hotel. 'The best hotel of the future may be the best of the past,' he declared.

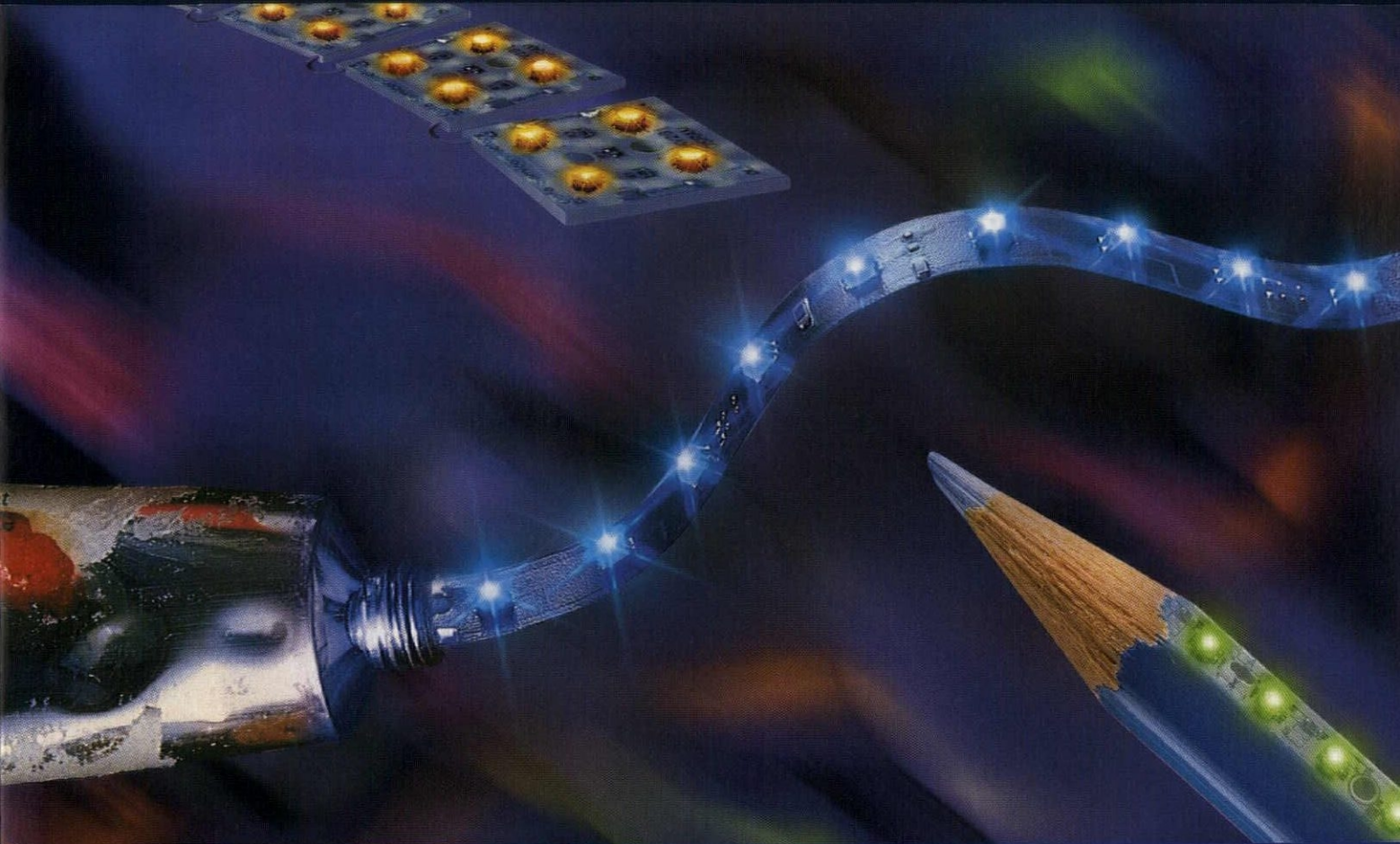
Other sessions dealt with the dilemmas and difficulties associated with planning (Westminster council's Graham King gave an intelligent and convincing performance); how to deal with the foyer opportunity; and what it is that drives the sector – nicely portrayed by keynote speaker Bob Burns, a legendary hotelier whose latest development on Lake Garda won several plaudits. He gave a rousing presentation, including the intelligence that hotel lighting often made people look old, and the way to combat this was to use pink lampshades! He criticised 'icon' designs, proclaimed the virtues of the 'self-cleaning room', and left us feeling cheery.

As for the role of the designer beyond normal design activity, speaker Yasmine Mahmoudieh quoted Corb: 'Architects are sleeping while the world around them moves on' (1923). She envisaged new materials, new forms, new environments. In a global market, there is plenty to play for.

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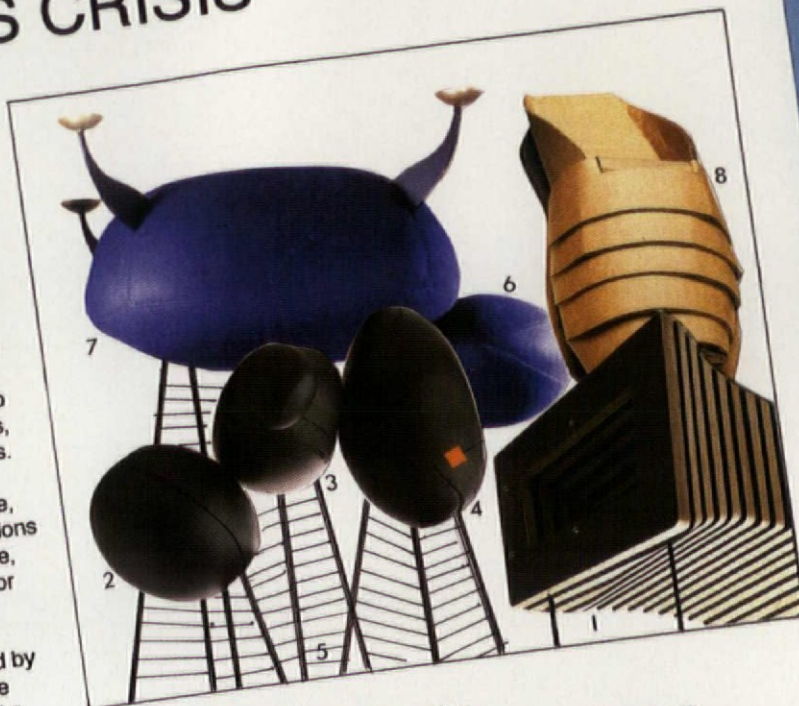
CASTLE COSTS CRISIS

An official inquiry has been set up under Lord Farnworth to investigate the cost of the new Edinburgh Castle project which has escalated from £400 million to £4 billion since work on site began. The projected completion date of November 2004 has now been put back until November 2040.

The revolutionary new design by the recently deceased Catatonic architect Eric Mirraglass is based on inverted bagpipes and is being supervised by the local firm of RAMJAM who blame the politicians who blame the builders, Bovine Fix Fleece, who blame the architects.

The building is to replace the existing castle, an outdated jumble of uncoordinated additions with inadequate access for disabled people, lack of proper carparking, offices for staff or tourist facilities.

The landmark design has been described by one architectural critic as the "jewel in the porridge", but SMPs have have called it a "castle in Spain" and feel the existing building could have been refurbished at a fraction of the cost.



The revolutionary new castle design.
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'In a sense, the Farnsworth House has become less a device for living and more a device for making people think about the ways we choose to live. It confronts us with a thought experiment, and an exquisitely imagined one at that'

Verlyn Klinckenborg. *New York Times*, 26.10.03

'It has all the architectural quality of a puffed-up turkey, and all the cultural content of a turkey's head'

Graham Morrison on RHWL's Riverside House, London. *Guardian*, 3.11.03

'I used to go there for 24 or 48 hours, and even if you felt you had the cares of the world on your shoulders you could wake up in the morning and all the pressure would be gone'

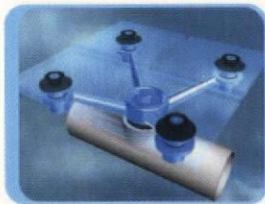
Lord Palumbo on the Farnsworth House, which he's about to sell. *Daily Telegraph*, 30.10.03

'What few people have dared to say is that Scotland is about to acquire a remarkable building, as exuberant and eccentric a creation as anything in Europe'

Magnus Linklater on Lord Fraser's inquiry into the cost of the Scottish parliament. *Times*, 29.10.03

vital statistics

- The ranks of the 'hidden homeless' have reached a new high, according to housing charity Crisis. It believes Britain is currently home to 400,000 'sofa surfers' – people who move from one friend's floor to another as a way of avoiding sleeping rough.
- The UK's post offices had to deal with a backlog of up to 50 million undelivered items as the postal strike tailed off. At its peak, up to 25,000 members of the Communication Workers Union were participating in unofficial industrial action against the Royal Mail.
- London's West End theatres need at least £250 million of investment during the next 15 years if they are to keep pace with the needs and expectations of both the public and performers, new research by The Theatres Trust has found.
- One in five children waiting for adoption never receives a single offer from parents keen to take them on, according to a survey of 1,700 children by the British Association for Adoption and Fostering.



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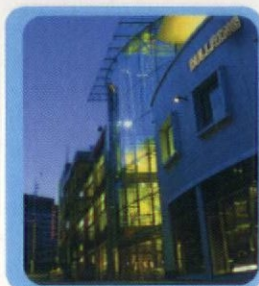
The New Bullring in Birmingham is one of the largest city centre re-developments in Europe. It has replaced the former notorious concrete eyesore with a new spacious, vibrant, light and open hub.

A key to the success of the project is the Skyplane roof to the 'streets'. Portal proposed, designed and installed a frameless bolted glass solution creating an 'open sky' feeling without the intrusion of glazing frames

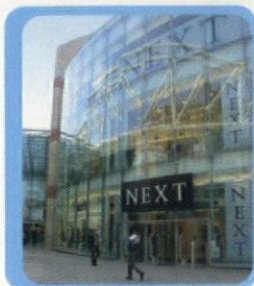
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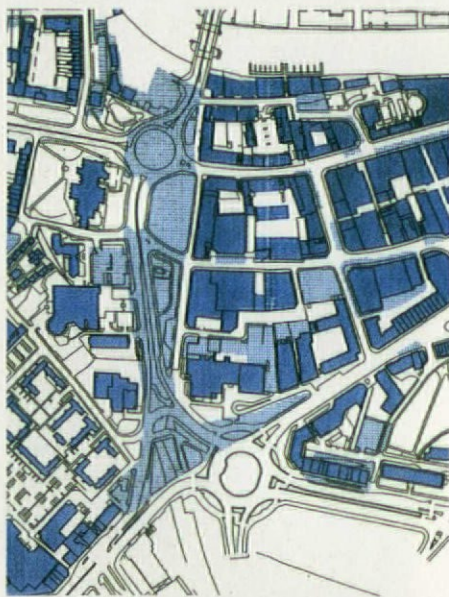
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Black street boys

A groundbreaking community initiative in Bristol identifies 'black streets' – the huge areas of tarmac-covered wasteland that carve up so many of our city centres – as the key to regeneration. Could this become a model for urban neighbourhoods blighted by a legacy of past planning mistakes? Rob Gregory reports



Top: Queen Square, once dominated by Bristol's inner ring road, was wonderfully restored in 2000. What then does the future hold for Redcliffe Way, the ring road's obsolete severed limb (above and right)?



The mention of community consultation sends shivers down the spine of many professionals, fearing little more than opposition groups diluting proposals to their lowest common denominator. But Redcliffe Futures, a group of 20 or so representative individuals who live and work in Redcliffe, the historic core of Bristol, claims to have reached a unanimous consensus for future developments following a consultation process that head of planning Ian White describes as 'groundbreaking'.

Formed in 2001, with the support of the sustainability department of the city council, the group wanted to have a real say in how its neighbourhood developed, rather than being spectators to a dialogue between developers and consultants.

With Redcliffe identified as Bristol's next area of major change, having received a number of large-scale developer-led enquiries, the city council was keen to promote a different sort of regeneration that would be responsive to the established population and land uses.

By representing 20 different local and citywide organisations – including five resident organisations, the church, the schools, the police, the health service and perhaps, most uniquely developers, land owners and local planners – the group became a highly effective and strategic team; a pro-active

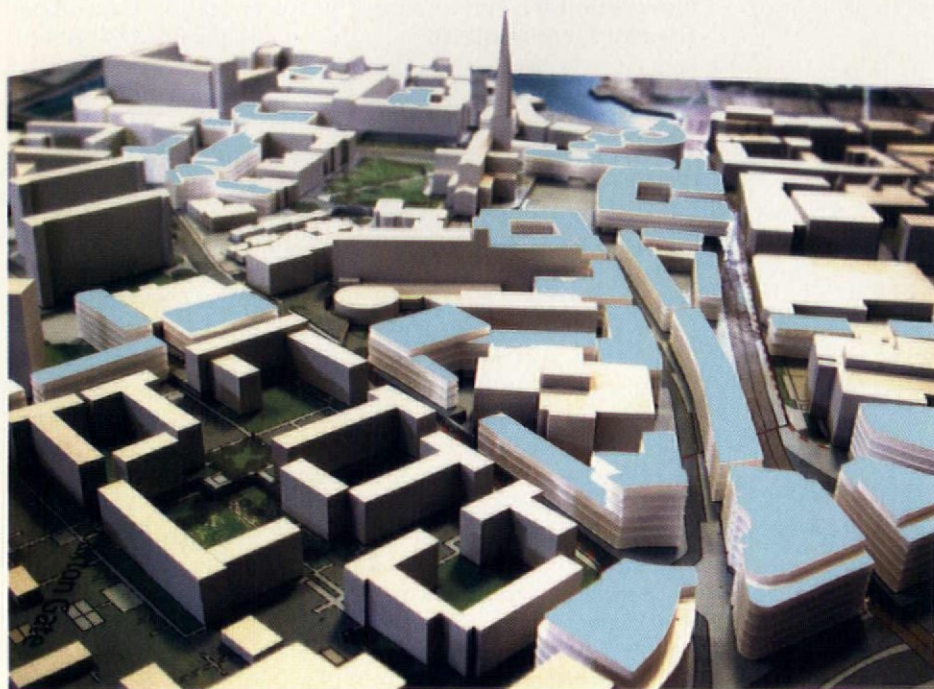
facilitator, not a reactive opponent. Well-placed and well-informed, it has considered long-term issues and avoided reverting to short-term goals that simplistically address community wish lists.

It is also pursuing a strategy that plays the developers at their own game. Adopting the developer's own language, it has produced a commercially viable and architecturally diverse framework which, most significantly, identifies a source of income that will help pay for the essential improvements to the area's infrastructure.

Reinventing the feel

Bristol suffers a common syndrome evident in many of our major cities. Despite its proximity to the civic and cultural centre, Redcliffe does not feel like part of an historic city centre. Blighted by heroic highway engineering, it has few public spaces where people feel more welcome than cars as great swathes of over-engineered roads cut through the previously dense historic fabric, with little regard for public realm.

One of the most dramatic examples of this is Redcliffe Way, an unnecessary four lane high-speed link between the city centre and Brunel's Temple Meads Station. As part of the inner ring road planned in 1936, the dual carriageway not only cut across Queen Square (one of the largest Georgian squares



outside London) but it also failed to make even the faintest nod of recognition to St Mary Redcliffe Church (the delightful parish church of cathedral proportions, famously noted by Elizabeth R as the goodliest, fairest and most famous of all).

Predictably, this urban motorway was subsequently lined with offices, and industrial warehouses and showrooms, to create a bleak monocultural community of alienating stand-alone buildings. A sad symptom of bypass thinking which has created a physical and psychological barrier between north and south Redcliffe.

Rather than allowing developers to replicate more monocultural landmark buildings, Redcliffe Futures advocated a radical piece of urban restructuring that not only would transform this prime area of the city from a loose fit industrial wasteland into a tight urban mass where vibrant diverse communities could thrive, but that would also release revenue and increase development potential.

The group is not conservationist, screaming 'not in our back yard'. Instead, it is actively seeking more development, more density and more people.

By identifying the economic, social and physical changes necessary to sustain the urban community, the framework promotes mixed-used development, the prioritisation of local, rather than global, routes through

the area, and the creation of a new network of human-scale streets and squares.

Reclaiming the streets

The kernel of the Redcliffe Futures strategy lies in reclaiming the streets. By considering the excessively wide roads, roundabouts, and undefined open space across the entire 72ha Redcliffe site, more than 6ha of city-owned 'black land' with a value of £35 million could be made available for redevelopment. This includes 2.4ha which currently surrounds Redcliffe Way. So while only a 0.4ha car park opposite the church is currently recorded by the council as a banked asset, land with an estimated market value of £15 million has now been identified which, if reappropriated, could help improve this lost place.

So convincing was this proposition that, as well as allocating significant funds to the group by providing two full-time planning officers to facilitate the consultation process, the city council also funded the construction of a large-scale model.

This model serves as an engaging manifesto of the group's ambitions, and crystallises the unpaid efforts of more than two and a half years' work.

Highlighting the area where buildings could be placed within the existing cityscape, the model demonstrates the pro-

posals to repossess Redcliffe Way, and the masterstroke to remove the Redcliffe roundabout.

This bold move releases sufficient land to create a new public square – a long-awaited civic space from where people can truly appreciate the splendour of St Mary Redcliffe, instead of being forced to snatch views as they drive past in a rush to beat the traffic lights.

Sustaining Redcliffe Futures

So where does Redcliffe Futures go from here? Clearly, it is essential that the eagerness and energy of the group is sustained before enthusiasm fades.

While there are aspirations within the group to engage even more with potential developers, by offering a consultancy service to help streamline the planning process for specific sites, there are also proposals to upgrade the group into a fully-fledged urban regeneration company. A consensus group that is genuinely capable of doing the joined-up thinking that the council simply cannot afford to resource.

But even before this, the next priority must be to actively pursue the participation of the Highways Department, which until now has not been as actively involved as the planners or other council departments. In this strategy tarmac equals power and, until this hurdle is overcome, the vision can go no further.

The current road networks do not work, and while the city has its local transport plan, which the framework document adhered to, there is a shortfall in funding.

Unless something visionary is done, the streets will continue to be clogged up by day with people seeking fruitless shortcuts, and act as bleak high-speed rat-runs by night. It is therefore in everyone's interest to implement the aspirations of this initiative.

Clearly, if it works, with all or part of the £35 million-plus available from 'black street' sites helping to fund change, the situation could be vastly improved and offer hope to other similar cities across the country.

Rob Gregory is an architect and the assistant editor of The Architectural Review

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Berlage's enduring masterpiece would have made the wrong headline news

Reading the Masters of Building on Berlage's Beurs (pages 36-51), it is immediately apparent just how many unfavourable headlines the project would have generated had it been constructed today. First, there is the failed competition. After an initial submission in 1884, five practices were invited to enter the final round the following year ('Architects slate mayor as Beurs is dogged by indecision'). Second, there is the way in which the commission was eventually bestowed. When plans to build the Beurs finally resurfaced a decade later, Berlage, who, along with his partner Sanders had come third in the original competition, quietly landed the commission through a strategically positioned personal contact, the alderman for public works MWF Treub ('Stock Exchange commission goes to alderman's friend'). Third, there is the fact that the plans were not presented to the public until they were well advanced ('Arrogant aldermen keep public in the dark'). Fourth, there is the inevitable stylistic debate – Berlage's design was generally considered too bare ('Outrage at Berlage's "ugly" design'). Fifth, there are structural faults. The cracks which appeared almost immediately were attributed to inadequate foundations, subsidence, problems with the heating and over-ambitious spans, and the original segmental arches were rapidly subdivided with supplementary piers. ('Architect defends reputation as fears grow over Beurs' stability').

All of these gripes would, of course, be forgiven and forgotten if the building had proved fit for purpose and – the acid test – popular with users. But here, once again, Berlage manifestly failed. The brokers for whom it was originally designed objected to the ideological critique implicit in its artworks and dismissed the building itself as 'too small, too cold, too noisy'. By 1912 the Stock Exchange had moved out ('End of the line for Berlage's Beurs').

Yet the Beurs survives and is now closer to Berlage's original vision than at any time in the past. Though far from at the heart of the new socialist order which Berlage predicted, it serves a cultural and social role. Still profoundly unfashionable, it stands as testament to the ability of outstanding architecture to endure the vagaries of political intrigue, popular opinion – and the architectural press.

Isabel Allen

Hardwood a hard choice for the environment



I read your article 'Clean living' (AJ 4.9.03) on Azman Owens Architects' courtyard house with concern. The article was full of admirable architect-speak and original ideas, but gave no indication of the source of the large volumes of hardwood used. At a time when the rainforests producing this wood are being systematically ravaged by both legal and illegal loggers, it appears to me to be highly irresponsible (especially towards the generation of those children for whom provision is made in that very same house) to be advocating a hardwood as a material of choice, thus helping to create the very market the supply of which results in the logging.

Like Norman Foster's marvellous steel and glass buildings, this house fails to make any concession towards the use of natural resources entailed in its construction and use. Am I wrong to think that despite the increasing lip service being paid to the subject of the wider environment by architects and other building professionals, the reality is that few are actually developing consistent policies that take the environment into the equation?

Please prove me wrong.
Richard Burgess, via email

Counting the cost of a penchant for prefab

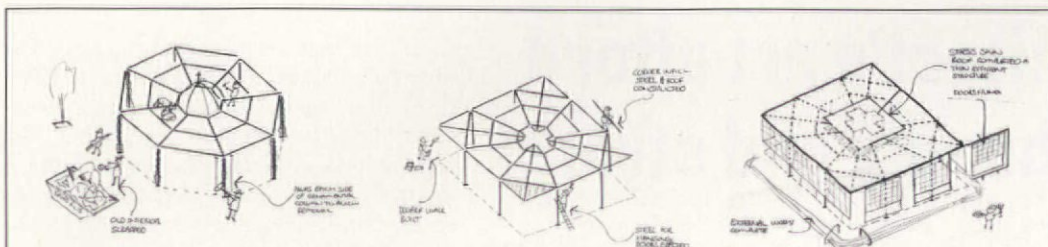
In your coverage of Fielden Clegg Bradley's recently com-

pleted project for the Peabody Trust at Lillie Road ('Matter of Trust', AJ 16.10.03) you state that the main effect of the prefabrication has been in the compromised planning of the two-storey town houses. This is apparent, but I would say that the main effect of prefabrication in most cases, and in this case especially, is significantly increased cost compared with traditional construction. We have recently completed new-build residential projects in central London, in the upper-middle end of the market, at about £1,000 per square metre compared with the £1,400 you quote for this Peabody scheme. This passes in your article without comment.

We have recently abandoned a prefabricated approach on an affordable housing project in Birmingham in favour of traditional construction, because of increased capital cost. The interest savings accrued through accelerated construction came nowhere near offsetting, in our case, a more modest 15 per cent cost differential.

Your article gives a long list of reasons why prefabrication was used, but most of these don't seem to bear much scrutiny. Are transport costs really lower? Couldn't a traditional route achieve higher quality, if one were prepared to pay 15, 20 or 30 per cent extra for it? I was especially amused by the straw-clutching suggestion that the units could be dismantled and recycled in the future!

A colleague of mine was talking recently to someone from Peabody who claimed they were confident that costs would come down in the long run, and I hope they are right. Our recent experience is that the volumetric manufacturers, at least, don't seem much



dRMM: do you remember the first time?

In response to queries about No 1 Centaur Street's eligibility for the AJ First Building Prize, de Rijke Marsh Morgan has confirmed that at its earlier project, Moshi Moshi Sushi, 'the existing octagonal foundations, columns and roof of an obsolete cafe were reconfigured into a square plan pavilion with the same footprint' and that, therefore, this was not a new-build but 'a (radical) remodelling of a 1980s building'.

inclined to put themselves out. They have a nice steady income rolling out fast-food drive-throughs and portable site accommodation – what's their motivation?

And one can understand their caution, of course – because we've been here before. In the early 1960s, increased volume and reduced cost were the nirvana of the first cycle of enthusiasm for prefabrication. My understanding is that, even with massive government support, it was never cheaper than traditional construction; someone please correct me if I'm wrong. Maybe Peabody has analysed the current situation and have figured out why it will work this time around. If so it would be nice to hear from them in these pages.

At the end of the day, does it matter? Well yes, of course it does. One could either get more homes for your money, or you could make them much bigger, or you could make them much nicer. Just one look at the quality of the external works in the photographs indicates how much was left in the 'limited' budget after the prefab experiment had been carried out and the services engineer had managed to cadge some money for his boilers and compact fluo-

rescents. And we don't even see what the interiors are like – which is, after all, surely what such a project is actually about.

Matthew Wood, Norwich

Prescott exclusivity is a fear for the future

The original regeneration debate backed by the Task Force seems now to be evolving into the Housing of the Future debate with the advent of the London corridor developments. While this is one of a variety of options John Prescott is pursuing for all the wrong reasons, recent reports in your magazine suggest a 'free for all' may occur.

Go French (AJ 30.10.03), The Prince's code and Seaside backed by Prescott despite his more 'wow' and less 'Noddy' (AJ 23.10.03), have caused president George Ferguson to crave clarity (AJ 2.10.03) – a sensible reaction on his part.

As you can imagine, the rush by established architects and developer-associated ones to get going is inevitable.

Having spent my life working in the domestic scene and looking for a way forward, I saw how the '80s in particular floundered with its attempts to provide the public with 'familiar' housing types.

This convinced me that the

'next order' is even less likely to be attained and it will probably be many decades before the public formally accept an architect's view of what they live in, without the intervention of the media, public bodies, the Prince's code and, of course, developers. Thus the public is unlikely to develop an overt opinion of what a domestic building should look like, unless of course those bodies are influenced by architects ultimately.

There is a lot of work to be done in convincing the public to change course, therefore, and Prescott's commitment to fulfil his public's demand is of no help in the circumstances.

Nicky Gavron is absolutely correct in stating that architect elitism, and I assume she is talking about one-offs, can be a pitfall.

The right blend or style for future housing can only come from existing urban areas, which is what the public will understand and accept. Prescott should not develop his ideals on Seaside or even Poundbury, which are exclusive rather than inclusive.

**Rex Hawkesworth,
Hilsea, Portsmouth**

Iconic power station loved by locals

Simon Legg's letter (AJ

23.10.03) asserts that Battersea Power Station's condition of partial ruin is a matter of no concern to the Battersea residents. I do not know how extensive his survey has been but, speaking as one Battersea resident, I believe that it should be a concern to us all. In fact, I chose my flat partly because of its view of the power station. Its stripped Classical aesthetic and distinctive silhouette is to be celebrated precisely because it is so unlike any of the surrounding buildings. I consider it a magnificent piece from our industrial heritage and look forward to the transformation of this landmark building, which should be a key engine for development in the area.

**Sean Macintosh,
Battersea, London**

An East Anglian icon in need of definition

You refer to an 'Icon wanted in East Anglia' (AJ 23.10.03). The area in question is not East Anglia but the east of England, which includes Bedfordshire, Hertfordshire and South Essex. 'East Anglia' is a very distinctive region, strictly confined to Norfolk and Suffolk, although Cambridgeshire can be added with less certainty, and north Essex is East Anglian in character. But no one living in Watford, Chigwell or South Benfleet would call themselves East Anglian. Surely it is not appropriate to have any 'icon' to represent a supposed 'region' so badly defined.

**David W Lloyd, Old Harlow,
Essex**

Please address letters to the editor at *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email angela.newton@emap.com to arrive by 10am on the Monday before publication.



will alsop

people

Can the architect's art afford to be about beauty and style?

Picasso said to Jean Cocteau: 'Technique is that which one cannot have.'

A work of art, and I include architecture as the greatest art, is a fragment of a total order – a tension between the artist's sense of ordering and the challenge of confronting a solitude in producing each work. This no-mans-land is the very essence of what we do, and of course the most difficult for others, that do not understand the idea of a quest, to digest. Architecture is often judged by a set of rules imposed upon it by others who cannot do it. As a result it is often prosaic, dull and dangerous.

The architect should always be wary of beauty. My studio has a motto which is 'No Style – No Beauty', which doesn't prevent the product from being either stylish or beautiful but recognises that these are values imposed on the project by others. The real purpose of such a dictum is to prevent the architect being seduced by beauty, or indeed encouraging others to fall in love with a drawing through some aesthetic deceit. An architect free of the necessity to produce beauty or fashion is able to see things in a different way – which will always result in a sense of solitude. Although lonely, it is the only tenable position to adopt.

Terry Frost often used to say: 'If you know before you look, you can't see for knowing.' Today, however, we have fostered a world that wants to know everything before almost anything has started. So the client comes to rely on 'advisors', who are often architects who cannot make architecture themselves and have supposedly elevated themselves to a position of safe impartiality that disguises their blindness. As a result, they pass their shortcomings on to others, which ultimately diminishes everyone's enjoyment of the environment.

The idea of not knowing, and the ability to

embrace the uncertainties of one's work, requires a courage which could be called 'old fashioned', if the new false 'expert' advisors are to be believed. This courage is the very essence of the work, which can start with a random dribble of paint, an accidental coffee spillage, and provocation from a theatre trip.

The interview for a new project is an activity fraught with invitations to lie, as the 'jury' are put into the unfortunate position of being hired to ask questions, to which they inevitably expect answers. Invariably the grilling will consist of probes to ascertain what you might produce. The style? The colour? The materials? Social inclusion? Etc etc. All these questions can only truthfully be answered at the interview stage by saying 'I haven't a clue' – although this will lose you the job. The poor candidate is therefore reduced to lying in order to secure a project.

Our competitive interviews are, on the other hand, great works of fiction which are preparing a generation of architects to qualify for the Booker Prize rather than the Stirling. Some practices, particularly those that have developed a consistency to their output, are scared to change. They never feel lonely as they sit scratching their heads, because they know what they will do. They view their practices as businesses which require a certain efficiency to keep the coffers up. Their lives are not usefully empty.

These people are not worrying about the great social sculpture (as Beuys characterised it), that they are not contributing to; they worry only about satisfying the vanities of the ever increasing army of the no-can-do advisors. This is very bad for the world. The architect's efforts have been reduced to 'understandable technique', which Picasso advises is something we cannot have.

WA, from somewhere in Seville

Julia Thrift, director of CABE offshoot CABE Space, is on a mission: to raise the public's awareness of England's urban parks and public spaces – and to dramatically improve them

Julia Thrift has a big job on her hands. The director of CABE Space has been working from the government quango's dreary Waterloo offices for just five months. But already she knows there is a lot to do to get England's parks and green spaces up to scratch, and their importance etched onto the public's subconscious.

'We want to see better designed, better maintained parks and public spaces, and staff who have more support to deliver them,' she says. 'But it's not going to happen overnight. There are an enormous number of issues and it's not going to be easy.'

Branded 'passionate about parks' by former ODPM minister Tony McNulty, Thrift had always been interested in design, 'remembering buildings from a long way back'. She had even considered becoming an architect. 'But then I went to the careers department and they said you had to train for six years-plus, and I thought: 'Oh my god! I'll be so old by the time I've done my course. I can't possibly do that.'

So she read Philosophy at UCL, which, while not exactly vocational, at least married arts with science. Afterwards, she 'fell' into a junior job in a tiny publishing house and went from 'making the tea' to writing articles about finance, learning from ex-*Financial Times* journalists, watching how a magazine was put together, and discovering how businesses work.

Then came *Direction*, a magazine about design and advertising, where she had 'carte blanche to phone up designers and ask lots of questions'. Next she decided to go freelance, wary of the 'treadmill' effect of magazines, writing for *Time Out* and enjoying the 'huge education' of attending exhibitions at places like the RIBA.

But then came the Civic Trust, and a significant leap from writing, to 'doing'. Thrift ran the Trust's awards, and feels lucky to have witnessed contemporary British architecture losing its inhibitions – becoming more challenging, and emerging from pastiche.

'Suddenly, there was a boom of very high quality architecture all around the country,' she says. 'It was a very exciting time to be involved.'

The Lottery was the chief catalyst. 'As a result I think most people in this country have seen a well-designed modern building and probably enjoyed the experience. And that wasn't the case 10 years ago. It was people

'My studio has a motto which is 'No Style – No Beauty', which doesn't prevent the product from being either stylish or beautiful'



Park life

beginning to experience what can be done – and I think we're about to face the same thing in public spaces.'

Thrift commends examples in Manchester, alongside her favourite, Manor House Gardens – a commercially-managed facility near her Lewisham home – which has been transformed from being 'a bit grotty' to boasting a children's play area, dog and dog-free areas, tennis court, and a stream (with ducks).

Crucially, though, it is a park people love. 'It provides something for a lot of different sorts of people and what they want from a

park.' The challenge is the opposite: large expanses of featureless green spaces, often in the suburbs; the approach to parks has been quantity over quality, and it shows. The CABA Space job builds on Thrift's Civic Trust work on the Green Flag awards. At that time, government commissioned the Urban Green Spaces Task Force to investigate why our parks had deteriorated. It came up with 52 recommendations. 'There's no single reason. Money isn't the only one. Training is another issue. Another is that parks are not a statutory service, so they are always an easy budget to cut. Authorities do not have to

provide museums either, though, and these have generally been better funded, though are less visited.

'People working in parks aren't able to lobby as strongly as they might, both within their local authorities to make the case for why they should be getting money and nationally to make the case to government.' CABA Space fills that role. The 11-strong unit includes landscape architects, researchers and ex-Groundwork staff. Its 'very specific work plan' responds to the task force's recommendations, and Thrift has commissioned wide-ranging research. This will include a comparison of UK parks with those abroad – probably from Spain, Holland and Australia. Is it a political thing? Are other countries readier to pay more taxes for parks maintenance? Is it to do with ownership? Thrift suspects there is more of a strategic approach abroad and greater awareness that people can do something about their local areas. And that awareness informed CABA Space's 'Wasted Space?' campaign, highlighting the worst in the country. 'We have power as a consumer and as a voter. We can change things.'

Then there is a fascinating-sounding piece of work on the economic value of parks and public spaces; plus guidance on things to consider when creating them. And Thrift's staff will be helping councils formulate strategies for their green spaces, instead of the usual ad hoc way they run them. It will be working with 30 authorities over the next six months, giving expertise and support, rather than cash. Money can come to authorities with strategies from the Heritage Lottery Fund or even by using Section 106s. But Thrift insists maintenance must not be forgotten.

'If a building is a really good building on Monday it's still going to be on Friday. If a public space is wonderful on Monday, by Friday it could be full of litter and really horrible, so maintenance of public space is hugely important. In this country we're relatively good at finding capital to create places or parks and we then just don't have any plans for revenue funding.'

Public parks have 'lost' £1.3 billion in public money since 1979. And yet somehow, these providers of what Thrift calls 'social glue', must be revitalised against that funding crisis, skills deficit, and councils selling off playing fields to make a fast buck. Thrift doesn't expect any major changes inside five years. But she wants one thing to quickly gain public recognition: 'It's that investing in parks is not a drain in resources, but really does pay off, economically and socially,' she says. 'If we can get that right, we can really make a difference, and raise people's aspirations.'

David Taylor



Today's information overload that spelled the end of an interface

I grew up in the information age. Not necessarily the knowledge age, I agree, but certainly the age of data. I can distinctly remember the smouldering argument over how the word 'data' should be pronounced, and whether it was singular or plural. To say DAHTA in those days was to be determinedly patriotic, whereas to say DAYTA was to be currying favour with the Yanks. As we all know, the Yanks won in the end, which was only fair as they invented the typewriter, the first word processor.

Today most people don't know how important typewriters once were, and scarcely one in a million would know that when the United States entered the Second World War, all the typewriter factories in the country except one were converted to the manufacture of small arms, fuses, shells and other munitions. The exception, the Woodstock Typewriter Company, was authorised to produce up to 18,000 typewriters a year for military use. At first sight this measure might seem to indicate that typewriters were not of great strategic value, but they were. Within a year further US legislation called for the surrender to the military of all surplus typewriters, and 650,000 more were acquired for the armed forces by this means.

In Britain, even more drastic measures were passed into law. From 7 May 1943, all typewriters were rationed and no typewriter was allowed to be bought or sold, even privately, without a licence. This did not prevent a ship laden with typewriters striking a mine during the Normandy landings with the loss of 20,000 machines.

My own first data-processing instrument (after pen and inkwell at school) was an ancient Erika portable typewriter with a QWERTZ keyboard instead of a QWERTY. I kept this machine for many years on the basis that, in conjunction with half a dozen sheets of foolscap paper and a bottle of cor-

rection fluid, it might come in useful during a power cut or a nuclear attack, but it never did. Instead, it gave place to an Olympia electric and then an enormous Olympia Supertype Electronic, a typewriter that actually had an 8k memory. From then I moved on into bona fide computer word processing and found out that 'data' was no longer the issue. Information had taken over and increased floor heights, air conditioning, false ceilings, raised floors, enormous risers and so on were everywhere. But now the problem was not communication, so much as too much communication.

Nowadays electronic office equipment makes it so easy to send a message that everyone, from rocket scientists to check-out persons, has to be taught to restrain their urge to communicate. Even then the emerging scale of the problem suggests that such education may be useless. According to a study carried out five years ago by American office equipment manufacturer Pitney Bowes, the average office worker now deals with 190 messages a day in the form of 52 telephone calls, 48 emails, 22 voicemails, 21 letters, 15 faxes, 11 post-it stickers, 10 telephone messages, four written notes, four overnight delivery packages and three cellular telephone calls.

Pitney Bowes describes this avalanche of distraction as 'highly disruptive', but that is surely too circumspect. University of Chicago researcher Carstairs McKillop, in the throes of his own study of information overload, has no hesitation in going further: 'We have all got used to thinking that the biggest threat to employment comes from automation,' he says. 'But the big threat to jobs now comes from non-task-related information, and that is mushrooming. Hiring more people doesn't help because it simply generates more disruptive information. Unless something is done, nine to five as we know it will become untenable.'

'Nowadays electronic office equipment makes it so easy to send a message that everyone has to be taught to restrain their urge to communicate'

Roger Hawkins

Hawkins\Brown

When and where were you born?
1960, Nottingham.

What is your favourite building and why?

Centre Point, because it provides a homing beacon from anywhere in the West End

What is your favourite restaurant/meal?

Breakfast is the most important meal of the day – either fresh fruit on the terrace at home; or the No 3 all-day breakfast at Smith's Cafe, Smithfield Market; or the Egg & I, classic American diner at Ogunquit Beach, Maine.

What vehicle(s) do you own?

Audi A6 estate (1995) 100,000 miles; Aston Martin DB6 (1/24th scale).

What is your favourite film?

The Italian Job.

What is your favourite book?

& also – this book will not help you fall in love, but may boost your libido a little.

What is your favourite 'classic design'?

The paper clip, primarily for its metal-bending stress relief.

What is the worst building you've ever seen and why?

Tottenham Court Road station. Why should 100,000 people a day suffer such overcrowding and congestion, 25 metres below ground, with only one exit route?

Who or what is your biggest architectural influence and why?

David Rock, because he gave me my first job and taught me to question everything.

Who is the most talented architect you've worked with?

Russell Brown, without whom Hawkins\Brown would be less colourful.

If you hadn't been an architect, what would you have been?

A film director.


What would your advice be to architectural students?

Work hard and pace yourself but, most importantly, have fun.

What would your motto be?

'If you don't succeed, try another way of doing it.'

the beauty of Burlington stone naturally



Gresham Street, London, UK
Architect: Nicholas Grimshaw

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DE NIEUWE BEURS OP HET DAMRAK TE AM

Foreign exchange

One hundred years since it was built, Berlage's Beurs in Amsterdam has a new role as a cultural centre. But its treatment of structure and decoration is still exemplary

By Andrew Mead. Photographs by Jan Derwig, with historic images courtesy of the Netherlands Architecture Institute and the Municipal Archives of Amsterdam



HJM Walenkamp's drawing, published in 1901, shows the Beurs in almost its final form

TERDAM·GEZIEN·KOMENDE·VAN·DEN·DAM

When you emerge from Amsterdam's Central Station and, dodging bicycles and trams, make for the city centre, you come at once to a broad busy street, the Damrak. Flanked on one side by fast-food outlets and souvenir shops, its facades disfigured by brash fascias and neon signs, it doesn't look inviting. But materialising on the other side of the street, and extending 141m, is an international landmark in the development of Modern architecture – the Beurs (the Exchange) by HP Berlage, completed in 1903.

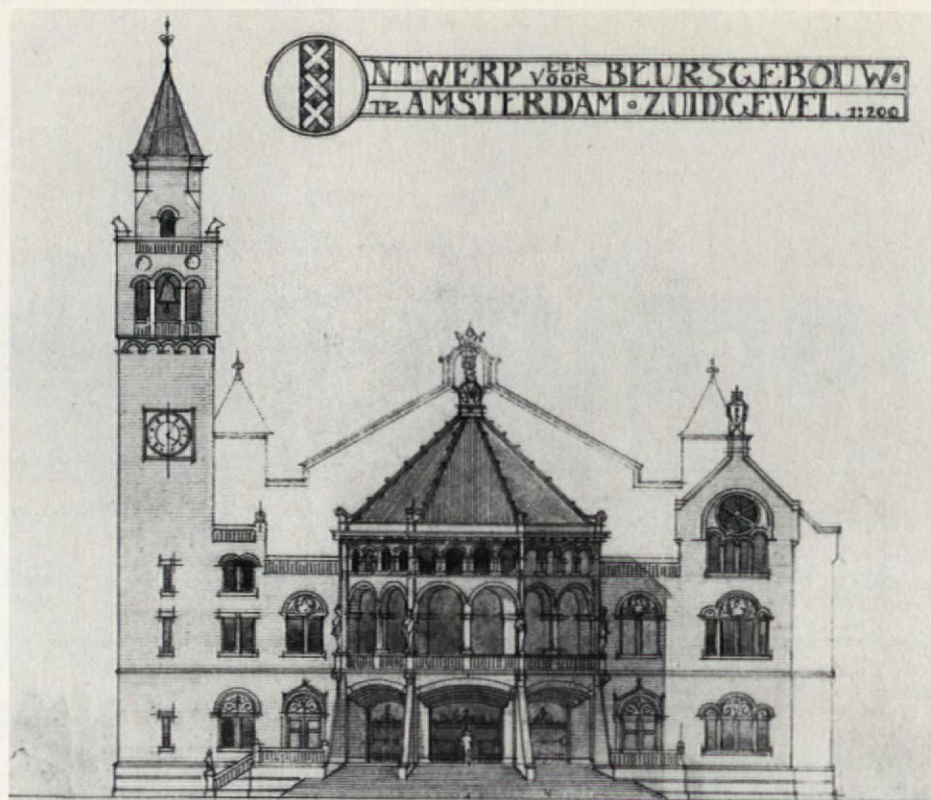
'Berlage's Exchange impressed me enormously,' said Mies van der Rohe in an interview in 1968. 'What interested me most in Berlage was his careful construction, honest to the bones. And his spiritual attitude had nothing to do with Classicism, nothing with historic styles altogether. It was really a Modern building.'⁽¹⁾

The structural rationalism that Mies saw in the Beurs, its dispensing with stylistic fancy dress, may now seem to be the building's *raison d'être*. But while praise in such terms is totally merited, it oversimplifies Berlage's achievement. The circumstances of the Beurs' design and construction; the philosophy, not just architectural but social, that informs it; the way the building was received, and its subsequent history – all these contribute to a story with surprising resonance a century later.

That story begins with an international competition in 1884-85, held by the mayor and aldermen of Amsterdam, to find a replacement for the existing Beurs – an unpopular building of 1848 by JD Zocher. It would stand on a newly infilled site on the Damrak.

Berlage at this time was in practice with local architect Theodor Sanders. At first intending to be a painter, and studying in Amsterdam, Berlage had switched subjects and cities, enrolling on the architecture course at the Federal Institute of Technology in Zurich in 1875. This was where Gottfried Semper had taught and his influence was still pervasive; and Semper – along with Viollet-le-Duc – would have a lasting impact on Berlage, informing both his design of the Beurs and his whole conception of architecture. On completing his Zurich studies, Berlage then spent a year or more travelling, much of it in Italy – an experience which again would bear directly on the Beurs.

Sanders and Berlage were among the 199 entrants to the 1884 competition, and their proposal came third, so placing them among the five invited to take part the next year in a final round. The perspective of this first submission, drawn by Berlage, is far removed from the Beurs that would eventually be built. Strongly Neo-Renaissance in character, and topped with French pavilion roofs, it goes for grandeur. The placement of the two tallest towers makes the Damrak facade pre-eminent, though, given the existing buildings opposite, it would only be seen episodically, not in its entirety. With its gables and attenuated steeples, the skyline is



Above left and right: first competition entry, 1884. Top: south front of Berlage's first design, 1896

crowded and finicky; embellishment prevails. In plan, however, the proposal does anticipate the eventual Beurs by giving each of the main exchanges – commodities, stock and corn – a separate space.

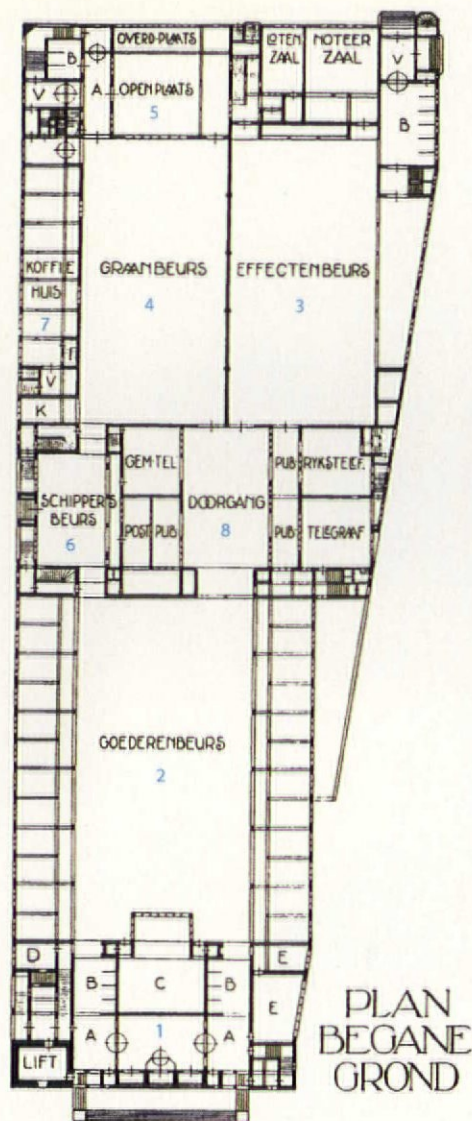
In Sanders and Berlage's second submission, one significant, prescient drawing shows a much revised interior. Gone are the highly decorated walls and ceiling of the first scheme and in their place is banded masonry and a roof with exposed iron trusses.

But nothing came of the competition; the new exchange was dropped. It was a decade or so before the idea of a replacement was revived, and Berlage's involvement then was very much a matter of *who* he happened to know. In practice on his own since 1889, Berlage was regarded as 'progressive', both in his architecture and his politics, and the latter played their part in his appointment. The key figure was his friend and fellow moderniser, the city's alderman for public works, MWF Treub.

Treub took up that post in 1895 – the year after the city architect, AW Weissman, had been asked to extend the existing exchange –

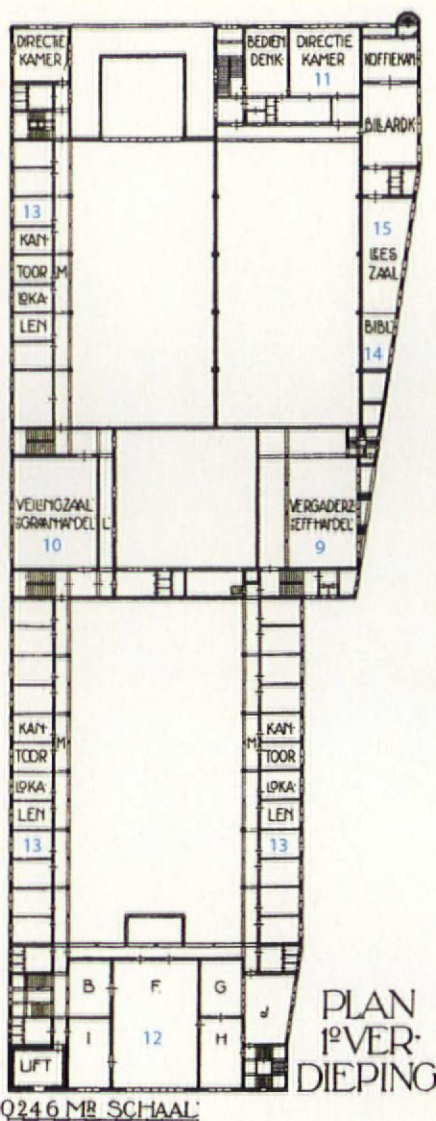
and he soon engineered a commission for Berlage to design an entirely new one. Just how this happened is described in Pieter Singelenberg's monograph which, 30 years on and long out of print, is still the best single source on the Beurs.⁽²⁾ There was general outrage because the scheme was far advanced before any public scrutiny was permitted. Whatever design Berlage came up with in this situation would have been roundly criticised, but his stripped-back solution made that doubly sure.

Not that Berlage arrived at the building's final form without much revision. There was general agreement about the plan, with its three main halls, at the time he first became involved: the large Commodities Exchange to the south, the somewhat smaller Corn and Stock Exchanges side-by-side to the north. But the exterior would change considerably. Again, the whole sequence can be followed in Singelenberg's book, but it can be summarised by comparing Berlage's first design, dated 1896, with the competition entries of a decade before, and then with a drawing by his assistant HJM Walenkamp,



KEY

- | | |
|------------------------|---|
| 1 entrance hall | 6 shipping exchange |
| 2 commodities exchange | 7 cafe |
| 3 stock exchange | 8 the passage |
| 4 corn exchange | 9 meeting room for stock exchange society |
| 5 open courtyard | |



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- | | |
|---|---|
| 10 auction room for corn exchange society | 12 conference room of chamber of commerce |
| 11 boardroom of stock exchange society | 13 offices |
| | 14 library |
| | 15 reading room |

published in 1901, which closely approximates the completed Beurs.

In contrast to the modelling in the competition entries, the Damrak facade in the 1896 perspective is essentially planar, and the skyline more austere. But equally important is the tall tower at the south-west corner, subordinating all other vertical features, and giving the whole composition a new centre of gravity – a hinge between the two main facades, and strong visual anchor. Having come up with this, Berlage's task was then to find an exact form for the tower, especially a way to terminate it. There are several sketched alternatives from 1896-97, all variants of a cupola and spire, before the four-square version we see in Walenkamp's drawing, where it is part of an altogether simplified ensemble of forms.

In the matter of simplification, another focus for Berlage was the south facade, with the main entrance to the building from Beursplein. In the 1896 proposal, the Chamber of Commerce conference room is prominent, projecting at the centre of the facade over a ground floor porch. Though its

fenestration changes, it still extends like this in Berlage's next, revised design, but by the time of Walenkamp's drawing it has been absorbed back into the body of the Beurs behind a continuous sheer wall.

If one now looks again at the original competition entry of 1884, the radical nature of Berlage's eventual building – its planarity, its sobriety – is the more apparent. It was a true process of elimination, in which the casualties were historicism and decorative excrement.

Joined-up thinking

There are intimations of the Beurs in earlier buildings by Berlage in Amsterdam, particularly his De Nederlanden offices of 1894-95; but as well as practising as an architect, Berlage wrote and lectured a great deal, and the ideas behind the Beurs can be traced in his texts.

An essay of 1894, 'Architecture and Impressionism', comes straight to the point. 'We are crushed under an avalanche of monstrous gables, corner oriels, turrets, dormers, and spires, an exhausting jumble of old, stolen, and badly used architectural ele-

ments,' writes Berlage⁽³⁾. To do anything at all original, modern architects must first 'get rid of all the fuss of acquired forms'. Therefore, 'a sentence has been pronounced on all modern revivalism. It does not mean, however, that the art of the future has nothing to learn from the past.'

What it can learn, for instance, is that 'the characteristic quality of noble splendour has at all times been moderation'; a contrast to the 'vulgarity' of the present day. On both aesthetic and economic grounds, Berlage goes on to advocate a process of reduction: 'the elimination of all useless mouldings... those rusticated blocks around the windows and those modern Old Dutch details that make a facade look like a slice through a well-larded piece of meat.'

Berlage develops this theme in a later text, 'Thoughts on Style in Architecture' (1905), declaring: 'We architects must try to return to truth, to seize once again the reality of architecture. Now, architecture is and remains the art of construction, the joining together of various elements into a whole to enclose a space.' So its practitioners must 'study the skeleton – dry construction in all its simple robustness'; which in turn has implications for the way a building is finished. For cladding 'is not a loose covering entirely negating the construction like a badly fitting suit but is totally rooted in the inner building and is ultimately a form of decorated construction.'⁽⁴⁾

There's a double debt here: on the one hand, to Viollet-le-Duc's structural rationalism in *Le Dictionnaire Raisonné*, where the Gothic cathedral was the touchstone; on the other, to Semper's thoughts about cladding in *Der Stil*. Berlage says that both these books, which might seem incompatible, offer 'aesthetics one can use'.

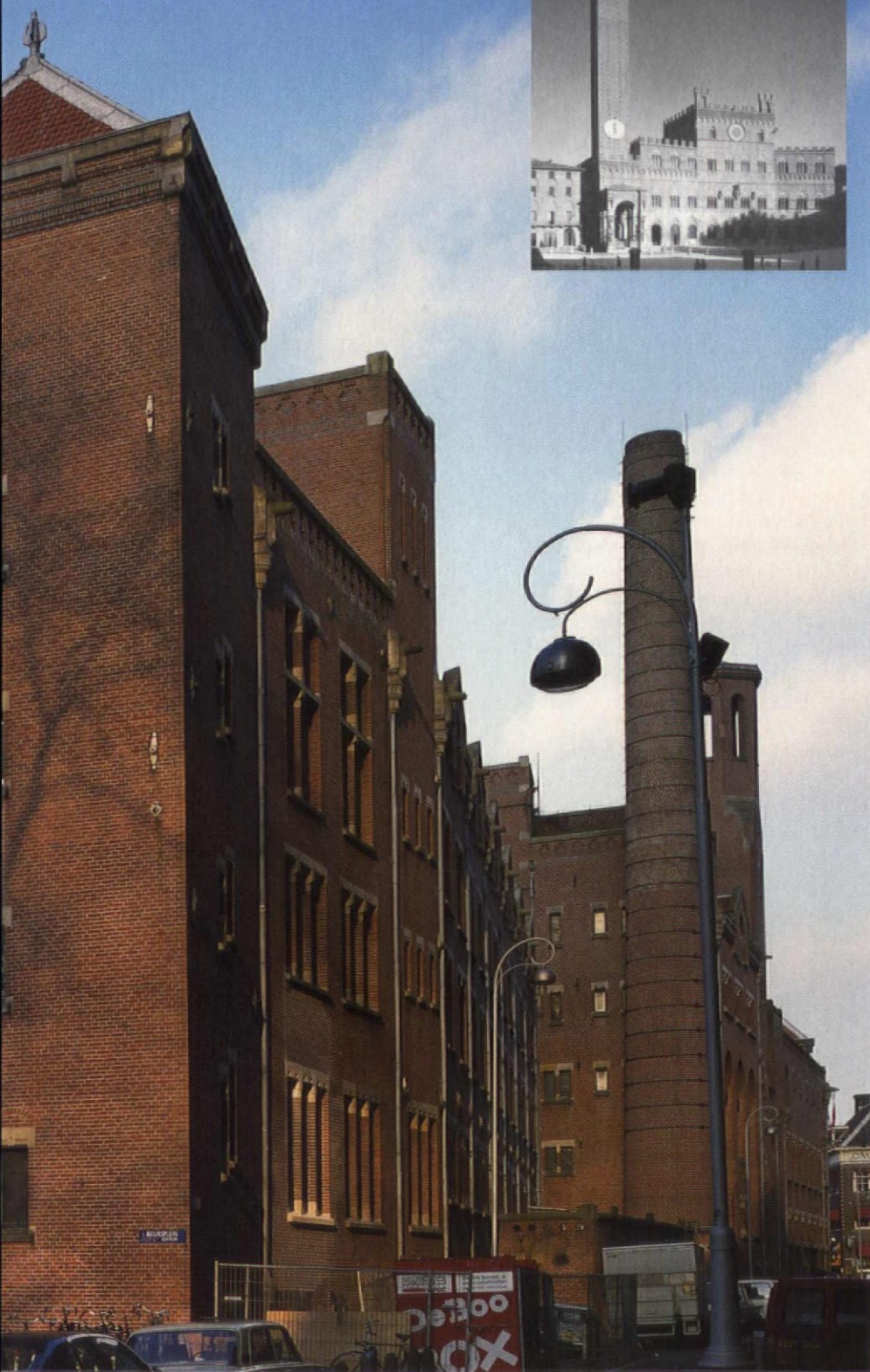
In his particular reading of *Der Stil*, Berlage seizes on Semper's concept of the 'seam', as the necessary element in joining together various parts, and says that architects should make a virtue of it – a decorative motif. This is just what happens at the Beurs. Monolithic in construction, it dispenses with cladding but not with ornament – instead, structure and decoration are fused.

Fundamental, then, for Berlage, is the way that walls are treated. Defining architecture as 'the art of spatial enclosure', his essay ends with some prescriptions for them. They should, says Berlage, be flat, 'for a too strongly modelled wall loses its intrinsic character'. Supporting pillars or columns shouldn't have capitals that project – the transition should be 'accomplished within the plane of the wall' – and any sculptural elements should be similarly absorbed. The wall plane should be 'decorated' largely through windows appropriate in size and placement. 'Above all, we should show the naked wall in all its simple beauty and scrupulously avoid any tendency toward over-ornateness.'

Berlage addressed one further feature of the Beurs – its governing system of proportions – during a series of lectures in Zurich in 1908, published as 'The Foundations and



View of the Beurs from the south-east, showing Zijl's relief above the entrance and the 'industrial' character of the east elevation. Right: Saenredam's painting of the Old Town Hall, Amsterdam. Below right: the Palazzo Pubblico in Siena



Development of Architecture'.⁽⁵⁾ Whether looking at plants and flowers, or at Greek or Gothic buildings, Berlage sees proportional systems at work, and concludes that geometry is not just useful but 'an absolute necessity' for the architect. The Beurs, he says, is proportioned in accordance to the Egyptian triangle – 'the section of the pyramid with the ratio of 8 long to 5 high'. There are drawings of the south and west facades of the building where this triangulation is explicit – a taut net stretched across the surface – with Berlage comparing the system to 'a group of natural crystals'.

But he leaves the architect with a certain licence. 'Such a system can succeed only when you know at which point to abandon it, for one's feelings can have motives that are inaccessible to reason.' In Cologne Cathedral, 'the geometrician stifled the artist'. That's not the impression at the Beurs.

Hidden agenda

In Walenkamp's 1901 drawing, this part of Amsterdam is a deserted stage-set for the Beurs; just a few people are visible, apparently transfixed, while a shadow intrudes on the right from a half-seen tree. There's a hint of De Chirico about it: the unnatural clarity of the 'metaphysical' cityscapes he painted a decade or more later.

How different it seems now if you stand on the Damrak at Walenkamp's imaginary viewpoint – the Beurs is bruised by its surroundings. Immediately in front of you is a hot-dog stall; to the left, a branch of C&A, mysteriously still trading in Europe though just as downmarket as it was in the UK. The Beurs itself is partly screened by trees that have grown up around the facing square. Most visually obtrusive, though, are truly terrible Po-Mo streetlights and benches from the early 1990s (by Shabrachq & Postma), indecorously coupling the base of Brancusi's *Endless Column* with spheres and inverted cones.

They are certainly rebuked by Berlage's six dignified lamp standards on the Beursplein opposite – intricate openwork cylinders of wrought-iron, each with one large globe-shaped light. Two of these flank the steps that lead up to the Beurs' main entrance, while the others, together with two round granite fountains, demarcate the square. Almost shorn of seats and partly serving as a bike park, the Beursplein seems unrealised at present – not a valued public space. But apparently it has always been used for parking (the fountains were for waiting horses), and is not really an amenity in a recreational sense.

The south front of the Beurs at once declares the building's civic importance, but would one necessarily know it was an exchange? Probably not; and an ambiguity that Berlage intended.

The tower is an arresting sight, not least for its subtleties after Berlage's many revisions: the slight attenuation that comes with chamfering the corners of the upper stages, accentuated by the layer of brick that 'peels

away' on either side of the arched opening above the clock face on the south, suggesting a more slender silhouette to the tower as a whole; and then a band of brick-relief that simulates a balustrade, and a final stone coping – a suitable terminus for the eye, but one which still leaves some upward momentum.

Combining the tower with a triple-arched entrance in the way it does, this south front seems deliberately to draw on memories of one of Amsterdam's illustrious lost buildings, its Old Town Hall. It was destroyed by fire in 1652, its spire having been demolished in 1615; a painting in the Rijksmuseum by Pieter Saenredam is the best surviving record.

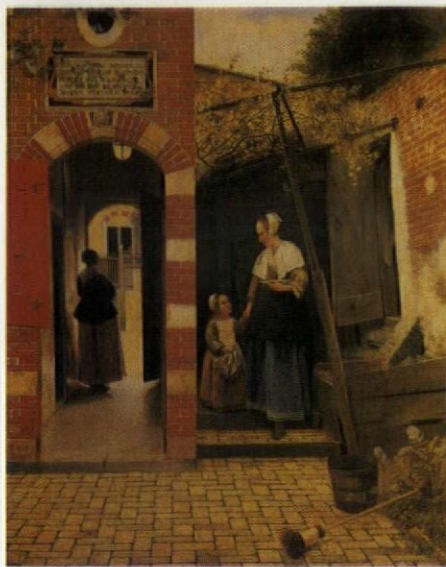
The south front presents considerable expanses of blank brick, apart from the ground floor archways and the big central window – the Chamber of Commerce meeting room. Directly above the arches, and impossible to miss as you enter the building, is a three-part sculptural relief set in a shallow horizontal recess – a stone interpolation amid all the brick.

This relief, by Lambertus Zijl, must have puzzled or disconcerted the Beurs' traders. The panels have been variously explained, but essentially contrast a society corrupted by the exploitation of labour and pursuit of monetary gain – the present state of affairs, we take it – with a vision of unity and equality.

This is the first of many instances at the Beurs where Berlage makes us aware that he is not celebrating capitalism and the status quo. He was a socialist, who wrote of 'the beautiful principle of social equality that has come sneaking into the great factory of the world'⁽⁶⁾ and referred contemptuously to 'the loathsome commercialism that cannot lift itself one inch above the level of prosaic, practical, calculating utility.'⁽⁷⁾ His other main commission at the time was a headquarters building for the ANDB, the Dutch Diamond Workers' Union – more to his ideological taste, one presumes. But how could he pass up the chance to build at the scale and eminence of the Beurs?

Berlage squared his conscience by designing the Beurs with his eyes as much on the future as the present. Convinced that capitalism would eventually be superseded, he believed the building would outlive its functions as an exchange and, in a socialist society, serve the community in a central cultural role – all very utopian, of course. With this in mind when looking at the Beurs, one might see its resemblance to such monuments of medieval Italy as the Palazzo Pubblico in Siena, admired by Berlage on his travels as the quintessential town hall (and also built of brick).

Important in helping Berlage introduce a kind of socialist critique into the very fabric of the Beurs was the poet Albert Verwey. He supplied a series of verses which were based on the history of trade in Amsterdam but looked towards a future of greater social justice. Some are inscribed at points around the building, while others served as a pro-



Top: detail of the brickwork on the exterior of the Beurs. Above: brick as the traditional building material in the Netherlands – a domestic scene painted by Pieter de Hooch. Right: the Beurs seen from the north

gramme for the artists who collaborated on its decoration: Anton Der Kinderen, Joseph Mendes da Costa, RN Roland Holst, Jan Toorop, and Zijl.

An extract from Verwey's text on a panel in the west facade gives the general flavour: 'The earth will soon be one: its people are groups, all forming one great union the wide world round.'

Though there's scant sign of the social change that Berlage predicted, and capitalists are hardly an endangered species, the Beurs has – to a degree – become the institution he envisaged. Indeed, with the last exchange having left in 1990, it now styles itself as a Palazzo Pubblico. Guus Bakker, director of the Stichting De Beurs van Berlage, explains how this came about.

'It was unpopular with the traders from the start, for four reasons,' he says. 'They thought it was too small, too cold, too noisy, and too liberal or left-wing – they understood that they were being criticised.' Presumably the structural problems that arose soon after the building was completed, whose consequences are especially visible inside, can't have helped. By 1912, the stockbrokers had already moved out.

In the late 1950s there were even calls for



the Beurs to be demolished, but an opinion poll organised by the city mayor found the building was too popular for that to be contemplated. 'Well, people loved the bell-tower too much,' says Bakker. That does make sense. Since its commercial heyday in the 17th century, Amsterdam has been a city of elaborate towers and spires – they dominate its silhouette in old engravings – and one can imagine this late addition, austerer though it is, finding a place in people's hearts.

So now, not without some fits-and-starts – it is no longer a venue for concerts, as was intended in the 1990s – the building is, in Bakker's words, 'a place for culture, conferences, events and parties'. This dual role – the exchange of a century ago, the cultural centre of today – must be borne in mind as soon as we go inside.

Round trip

But before doing so, there are features to note on a circuit of the Beurs. The brickwork, for a start: at a distance reddish-brown, but quite variegated when seen close-to, with some headers a uniform light brown, and stretchers that can be deep rose or heather-coloured. They are laid in *kruisverband*, Dutch cross-bond, whose



joints animate the wall with shifting lozenge-patterns.

Brick is, of course, the primary building material in the clay-rich Netherlands (stone had to be imported), so its civic embodiment in the Beurs is part of a tradition that stretches back to the intimate, domestic backyards of 17th-century paintings – those of Pieter de Hooch, for instance, who lovingly depicted every joint – and beyond. For Berlage, the use of brick was associated too with his socialist philosophy: ‘The individual (ie a single brick) is weak, a people (ie a wall) is strong.’ Over nine million bricks were used to build the Beurs.

In his book *Drawing Berlage's Exchange*, Daniel Castor suggests that the brick is really what determines the proportions of the building. In the process of making his own finely detailed drawings of parts of the Beurs, he consulted the original construction documents, where he found that measurements appeared in terms of a *kop* (the width of one header including a mortar joint) or a *laag* (the height of one brick course including a mortar joint), before they were made metric.

‘Berlage accorded the brick a fundamental role in the creative process,’ says Castor. ‘The dimension of the structural bay

depends on the size of the brick’ – one bay equals 34 *koppen* – ‘and it is the brick that constitutes the basic building block of construction. It determines the size of every feature in the building, including openings in the facade, individual tectonic elements, and the thickness of walls and arches.’³⁽⁸⁾

Guus Bakker is non-committal on this, preferring to stress how pervasive in practice the Egyptian triangle seems to be in proportioning the Beurs – as Berlage explained in his retrospective account.

The pointing of the brickwork is more-or-less flush throughout, reinforcing the flatness that Berlage sought in a wall. If one looks down the long Damrak elevation, little disturbs its overall planarity: just the corbelled brick cornice, projecting stone sills and copings, and the stone tops of the downpipes with their projecting spouts. The stone – sandstone primarily but also granite – is used very sparingly and only where structurally pertinent: for pier-bases, balustrades, capitals, keystones, and lintels (and the aforementioned sills, copings, and spouts). The lintels in particular are decoratively carved. At either end of this elevation, at the south-west and north-west corners, are carved stone figures by Zijl – Gijsbrecht von

Aemstel, founder of Amsterdam, to the south, and the 17th-century admiral Jan Pieterszoon Coen to the north – but both these are housed within the plane of the wall.

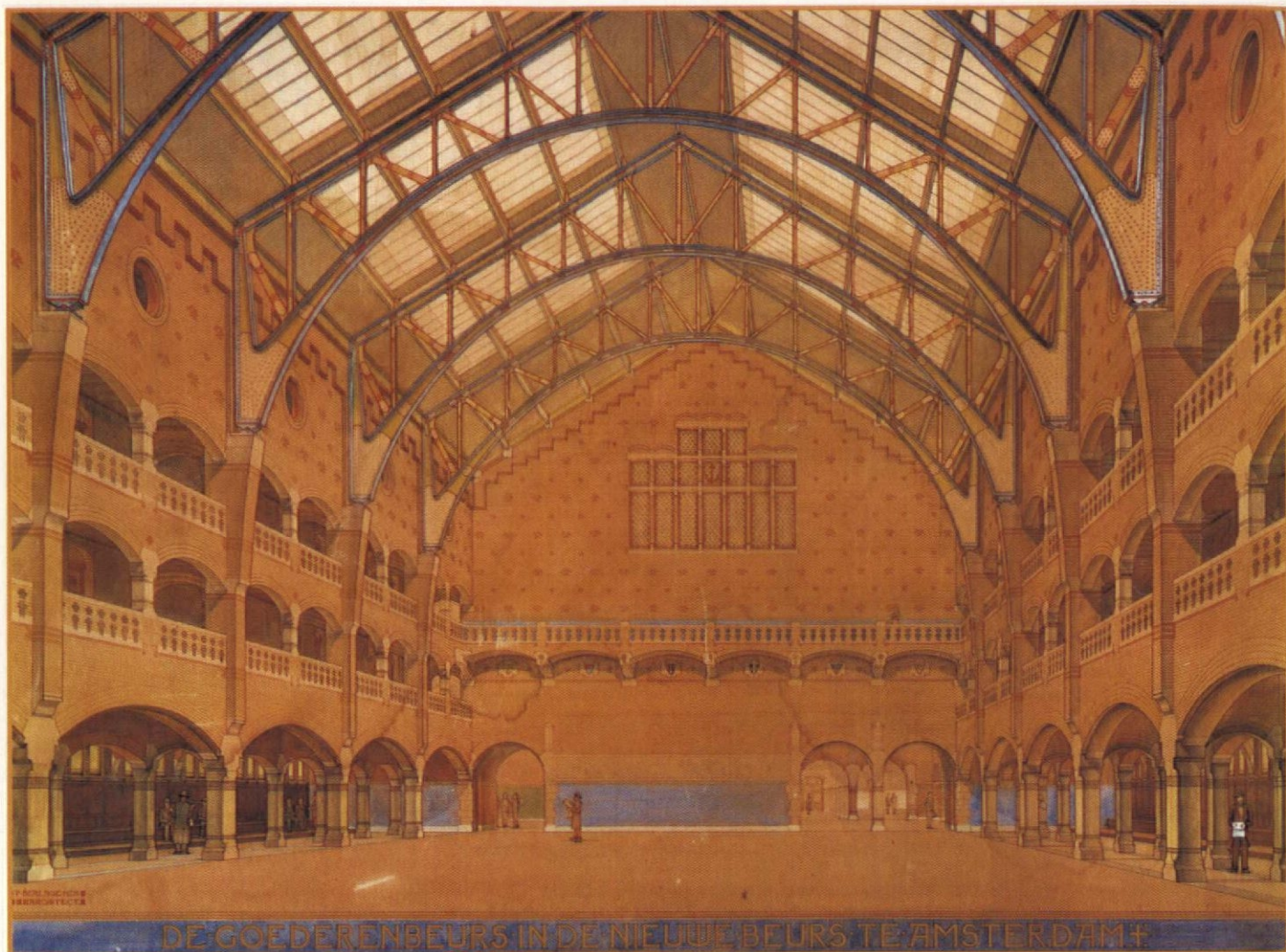
This extended west facade perhaps courts monotony, though its steady rhythm is interrupted by twin towers that frame an off-centre entrance (two broad arches flank a narrower one), and the fenestration changes as the rooms do behind. But in essence this is a 141m-long brick wall, perforated but continuous.

The north elevation is very different: by no means so unified, but a quite frank assemblage of different parts and functions. Instead of a continuous facade there is a deep void on one side – the former open courtyard attached to the Corn Exchange, whose sawtooth rooflights are visible behind. There is an organic, accretive feel to this elevation, as if it has taken shape over time; it's probably the three towers that bring Italy to mind. Zijl's third sculpted figure, jurist and politician Hugo de Groot, stands conventionally on a pedestal near the north-east corner – there is no attempt here to make him part of the wall.

A staircase-turret projecting at this corner shelters de Groot from the beginnings of



The south end of the Commodities Exchange. Opposite page, from top: Walenkamp's drawing of 1901 shows the ground floor arches before they were subdivided; De Keyser's Exchange of 1608; junction of brick piers and roof trusses



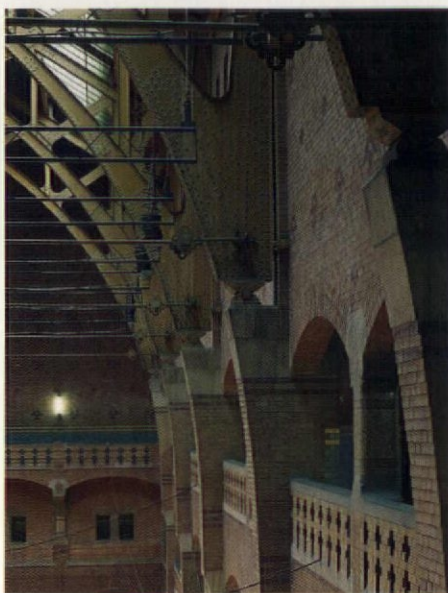
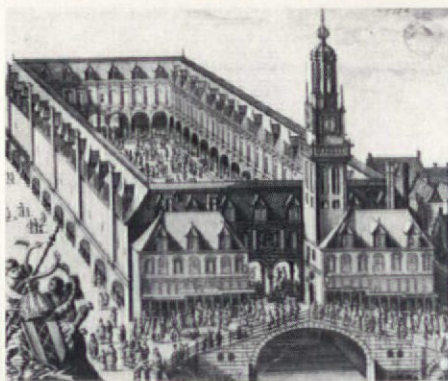
DE GOEDERENBEURS IN DE NIEUWE BEURS TE AMSTERDAM†

Amsterdam's red-light district ('Chiquita's Sex Paradise' is only metres away), and with the turn onto the narrow Beursstaat the building once more becomes mainly a surface – a continuous punctured wall. It is on this side that Berlage had to adjust the Beurs to the irregularity of the site, broader to the north than the south; and with its tall tower for telegraph equipment, and particularly its boiler house chimney, it doesn't look so different from a factory. (The chimney, originally internal, was relocated here during the first renovations of 1906-10, after brickwork in its vicinity cracked through overheating.)

The facade terminates with a tower at the south-east corner, topped by one of the three tiled pyramidal roofs – they appear too on the towers either side of the north elevation – that are a visual motif of the Beurs and help to fix it in the memory. Which brings us back to the Beursplein and the main way in to the Exchange.

Hall of fame

Any traders piqued by Zijl's sculptural relief over the entrance arches would have had their suspicions confirmed as soon as they went inside. On the walls of the lobby, now a café, are three tile tableaux by Jan Toorop, symbolising the past, present and (optimistic) future of society; the central one a stark portrayal of present-day conditions – mechanised, clock-driven and class-ridden.



Not quite 'on message', then, for everyday users of the Beurs.

Beyond is the Goederenbeurs, the Commodities Exchange, where tea, coffee, copper, cotton and the like were originally traded. This is the biggest hall in the building and the one that, understandably, always features in architectural histories – not just for its evident grandeur but because all the main themes of the Beurs are stated there.

Early exchanges – the first one in Amsterdam (1608-11), for example, by Hendrik de Keyser – were open courtyards surrounded by arcades, and the Goederenbeurs is in that tradition, though with a glazed (double) roof. The main body of the hall is an exact double-square, 45.60m long and 22.80 wide, with the floor-plan consistently governed by a 3.80m square module; while the height at the ridge is some 27m. But dimensions alone are, of course, not the key: a hotel atrium or shopping centre concourse with a comparable volume would not necessarily have the same qualities. It all depends on how the space is enclosed.

Before looking more closely at that, though, it helps to refer to the first photographs of this hall, for it's in the Commodities Exchange that consequences of the early structural problems are most obvious. Cracks started to appear from the moment the building was completed, which an inspection committee in 1906 decided were caused by a number of factors: inade-

quate foundations in places, subsidence of the subsoil, problems with the nature/location of the central heating (hence that re-sited chimney), and over-ambitious spans and arches.

So the 7.60m segmental arches which, in those early photos and a splendid drawing by Walenkamp, do look bold, were subdivided. The supplementary piers, like the existing ones, are of granite, but their capitals are simpler in profile and also of granite, whereas the originals are sandstone. Whether this was done deliberately, to make the later additions read as such, is an open question – Guus Bakker thinks it was probably just expedient.

If Berlage's scheme was compromised rather swiftly, the way in which the hall's steel and wrought-iron trusses are supported is still exemplary in its economy of means and structural clarity; a progression from floor to roof in which materials are eloquent at every juncture.

The pier bases are square and of unpolished granite, standing not on the wooden floor but – more convincingly – on a connecting strip of stone. The shafts they support are both polished and chamfered, their decoration restricted to a band incised near the top; and then come the sandstone capitals, flush with the wall above.

This wall is essentially a reprise of the

perforated brick planes we saw outside: flat but for the brick-relief pattern (like reverse crenellation) that accentuates the top and gives the eye a destination, and the gradually swelling brick piers, which spring from stone corbels above the ground floor capitals. These are punctuated by stone on the first floor where they step out further, before they terminate in stone on the second floor, anticipating the curve of the rivetted trusses they support. Graceful is the word for the overall effect.

The tie-rods at truss-level are another response to the early structural problems. They were introduced into several areas of the Beurs in the 1906-10 renovations and their clamps stud the exterior like outsize jewellery.

The yellowish brick of the Commodities Exchange is left bare – there are no coats of plaster – but Berlage did not want its expanses to appear too vacant, so introduced two red-brick decorative motifs – one compact, the other more expansive – which activate the surface at regular intervals. Along the sides of the hall are built-in oak compartments for the traders, like open cubicles, but the use of timber does not extend to wainscoting around the rest of the walls; instead, Berlage employs colourful glazed brick where the wainscot would be.

Glazed brick might seem to be utilitarian (easy to clean) or institutional in character,

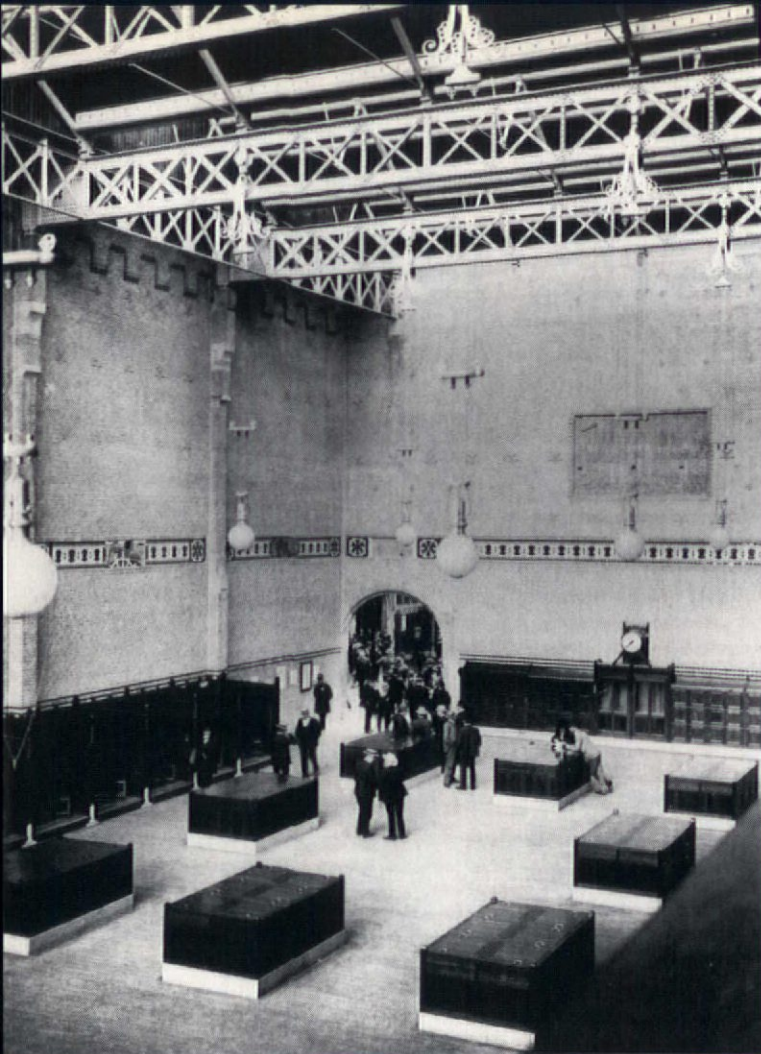
but it has an honourable pedigree (eg Babylon), and here Berlage makes it truly decorative. The dominant colour is blue, though not quite monochromatic, given slight variations from brick to brick, and the top of these brick bands, at both ground and first floor levels, is beautifully accentuated by the final course of blue being sandwiched between courses of bright yellow. A pity, though, that this glazed brick is easier on the eye than the ear – it is one source of persistent problems with acoustics.

When looking earlier at the upper section of the Beurs' main tower, we saw how, on its south side, Berlage gave it twinned alternative silhouettes. He does something comparable in the Commodities Exchange, though here in relation to space, by making the corners of the second floor, where gallery meets balcony, curved; thus reinforcing the identity of the main body of the hall while keeping it in balance with the total volume. It's as if Berlage thrived in reconciling contrary conditions – as with the Beurs overall, the Palazzo Pubblico concealed inside the Exchange.

Old photographs show the Java-teak floor of the Goederenbeurs populated by the traders' freestanding benches; now, between exhibitions and events, it is empty. Singelenberg, curiously, finds this floor to be 'amorphous and drab'. On the contrary, with so much glazing overhead, its blond colour



Concerts in the adapted Stock Exchange are not thought to be commercially viable now. It is used instead for rehearsals, conferences and parties



Above left: an early photograph of the Corn Exchange. Above right: Mick Eekhout's glass box in the Corn Exchange. Note the sawtooth lights above

helps to make this central area seem filled with light – to an extent you would not suspect from the outside of the Beurs.

As you move from the main body of the hall and pass through the arcades, another quality makes itself felt. The difference in light level is considerable, but the sudden shadow is partly countered by sun penetrating the small windows of coloured glass on the outer walls, shining patchily on the oak wood of the traders' compartments, while the polished granite gleams. In such conditions, these dim quiet aisles can't help but evoke sacred, not secular, space – and not the white plaster Dutch Protestant abstractions that Saenredam painted but something more 'high'. For a moment, you can almost smell the incense.

Then you see some bits-and-pieces on the floor from an exhibition that is still being dismantled, or for some future event, and the secular purpose reasserts itself. But even when the Commodities Exchange was still operating, this hall was more than a capitalist arena, being used for various civic or political events; and its festive or ceremonial potential – a setting to dignify whatever takes place – is palpable. When empty, it's imbued with expectation.

Artistic licence

Both the Stock Exchange and Corn Exchange were altered in Pieter Zaenen's 1989-91 renovation, when the Netherlands Philharmonic Orchestra took on the north

half of the building. The Stock Exchange was turned into a performance venue (though concerts aren't thought to be financially viable there now), while a glass box by Mick Eekhout was placed in the Corn Exchange for chamber music recitals and rehearsals. Both halls were being used for rehearsals when I visited in September, though they also host conferences, seminars, etc, as Guus Bakker explains.

'We could exist very well as a conference centre or a party centre – people are willing to accept that it doesn't have all the facilities you'd expect in a building of today,' he says. 'But we want the Beurs to keep a cultural image. So that's why we spend our profits on non-profit-making exhibitions' – some are originated, others brought in – 'instead of giving them to our shareholders and having long holidays in the Bermudas. Besides, that helps to keep the monument in shape. Someone running the Beurs only for profit would hold dance parties here, which in the long run would be bad for the building.'

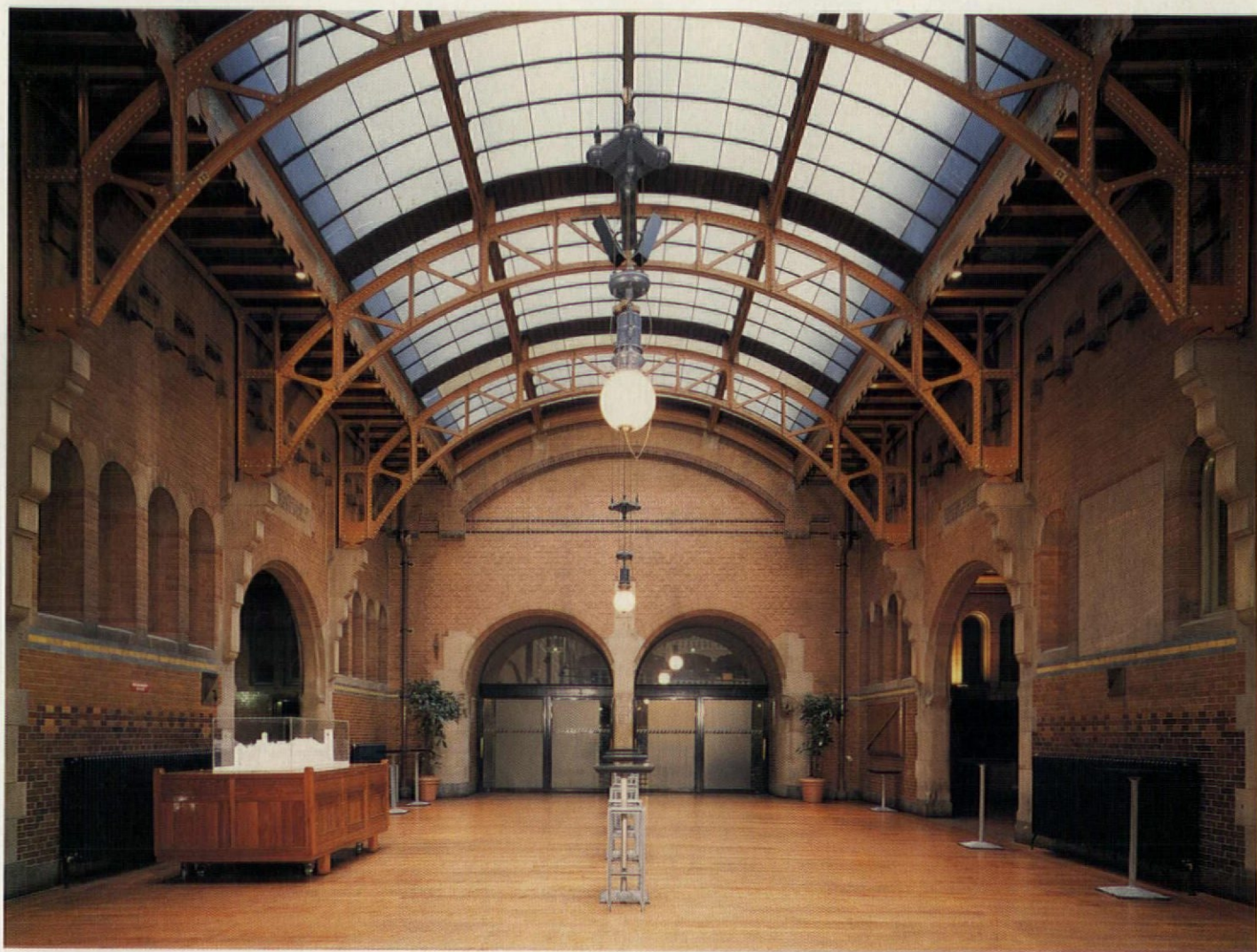
Though, of course, reversible, Zaenen's alterations do detract. The stage and tiered seating for musicians in the Stock Exchange (with dressing rooms and storage underneath) seem intrusive, impinging on the walls and arcade with their bulk, while the acoustic trappings that further colonise the wall are inelegant. Eekhout's glass box in the Corn Exchange proves transparency is always elusive, and impedes appreciation of the space as a whole – there could be friend-

lier aliens than this.

While, in reduced form, the Stock Exchange strongly resembles the Goederenbeurs, the Corn Exchange differs markedly in its roof, with five sawtooth lights giving optimum conditions for inspecting samples of grain (the northern light shouldn't be too vertical). Spanned by 18m lattice girders, this could be a fine if daunting space for the visual arts – for 3-d work and installations.

In both these halls we find again the plain flat walls and coloured glazed brick of the Commodities Exchange, with friezes by Jan Toorop on the theme of labour, reminding the traders once more of the true basis of their fortunes. They recur too in the broad passage, really a hall in miniature, where the telegraph, post and telephone offices were located, and which was open to all three exchanges – there are images that show the long view from the Goederenbeurs through the double arches of the passage to the depths beyond. Doubtless this open link contributed to the cold which the Beurs' occupants complained of – Zaenen made it an enclosed foyer for the concert halls.

In contrast to the elegance with which the roof trusses are supported in the Commodities Exchange, the stone corbelling in the passage is muscular, even exaggerated for its role. There is a point of iconography to note: Zijl's carved capital in the form of an elephant with two bodies but one head, shorn of tusks so as not to disrupt the continuity of the wall plane. According to



Top: the passage that originally linked the Commodities Exchange to the Stock and Corn Exchanges. Above: boardroom of the Stock Exchange Society

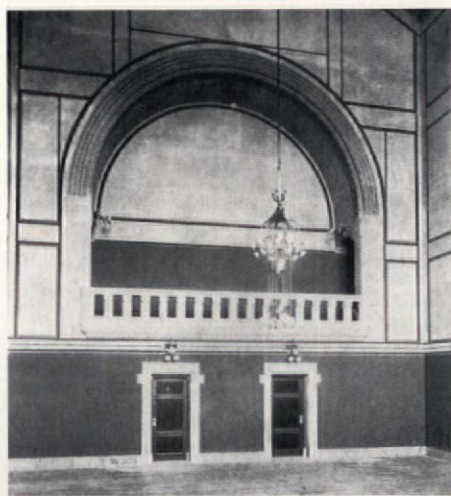


Singelenberg, Berlage believed the elephant represented moderation and loyalty, its ivory tusks symbolising purity and strength. Some Beurs occupants took the sawn tusks to be a comment on their trade (impure) or their commercial strength (impaired); Berlage's intent isn't clear. While the sense of socialist critique is pervasive in the building, aspects of iconography are still up for debate.

Two first-floor rooms in the Beurs must definitely be mentioned because they bring into focus Berlage's attempt to integrate art and architecture – the vision of a *gesamtkunstwerk*, the motto of 'unity in diversity' – with the reality of doing so; in particular, the degree to which the architect exerts or relinquishes control.

In his texts, Berlage often refers to the desirability of artist-architect collaboration: 'We can again see the great coming together of all the arts, which should lead to collaboration, the artistic ideal of all times, he says in 'Architecture and Impressionism'; but then immediately goes on to talk of 'paintings that respect the architecture and keep in mind the purpose of decoration of large surfaces, which means complementing rather than ignoring the architecture.'⁽⁹⁾

This proviso is still more forcefully expressed in a later lecture where Berlage says: 'For the time being, the architect must design everything himself or at least prevent the artist in question from working inde-



Top: Chamber of Commerce conference room.
Above: the single arch before it was subdivided

pendently.' Architecture assumes first position among the arts while 'painting and sculpture will stride alongside as servants and, employed in this way, will achieve a higher level of development.'⁽¹⁰⁾

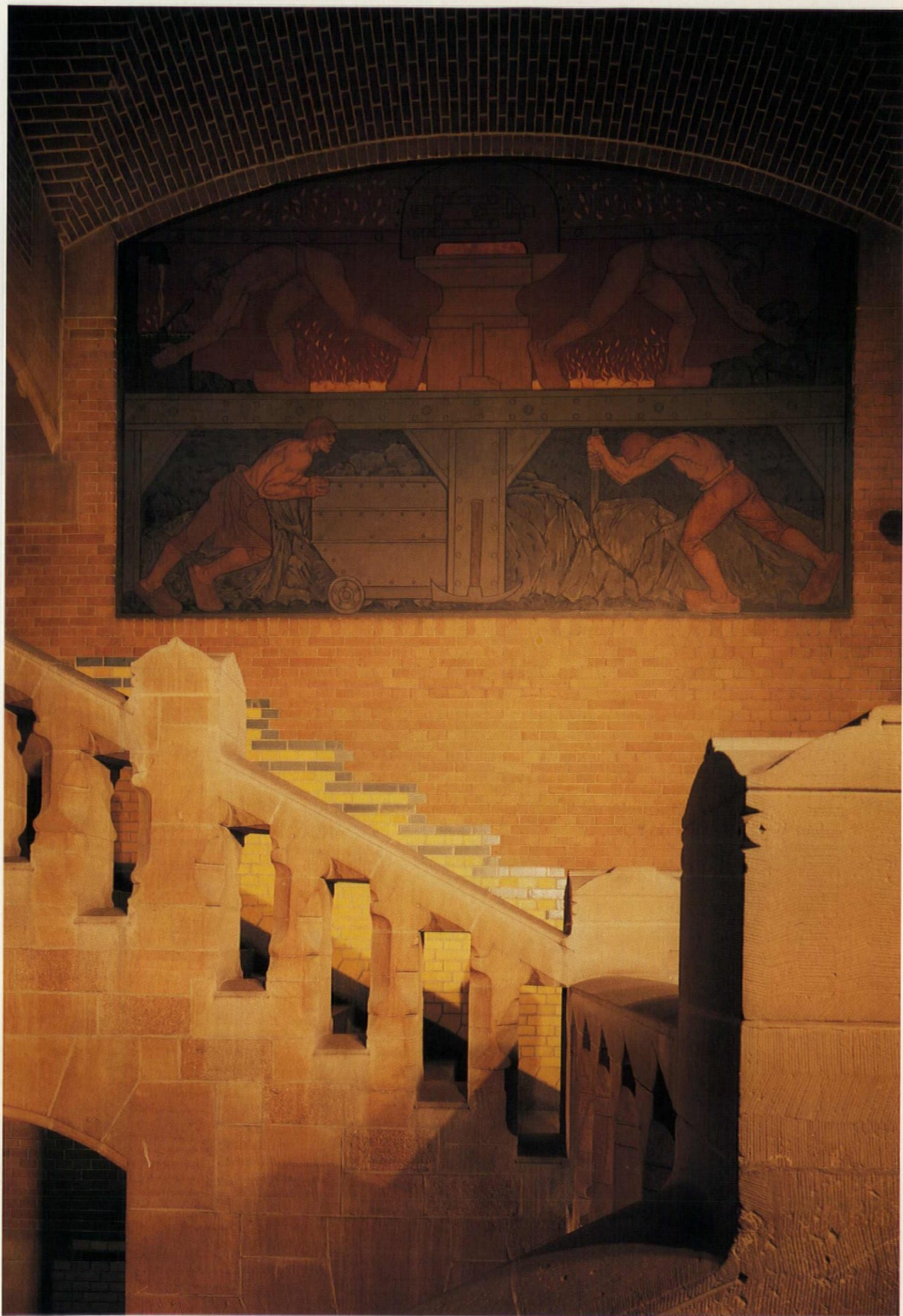
Put bluntly, in one of the two rooms in question, Berlage gets his way; in the other, he doesn't. In the boardroom of the Stock Exchange Society, woodwork, wallpaper, painted ceiling decorations, carpet and furniture are unified convincingly (though perhaps, in both scale and material, the marble mantelpiece – a purely symbolic focus as

there was never a fire – is the exception).

Mendes da Costa was responsible for the wood-carving and also for a relief on the theme of loyalty; Verwey supplied some more verses reminding the stockbrokers that things fall in value as well as rise; and Berlage's furniture displays the same constructional clarity as his architecture. The carpet is his too, and the openwork lamps – their design inspired by illustrations in the German zoologist Ernst Haeckel's 1899 *Kunstformen der Natur* (Art Forms of Nature), as were other of Berlage's contributions to the Beurs.

But the conference room of the Chamber of Commerce was never realised as Berlage had hoped. To begin with, its architecture was altered in the early renovations, after cracks appeared in the broad arch over the public gallery on the north side of the room. This was subdivided into three at the expense of its powerful simplicity, while tie rods were installed across the chamber.

Meanwhile Berlage was at odds with Der Kinderen, who had been commissioned to portray the trading history of Amsterdam in murals and stained glass. His designs didn't satisfy Berlage, but by then the room's acoustic problems were unignorable – reverberation that was eventually dampened by wainscoting, suspended textiles, and a flat timber roof masking the original trusses. The one part of Der Kinderen's scheme to be completed was the stained glass, which only



adds to the conservative ethos. What should have been the decorative high point of the Beurs has more the appearance of a muted, rather stuffy survival from an earlier age.

If the Chamber of Commerce conference room is a flawed set-piece, it's also an exception. For even in the remotest corridors of the Beurs – where jack-arches ripple overhead, their steel beams picked out in yellow – what so impresses is the consistent attitude to structure and decoration, and the sense of organic connection between part and whole. It seems no area has been overlooked; and colour penetrates every recess.

In choosing his subjects for *Drawing Berlage's Exchange*, Daniel Castor avoids the grand spaces of the Beurs to concentrate almost exclusively on circulation – on entrances and staircases. 'Because Berlage's enthusiasm for details was most powerfully engaged in these complex entry sequences, some of the richest spaces in the building are transitional ones,' he argues.⁽¹¹⁾

One such is the stair that ascends from an entrance on the Damrak, near the south-west corner of the Beurs, to the Chamber of Commerce conference room. As Castor says: 'Elsewhere in the building, stone appears in staccato bursts, as accents that draw attention to points of structural significance. Here, its application is total.' You climb up on slabs of dark pink granite, but the dominant material is sandstone; the balusters and newels strongly chamfered and quasi-sculptural. Enclosure emphasises the distinct textures of the two different stones, and to them are added two more, with the bare and glazed brickwork of the stairwell's outer walls: materials have an insistent presence here. At the very top, on the floor above the Chamber of Commerce, the workers in Roland Holst's *Industry* murals are bent double, as if coerced by the brick vault above – art expressively accommodated to the architecture as Berlage would wish.

Reached by another staircase, which is situated off the main entrance, and buried beneath the Commodities Exchange, are the vaults where valuables could be stored – an area which has just become accessible to the public with the latest restoration of the Beurs, by architect Walter Kramer. Along with removal of asbestos, repainting and the like, this has included the most thorough cleaning of the exterior in the century since it was built.

But the crucial part of the restoration has concerned the Beurs' foundations and the problems that have dogged it from the beginning. A survey in the early 1990s concluded that none of the 4,880 wooden piles were still actually supporting the building – they'd become detached. Because of Amsterdam's geology, better understood now than when the Beurs was built, they should always have been deeper. Consequently Kramer has overseen the insertion of 713 new pressure-grouted piles to a depth of 24m (not the original 13m), so the Beurs can anticipate a new century in better structural health.



Opposite page: staircase near the Beurs' south-west corner. Top: a typical door. Above: later services detracting from the original design

Skin deep

A few minutes' walk east of the Beurs takes you to the ANDB building, the headquarters of the Dutch Diamond Workers' Union, on which Berlage was working at the same time as the Exchange. A grid of windows dominates the flat facade but what most draws the eye is the monumental arched entrance with its massive stone voussoirs, like something in Chicago by HH Richardson – was he another source for Berlage? It's a topic Singelenberg touches on in his monograph, where he concludes that, more important than any influence Richardson had on Berlage, was the influence Viollet-le-Duc had on them both.

But what of the influence of the Beurs? 'Well, it didn't start a school,' says Guus Bakker. Certainly the architects and artists of De Stijl acknowledged Berlage in seeking a unity of the arts, but the two most distinct strains in progressive Dutch architecture to emerge in the teens and early 1920s were the expressionism of the Amsterdam School, with architects like Michel de Klerk, and the more sober functionalism of the Nieuwe Bouwen, with which architects like Oud and Rietveld – formerly members of De Stijl – would become associated. Comments by De Klerk and Oud give some sense of the con-

trary responses that the Beurs and Berlage provoked.

De Klerk was quite damning: 'Although Berlage's appearance was certainly of value to the building profession, he was yet unable to exercise any influence on architecture as art, as a stylistic phenomenon. His sphere of activity was too narrowly bordered, too exclusively technical and utilitarian, to be able to be in any way a bearer of culture,' he wrote in 1916.⁽¹²⁾

Oud's assessment, in his 1919 essay 'Dr HP Berlage and his Work', is much more appreciative: 'I remember how I sensed its artistic value when I first set eyes on the Beurs, but nevertheless was left with a sober impression. Later, it became clear to me that in the so-called puritanism of this building a passionate artistic spirit is inherent.' Stressing the connection with Gothic art in the 'very active attention to detail in monumental buildings', Oud admires the way the details at the Beurs 'grow organically from the essence of the building, like branches from a tree trunk'.⁽¹³⁾

But it's Berlage as 'the forerunner of the Dutch rational trend in architecture' that Oud primarily acclaims, establishing the formula for Berlage's place in architectural histories, and for the judgement by Mies with which this article began.

One can understand this focus on rationalism. After all, the other priorities of the intervening century have not been Berlage's: the elimination of ornament (though not so ruthless as sometimes thought, given both Loos' and Mies' recourse to 'decorative' stone); the immaterial taking precedence over the material; the free facade and divorce of structure from skin. Now, with the prospect of intelligent skins, alive with photovoltaic cells and sensors, the Beurs recedes even further.

But while it can't be a model for future building, it can still be a measure of quality. What finally impresses with the Beurs is not just its urban presence and its grand halls, but the marriage of artistry and reason which so informs it. That the social aspirations of a Palazzo Pubblico have been partly realised too, is a bonus. The Beurs, then, presents a challenge. How to match its authority, idealism, and cumulative richness, both intellectual and aesthetic?

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NY, London, Paris... Baghdad

When is a war zone not a war zone? When it's a city in peacetime. We explore a new interpretation of urban conflict

BY MIKE DUFF

The traditional idea of war is of a conflict between two opposing sides, generally fighting for control over a common object, or fighting for a military victory, which implies the defeat of 'the other'. Similarly, the discourse on civil war often implies the degradation of 'the system', a descent into lawlessness or – in more crude texts – a growth of tribalism. But it is not unusual to hear similar phrases in discussions of the ghettos of modern cities, or the goings-on in 'seedy' parts of town.

In Los Angeles, loosely aligned members of fighting 'sets', that is to say

War can be seen as an ordered system of profit and loss

of view, we can begin to understand that war is not necessarily undesirable for everyone involved. War can be seen as an ordered system of profit and loss. Even vengeful, spiteful acts of vandalism, or ritual humiliation, could be the trickle-down result of economic or political processes.³

Postmodern conflict

There are many cases around the world in which, during emergency situations, officialdom has commandeered power and committed terrible acts – justified on the grounds that they are 'at war'.

gang activity. Mike Davis likened this to a 'Vietnam-era search-and-destroy mission'. The strangest thing about this day was that the majority of the 1,500 arrests were for minor infractions – parking tickets or curfew violations – but the police were able to register a whole host more black youths, for 'future surveillance'.

Behind closed doors

Mutual paranoia leading to pre-emptive strikes draws urban conflict in the developed world into the model of civil warfare, which is usually associated in the media as the preserve of the under-developed world. LA is well-known for the rise of security measures; the exclusion of certain groups, or self-enforced isolation of elites. But these are characteristic of both types of conflict. In civil wars, governed by an alternative system of



gang members, were firmly divided by the media; the Bloods and the Crips, for example. These are the most well-known, but there are approximately 300 black gangs and about 600 Hispanic gangs in Los Angeles County alone.¹ Local politicians and media frequently compare them to the 'murderous militias of Beirut'.² But the media ignore the opportunity to investigate the reasons behind the tensions – relying on a simple condemnation of the act.

A view of warfare proposed by Dr David Keen of the Development Studies Institute sees it as the creation (or birth) of an alternative system rather than 'mindless and senseless violence with a proliferation of militias, chains of command breaking down and repeated brutal attacks on civilians'. Keen encourages us to be aware of the hidden agendas of war, pointing out that the label 'war' often serves to obscure its actual function, aiding those who wish to commit certain violent or wrongful actions, or those who wish to gain economically. Looking at conflict from such a point

Mutual paranoia leading to pre-emptive strikes draws urban conflict in the developed world into the model of civil warfare

Teresa Caldeira points out, in *City of Walls*, that the incidence of violent crime against ordinary inhabitants has risen in Sao Paulo in the past decade, but even more so have the abuses and violent acts committed by those institutions charged with protecting their citizens.⁴

In other parts of Brazil, like Alto de Cruzeiro, paramilitary death squads are believed to exist with close ties to the police. The abuses continue, under the guise of criminal investigations, and the institutions involved use crime and so-called justice as masks. Militias and governments often use the excuse that civil liberties can be suspended in war, and redefine 'war' to suit.

The consequent distrust of the police forces by civilians (and vice versa) is not confined to South America. In Los Angeles, a scene reminiscent of a civil war occurred 15 years ago when 1,000 extra-duty policeman, backed by tactical squads, arrested more black youths in one operation than ever before, allegedly in order to gather information on

economic benefit and control (in which an elite benefits), the emergence of private protection methods emboldened by private protection forces is common. 'Warlords', as they have become known in both scenarios, manage those who wish to engage in 'bottom-up violence'. Taking things into their own hands, militias evolve, and small arms proliferate.

In his examination of the architecture of Los Angeles, Davis portrays the city as 'Fortress LA... the post-liberal Los Angeles, where the defence of luxury lifestyles is translated into a proliferation of a new repression of space and movement, undergirded by the ubiquitous "armed response unit"'. The militias of the urban elite. Meanwhile, the Los Angeles Police Department is in a state of perpetual training and development as if preparing for, or indeed in, a state of war. Warehouse space is converted to accommodate spill-over prisoners, and more recruits are trained in tactical assault.

A similar story can be told of Sao

Paolo. The upper classes do their utmost to limit contact with the average man of the street. Walls are built, and elaborate measures of ID checking and searching undertaken. Walled condominiums have become the most popular housing style for the well-off, and the city also boasts the world's largest fleet of private helicopters, ensuring that its elite need not travel the dangerous streets.

In war discourse, especially that of civil war and even more so in the context of developing world tensions, it is often said that conflict stems from an ancient ethnic hatred. People such as Robert Kaplan suggest that in the absence of strong Cold War regimes, who 'kept the lid on' old ethnic and tribal rivalries, such conflicts have once again arisen in Africa. An unlikely – and some might say contemptuous – theory, but interestingly, this lazy

It is important to note that a city 'not at war' isn't necessarily a city 'at peace'

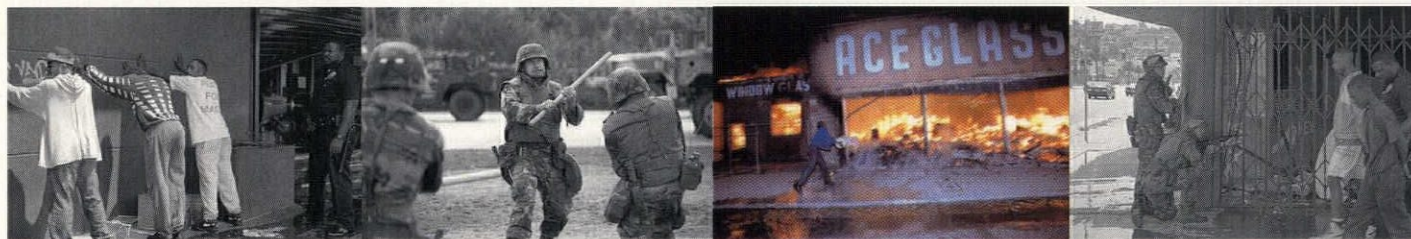
to understand, as Keen points out, that people in a civil war context may see violence as a solution, not (just) a problem. This is undoubtedly also the case in an urban context in that there are similar forces at work in contemporary urban conflicts and civil wars. The new, parallel or underground economies; the use of conflict as a way of hiding or justifying economic or human rights abuses; the development of militia groups taking justice into their own hands; the belief in violence as a solution; the proliferation of small arms; a design-for-defence of certain types of dwelling, to name but a few, all point to this. But this is not the only focus area of cities that can benefit from war zone-focused analysis.

Looking into internally displaced refugees during civil war might help shed some light on the social and

zones). All could benefit from some of the radical insights gained from studies on displaced peoples and refugee camps.

It is important to note that a city 'not at war' isn't necessarily a city 'at peace'. The goings-on in urban areas might be dealt with better by examining them through a lens of conflict and competition for resources. Any construction, reconstruction or development must observe the systems of benefit, procurement, accumulation and control at play in cities, and attempt to lay out design that directs these processes to positive ends.

Mike Duff is founder member of UrbanEO (www.urbaneo.org), a non-profit organisation examining urban design principles in post-conflict and disaster situations. He is also research assistant to Richard Sennett at the LSE Cities Programme



analysis is a common one in the discourse on urban conflict in the West as well. It is not unusual to hear that urban or suburban violence is due to immigrants, or due to 'old scores' to be settled between gangs. Rarely does anyone investigate the real reasons behind these acts. What, in reality, caused these people to act the way they did? If we understand this, could some of the negative processes that affect these people be designed out?

Conflicting stories

Mark Duffield at the Institute of Politics and International Studies helps emphasise the importance of investigating the roots of violence, and talks of 'the long-term and embedded social processes that define the conditions of everyday life'. He argues that the causes of conflict can be found in these very processes, and that 'political violence is not different, apart, or irrational in relation to the way we live: it is an expression of its inner logic'.

If conflict can be a logical expression of a social process, it is important

Urban design in downtown LA excludes the homeless more and more

political processes at work in similar situations in modern cities. Urban design in downtown LA excludes the homeless more and more from everywhere except parks. Los Angeles has even been known to have deported its poor en masse to a poor farm on the edge of the desert, confining them in camps in the mountains and, most famously, interning them on a derelict ferry in the harbour. Comparing the processes that lead to the establishment of refugee internment camps to the experiences of those subject to social exclusion during civil wars could be beneficial for urban policy makers who want to improve things.

The fruits of such an investigation might even help to ameliorate the tensions of urban segregation, in relation to housing and ethnic distribution across cities. Current policy-making often makes it impossible for certain groups to live in places other than estates, compounds socially-inconsiderate design, and ignores the common perception that these places are 'no-go zones' (read 'no-care'

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Architects appeal

Changes in appeal procedures mean that architects will have to play a dangerous game with their clients' time and money

BY BRIAN WATERS

The reduction in the time available to lodge a 'non-determination' appeal, from six to three months (taking a 'deemed refusal'), which affects all applications made from 5 September, has set alarm bells ringing.

First, it provides a useful reminder that where an application has been in the works for a period of time it cannot be assumed that, should negotiations with a planning authority eventually fail before it gets to committee, the applicant is able to lodge a non-determination appeal.

If the application has been running for more than six months plus the eight weeks notified in the formal acknowledgement – not uncommon nowadays – then the Planning Inspectorate (PINS) is likely to return it as being out of time. This means making a whole new application, waiting eight weeks and then appealing, unless of course the LPA has meanwhile refused it.

In the 'old days' it was a matter of routine in such cases that the LPA would issue a request to the applicant for an extension of time to process the application. Most practitioners have not seen such a request in many years. Hence the widespread lack of awareness of this deadline. This despite the statement on the standard application acknowledgement.

That this is a problem is well illustrated by three such notices received in my office from a London borough in respect of applications made last July. Dated 1 October 2003, they say: 'I have until 18 September 2003 to deal with your application. If you have not been notified of any decision by then you may appeal to the Secretary of State. You must do this within six months...' ('six months' from what starting point is unclear).

Fortunately the Secretary of State has, and does, exercise some discretion, but this cannot be relied upon. PINS advises that where there is clear evidence that meaningful discus-

'Many applications will now have to be appealed tactically since there is so little chance of a decision within the time allowed'

sions have been going on until the lodging of the appeal, they can take this to mean that the LPA and applicant have agreed an effective extension of time for consideration of the case. I would advise all architects acting as agents to review current projects and identify the relevant deadlines, to advise clients and to contemplate lodging timely appeals where the circumstances so demand.

For most of these the six-month period will still apply, but new applications will all be governed by the new three-month rule. As my example above indicates, many applications will now have to be appealed tactically since there is so little chance of a decision within the time allowed. Hence more alarm bells.

PINS, when asked, surmised that there might be a flurry of extra appeals until things settle down. Not so. This 'flurry' is set to become a fix-

ture for some time. And their response indicates that PINS hasn't recruited the larger number of staff and inspectors the change calls for, so appeals, having speeded up in recent times, might well take longer to determine in future.

While the onus is on the LPAs to seek more time from the applicant, a unilateral granting of a specified extension by an applicant in writing might be a useful protective move. The alternative is the unfortunate tactic of 'twin-tracking', that is to submit two identical applications at the same time, taking one to appeal as soon as the eight weeks, from valid receipt by the LPA, are up. This was previously seen as being aggressive and the planning Green Paper talked of banning it, but this hasn't yet happened and the new rule makes it a totally reasonable and often necessary action. We will see a big rise in tactical appeals in coming months. These changes do nothing to reduce workload, reduce the pressure on planning authorities, or to speed up the system. *Brian Waters is principal of the Boisot Waters Cohen Partnership, www.bwcp.co.uk.co.uk 1. See www.legislation.hmso.gov.uk/si/si2003/20032047.htm*

TOO MUCH DEMOCRACY?

ACAPAG – the Association of Consulting Architects' planning advisory group – convened last month to respond to the ODPM's proposed changes to PPG 3: Housing, which I considered here last month. In an admirably concise letter, chairman Andy Rogers summed up: 'In our view, the questions appended to the consultation are both loaded and irrelevant, leaving us with the distinct impression that this is a pretend 'tick-box' consultation and that our opinions will make no difference. Tinkering with PPG 3 is not the real issue. Not enough housing is being built simply because there is too much democracy at the local level – this must be faced by government.'

ACA has invited the CIC to support this view, which is supported by the economist leading the government's review of UK housing supply (also discussed here last month). She has made it clear that her team has found it difficult to identify changes to planning policy that would 'create change on the right scale'.

Speaking at a conference on housing finance, Kate Barker said: 'There seem to be problems with both the [planning] framework and the implementation. The way forward is likely to require a number of policy changes, running across all the aspects I have been asked to consider. However, one conclusion is crystal clear: a very large increase in the rate of house building will be required over the next few years in the UK if we are to tackle the supply problem successfully.'

Barker confessed that her expectation that there was wide support for increasing housing supply had 'taken something of a battering'. She said: 'In view of the extent of 'nimbysism', and the adverse perception of development all too often in the local political context, the importance of stressing the case for development has become all too clear.'

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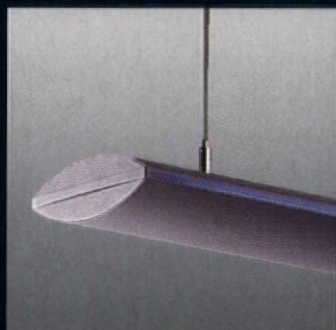


Elegance and versatility of design are notable features of Line XS, a new oval shaped luminaire system for modern interiors. The twin lamped luminaires, available in grey or white, offer three lighting distributions: uplight only or indirect/direct louvre and diffuser.

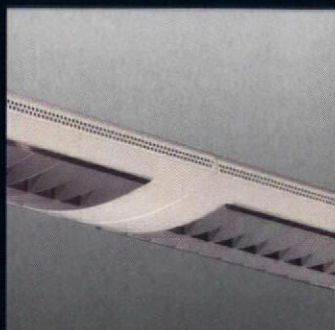
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Once bitten, the burden of proof lies with the claimant

The relentless slog of training as a pupil barrister with a busy construction pupil master had its occasional moments of levity. My pupil master, who now sits as a judge in the Technology and Construction Court, enjoyed a surreal spin on life's events and was particularly taken by the declaration of a well-known cartoonist in the 1960s, that he would retire when he read a headline that was more preposterous than one of his own. The crunch came, apparently, when the press reported 'Britain wins Cod War'. Later, and with this in mind, while working as a lowly member of a sizeable legal team, in the bowels of the offices of a firm of city solicitors, photocopying and preparing trial bundles for a lengthy appeal hearing, I was able to provide some much needed light relief with the discovery of a local newspaper sporting the headline 'Man finds eyeball in crisps'.

Against this background, another headline caught my eye recently while browsing the computerised digest of current law reports. Sifting through the cases on VAT and unfair dismissal for authorities with a construction bent, I spotted the headnote 'Professional golfer bitten by dog'. True, there was no construction angle here, but the decision of the Appeal Court in the case of *Raith v Lunn* (judgment 22.10.03), hot off the press, proved to be worth more than its headline value.

The claimant professional golfer was bitten by a dog owned by the defendant. The little finger of the claimant's left hand was bitten through and severely damaged. Although the tendons and nerves remained intact, the finger was left an eighth of an inch shorter as a result of the attack. The claimant's claim included general damages for the pain, suffering and distress caused by the injury and damages for loss of earnings. The defendant accepted liability for the injury but disputed the value of the claim, particularly, and perhaps inevitably, the claim for lost earnings.

The case demonstrated one of the basic principles of the law of damages: namely that the object is to put the claimant, so far as it is possible to do so in monetary terms, in the position

they would have been had they not been wronged. Thus what might have been a fairly unpleasant experience resulting in a relatively minor injury to most of us, becomes a potential catastrophe for someone who relies upon the finely honed skills of a golfer for their living.

In order to prove the loss of future earnings claim, however, the claimant had to demonstrate that it was more likely than not, that is, on the balance of probabilities, that the injury had affected their game. In order to do so, the trial judge looked for some evidence, either from an independent expert or from a fellow professional who knew the claimant's game, as to the claimant's performance, both before and after the accident.

The claimant was unable to provide this. Instead, an expert giving evidence on behalf of the defendant dog-owner told the court that there was no pattern in the claimant's subsequent career to show that they had not reached the standard they might reasonably have been expected to have achieved but for the injury. When weighing both parties' evidence on the central question, as to whether the attack had

had any significant adverse effect on the claimant's golf, the judge found that the claimant had simply not presented sufficient evidence to tip the scales in their favour. The burden of proving a long-term adverse effect lay with the claimant, and they had failed to discharge it. Accordingly, the judge awarded the claimant total damages of only £6,000, including £2,000 for the trauma of the injury.

The claimant appealed on the grounds that the judge had misunderstood both the issues and the evidence, but the Court of Appeal found that the judge's conclusions could not be faulted.

This unfortunate case has obvious potential for tabloid editors. Whatever headline they may conjure, whether it is 'Dog did not cause bad golf' or 'Once bitten...'; you can rest assured that it would not be 'Claimant fails to discharge burden of proof'.

Kim Franklin

'The object is to put the claimant in the position they would have been had they not been wronged'

Press 'press' for press and watch this space

Any right-minded architect would have designed the grimmest interiors possible for Big Brother ARB to carry out its dementedly ambitious dealings. Young practice de Rijke Marsh Morgan patently hadn't when it made over the Hallam Street bunker. So, as a matter of solidarity, I resisted colleagues blandishments to take a dekho at the practice's website at www.drmm.co.uk. The big attraction to these supporters was the home page where two horizontal boards of simulated timber slid up and down to reveal a simple diagram of the site's structure – five more or less obligatory main headings: 'contacts', 'people', 'press', 'profile', 'projects'. I always get a child-like giggle from pressing the 'press' button on sites because that is what you have to do to the button to get to the press site. Press 'press' for press. So I should get out more.

On the drmm site all that this pressing did was to reveal that articles were 'coming soon'. So maybe in a couple of weeks this very column... or not. As usual, 'projects' is where the real meat is stored and is accessed by material, name, type and random slideshow. Strictly speaking, three of the main headings above are redundant: the practice address and details are already on the home page; press reports are probably only read by the practice itself; and the staff profiles are nice but plainly there in the cause of reinforcing friendly staff relations.

Couple this with a clunky procedure for getting at the detail, which involves sliding horizontally and pressing a succession of boxes, some of which turn out to be redundant. But despite the parting fake timber boards (I heard indistinct mumbles across the desk about 'irony' and 'flaunt it') that drmm used on that terrific No 1 Centaur Street by the railway viaduct in south London, you feel this is a friendly and talented practice in need of a website tightening-up. The big pluses are that its site is fast at producing images and is written in plain, comfortable, no-nonsense English.

sutherland.lyall@btinternet.com

London

Outreach: Design Ideas for a Mobile Health Clinic 6 November-6 December.

An exhibition at the RIBA, 66 Portland Place, W1 (020 7307 3888).

Oliver Hill Wednesday 12 November, 18.30. A 20th Century Society lecture by Alan Powers at The Gallery, 77 Cowcross St, EC1 (020 7250 3857).

Tony Fretton Wednesday 12 November, 19.00. An Architecture Foundation lecture at the Courtauld Institute, Somerset House, WC2. Tickets 0845 120 7543.

Design Team Leadership for Larger Projects Thursday 13 November. A Colander course at the Building Centre, Store St, WC1. Details 020 8771 6445.

Irena Bauman Thursday 13 November, 19.00. An Art & Architecture lecture at The Gallery, 77 Cowcross St, EC1. Details www.artandarchitecture.co.uk

Bill Mitchell Tuesday 18 November, 19.00. A lecture at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Alex Garvin Tuesday 18 November, 19.00. The 2003 LI / RIBA Lecture at the RIBA. Tickets 020 7307 3649.

Mies van der Rohe Award 2003 Until 22 November. An exhibition at the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Urban Design Group 25th Anniversary Conference Saturday 22 November. At the University of Westminster, W1. Details Susie Turnbull 01235 862554.

Burning Issues: Understanding Insurance, Risk and Fire Thursday 27 November. A one-day AJ conference at the RIBA, W1. Details Magda Lojarczyk 020 7505 6745.

Spaces of Uncertainty Until 28 November, 18.30. An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Greg Lynn Wednesday 3 December, 19.15. A lecture at the V&A, Cromwell Rd, SW7. Tickets 020 7942 2209.

George Dance the Younger Until 3 January. An exhibition at Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

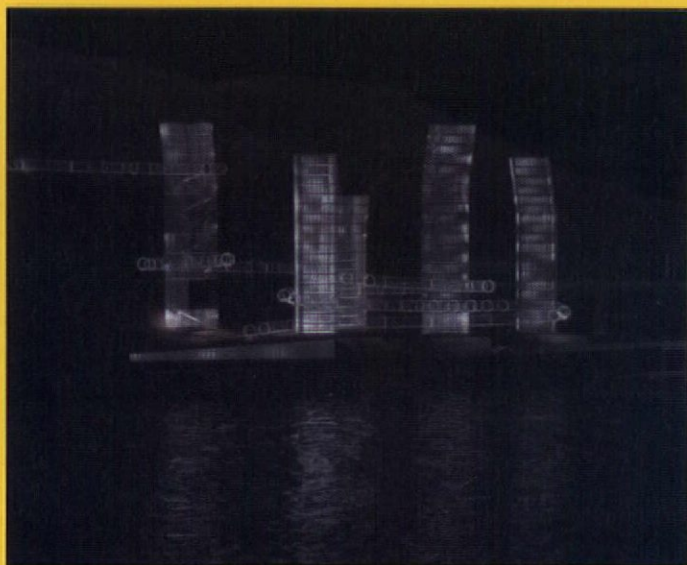
Zoomorphic: Contemporary Architecture Inspired by Animals Until 4 January. An exhibition at the V&A, Cromwell Rd, SW7. Details 020 7942 2209.

Eric Ravilious: Imagined Realities Until 25 January. A centenary exhibition at the Imperial War Museum, Lambeth Rd, SE1. Details 020 7416 5320.

East

The Unhomely 8 November-11 January. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

William Curtis: Symbolic, Sacred,



OPEN MINDS

In last year's issue of 2G devoted to the work of Abalos & Herreros, Cedric Price picked out the practice's recycling plant near Madrid as one of the few things that had really struck him in architecture of late. 'They designed it as if it were the first cathedral that had ever been built. So that meant it had to be designed with fresh ideas about everything they were doing,' said Price. Recent projects by Abalos & Herreros feature in an exhibition, 'Contemporary Techniques = New Landscapes', at the Architectural Association, 36 Bedford Square, London WC1, until 28 November. Details 020 7887 4000.

Secular Tuesday 11 November, 16.30. A lecture at Mill Lane Lecture Theatre, Mill Lane, Cambridge. Details 01223 332300.

Leadwork Details 13-14 November. A two-day workshop at Cressing Temple. Details Pauline Hudspeth 01245 437672.

North West

Sustainability Thursday 20 November, 17.30. An AJ/Corus event at Tate Liverpool, chaired by Paul Finch. Details sue.benson@corusgroup.com

David Adjaye - The Asymmetric Chamber; Emerging Architecture 3 Until 22 November. Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

The Impossible View Until 11 January 2004. An exhibition of panoramic paintings and photographs at The Lowry, Salford Quays. Details 0161 876 2020.

The Stage of Drawing: Gesture and Act Until 28 March. An exhibition at Tate Liverpool, Albert Dock, Liverpool. Details 0151 702 7402.

South

Jim Lambie Until 9 November. An installation at the Museum of Modern Art, Oxford (01865 722733).

The Urban Hinterland: Perspectives on a Changing Society Wednesday 19 November. A one-day conference at

Southampton Institute Conference Centre. Details sandywhite@btinternet.com

South East

Archigram 1961-74 / Piranesi - Imaginary Prisons Until 7 December. Two exhibitions at Milton Keynes Gallery. Details 01908 676 900.

Wessex

Nature of Healing Art Until 16 November. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

Jo Woodroffe, Studio 333 Monday 24 November, 18.15. A lecture at The Watershed, Bristol (0117 922 1540).

John Golding Until 26 November. An exhibition at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862244.

West Midlands

RIBA CPD Event: Becoming a Planning Supervisor / CDM Regulations 1994 14, 21, & 28 November. At Birmingham. Details 0121 233 2321.

Walter Menteth Wednesday 26 November, 19.30. A lecture at the Shirehall, Shrewsbury. Details fax 01743 364944.

Yorkshire

H Allen Brooks Monday 10 November, 18.15. A lecture on Frank Lloyd

Wright at the School of Civil Engineering, University of Leeds. Details 0113 343 2244.

RIBA CPD Event: Planning Update & Designers' Perspective Wednesday 12 November. At RIBA HQ, 8 Woodhouse Sq, Leeds. Details 0113 245 6250.

Space Symposium 17-19 November. A three-day forum at the University of Sheffield School of Architecture. Details 0114 222 2000.

RIBA Yorkshire Annual Conference Wednesday 10 December. At Huddersfield. Details 0113 245 6250.

Eduardo Chillida Until 29 February. Retrospective of the Basque sculptor at the Yorkshire Sculpture Park, West Bretton, Wakefield (01924 830302).

Other Criteria: Sculpture in 20th Century Britain Until 28 March. An exhibition at the Henry Moore Institute, 74 The Headrow, Leeds. Details 0113 234 3158.

Scotland

Richard Murphy on Carlo Scarpa Wednesday 12 November, 18.30. A lecture at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Azman Owens Thursday 13 November, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

Stretch City: Jill Calder Until 14 November. An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

Eero Saarinen: Between Earth and Sky Until 21 November. An exhibition at the Matthew Gallery, 20 Chambers St, Edinburgh. Details 0131 650 2305.

Furniture for the Future Until 7 December. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Wales

RSAW 10th Annual Conference and Exhibition: Space-craft - The Art of Urban Design Friday 21 November. At St David's Hotel, Cardiff Bay. Details 029 2087 4753.

Architecture Without Rhetoric: Caminada / Smithson Until 5 December. An exhibition at the Welsh School of Architecture, Bute Building, Cardiff University. Details 029 2087 4438.

Ireland

Sustainability Tuesday 11 November, 17.30, Belfast; Thursday 13 November, 17.30, Dublin. An AJ/Corus event chaired by Paul Finch. Details sue.benson@corusgroup.com

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

A Soane and Dance

GILLIAN DARLEY

Architecture Unshackled: George Dance the Younger 1741-1825

At Sir John Soane's Museum, 13 Lincoln's Inn Fields, London WC2, until 3 January 2004

The centre of the South Drawing Room in Sir John Soane's Museum is dominated by a large wooden free-standing cabinet. Although Soane only acquired his large collection of Dance's drawings (the contents of what has become known as the 'shrine') the year before his own death, its prominence is a telling witness to the immense debt he owed his master.

Unlike Soane himself, George Dance the Younger was born under a lucky star. He spent six years in Italy, from the age of 17 onwards, having been born into a close-knit and artistically prominent family of painters, actors, musicians and architects. 1768, the year that the 15-year-old bricklayer's son John Soan came to live and work at Chiswell Street, saw young Dance inherit his father's position as architect to the City of London. During the four years he spent in Dance's office, Soane (the 'e' was a later embellishment) learned the rudiments of the architectural profession from his exemplary, generous and inspiring mentor.

The exhibition devoted to George Dance the Younger at the Soane Gallery demonstrates – even within such a necessarily limited selection of his output – the exceptional vitality of Dance's eye and pen, his brilliant inventive skills, the beauty of his

draughtsmanship and the breadth of his interests, which ranged from innovative construction and engineering details to a major redevelopment plan for the port of London. Despite a rock-solid grounding in the Classical canon, Dance's sparkling architectural intelligence was released by his refusal to fall into any kind of straightjacket, stylistic or conceptual. Boundless curiosity and innate confidence allowed him to explore the possibilities of a given building type or commission to the full.

Within the City itself the zenith of Dance's public works was Newgate Gaol, a hugely impressive exercise in architectural expressionism, a rugged prison island, which he built from 1769 onwards (*see picture*). He returned to the job after the building was wrecked during the Gordon Riots of 1780. At that point Soane, newly returned from Italy and in need of work, joined him on the reconstruction.

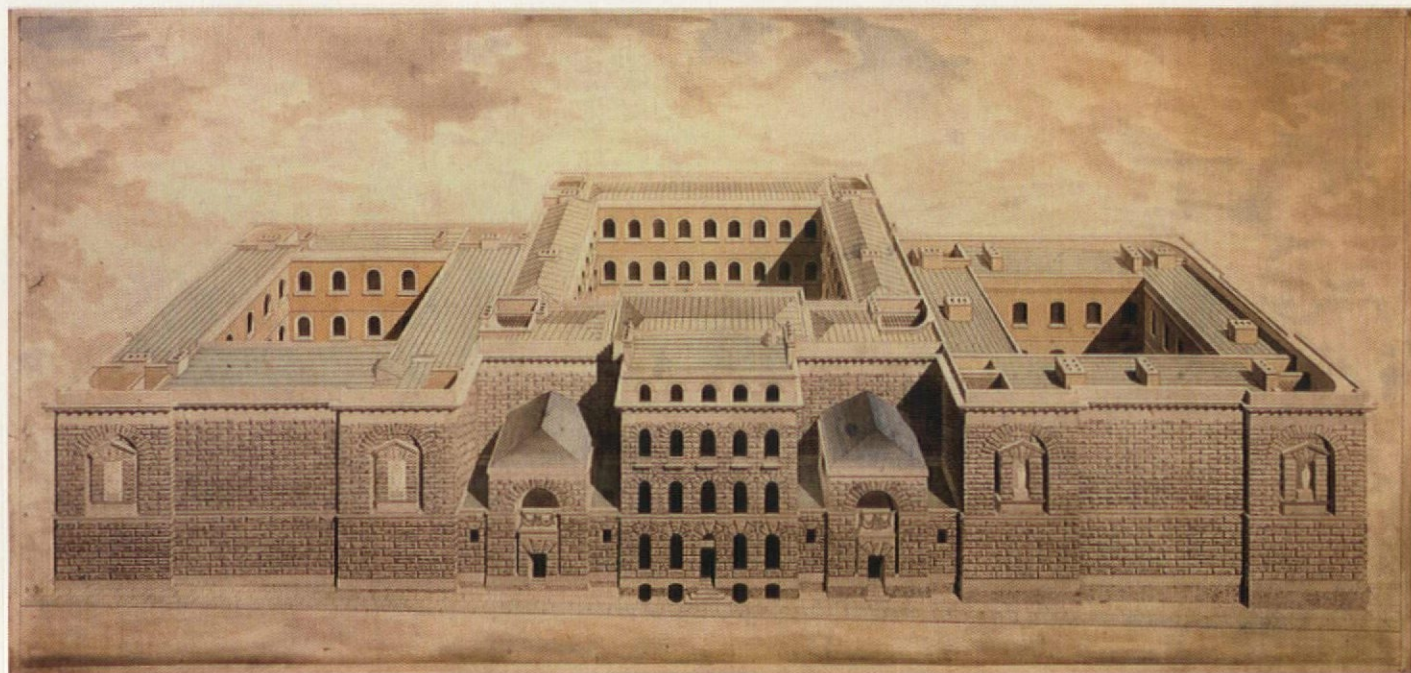
When Soane obtained the position of architect to the Bank of England in 1788, he turned to his former master for advice and their dialogue, exemplified by Dance's exploratory drawings for handling tightly confined, top-lit spaces, was to ignite Soane's own architectural imagination in a way that neither man could have foreseen. A few

years later Dance designed a series of lantern lights to illuminate the specimens in the museum gallery at the Royal College of Surgeons, immediately opposite Soane's house on Lincoln's Inn Fields.

No one could second-guess Dance. For the Guildhall, the civic headquarters of the City of London, he chose Indian elevations, an exoticism without precedent at the time. For the interior of his first church, All Hallows, London Wall, he stripped out the usual horizontal emphasis of cornice and architrave. His later churches had simple Gothic interiors and, when commissioned to design a monument to George Washington, he submitted a pyramidal scheme of stunning simplicity.

Dance worked on great town houses in Mayfair and St James and a handful of country houses, which he ran up in the early morning before breakfast. He was apparently as happy designing an austere bank building for Martins Bank, where the sober brick elevation disguised an interior supported by novel cast-iron girders, as he was thinking out a bridge, a landscape garden and a set of estate buildings for the Barings at Stratton Park.

When the same family demolished all but the portico of Stratton Park in 1961, they further diminished the living record of Dance's architecture. This exhibition, and the important catalogue of his work that it heralds, will finally put George Dance back into the prominence he so richly deserves. *Gillian Darley writes on architecture and landscape. Jill Lever's catalogue of George Dance's work will be published later this autumn*





Split personality

NEIL CAMERON

&\also – hawkins\brown

Black Dog Publishing, 2003. £24.95

There was a time when most self-respecting firms of architects would think twice about producing a book about themselves. Now it seems every high-profile practice has to produce some portentous self-referential tome and the latest is from hawkins\brown. Note that reverse slash by the way – it is apparently significant and connotes a radicalism for which the common-or-garden forward slash is not quite sufficient.

But the conceit doesn't stop there. hawkins\brown evidently sees itself as so left-field that it's not even in the stadium but on the streets outside. According to Roger Hawkins and Russell Brown, 'architects ooze arrogance' – but better watch out because 'arrogance annoys us'. These guys are well 'ard, mate. 'We're misfits,' they say, 'in an anal world.'

Much of it reads like the ideas were thrown together over a few pints of Stella in the pub. Every so often there are pages with oversized type emblazoned with 1980s-style slogans that are so cringe-inducing they make the *bon mots* on Katharine Hamnett T-

shirts seem like sayings of the Delphic oracle. Here's their bash at environmental awareness: 'The World Is One Big Housing Estate And No-One's Collecting The Rubbish'. Or, with reference to the supposedly incendiary nature of their work: 'Turn The Pages Wearing One Glove, Preferably Asbestos'. They even lay claim to being architectural Viagra: 'This Book May Not Help You Fall In Love But May Boost Your Libido A Little'.

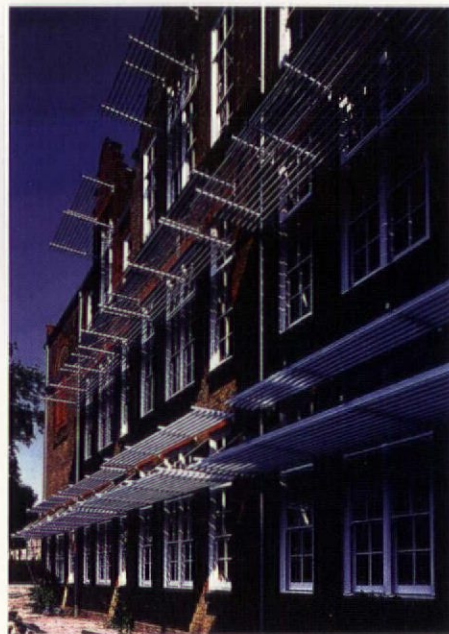
But it gets worse. Many of the images are overlain with unbelievable columns of what can best be described as a bizarre attempt at rap: 'we are not architects;/ a job title is a red herring;/ something to hide behind;/ like a grey suit;'. Or their take on creative conflict: 'hawkins\brown is tidy messy;/ two opposite ideas;/ held in the head at the same time;/ yet it still functions;/ god bless friction;'. Mockney rapper Mike Skinner of *The Streets* – who, incidentally, they credit in their pretentious 'timeline', which matches world events with developments in their career – has a lot to answer for.

But if you can somehow get beyond these ridiculous attempts to emphasise street-level relevance and credibility, the images and longer commentaries show that the self-conscious format of this book is unworthy of a firm of undoubted talent. Many of its most successful projects show that it is capable of great sensitivity, thought and responsiveness to particular clients, sites and social circumstances.

Its work is rarely, if at all, showy or mere-tricious. The Newham Playarc and Playbarn is an ingenious formal solution, which is ultimately a brilliant extrapolation of the structure of a Nissen hut. Its work at Hackney Community College doesn't try to compete with the form of the original Edwardian building but treats it with restraint and respect. Its development of a series of listed buildings at Hope (Sufferance) Wharf in Rotherhithe is more interventionist, but it is visually enriching without being pushy.

The formal variety of the work shows a capacity to adapt to particular project requirements and solutions, and what really comes across is a commitment to the potential users of a given building rather than to their own creative egos. In a culture where parachuted 'signature' buildings increasingly dominate perceptions about architectural value, hawkins\brown remains a practice explicitly committed to the importance of *genius loci*. Sadly, its attempt through this book to radicalise its role traduces many of the qualities its buildings represent.

Neil Cameron writes on art and architecture



Top: Women's Pioneer Housing Offices, White City. Above: Hackney Community College

Consumer durables

CLARE MELHUIISH

Gothic: Art for England 1400-1547

At the Victoria and Albert Museum, London SW7, until 18 January 2004

Writing at the end of the 19th century, the German sociologist and philosopher Georg Simmel wrote that 'the flow from subjects through objects to subjects, in which a meta-physical relationship between subject and object takes on historical reality, can lose its continuity. The object may move away from its mediating activity in a more fundamental fashion than has been indicated so far.' The main reason for this was the division of labour brought about by industrialisation, resulting in the 'isolation and alienation' of individuals from the fruits of their production – cultural objects shorn of their implicit meaning.

The 'Gothic' exhibition at the V&A, and the accompanying jam-boree of events and merchandise, seems to represent a nostalgic hankering for a day, long-gone, when this was not the case – when labour-intensive, beautifully crafted material objects played a crucial role in symbolising and communicating fundamental truths about society, politics, and cultural ideology, especially religious beliefs. Certainly, wandering around this treasure trove, one can only marvel at the beauty and elaborate workmanship of the objects that have been brought together.

The opening sections of the exhibition place heavy emphasis on the authority of the Crown (not unchallenged, for this was a period of intense political instability) and its heavy reliance on the production of lavish objects of display, specifically intended to instil awe, wonder, and allegiance, and to nurture a mythology of power. Such expenditure, enormous by the standards of the day, would never be tolerated in the modern age, underlining the difference in our own attitudes towards authority from those of our ancestors.

Yet, at the same time, this exhibition presents the Gothic era as in some ways a

precursor of our age, notably in the relationship between people and material things. Subtitled 'Art for England', the message is that this was a proto-consumer era, when suddenly there was much greater access to 'consumer durables' for 'the people' of England than there had ever been before. This, the exhibition suggests, was due to a surge in affluence, so much so that there was 'an enormous demand for art', and even 'peasants had surplus cash to spend on themselves'.

This latter proposition sounds most improbable. The rhetoric of 'surplus cash' in a feudal age seems deeply suspicious, and

According to curator Richard Marks, 'the elusiveness and complexity of the art produced in and for England between 1400 and 1547 stems partly from the inescapable fact that so many of its products had functions and meanings utterly removed from those of the 21st century'.

In which case, the absence of any account of the economic circumstances of the time seems all the more glaring. If peasants really did have spare cash, the questions of where, and in what manner, they could have spent it on art objects also go unanswered. But the presentation of this exhibition demonstrates something of a fetishisation of consumables,

without any elucidation of the production processes that brought them into being.

It is true that the catalogue contains a chapter on craftsmen and commissioning, but in the galleries the emphasis is on the larger themes of politics, royalty, national and regional identities, religion, and the artistic relationship with the continent, rather than the circumstances of everyday life, economic existence, and production among the masses. This further reflects the dominant hand of art historical discourse in the curatorial strategy; notably its anxiety concerning the qualitative

relationship between English Gothic (insular and stiff) and the European Renaissance trends (sophisticated and naturalistic).

But perhaps the most unsettling aspect of this exhibition is its apparent lack of interest in the architecture of the era, compared to 'consumables'. Marks speaks of 'elusiveness and complexity' in the art of this time, but the Gothic architectural legacy represents an incredibly direct channel of artistic and cultural expression, which is fundamentally familiar to all strata of society through its continued visibility across the landscape.



Gilt-bronze effigy of Richard Beauchamp, Earl of Warwick, c.1450

there is absolutely no substantiation of the claim. Notwithstanding an enormous catalogue, suggesting a solid foundation of extensive research and expertise, one wonders if this is not in fact Gothic-lite – a romantic fantasy taken to extremes, whereby every Gothic peasant's house is blessed, just like our own, with a TV set, or at least its equivalent of a few 'mass-produced' devotional objects.

The billing 'our Gothic heritage' suggests that there was pressure to make the material accessible to a 21st-century audience.



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people & practices

Bristol-based **John Iles Associates** has appointed **Chris Barker** as an associate of the practice.

Manchester-based architect **Buttress Fuller Alsop Williams** has appointed **Geoff Alsop** as managing partner of the practice.

Terence O'Rourke has promoted three members of staff to director. **Michael Harrison** becomes director of architecture, **Robert Asquith** becomes a director of town planning and **Andrew Mahon** becomes director of environmental consultancy.

Architect and designer **Latitude** has appointed **Deborah Bookman** as associate director based in the London office.

The **Broadway Malyan** office in Manchester has appointed **Eddy Fox** as senior landscape architect and **Jennifer Sweet** as graduate landscape architect.

Mike Peskin has joined **Haymills (Contractors)** as business development manager of the London Business Unit.

Office fit out specialist **Overbury** has appointed **Chris Booth** as managing director based at its Newman Street offices in London.

Parsons Brinckerhoff has appointed **Richard Martin** to the management board of the company as human resources director.

Niall Ryan has joined **TPS Consult** as electrical design engineer based at its Edinburgh office.

● Send details of changes and appointments to Angela Newton, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or email angela.newton@construct.emap.com



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Architect / Senior Technician - Hampshire - To £32k pa

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A medium sized Architectural and Interior Design Practice are seeking a Part II Architectural Assistant to join their team. Their modern offices are based in Central Birmingham. The work is mainly Leisure projects, however, they do get involved with Residential developments and have carried out refurbishments. Current and ongoing projects include: Restaurants, Bars, Hotels, Health and Fitness Clubs, Nightclubs, Bowling Centres, Bingo Halls and Casino's. In order to be considered for this position, you must be qualified to at least Part II, and understand current building regulations, along with possessing good CAD skills. Ref NH064

Architectural Technician

Birmingham

£negotiable

A dynamic practice based in Central Birmingham has an urgent requirement for a qualified Architectural Technician to work on a variety of jobs. This company undertake projects of most natures, however, the bulk of the work will be Leisure, Residential and Commercial, so experience of job running in these sectors would be a distinct advantage. You must also have a minimum of 4 years working for an Architectural firm, knowledge of current building regulations, exceptional CAD skills and be a competent communicator, as client liaison will play a major role. The salary and benefits package for this position is negotiable depending on the personal skills and attributes of the candidate. NH062

Project Architect

Oxford

£35K+

A progressive, multi-disciplinary practice is looking for a Project Architect to join their team in Oxford. They are a professional property and construction business that operates in a wide variety of markets throughout the UK and abroad. The services they offer are as follows: Quantity Surveying, Building Surveying, Architecture, Property Consultancy, Project Management, M and E Quantity Surveying, M and E Services Design, Property Management and Legal Support Services. The company has been established for over 50 years, made up of dedicated, highly skilled and valued staff. You will be expected to be highly experienced in producing working drawings within the Architectural Field, with good CAD skills and knowledge of current building regulations. You will be working on projects with a value of £1m or more, from a variety of sectors, both public and private. In return, this company offers an attractive salary and benefits package, as well as encouraging and offering you further training opportunities.

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If you would like to register for our alerts system, then please log on to our website:

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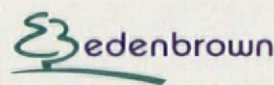
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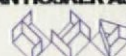
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Contact Lindsay Urquhart
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INTERIORS

Matthew Nowell

TEMP DESK

Lindsay Urquhart
Delwar Hossain

SECRETARIAL

Jill Showell



Recruitment enquiries

Chris Devlin
Tel: 020 7505 6737
Email: chris.devlin@emap.com

Nick Roberts
Tel: 020 7505 6803
Email: nick.roberts@emap.com

Deadlines

Bookings/copy 5pm Monday
Artwork 12 noon Tuesday
Cancellations 12pm Monday

Recruitment advertisements in the AJ can be found on our internet recruitment service
www.careersinconstruction.com



Hygeia, 66-68 College Road, Harrow,
Middlesex, HA1 1BE
T: 0208 8613000 F: 0208 9016717
architecture@coyles.co.uk

Educations purpose is to replace an empty mind with an open one – Malcolm Forbes (1919-1990) Founder of Forbes magazine

Excellent opportunity for an experienced Architect with extensive experience of educational projects to join one of the fastest growing national consultancies. You will need Design, technical and sound client skills. This is a real career opportunity and only those with a long term career in mind should apply.

Central London **£mid £40s** **Ref:11200**

When your work speaks for itself, don't interrupt-Henry Kaiser

Our client is a medium sized local practice, which needs an Architectural Technician / Job Runner to work on leisure, retail, residential, and education projects. A minimum of 4 years solid UK work experience is essential as is good knowledge of building regs. This role offers great career potential. AutoCAD

Stevenage **£neg** **Ref: 11045**

I've had a wonderful time but this wasn't it-Groucho Marx (1895-1977)

If that's because you're a Project Architect in a position that lacks responsibility and a fresh challenge, read on. Our client is a leading and growing practice that is looking to appoint a Project Architect with a view to Associateship. You will be leading projects in the educational, commercial and leisure sectors (AutoCAD).

Manchester **Every good** **Ref: 11078**

Don't live in a town where there are no doctors – Jewish proverb

A major national consultancy currently has a number of positions available for Architects and Technicians with experience of Healthcare projects. If you want to join a company that has enjoyed Phenomenal growth and can offer long term career prospects then we need to hear from you. CAD skills essential.

Cardiff **£mid 30s** **Ref: 8995**

David Fokes

☎ – 0208 9016701 / ✉ – 07900 051078

✉ – 0208 9016717

✉ – david.fokes@coyles.co.uk

New Offices in Cardiff: 0870-3430012 Halifax: 0870-3430013

For opportunities in Architecture and Interior design throughout the UK go to

WWW.COYLEPERSONNELPLC.COM

Blackburn Vacancy

Architect / Technician

Vac Ref 0310-76

Permanent

A large expanding multi discipline company is seeking architectural staff with a minimum of 5 years post qualification experience. The ideal candidate will have a broad base of experience covering a number of sectors with a work hard play hard attitude to work!

Wiltshire Vacancy

Architectural Technicians

Vac Ref 0310-99

Permanent / Contract

An expanding swimming pool design company is seeking 2 architectural technicians with at least 5 years experience. The ideal candidates will have good building and construction knowledge along with the ability to produce and detail drawings on either AutoCAD 2002 or on a traditional drawing board. Experience within pool design would be a bonus!

Doncaster Vacancy

Architect / Technician

Vac Ref 0310-83

Permanent

My south Yorkshire based practice is seeking architectural staff with 3+ years post qualification experience. The applicant will need to have a sound knowledge of building construction and regulations, along with a strong graphical ability when using AutoCAD. The ideal candidate will be self-motivated and enthusiastic about working in all-architectural sectors.

Cheshire Vacancies

Architect

Vac Ref 0310-10

Permanent

My client has a current need for an experienced Housing / Residentially orientated Architect with ideally Care Home or Special Needs experience to work on a wide range of projects nationally. The ideal candidate will have a mature ambitious attitude and be technically driven! AutoCAD knowledge and ability would also be an advantage. This is a challenging opportunity with a very respected and expanding South Manchester based practice.

Architect

Vac Ref 0310-29

Permanent

This client specialises in high calibre residential developments of all types. They are seeking a Senior Architect who can demonstrate a stable career history. You will have AutoCAD experience, ideally coupled with a background in the residential design and build sector. The candidate will be expected to be both technical and design orientated and have a good knowledge of UK building regulations.

North East Vacancy

Senior Architectural Technician / Technologist

Vac Ref 0310-94

Permanent

An expanding practice is seeking an architectural technician or technologist based in the North East. The ideal candidate will have experience within the healthcare, residential and education sectors and be fully proficient with producing and detailing drawings within AutoCAD. A full knowledge of UK construction / building regulations would be advantageous!

Derby Vacancy

Architect / Technician

Vac Ref 0311-2

Permanent

My client is seeking two Architects/Senior Technicians with a minimum of 2 years post qualification, in-practice experience. Ideally you will have a background in Residential projects as the client deals with major house builders, as well as managing projects of their own.



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architectural career management

PERMANENT

LONDON

Call Ewan london@siv.co.uk 0207 649 9755
Technician **South East London** **£28,000**

Experienced Technician required with an interest in the Housing sector. You will lead measured & site surveys and prepare CAD drawings to suit feasibility, planning and building regulations applications whilst providing CAD support to the floor. In return this Practice offers a range of opportunities to progress and grow alongside the business success.
11686/EQ

MIDLANDS

Call Pete midlands@siv.co.uk 0121 607 8773
Technician **Leicester** **to £25,000**

This is regional office of a national developer that are bringing their Design and Technical office back in-house. Housing types can be anything from apartment schemes through to single developments etc. Join this office at a key stage in its development and become an integral part of the team. Excellent package, benefits and working environment.
11655/PB

SOUTH WEST

Call Dave sw@siv.co.uk 0117 922 5777
Architect **Bath** **to £28,000**

Possibly the UK's leading Conservation Practice, with their busiest order book to date, require your skills! All that time you spent honing your knowledge on Historic and Listed building projects will come to fruit now... This Practice generally work on the larger scale and currently have many varied jobs on the go. Although all in Conservation, the work is varied job to job.
11594/DM

www.siv.co.uk

LONDON

Call Sean london@siv.co.uk 0207 649 9755
Job Runner **Central London** **to £20/h**

This is a good opportunity to get involved with the running of a Listed, Mixed use building refurbishment. Your 5 year's job-running/project leading experience will be well used along with a hard nose and elbows to make sure that the client and the contractors stay in line. Good knowledge of AutoCAD Lt is essential.
11680/SC

MIDLANDS

Call Paul midlands@siv.co.uk 0121 607 8773
Architect **Northampton** **£22/h**

Multi-discipline Practice offering a guaranteed six month contract to work on a host of schemes within the Education sector. As the key Architect you will have responsibility from inception through to completion. Technical support given. Previous Education sector experience, design flair, AutoCAD, and site supervision are required. City Centre & Flexi Hours available.
11665/PN

SOUTH WEST

Call Dave sw@siv.co.uk 0117 934 9144
Technician **Gloucester** **to £18/h**

Currently one of the UK's leading Commercial & Healthcare firms, they have seen a meteoric rise in their success by standing by their principles in design and cleverly partnering in the right projects. Cutting a long story short they require your skills to join established teams developing designs and constructing buildings. No real prerequisites just a desire to get on...
11605/DM

CONTRACT



architectural contract management

competitions

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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

LANDMARK EAST COMPETITION

Open ideas competition on behalf of the East of England Development Agency to generate ideas and designs for a major landmark or landmarks that will attract significant funding and stimulate long-term economic benefit for the region. Deadline for submission of designs is 18 February 2004.

PETERBOROUGH INNOVATION CENTRE

Open design competition to seek a solution for a new innovation centre to be built on a prominent site in Peterborough town centre. The centre is to provide flexible accommodation with first-class support services to assist entrepreneurs in realising their potential. Tenants will primarily be young 'knowledge-based' businesses with a focus on high added value environmental technologies, products and services. The building is to be approximately 3,700m². The construction budget is in the region of £4 million. The deadline for designs is 2 December.

SPRINGFIELD LANE

Open design competition, on behalf of Urban Splash and Salford City Council, to select an ambitious practice to develop a framework plan for a new mixed-use urban neighbourhood. Deadline for design is Friday 12 December.

AN ENERGY REVOLUTION, SOLUTIONS FOR SUSTAINABLE URBAN COMMUNITIES

Open design competition based on a 2.2ha brownfield site on the edge of Manchester's city centre. The objective for competitors will be to design a mixed-use scheme that is sustainable in its use of energy, urban in character and which promotes cooperative lifestyles. Deadline for designs is 16 January 2004.

Crossrail

Architect/Design Manager

Excellent package, salary circa £40k per annum depending on skills and experience, final salary pension scheme and private health care

Creating a world-class transport system is vital to London's continuing Development. Crossrail will make a major contribution by dramatically increasing the capacity and reach of London's transport network. Cross London Rail Links Limited has been established by the Government to achieve consent for this important project.

Crossrail has appointed a number of well-known architectural practices to prepare designs for public consultation prior to the submission of a hybrid bill to parliament, and is looking for an architect to join a large professional team managing the design development of stations and other facilities.

The role will be to:

- Manage external consultants
- Manage budgets and programmes
- Protect Crossrail's interests
- Build relationships and work with other members of the team to achieve common goals
- Provide advice to the Crossrail team
- Prepare senior management briefings and stakeholder workshops
- Present design options and recommend preferred solutions
- Participate in the public consultation process
- Gain acceptance of our proposals.

You will be a fully qualified architect with a number of years' experience, including the management and development of design solutions through external consultants. You will be a good team player possessing strong management skills, as well as good analytical and public facing skills. Knowledge of railway design is not essential, however experience of the public and private sectors and project management would be advantageous.

If you want to be part of this very exciting project then please telephone the HR Department on 020 7941 7439 for an application pack. Please quote the reference DB053 when applying.

Closing date for receipt of completed applications: 19th November 2003 at 5pm.

CLRL values the diversity which exists in the city and aspires to this being reflected in our workforce.

See www.crossrail.co.uk for more information on our company.

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the right people for the right jobs

Architectural position

Family owned business require an experienced person. Need to be RIBA part III (qualified) with min. 7 yrs post experience preferably achieved in the UK and in private practice (not public sector). Autocad proficient knowledge of 3D studio maxs, photoshop, wp packages incl excel. To work on masterplanning, auditoria design (both new build and refurbishments), housing and educational projects to do contract admin through to detailed design, working drawings and site supervision. Need to be a good team player and possibly someone willing to train up to Senior Management level. Must have supervisory management experience and possibly experience with bringing new leads for work to the practice. Will be required to have frontline meetings and dealings with clients and suppliers. Salary and remuneration package to be negotiated depending on experience.

Please contact Nicola for more information

0208 518 4499

branch@ilford.crownjobs.com

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Architectural technician with min. 3 years experience required for busy multi-disciplinary practice to work on a variety of commercial, residential and educational projects. Must be CAD literate (Vectorworks or Autocad)

Please send CV to:

Mr Derek Nicholson

Prime Building Consultants Ltd

1a Queen Anne Road

Maidstone, Kent ME14 1HU

Tel: 01622 692249 Fax: 01622 692249

Email: derek@primebc.co.uk

Recruitment enquiries

Chris Devlin
Tel: 020 7505 6737
Email: chris.devlin@emap.com

Nick Roberts
Tel: 020 7505 6803
Email: nick.roberts@emap.com

Deadlines

Bookings/copy 5pm Monday
Artwork 12 noon Tuesday
Cancellations 12pm Monday

Recruitment advertisements in the AJ can be found on our internet recruitment service
www.careersinconstruction.com

Magenta Architectural Recruitment Consultants

To £50k	TECHNICAL MANAGERS London PROJECT/TECHNICAL ARCHITECTS Manchester, W. Midlands, Yorkshire, London SENIOR/DESIGN ARCHITECTS Kent, Essex, Hants, Surrey, London
To £45k	DESIGN/TECHNICAL ARCHITECTS Berks, Cambs, Manchester, Midlands, Sussex, London TECHNICAL COORDINATORS Yorkshire, Manchester, Midlands, Oxfordshire, London, Surrey
To £40k	DESIGN ARCHITECTS Hants, Oxfordshire, Yorkshire, London, Notts HOUSING ARCHITECTS/TECHNICIANS Oxfordshire, London, Kent, Midlands, Northants SNR CAD TECHNICIANS Kent, Sussex, Surrey, Herts, London, Manchester, Yorkshire TOWN PLANNERS/URBAN DESIGNERS London, Surrey, Midlands, Manchester
To £35k	PART III ARCHITECTS Oxford, Hants, Essex, Surrey, London, Kent, Norfolk, Berks HEALTHCARE ARCHITECTS/TECHNICIANS London, Surrey, Essex, Hampshire, Herts CONSERVATION ARCHITECTS Norfolk, Manchester, Yorkshire, Kent, London, Hants PART III + LANDSCAPE ARCHITECTS London, Surrey, Sussex, Hants TECHNOLOGISTS Norfolk, Hants, Berks, Oxfordshire, Manchester, West Midlands, Notts
To £30k	JUNIOR PROJECT RUNNERS Bucks, Berks, Midlands, Yorkshire PART II ARCHITECTS ASSISTANTS Norfolk, Cambs, Oxford, Berks, Hants, London ARCHITECTURAL TECHNICIANS Manchester, Yorkshire, Midlands, Herts, Sussex, Cambs
To £25k	JUNIOR TECHNICIANS Manchester, Yorkshire, Oxfordshire, Midlands, London, Surrey PART II ARCHITECTS ASSISTANTS North Counties, Norfolk, Suffolk, Essex, Kent

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York

We are currently seeking an enthusiastic architect and architectural technician to join our busy expanding practice to work on a variety of projects in close collaboration with our Clients.

ArchCAD/AutoCAD experience preferred.

Please write or email your CV and examples of work to:

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Project Architect, C London, £to37k

Our client is a thriving, exciting practice with an enviable design reputation. Due to an internal promotion, they are seeking to appoint a fully qualified architect with 3-5 years post part III experience. Successful candidates will have a proven track record of delivering high quality buildings to tight deadlines, excellent client liaison skills and a real instinct for designing beautiful, practical buildings. Autocad skills are essential, and some experience of leading a small team is preferred. The team has a fast paced atmosphere, working on up to 40 projects at any one time. You will need to be organised, creative, technically competent, and thrive on a challenge. The practice offers an excellent salary with pension, health cover, life assurance, paid subscriptions and generous bonuses.

We have ongoing requirements for a range of staff, from Project Architects to Cad Technologists. To discuss your options in the strictest confidence, please contact:

Sally Winchester on 01908 672 906 or email
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Choose the agency that is different. Call now for a discussion with someone who really understands your aspirations.

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ARCHITECTURAL ASSISTANT wanted for small busy practice specialising in ecological design and conservation.

You will be familiar with design work, Building Regulations, specifications, and knowledge of Microstation is desirable.

Minimum of 2 years work experience post part II or equivalent. Hours and salary negotiable on 22-26 k

Please send / e.mail CV to the above address

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Architect

Pay: Package up to £30K
Ref: 2443

Architect required with a flair for concept/architectural design and a minimum of 5 years post-grad experience. Must be ARB/RIBA registered as well as CAD proficient.

Operations Manager

Pay: Package up to £49K
Ref: 2447

An Operations Manager is required for this interior design and fit-out company, currently carrying out high quality turnkey projects. Candidates must be degree qualified in an Engineering or Architectural discipline with a suitable professional membership (e.g. RIBA, MCI, etc.). Additionally must have a minimum of 10 years general management experience in a construction or design related environment as well as having a minimum of 5 years international exposure, including a period within the Middle East, gaining a good background knowledge of the local fit-out industry.

Project Manager

Pay: Package up to £44K
Ref: 2448

A Project Manager is required for this busy Design Studio. Must have a minimum degree in Engineering, Architecture, Interior Design or similar discipline. Applicants must have a minimum of 10 years in Project Management and exposure to first class interior fit-outs, with preferably a minimum of 5 years in the Middle East.

Interior Designers

Pay: Based on exp. (£22K-34K)
Ref: 2451

This prestigious international interior design consultancy currently require a number Interior Designers. Candidates must have a degree in Interior Design and 5-10 years of post graduate experience. Additionally must be capable of handling projects from concept design through to completion including all aspects of FF&E and a thorough understanding of construction methods. Computer literacy in AutoCAD is required as well as a working knowledge of 3-D Studio Viz.

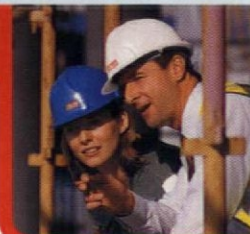
Senior Interior Arch Tech

Pay: Package up to £27K
Ref: 2453

An immediate opportunity exists for a Senior Interior Architectural Technician to join the design studio of a prestigious design consultancy. The successful candidate will have a degree/diploma in either Architecture or Interior Design, 10-15 years post grad experience and computer literate with AutoCAD. Additionally must be capable of producing comprehensive, fully co-ordinated detailed design drawings from preliminary design through to completion. Previous experience of site supervision and design implementation is also required.

All the above positions come with, in addition to the tax free remuneration package, private medical, 30 calendar days of leave per annum and annual leave tickets.

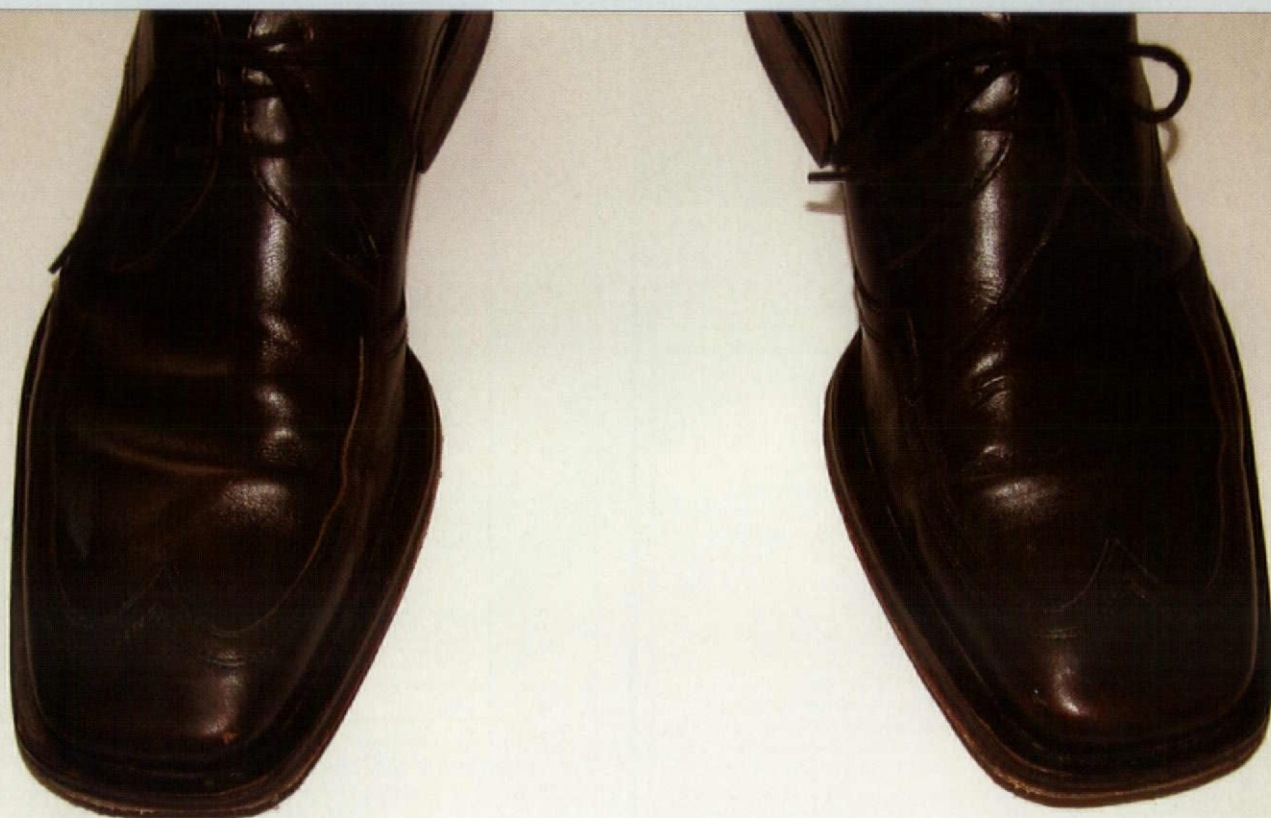
Please call David Bean for more details



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Architect (*Architecturus labourlongius*)

Rarely seen at home before 10, this industrious breed used to work long hours for relatively low pay. Although it was known to flourish in creative, design-led environments, the encroachment of industry demands meant that this imaginative creature was increasingly confined to uninspiring habitats. Happily, Architects now thrive in the safe haven provided by Fairview New Homes.

**Senior Design Manager
Design Architect
CAD/Design Support**

Enfield, London

Salaries to exceed all expectations

In an ideal world, there'd be no such thing as an overworked and underpaid Architect. But although the industry's not at that stage yet, we are. Fairview New Homes is changing and we've established a culture where people can work sensible hours for excellent rewards. It's all part of the exciting transformation that's happening right now – one that will see our focus shift towards bespoke, design-led building. Joining us means using your passion for design to help construct properties that are more distinctive and inspired – the direction our portfolio is now taking. Experience in the residential market is essential, as is the ability to maximise the scope we'll give you.

The rewards and recognition you'll receive for your talent are all part of our campaign to create a happier breed of Architect. To find out more call Mark Heald in strictest confidence on 0161 234 0300, quoting reference 91223. Alternatively, you can e-mail him on housebuilding@psdgroup.com or write to PSD Group, 2nd Floor Abbey House, 74 Mosley Street, Manchester M2 3LW.

All applications sent to Fairview New Homes will be forwarded to our retained consultant at the PSD Group.

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Email: chris.devlin@emap.com

Nick Roberts
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Deadlines

Bookings/copy 5pm Monday
Artwork 12 noon Tuesday
Cancellations 12pm Monday

Recruitment advertisements in the AJ can be found on our internet recruitment service
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Architecture**Permanent Staff Urgently Required****Project Architects x 3****SW London****To £36,000 + Benefits**

Is your career stagnating or are you working for a practice with ambitions that do not match your own? This award winning design practice seeks young and ambitious architects to front an exciting transportation and healthcare project. Applicants must be AutoCAD literate and fully conversant with UK building regulations.

Senior Project Architect (Immediate)**London, Docklands****To £36,000**

Work with the biggest names in architectural design, on a high profile Arts Centre development – £10M new-build. Design strength is a must, as is a burning desire to work on projects that encompass contemporary and urban issues, without the sterility of commercial design. Vectorworks literacy is desirable, but not essential.

Package & Project Architects**London, WC1****To £34,000 + Benefits**

Shopping centre developments that break the mould! Interested? This well-known design practice seeks talented architects like you, to lead teams working on the most exciting development to hit London in recent times. Ideally you will have retail experience, but applications welcome from all design professionals.

For these and many more contract/permanent vacancies call Justyn Durham on 020 7556 9351 or email your CV to architecture@malla.com Ask about our referral scheme, for up to £2000 in your pocket!

Contract Staff Urgently Required**■ Project Architects x 2 – To £25ph**

MoD – London, SE1 & Surrey

■ Project Architects x 4 – To £25ph

Mixed Use – London, SE1

■ Project Architects x 2 – To £25ph

Retail – London, SE1

■ Project Architect – To £23ph

Retail – London, W1

■ Project Architect – To £23ph

Commercial – London, E1

■ Landscape CAD Technician/Assistant – To £18ph

Reading, Berkshire

■ Assistant Architects – To £17ph

Commercial – London, E8

■ Senior Architectural Technicians x 2 – To £20ph

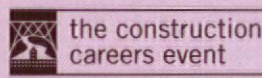
Healthcare – EC1

■ Senior Architectural Technician – To £22ph

Transportation – West London

■ Architectural Technicians x 4 – To £18ph

MoD – London & Surrey



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Regeneration & Development Building Consultancy

Designing the Future : Improving the Present : Sustaining the Past**Design and Maintenance Manager****£44,109 - £46,677**

Situated in West Yorkshire in the eastern edge of the Pennines, Calderdale, a Metropolitan Authority, with a population of almost 200,000, has a fascinating and diverse mix of urban and rural areas. The design, regeneration and care of its buildings throughout the Borough are important to Calderdale. The Authority's ambition is to have a rationalised property portfolio of quality buildings which positively support and enhance service delivery.

The Design and Maintenance service is a key component in achieving this ambition, the two functions having been brought together with Building Consultancy to contribute to the Council's holistic approach to property. Development of the service is well under way and continuing this change management process will be a crucial element of this post.

Reporting to the Head of Building Consultancy, you will be responsible, via a 30-strong team of professional, technical and clerical staff, for the delivery of effective, efficient and quality services to Best Value principles. You will be a major player within the whole management, planning and decision-making process in Building Consultancy, charged with establishing a lead role for you and your team, whilst benchmarking with both public and private sectors to demonstrate value for money.

There is no doubt that local government is facing fundamental challenges. To help us address them, you will need management skills to meet current and future demands on the service, relevant experience and a

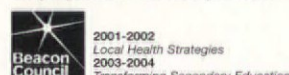
professional qualification. You must be an experienced change manager with a demonstrable track record of delivering complex projects within timescale and on budget. This will match strong communication and negotiating skills and the ability to drive and motivate a team within a changing environment. Your specific technical discipline will be less important than your strategic vision, political awareness and the ability to translate our core values into practical service delivery.

We have high expectations and the position is not for the faint-hearted! To find out more about this challenging role, please contact Roosje Barr, Head of Building Consultancy, on 01422 392001.

For an application form and information pack, please e-mail building.consultancy@calderdale.gov.uk or tel: 01422 392145 Minicom: 01422 392736. Fax: 01422 392195. Calderdale MBC, Northgate House, Halifax HX1 1UN

Closing Date: Wednesday, 12 November 2003 at 16.00 hours.

Applicants with a disability who satisfy all essential criteria specified for the post will be offered an interview. This Council is committed to be an equal opportunities employer and service provider.



Blackburn Architect to £30k

Moving to new state of the art building, this firm is growing fast. Looking to strengthen the team to help deliver key high profile projects for an existing and developing client base in the Education / Healthcare / Cultural and Public Regeneration sectors. If you are fully qualified (UK) with at least five years post part III experience, highly motivated, customer driven and are able to lead by example, they would like to hear from you. (ref: 9484)

London Design Managers to £43k

One of the UK's leading construction management companies seeks four exceptional individuals. Ideally you will have over six years experience on commercial schemes. A highly competitive salary package and an excellent working environment are on offer. (ref: 9500)

London Project Architect to £36k

Working directly with the Project Director to develop, manage and control the design and procurement of prestigious mixed-use developments from a value of £5m. You will be responsible for working directly with the client, design team and the contractor. The ability to manage a team working to tight deadlines is essential and knowledge of construction management contracts would be advantageous. (ref: 7811)

Please contact Leigh Maltby in confidence, on 020 7202 0005 or email leigh.maltby@capita.co.uk

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We are seeking Part 2/3 architects with 3+ yrs project running experience to play a central role in our team to help us to develop existing research projects into their design and construction phases.

We are looking for energetic designers with excellent graphic and academic abilities, organisational skills, job running competence, specification writing experience and familiarity with mac systems.

Please send illustrated CVs and availability to Seema Rao, Urban Salon Ltd, Unit D, Flat Iron Yard, Ayres Street, London, SE1 1ES.

FUTURE SYSTEMS

Future Systems are looking for architects with experience and a passion for architecture to lead exciting projects now and in the future. Apply in writing to Jan Kaplicky and Amanda Levete. No CD's, emails or agencies.

Future Systems
The Warehouse
20 Victoria Gardens
London W11 3PE

Urban Designers (Housing)

We seek experienced architects/masterplanners with highly-developed urban design, presentation and communication skills to work on major urban housing regeneration and development projects. You will have had exposure to management, design and implementation of a wide range of residential and mixed-use schemes in complex urban areas. A postgraduate degree in urban design would be an advantage. We offer a generous salary and benefits with the scope to develop your career at Associate/Associate Director levels within the Practice.

Please send your CV to:
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MANNING ELLIOTT Architect and Designers

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SEEDA, the South East England Development Agency, is seeking to appoint a suitably qualified company to provide masterplanning, urban design and architectural services for a large regeneration project in East Cowes - as part of the Cowes Waterfront initiative.

The successful bidder will be required to work with SEEDA and our partners - including Isle of Wight Council and Isle of Wight Economic Partnership - to generate a vision and produce a masterplan and accompanying plans to support planning applications for key sites and buildings in East Cowes.

The main focus of the work is the 8 ha (20 acres) former GKN North Works in East Cowes town centre, but the scope of work may be extended to other sites in the Medina Valley.

The objective is to create a quality mixed use development - with new homes, shops, leisure facilities and employment uses, including a new marine base, improved ferry facilities and possibly a new marina. In developing the masterplan, particular emphasis will need to be given to innovation in design and environmental sustainability.

The appointment will be for three years with an option for SEEDA to extend that period by up to two years.

A notice of this tender is being published in the supplement to the Official Journal of the European Communities. Copies of the OJEC notice can be found, when published, on the Tenders Electronic Daily website, <http://ted.publications.eu.int>

Copies of the outline brief of the services, setting out SEEDA's requirements can be requested by contacting Kate Hyner or Ken Glendinning at SEEDA, SEEDA Headquarters, Cross Lanes, Guildford, Surrey, GU1 1YA.

The proposals including legal, economic and technical information as set out in the OJEC notice must be returned to Kate Hyner of SEEDA at SEEDA Headquarters, Cross Lanes, Guildford, GU1 1YA, United Kingdom, by **Noon on Monday 15 December 2003.**

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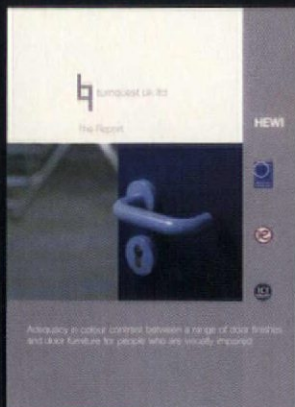
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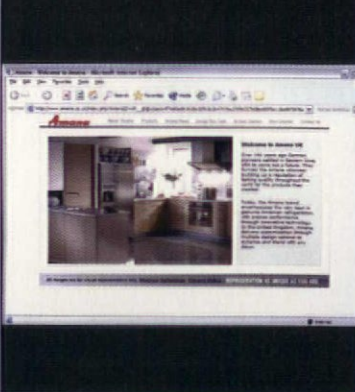
AJ ENQUIRY NO: 301



Research carried out by Reading University partly sponsored by turnquest uk advises on specifying door furniture to comply with the DDA, BS8300 and Part M of the Building Regulations. It shows that a metal finish is not the right option and sets out a scientific way to identify colour schemes which provide adequate contrast between the door furniture and door.

MAYTAG UK

AJ ENQUIRY NO: 302



Leading genuine American appliance specialist Maytag UK has launched a website for the Amana brand of refrigeration. Located at www.amana.co.uk, the new site reflects the brand's credentials through a clean, contemporary appearance. The site illustrates the 140 year Amana heritage and includes an interactive product specification on the interior of each refrigerator.

GERBERIT

AJ ENQUIRY NO: 303



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RIBA has given its approval for another continual Professional Development course run by Geberit based in Aylesford. Geberit now offer four CPD courses which are: Drainage Design, Syphonic Drainage, Water Regulations and the latest, which is Innovative Pipework Solutions for Water Supply and Drainage. Courses can be taken at the practice or at Geberit's own head office.

LINK LOCKERS

AJ ENQUIRY NO: 304



The development of a major new leisure facility, The Crosby Leisure Centre in Merside has featured extensive use of products and equipment from Link Lockers. Used in both wet and dry areas, this demonstrates the choice of options available from the company and the ability of the lockers to withstand constant use in a highly active environment.

BLANCO

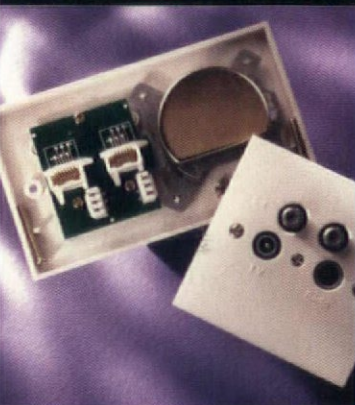
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Blanco Air cooker hoods are highly efficient at eliminating cooking smells and they are all classically elegant models in premium quality 1810 stainless steel. New hoods include the Blanco Air BE/C/90/6900, which combines a slim square stainless steel chimney with curved glass wings. To find out more about the complete range of sinks, taps and hoods, visit www.blanco.co.uk.

EATON

AJ ENQUIRY NO: 306



New Quad communication outlet plates from Eaton MEM provide connection facilities for a television, FM radio and satellite box together with a return signal from the satellite box to additional television outlets. They are available in 'Intra' white moulded plates, 'Aura' flush metal or 'Ultra' flat plates. They come in finishes including highly polished and stainless steel.

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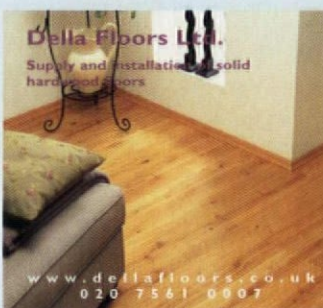
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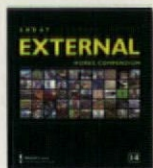
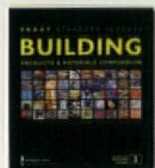
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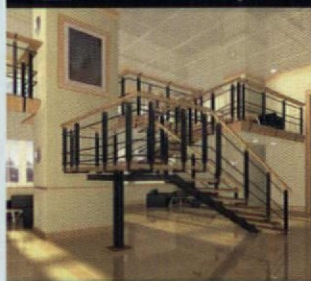
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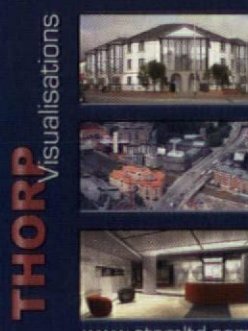
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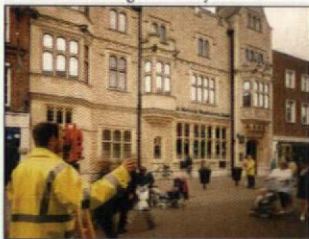
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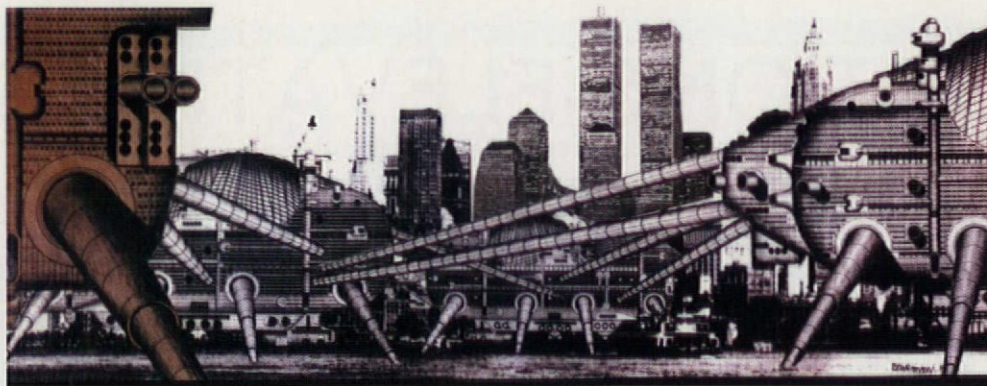
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Congratulations go to Olivia Galun from Brighton who wins a bottle of bubbly for identifying the three changes we made to Baltic in Gateshead (right). Can you spot the four changes we've made to Walking City (left)? Post your entry, to arrive by first thing Monday morning, to AJ Ring the Changes, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins the champagne.

Foster's fortune

P laudits to **Norman Foster**, as ever flying the flag for UK architects – in this case their ability to make money. Nicely pictured wearing black and grey in the *Sunday Times* colour supplement, Foster is estimated as having earned £1.8 million in the past financial year, putting him at number 475 in the paper's 'pay list' 2003. The magazine coyly says it assumes he is the highest paid director in the practice, Foster Holdings, and notes that this is a new entry. Of course, the problem with these lists is that they confuse sales of assets with salary and dividend, but it is all part of the fun. Foster appears to be the only architect on the list, which is perhaps surprising, as is the fact that he is a newcomer. The list manages to include major developers and sometime clients of Foster, like **Elliott Bernerd** of Chelsfield and **Stuart Lipton** of Stanhope, but makes no mention of **John Ritblat** of British Land or **Gerald Ronson** of Heron. Wake up! By the way, Heron is now putting in place a nice scheme in relation to the area around its Heron Tower in the City of London, including a mid-rise block and good urban design at ground level. Happily, English Heritage is on board. If it had known about the further plans for the area, would it have opposed the KPF tower in the first place, one wonders?

Prize threat

A nother Norman peer, this time my old friend **Lord St John of Fawsley**, has been getting it in the neck from the denizens of the National Association of Pension Frauds (sorry, Funds) because he supports Rupert Murdoch's son James as a director of BSKyB. As a believer in the hereditary principle, what else is the former Royal Fine Art Commission chairman supposed to do? Anyway, the NAPF, the organisation that failed to prevent Maxwell and countless other pension scheme scandals, wants him off the board after 12 years on the grounds that he cannot be independent. The association obviously has no idea how principled (or awkward and prickly, take your pick) the veteran parliamentarian can be. If he does go, however, what will happen to the Royal Fine Art Education Trust Awards that he runs with such aplomb each year? They are supported financially by BSKyB. Perhaps the pension fund Gauleiters have a view on that too.

Busy future

R ichard Burton held an excellent retirement party at his home in Kentish Town last Sunday, after a half century of practice with ABK. A splendid group of friends, colleagues and family enjoyed the house he designed for himself and Mireille;

no one heard any evidence that RB will be taking it particularly easy away from the practice. Although he is planning to spend more time painting and drawing, he also has plenty on his plate as a key adviser to NHS Estates, and promoter of low-cost housing schemes for key workers on underused sites. Watch out for a few more fireworks yet.

All the news...

M anhattan is shortly to get what it has always lacked: a regular architectural news magazine. *The Architect's Newspaper* – launched by AJ contributor and Archigram standard-bearer **Bill Menking**, and co-founder **Diana Darling** – is set to hit the streets in the New Year. It has two 'soft' launch issues this month and next, before starting a fortnightly publishing schedule in 2004. Since the demise of *Progressive Architecture* in the US, and the comings and goings of various monthly publications, there has definitely been a gap in the market. As MoMA's Terence Riley puts it: 'A steady and reliable source of information is desperately needed.' The AJ salutes its American proto-sibling and wishes it well. Details available at www.archpaper.com.

Well deserved

C ongratulations to architecture's champion at the Department for Culture Media and Sport, **Fergus Muir**. He has been awarded an OBE in the government's post-Iraq conflict

awards, not for military service, it should immediately be said, but in relation to his efforts to safeguard aspects of Iraq's cultural heritage during the conflict. An unusual and well-deserved honour.

Sign of four

A s a tribute to 'four pivotal figures of the 1970s', the Canadian Centre for Architecture in Montreal has just opened a year-long exhibition drawn from the archives of **Jim Stirling**, **Cedric Price**, **Aldo Rossi** and **Gordon Matta-Clark** – all of which it holds. But how galling to have to cross the Atlantic to see Jim and Cedric get the treatment they deserve. How many more such archives will we let slip away?

Here in spirit

I ncidentally, the late, great Cedric was commemorated at three events in London this week: an afternoon of recollection and appreciation at the AA, a 'supercrit' of his Potteries Thinkbelt study at the University of Westminster, and a party in **Denys Lasdun's** Royal College of Physicians building. More on this next week.

Money talks

B ack to where we started and a question of money: outside government, which public institution has the biggest building programme? The answer is **Cambridge University**, at an estimated £550 million. You would have thought this justified a diploma school...

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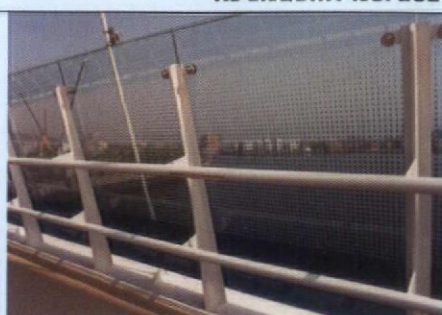
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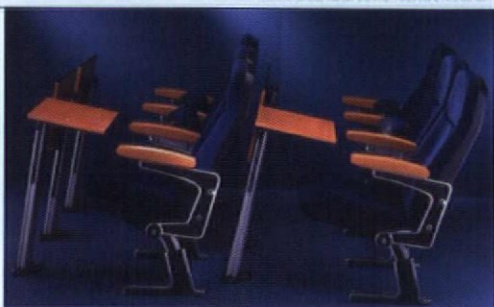
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AJ ENQUIRY NO: 205

Stellar Stone, the unique thin marble and granite with reinforced backing, is the newest material to be added to the Capital Marble portfolio of exclusive products.

Available with different backings to suit the project, this material would be suitable for any installation where there is a concern with weight such as cruise liners, yachts etc. Panels can be large or small, in an array of exquisite natural stones.



ROBBENS SYSTEMS

AJ ENQUIRY NO: 206

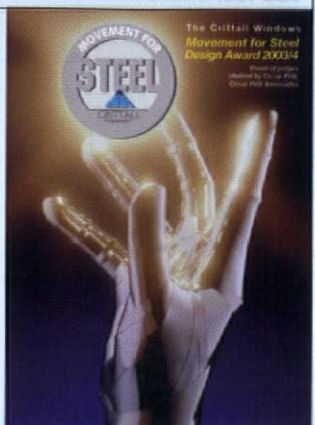
Everyone is aware of the comfort and space-saving benefits of underfloor heating – but, of course, not all underfloor systems are the same. Robbens Systems has developed expertise in supplying systems to be used in conjunction with timber floors. Timber can be severely distressed if allowed to get too warm – but with Robbens Underfloor Heating it can combine comfort with beauty.



CRITTALL WINDOWS

AJ ENQUIRY NO: 207

The Crittall Windows £10,000 architectural award competition designed to celebrate the best use of Crittall steel windows in both new build and refurbishment projects, closes for entries on 31 December this year. Winners will be announced in Spring 2004. Renowned architect Cesar Pelli chairs the panel of judges. For more information and an application form contact Crittall Windows on tel 01376 324106, or email hq@crittall-windows.co.uk

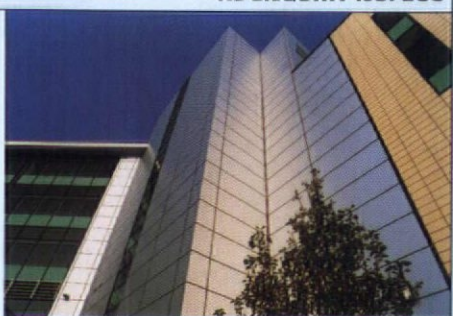


SPANWALL

AJ ENQUIRY NO: 208

A striking new office building in the centre of Watford features EDM Spanwall's 2016 stacking-panel cladding system linking the stair towers and core areas. Number 64

Clarendon Road comprises 6,500m² of office space arranged on five floors with three levels of underground parking. It was designed by architect Scott Brownrigg & Turner for Terrace Hill Projects.





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