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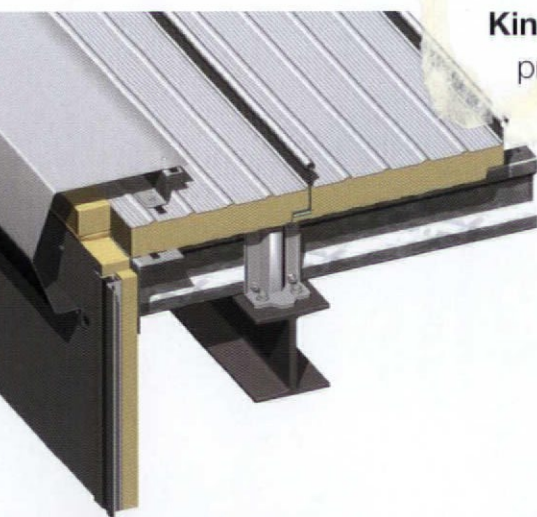
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John McAslan + Partners has won the chance to design the first new building for a major mixed-use development in Beijing, China. The 72,500m² office tower will be set in a landscaped courtyard and serve as the gateway to the Centre de Solar development. The scheme, which will also include retail space, is for developer Beijing Suntrans Real Estate Development Company and is due for construction early next year.

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Secret seven: aiming high in Plaistow
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“We don't want to see a parallel planning world in which tariffs are used to control the use of land”
Gideon Amos of the TCPA has reservations about Whitehall's plans to replace traditional section 106 agreements with an upfront tariff to local authorities » page 10

aj news

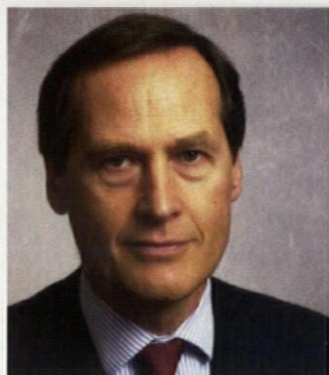
Howarth joins country house fight

Labour's former architecture minister Alan Howarth has taken up the cause of the AJ's country house campaign.

Howarth is leading the fight within the House of Commons to persuade John Prescott not to abandon the exception and end the 400-year tradition.

Howarth predicted widespread support from MPs and said the AJ's campaign stood a good chance of success. 'I think we will find a lot of support across the parties,' he said.

The next stage of the 'Save the Clause' campaign is an expanded early day motion for the new session of parliament, which begins after the Queen's Speech later this month. The clause, which allowed planners to award permission to isolated country houses of exceptional architectural quality, was excluded from the government's revised countryside planning guidance PPS 7, currently out to



Alan Howarth: in support of PPG 7

public consultation.

Other MPs behind the motion include the original author of the clause John Gummer, chair of the all-party planning group Christine Russell, Michael Ancram, Michael Spicer, Tom Cox, Sydney Chapman and Hugh Edwards.

As arts minister between 1998 and 2001, Howarth was instrumental in pushing the case for quality design in public sector

construction. He oversaw the introduction of CABE, the prime minister's Better Public Buildings agenda and the government departmental design champions. A New Labour convert, Howarth left the Conservatives in 1995 before returning as Labour MP for Newport East in 1997.

Howarth questioned whether the deputy prime minister had really planned to drop the clause, suggesting the move came from bureaucrats wanting to 'tidy-up' an anomaly.

'I'm not sure John Prescott really does want to drop the clause,' he told the AJ. 'There's a question about whether this has been carefully thought about. Bureaucrats want everything to be consistent and tidy.'

'It would be crazy to decide by administrative fiat that we no longer need to contemplate building fine houses in the countryside,'

he said. 'Why should we take it on ourselves in our generation to abolish one of the great British traditions?'

And he refuted suggestions of an incompatibility between the encouragement of architecturally outstanding individual houses and the provision of affordable housing in rural areas. 'Of course it's right that the main thrust [of the government's house-building programme] should be built on brown-field land. But we are talking of a very occasional exception.'

Howarth also pledged to lobby the government to make planning permissions for new country houses subject to approval by CABE, and said he hoped to see more strong contemporary designs. 'I don't want this to be a charter for pastiche,' he added.

Zoë Blackler

ppg7
save the clause

Chipperfield to take Hepworth gallery to Wakefield's waterfront



David Chipperfield Architects has won a RIBA competition to design a £10 million home for the works of sculptor Barbara Hepworth. The design, for the Gallery and Centre for Creative Arts on Wakefield waterfront, beat submissions from Adjaye Associates, Zaha Hadid Architects, Kengo Kuma and Associates, Snøhetta and Spence Associates, and Walters and Cohen. The building will house a range of sculptures by the Wakefield-born artist.

Hepworth's son-in-law, Sir Alan Bowness, was on the panel and said the family wanted the collection displayed in her home town. RIBA adviser Terry Pawson said the decision was unanimous. The council is giving £3 million towards the gallery but building dates have not been confirmed.

“The settlement exercise is totally contrary to international law and the wall is a crime against humanity”

Architect Abe Hayeem of Just Peace UK launches 'Architects and Planners against the Occupation' » page 12

Grand Designs' Kevin McCloud is on a mission to educate the public » pages 20-21



Claws are out for catwalk kings over housing design

The latest big-name fashion designer to switch from catwalk creations to housing design has been greeted with catcalls from annoyed architects.

Hong-Kong born John Rocha has collaborated on a £40 million scheme for 317 flats in Birmingham for Crosby Homes and BLB Architects that started on site this month. The Orion Building is due for completion in 2006 and flats are selling fast thanks to the association with Rocha, who bought one, said Crosby Homes.

However, architect Richard Murphy said the idea was 'absurd'. 'Housing doesn't need to be fashionable, it needs to be good,' Murphy said. 'It is bloody difficult and beset with regulations. Do fashion designers know about ventilated-lobby regulations?

'We made massive mistakes in the '50s and '60s by approaching housing as if it were an essay on formulaic mass sculpture. The private sector has just about woken up to the fact they don't have to do nicky-nacky-noo, and are now leapfrogging architects. What on earth are they talking about?

BLB partner Ed Baverstock claimed the collaboration had worked well. 'Though John has an architect of his own, he hasn't really influenced our design. He has helped refine some ideas.'

These included the use of alternative interior materials, colour sampling and water walls in the E-shaped building with a 26-storey tower and 1,300m² of shops and offices.

Crosby Homes managing director Keith Pepperdine said recent high-profile schemes such as Future Systems' Self-



The involvement of John Rocha has added kudos to the Orion Building

ridges spotlighted the city's desire for designer names. The heightened awareness of Rocha, he said, 'makes the kudos of his involvement greater than ever'.

Rocha, who has also worked on projects in Liverpool and Dublin, where he is based, said: 'We don't just do fashion design, we have two architects who take a professional approach though they don't touch the building itself.'

Fellow fashion designer Wayne Hemingway also caused a stir after teaming up with Wimpey Homes on a mass housing development in Gateshead last year.

Richard Feilden, senior partner at Feilden Clegg Bradley

Architects, joined the chorus of criticism of designer house-builders: 'This sort of thing is becoming a fashion. It makes me sad rather than angry. I respect what Hemingway talks about – the humanising of volume housing – but I think architects could and should be doing it.'

Feilden, who has designed award-winning housing and reviewed the work in Gateshead, said it was 'folksy Milton Keynes'. But it was easy for polarisation in housing design and 'perhaps it's in this context that fashion designers have crept in to argue for a more user-orientated approach.'

Jez Abbott

HOLIDAY VILLAGE HALTED

John Prescott has called a halt to a vast new holiday village planned for Cornwall's Carlyon Bay while he decides whether to call in the controversial project. The deputy prime minister has issued an article 14 holding directive against the ORMS-designed leisure element of the scheme. The 511 residential units by Evans and Shalev secured planning in 1989, but opponents – including Friends of the Earth and the Cornwall Nature Trust – hope a call in for the newly added hotel, sports and entertainment facilities could bring down the whole project. Planning adviser to developer Ampersand, Alan Prisk, said he was optimistic Prescott would approve the village, which Restormel council had been minded to approve.

KPF FLYING HIGH IN THE CITY

KPF has won the commission to design a skyscraper in the City of London for German client Deutsche Immobilien Fonds AG (DIFA). The practice beat Foster and Partners, Grimshaw, Wilkinson Eyre Architects and Bennetts Associates to the job. The speculative office project will be sited on Bishopsgate, adjacent to another tower by Richard Rogers Partnership for British Land, and close to viewing corridors of St Paul's. An initial scheme by Helmut Jahn was shelved 'by mutual consent' earlier this year.

RITCHIE TOWER GETS APPEAL

Ian Ritchie Architects' tower cluster planned for a sensitive site near London's Tower Bridge is heading for a public inquiry. Developer behind the residential project Berkeley Homes has secured an appeal after Southwark council refused permission in April (AJ 4.9.03). Objectors to the scheme – which consists of a group of towers between 12 and 19 storeys on the Potters' Fields site neighbouring City Hall – included the City of London, English Heritage, the Historic Royal Palaces and local residents' groups.

Seven up for East End high rises

Seven design teams have been shortlisted in an anonymous international competition to design two tower blocks as part of a major regeneration scheme in east London.

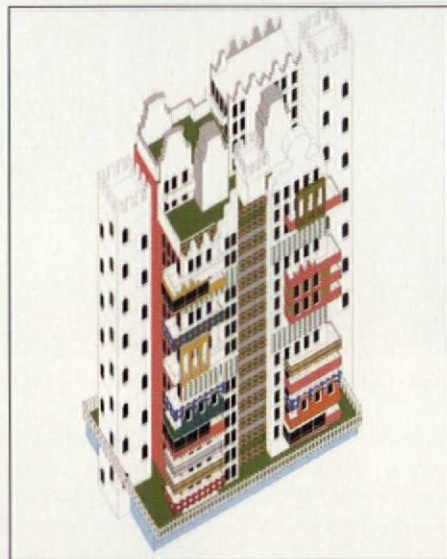
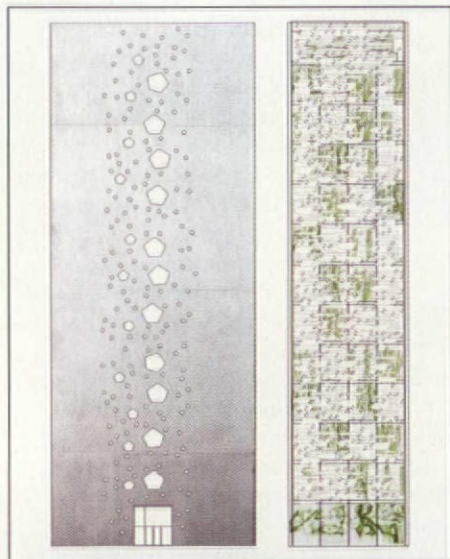
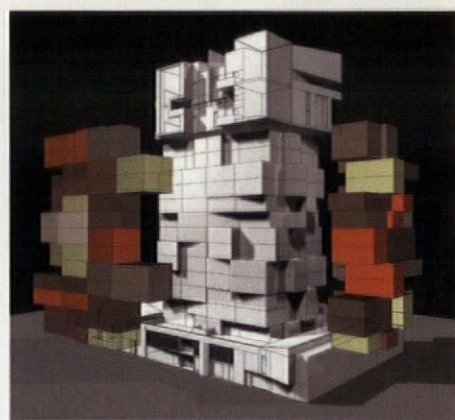
Architects vying to design the two towers on the Brooks Road Estate in Plaistow are: Glas Architects; DAAM Architects; FAT with Adams Kara Taylor, BDSP, Kinneer Landscape Architects and the Simon Fenton Partnership; a Parisian team of Petra Marguc with Veronique Helmer; a Berlin threesome, Ole Canenbley, Clemens Schollhorn and Jana Zastrow; Ash Sakula Architects; and Ana Mercedes Hopkins of Thiiink Design in Kingston.

The RIBA competition was run for the London Borough of Newham. Two winners will be chosen in December for the two towers. A third winner, for the refurbishment of the estate's low-rise blocks, will also be named and a total of £42,000 in prize money awarded.

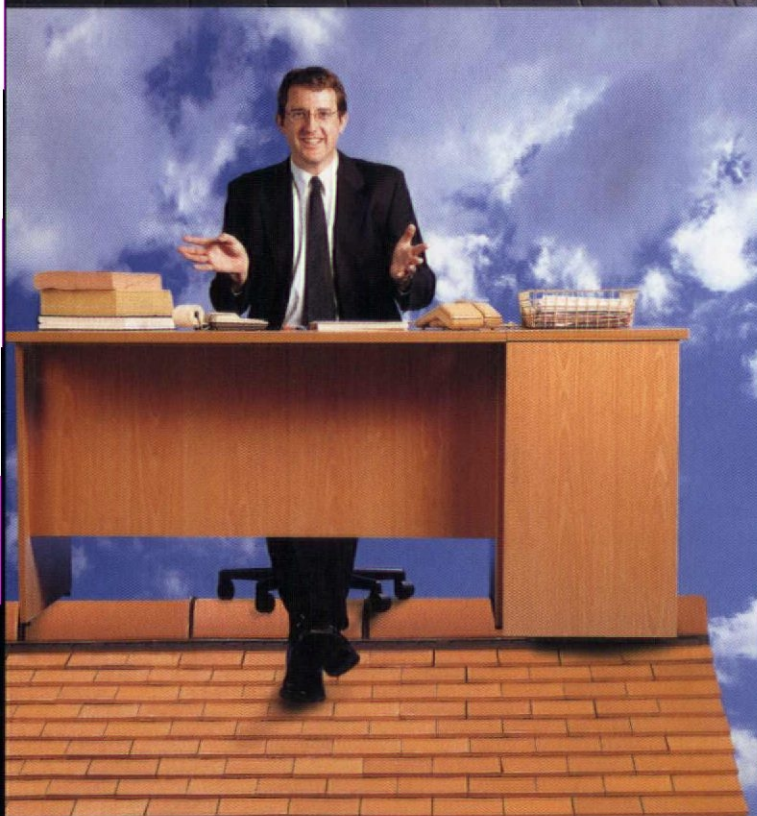
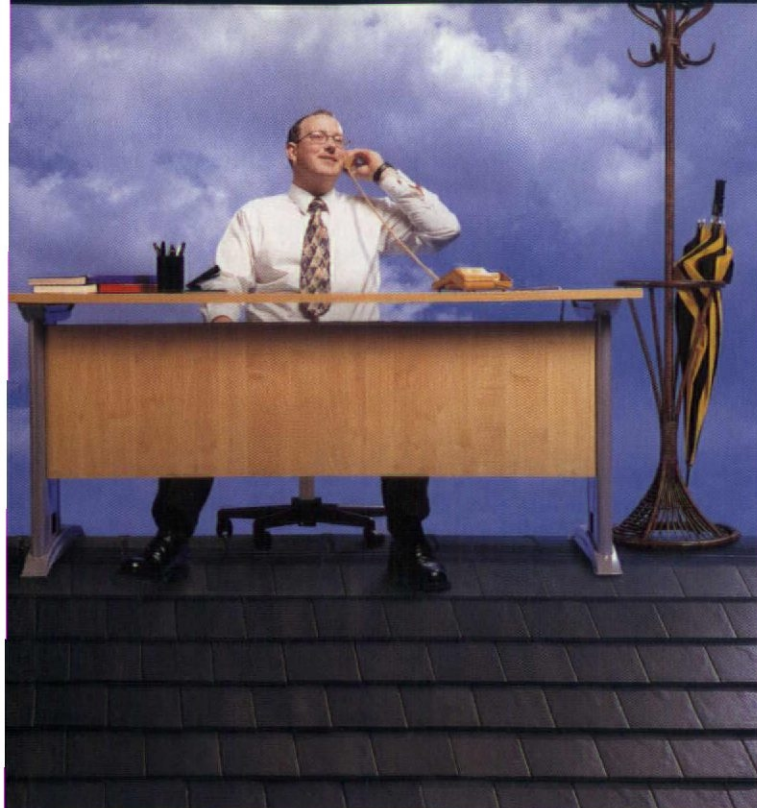
Kamal Faizi, director for regeneration and sustainability at Newham, said: 'The challenge is to find the right balance between innovation and sustainability.'

The shortlist for the low-rise designs is: Bell Phillips Architects; Ash Sakula Architect; Maria Kramer & Henrik Rothe, Leit-Werk; Diamond Architects/Public Works; Piercy Conner Architects; and FlowSpace with Pool Architecture & Urbanism in Amsterdam and Arup, London.

Jez Abbott



Aiming high: the seven anonymous designs in the international competition for two tower blocks in Plaistow, east London



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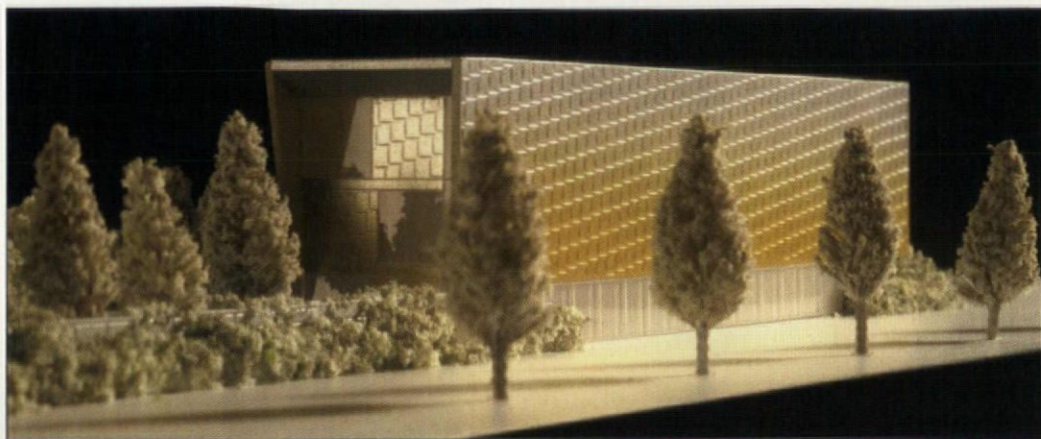
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The new name for Redland



Marks Barfield Architects has won planning permission for its £4 million Woking Galleries, to be clad in gold and silver-coloured tiles. The multi-use 'community cultural centre' will be the most distinctive design in a town swamped by 1970s, '80s and '90s buildings. The titanium tiles will be used for the first time in the UK, displaying a pattern developed with the art group Greyworld. The practice won the job through a RIBA competition and building is due to start on the Westgate site in 2005 and finish in 2006. Partner Julia Barfield said: 'It will be a stark contrast but a significant addition to Woking's existing architecture.'

ARB claims victory in PII row after crunch verdict

The ARB aims to put an end to the row over whether it has overstepped its legal powers and duties by publishing a QC's findings that it works within the law.

The regulator is reasserting its victory against critics after publishing a summary of Timothy Dutton QC's crunch decision when the ARB took legal advice in September.

The ARB declared two months ago that it had not exceeded its powers on issues including professional indemnity insurance (PII). But the row, led by architect board member Ian Salisbury, has festered on.

ARB chairman Humphrey Lloyd said this week that the board had spent 'considerable resources' on dealing with the matter.

'We have now resolved it and are looking forward to continuing to meet our statutory responsibilities in support of the public and the profession,' said Lloyd. 'The reputation for competence and reliability that architects now enjoy, and which they deserve to continue to enjoy, is vital to our society.'

Dutton's summary said the board had the power to issue guidelines on what may be seen as adequate PII, and to require architects to confirm that their PII cover meets the guidelines. And he quashed arguments that the board was not a regulator of the profession.

'This is wrong,' he said. 'In those areas in which parliament has imposed duties on or provided powers to the board, it is undoubtedly a regulator.'

'The board has certain statutory duties with which it is bound to comply in public law as a statutory regulator of the profession,' he added.

However, Ian Salisbury, who has been leading a campaign to 'pare down the ARB', said he did not accept the summary and would present a paper at the next ARB meeting on 20 November.

'Since its inception, the ARB has exceeded its statutory powers and duties. Nowhere in the Architects Act is the board given power to regulate,' he said.

Jez Abbott

Dewar accused by SNP over Holyrood

Former Scottish first minister Donald Dewar 'foisted' the site for the new home of Scottish democracy on colleagues in a matter of three weeks despite the nation's 300-year wait for a parliament, a Scottish MP said this week.

Fergus Ewing MSP, speaking at the end of the second week of the Fraser inquiry into the catastrophically costly Holyrood building, said: 'It's now becoming clear the late Donald Dewar decided on his own initiative, in some cases hastily and ignoring advice to the contrary.'

'He foisted his choice of site on the Scottish parliament,' continued the Scottish National Party politician.

'We have waited 300 years for the parliament to reconvene. Why did we need to make a decision within three weeks? It seems clear the late first minister and the Labour government took the decision and it was either wrong or seriously questionable.'

The Scottish political establishment had been shown to be 'incompetent and inept,' said Ewing, who has been following the inquiry with mounting alarm. 'And at the top of the establishment pyramid is the Labour government,' he added.

Lord Fraser QC is looking at how costs for the design by Enric Miralles and RMJM spiralled from £40 million at the outset to the present figure of £401 million (AJ 6.11.03).

The inquiry resumed yesterday (Wednesday) with a former lord provost and council chiefs scheduled to appear as witnesses.

STUDENT SHOWCASE



Nomadsoho was produced by Ainhoa Abreu Díaz, a Part 2 student at the University of Portsmouth. Her project addresses the fact that the rise of invisible information networks means that urban space loses its physical limits and becomes a field of flows and pulses in a state of perpetual change. It acts as a physical centre for virtual activity in the heart of London, providing rentable accommodation, technical equipment and assistance to facilitate the creation and editing of information. A constantly changing 4.6m-thick wall clad in SGG Priva-lite glass allows users to showcase their work. The digital plaza becomes a space where the 'invisible' world of information technology interacts with the fabric of the actual city. Díaz's tutors were Lorraine Farrelly and Alex Zambelli. Student Showcase is sponsored by Students' Union, a website set up by Union in association with The Architects' Journal at www.students-union.net. To submit work for publication in Student Showcase, email a publication-quality image to ajstudentshowcase@emap.com



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Ferguson hails creation of new planning tariffs

George Ferguson has thrown his weight behind Whitehall's proposed changes to 'planning gain', saying plans for developers to pay an upfront tariff to local authorities match his own ideas.

The RIBA president said the charge, an alternative to traditional Section 106 agreements, would remove uncertainty and delays in planning.

The proposal, which was announced last week by the ODPM, will be added to the current planning bill. 'This is what I have been touting on the party conference circuit,' Ferguson said. 'It's very much in line with thinking at the RIBA.'

But the institute is worried about the discretion local authorities would be granted in setting tariffs. There was a case for making the charge a universal rate, Ferguson said, and the RIBA would discuss this with the government. 'What we need most of all is certainty,' he added. 'This [plan] may need knocking about a bit at the edges but it's a very good move.'

Other industry commentators fear local authorities could deter development with punitive tariffs.

Under the proposals, local authorities would have to detail their tariff: for example, how much per unit of housing. They could spend the cash

from tariffs on projects such as affordable homes and schools, which could be separate to the development. However, developers could still choose to negotiate a Section 106 deal.

Planning Minister Keith Hill said: 'If [developers] want greater speed and certainty they can pay the charge, leaving them free to get on with things and the local authority the resources to spend on community projects.'

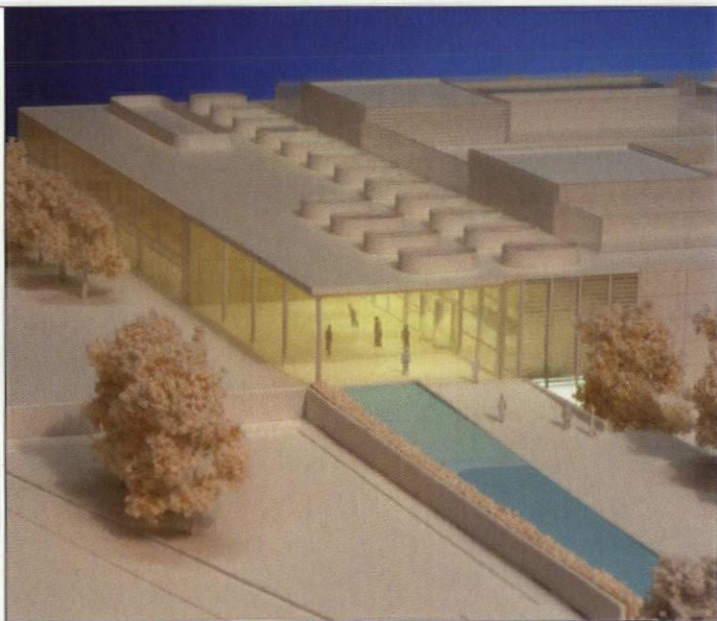
The House Builders Federation said it feared the size of the tariffs. 'It is vital that abuse of the process is dealt with,' said spokesman Pierre Williams. 'We question whether or not these options will change anything.'

Town & Country Planning Association director Gideon Amos said the tariffs needed to be tightly controlled. Some local authorities might undercharge to win investment; others might charge excessive tariffs to deter development. 'We don't want to see a parallel planning world in which tariffs are used to control the use of land,' Amos added.

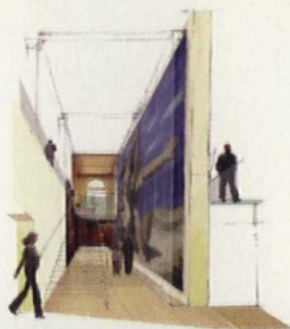
The proposals are out to consultation until 8 January.

Andy Duffy

BDP's new UK head office for healthcare company Roche has received the green light from Welwyn Hatfield District Council. The development is based around a covered 'street', which will act as a focal point within the building. As well as providing a space for people to meet and talk, the street will connect the open-plan work floors and a range of facilities including a restaurant, cafe, health and fitness centre and library. The three-storey building will include 21,800m² of space on a 4ha plot of land. Construction is expected to start early next year. +



V&A THEATRE CURTAIN CALL



The V&A has chosen Howarth Tompkins Architects for this £12 million redevelopment of its Theatre Museum in London's Covent Garden. The scheme will involve the unblocking of the windows at ground floor level to create a brighter space and the replacement of the existing ground-level entrance ramp with a staircase and lift. There will also be an improved studio theatre and more flexible and spacious exhibition areas. The museum's collection includes a gigantic front cloth from the ballet *Le Train Bleu*, signed by Picasso.

KIDS' HOMING INSTINCTS

CABE Education is quizzing young people for their views on the housing of the future, as part of a government study. 'Living Futures: My Home' is a web-based project for 12-14 year olds which asks the question 'where will you be living in 2023 and what kind of housing will you live in?' They have until 20 November to register their views at www.cabe-education.org.uk/livingfutures +

NEW CHAIRMAN FOR ARUP

Arup has appointed a new chairman to replace Bob Emerson, who has now retired. Terry Hill will be chairman of the engineering group with Cecil Balmond as deputy chairman. Emerson will act as consultant to the firm. +

Study 'serious blow' to Prescott housing drive

Housebuilders are claiming a victory over John Prescott after the latest official figures cast doubt on his drive to put new houses on brownfield sites.

English Partnerships, the government's regeneration agency, has revealed that of the country's total 65,000ha of brownfield stock, just 11 per cent can be used for new housing.

That equates to three years' supply at best for England, and to just 18 months in the South East, the region suffering the greatest

shortage of housing. The House Builders Federation blamed increased land tax and limited spending on infrastructure for the lack of suitable sites.

It has branded the English Partnerships report a 'serious blow' for the government's brownfield strategy, which is driven by the Office of the Deputy Prime Minister.

'It is concerning that, with strategy now well in place, the vital detail needed to establish whether house building can take place is

only now being examined,' said HBF spokesman Pierre Williams.

'The industry is keen to develop brownfield land and so reduce pressure on greenfield sites. But the extent of this regeneration depends on a realistic assessment of how much the country is prepared to pay to make this land viable. Squeezing developers to the point where house building becomes unviable is quite obviously not the answer,' he added.



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John Richards (1931-2003)

Former RIAS president and RMJM chairman John Richards has died.

The quintessential John Richards building is the Grade A-listed Royal Commonwealth Pool in Edinburgh. He also designed the Pathfoot building for Stirling University and was involved with buildings at Aberdeen and Edinburgh airports.

His insistent use of the grid and discipline of detailing gave his buildings a controlled and satisfying harmony.

Richards was chairman of the Edinburgh partnership from 1977-86 and the whole partnership from 1983-86. He was president of the RIAS from 1983 to 1984 and taught at the Mackintosh School of Architecture in Glasgow.

He was also a CBE, an associate of the Royal Scottish Academy and a commissioner of the Royal Fine Art Commission for Scotland. RMJM director Mick Duncan said his colleague was fiercely disciplined and wonderfully sociable.

Architects urged to join campaign to fight Palestinian 'prison' policy

Peace campaigner Just Peace UK is appealing to architects to help fight Israeli oppression of Palestinians in the occupied territories.

Its new campaign, Architects and Planners Against the Occupation, was launched last Sunday to coincide with the international day of action against the 'wall' – Israel's controversial West Bank barrier.

The United Nations last month adopted a resolution condemning the structure. It demanded that Israel halt further work on the concrete and wire fence and remove existing sections. Israel claims the 'wall' is necessary as protection against Palestinian attacks.

Architect Abe Hayeem – who led action by architects against South African apartheid during the 1980s – condemned Israel's use of planning policy to squeeze Palestinians out of the occupied territories.

'What is going on is so atrocious,' Hayeem said. 'The settlement exercise is totally contrary to international law and the wall is a crime against humanity.'

'The aim of planning in Palestine is to completely cordon off Palestinians into little enclaves. It is literally enclosing them in a prison.'

Israeli architects and planners, in thrall to the politicians, were being used as the instruments of

oppression, Hayeem said.

Architects and Planners Against the Occupation will now begin formulating a campaign strategy. Anti-apartheid action during the 1980s included a boycott against South African building products and a halt to academic exchanges. Similar activities could be adopted by the current campaign, including lobbying the RIBA to sever links with Israel, as it eventually did with South Africa.

The launch event on Sunday, at the School of Oriental and African Studies at London University, also featured a presentation by Israeli architect Eyal Weizman on 'the politics and design of the settlements and the wall'. Weizman, who teaches at the Bartlett, was the centre of a censorship row last July after Israel's architecture association blocked him from taking a controversial exhibition to the International Union of Architects's World Congress (AJ 18.7.02). Architects showing their support at the event included Peter Ahrends and Neave Brown.

Demonstrations also took place across London, including the creation of a 'human wall' along the steps of the National Gallery.

For more information about the Architects and Planners Against the Occupation campaign, email abe.hayeem@btinternet.com.

Zoë Blackler



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who said what

'If these guidelines are adopted, Mr Childs, Jean Nouvel, Fumihiko Maki and Norman Foster – architects whose experience, talent and professional expertise vastly exceed Mr Libeskind's – would be reduced to the level of executive architects, producing working drawings for designs they had no hand in shaping'

Herbert Muschamp on Libeskind's 'design guidelines' for Ground Zero. *New York Times*, 8.11.03

'When we were invited at the same time to participate in the competitions for Ground Zero in New York and CCTV in China, we went for the competition in China because that seemed to provoke an architecture that was more serious than any architecture that could be built in America at this moment'


Rem Koolhaas. *Japan Times*, 5.11.03

'Juxon House is a monstrous blunder. Surely its developers and architect did not imagine passers-by would be fooled into thinking this lumpen office block was a worthy companion for St Paul's'

Christopher Wren's biographer Lisa Jardine. *Guardian*, 10.11.03

vital statistics

- A 20-year restoration of Louis XIV's 17th-century Château de Versailles will cost £274 million. The 700-room palace outside Paris, set in 800 ha of gardens, attracts 10 million visitors a year.
- Norman Foster's £130 million giant 'gherkin' in the City of London will cost reinsurer Swiss Re £14 million a year because of a shortfall in rents. The firm is to move 800 staff into 40 per cent of the 50,000m² tower and let out the remainder.
- Had Guy Fawkes' 36 or so barrels of gunpowder blown up the Palace of Westminster 398 years ago, he would have flattened Westminster Hall, the Abbey and surrounding streets. According to explosives experts, everything within 42 metres would have been destroyed
- Women solicitors earn on average 15 per cent less than male colleagues. Half the women quizzed for a legal journal felt their careers were blocked by a 'glass ceiling'. Men with two years' post-qualification experience earn on average £47,813 – £2,310 more than women.

A man in a light-colored suit and tie is looking through a magnifying glass. The magnifying glass is held in front of his face, and the lens is focused on his eye, making it appear larger. The background is dark and out of focus.

Whenever you're specifying lighting invariably a few issues crop up: aesthetics, regulations, performance or even productivity. Whatever you need to know, you have the opportunity to ask an expert fluent in current lighting practice, face to face in a lively and intelligent Question Time debate.

Speakers

Linda Morey Smith

Founder and Creative Director, MoreySmith Associates - interior designers specialising in workplace interiors. Current projects include: Channel Four headquarters and Electronic Arts.

Jon Tollit

Senior Associate of Gensler - One of the largest and most influential architectural practices whose designs focus on sustainability and productivity. A particular interest is the integration of natural and artificial lighting.

Dr Derk-Jen Dijk

Director of The Centre for Chronobiology, Surrey University and Director of the Surrey Sleep Research Centre - Currently investigating the effect of lighting on alertness and performance.

Mark Major

Director of Spiers & Major Associates Lighting Architects - Current projects include: St Paul's Cathedral, Swiss Re Tower, Terminal Five.

TBC

Speaker from client with major premises portfolio.

Chairman

Paul Finch OBE

Editorial Director EMAP Construct
Deputy Director of CABE.

Time

6pm. The Debate will be preceded and followed by a drinks reception and buffet.

Tickets

Space is limited and the free tickets will be allocated on a first come basis.

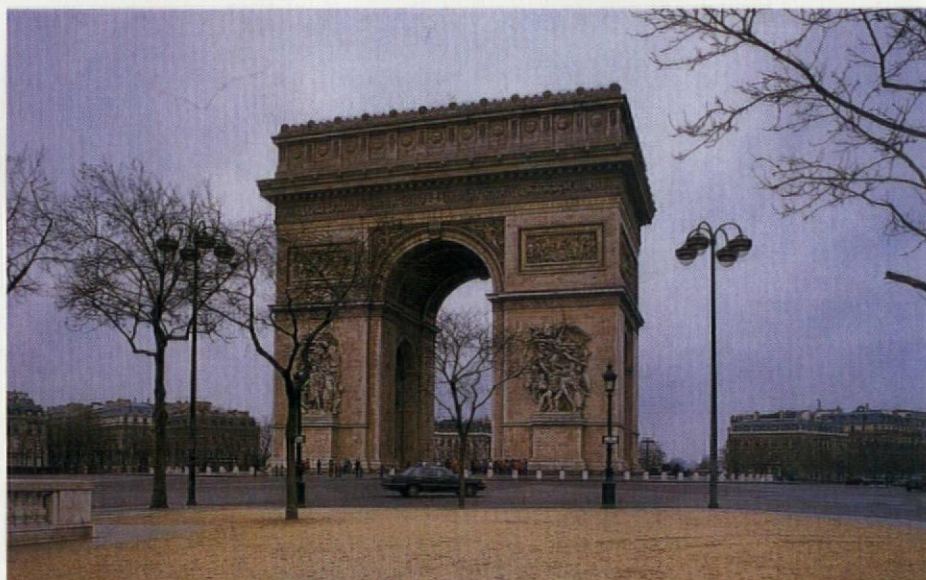
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Lighting Question Time

RIBA, Portland Place, London, 27 November 2003

An intelligent debate on all aspects of lighting in the workplace

A revolutionary visionary



Hausmann was the brains behind the development and extension of Napoleon's plans for Paris, creating a legacy of boulevards and monuments

Austin Williams explores the methods, the madness, the legacy and the redefinition of Baron Haussmann's influential work in Paris and asks whether it could happen today

This year sees the 150th anniversary of Haussmann's appointment as Prefect of the Seine, engaged to draw up the plans for Paris, one of the greatest, most audacious proposals in town planning ever seen. One-and-a-half centuries later, and in *New Localism or New Centralism? Planning and the Regions*, Sir Jeremy Beecham, chairman of the UK's Local Government Association, argues that 'counties are under great pressure to deliver crucial functions such as education and social services and in the absence of a statutory duty it will be difficult to justify devoting scarce resources to planning'. How would Haussmann have survived if he had to deal with the miserablist tendency of modern day Britain?

It is not that Britain has ever been thus. A N Wilson's magnificent work *The Victorians* explains that, at the time of Haussmann's ascendancy, 'progress was the watchword of the age; advance, improvement, struggle and climb', indicating that there is something peculiarly latter-day about the British tendency towards caution. From Bazalgette to Brunel, risk takers were prepared to step forward with visionary projects and be tested in the court of public opinion. Or rather, they very often ignored the court of public opinion, recognising with bravado

that their work was for the social good and that public consultation was a luxury that could ill be afforded.

Compare this, then, with the recent speech by Nick Raynsford MP, in which he attempted to reclaim the Victorian era as the period of localism where individuals made good, and civic architecture was enhanced for the community. Pretending that aspirations in the 19th century were no different from today is, at best, silly. Victorian civic architecture was an arrogant display of wealth, not an IPPR-style re-engagement with a community of the great unwashed. Furthermore, trying to recast the moment of British imperial expansion as simply a trick of the light – suggesting that it was a period that celebrated the 'local' – is not only revisionist, but smacks of trying to pretend that our own period's lack of ambition – our modern day obsession with parochial values – is no different to yesteryear.

The natives are revolting

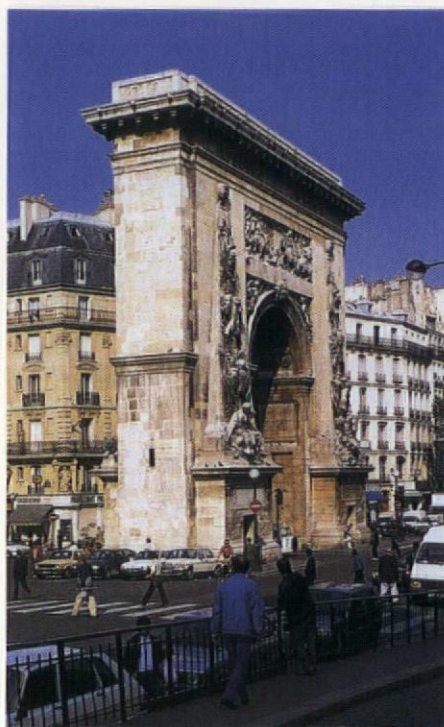
Things have definitely changed. Haussmann's appointment, after all, was a response to the fright dealt to the ruling elite by the February Revolution five years earlier. The proclamation nailed up for the public's consumption at the time read: 'A reactionary

and oligarchical government has just been overthrown by the heroism of the people of Paris. That government has fled, leaving behind it a trail of blood that forbids it ever to retrace its steps.'

Such displays of real democratic participation – occurring at the same time as Marx published the Communist Manifesto – was what real political engagement was all about. Today, the insurrectionists would have been captured and sent on an anger-management course. Unfortunately, the power shift was short-lived. As Engels wrote in his letters from France: 'It really is a curious fact, that Universal Suffrage in France, won easily in 1848, has been annihilated far more easily in 1850.'

From the consolidation of his authority, the desire of Emperor Napoleon III to prevent insurrection among the working classes living around *les grands boulevards* lent itself to the design of wide, straight streets that would be better to monitor and defend. Engels again, in *The Class Struggles in France*, observed that 'the newly built quarters of the big towns have been laid out in long, straight, broad streets, as though made to give full effect to the new cannons and rifles. The revolutionary would have to be mad, who himself chose the working class districts in the north and east of Berlin for a barricade fight.' Obviously, the Communards, challenging French authority one year after Haussmann's dismissal in 1870, didn't seem too concerned.

Haussmann's role has been described as simply a managerial draughtsman for the proposals that Napoleon had pulled together, but it is clear that he was the brains behind the development and extension of the scheme. He recognised the need for clean air and decent water supplies and so demolished vast area of slumland, previously described by Rousseau as 'dirty and stinking streets, ugly black houses, an air of filth, poverty, beggars, carters...' The decrepit tenement blocks had to go, even though, today, the tenement is facing a resurgence in architectural literature. Was Haussmann short-sighted in his acts of vandalism (even destroying his own birthplace in the race to complete Haussmann Boulevard)? Often commentators indict a previous age by the standards of the present, but it is dangerous to rubbish the progressive intent of the 19th century's dictatorial decisions under the guise of promoting an ahistorical version of social advance.



Today, the suggestion that vast swathes of city slumland housing should be demolished would be greeted with howls of derision. Not necessarily from people wanting decent housing, you understand, but from community spokesmen and other unelected 'representatives' who would advocate that we preserve and protect this area of rich cultural diversity. Haussmann responded to criticism of his proposals by saying that: 'In general, all new work imparts an unfavourable impression because it challenges the settled way of life. But this first impression is fleeting; it soon gives way to a more just and more generous appreciation.'

A franc exchange

In the end, it was Haussmann's overly cavalier attitude to money that proved his downfall. As the population increased, so additional money washed through the financial system and the budget surplus available on Haussmann's project rose from 18 million francs at the beginning of the project to 80 million francs 13 years later. Convinced that he had found the goose that laid the golden egg, he began to believe that increasing project costs would continue to be matched by financial reserves arising out of the growth of the economy, brought on by

the increased construction works. He wilfully worked over budget and, in the end, he paid for it (not literally), as the actual costs of rebuilding reached 5 billion francs.

Today, the Scottish parliament building is chugging along under the same blight – if the media reports are to be believed – described by some as a cavalier disregard for the budgetary constraints. While Scotland gets bogged down in a parliamentary enquiry, Haussmann carried on for 17 long years, recognised, as he was, as the best man for the job and someone who could get things done.

Nowadays, egalitarians don't recognise the irony of advocating the need for an elected authority to bridge the democratic deficit. Demands for mayors or design 'tsars' pinned with the hopes of promoting civic standards are empowered to find a short cut to public engagement, which actually abuses the democratic process.

Haussmann was no democrat, but he got things done under the remit of a single-minded vision of social improvement and human progress (admittedly, not always articulated in those terms). Today, many people would be loath to accept his unrepentant vested interest, but that says more about our current lack of trust and social disengagement than it does about the reality of the pioneering professionalism at the time.

Today, where's the beef? From Barnsley to Redcliffe, 'Blue Sky thinking' has replaced 'vision' – 'dreams' instead of 'progress'; 'patch and repair' instead of 'supply and demand'.

Before we can start regenerating, developing and progressing a clear vision of the future of towns and cities, we need to have clarity of purpose about what it is we are trying to create. This is required as part of a national, not a local, vision. Cities need revolutionary transformations, not tinkering around the edges. As it happens, this year is also the 300th anniversary of the foundation of St Petersburg. Don't get me started...

A discussion of the collapse of visionary thinking will take place at the 'Future Visions: Future Cities' conference at the LSE Cities Programme on 6 December 2003. For more information, visit www.transportresearch.org.uk/FutureCities.htm, email mail@futurecities.org.uk or telephone 020 7505 6711.



The evolution of university design, as pioneered by Price the prophet

As seminal moments go, it is hard to beat the terse exchange that took place some time in the early '60s between the junior minister of housing and local government, Lord Kennet, and the visionary architect Cedric Price. Price grumbled about the shortcomings of the new wave of British universities. Kennet said, in effect: 'If you're so bloody clever, why don't you come up with something better yourself.' And so he did.

Price's response, Potteries Thinkbelt, is now the stuff of legend. By using the derelict rail networks of the Potteries district of North Staffordshire to transport mobile classroom, laboratory and residential modules around the region as required, Price sought to create a higher education facility that was portable, flexible and anchored in the communities it was to serve. A critique of, and reproach to, the aloofness and rigidity of conventional universities, the project also included detailed designs for portable prefabricated housing units, and addressed the problem of realising conventional building programmes on a landscape pockmarked by disused pits, industrial detritus and vast areas of unstable land.

As an example of joined-up thinking, the project is commonly held to have been brilliant, visionary – and comprehensively ignored. But if there was no explicit response from government at the time, it is interesting to note how much of Price's critique has since been addressed. Industrial regeneration is high on the agenda, prefabricated housing a national obsession, and 'education for all' has become a government mantra. Price's characterisation of universities as 'medieval castles with power points, located in gentlemanly seclusion' has been partially succeeded by new types of educational establishments, while his distaste for the elitist connotations of the word 'university' have been neatly countered by the casual rebranding of polytechnics as universities. But what about the possibility of creating an education system that plugs into the wider community, and is free from the constraints of finite buildings and fixed sites? You only have to read this week's column by former Price employee and fellow visionary Will Alsop to see that the idea is very much alive and well.

Isabel Allen

Personal problems with Paternoster piece

Like a naughty boy letting off a squib on bonfire night when all have gone indoors, I am impelled to take issue with 'Squaring up' (AJ 30.10.03), heralding Paternoster Square in its new guise by Sir William Whitfield.

The history of this important London site since its devastation by bombing during the Second World War and its resurrection in the early 1960s by eminent planner Lord Holford with Trehearne & Norman was, contrary to the opinion of journalist Kenneth Powell, good both in urban design and architectural terms (see picture). Well-mannered and self-effacing, it would, I venture, have pleased Wren more certainly than Whitfield's, which in parts it resembles.

We need not worry, however, that Whitfield will have had any difficulties with CABE, for developer Stanhope (Sir Stuart Lipton – CABE's chairman) has been involved with the site since 1985. According to Lisa Jardine, in her superb biography of the architect (*On a Grand Scale*), Wren had trouble with critics – a CABE of his day? 'Plus ça change, plus c'est la même chose'!

In his article – which, like the curate's egg, is good in parts – Powell also denigrates Sir Nikolaus Pevsner, famed for *The Buildings of England* and much

else. This, and his dismissal of the 1960s, makes me wonder if he has joined the noisy claque busily running down buildings of that era.

He is, of course, correct in supposing that the square will continue to be windy and, in that respect, no more successful than its predecessor.

All of us must rejoice in the abandonment of the revivalist schemes, which crassly supposed they would be 'in keeping' with Wren's masterwork. Timid and banal, even in the 19th century they would have been howled down. In the 20th century and today, should any have been realised, we would have been the laughing stock of the Western world!

So where does this leave us, so far as Paternoster Square is concerned? In my judgement, with the destruction of a distinguished scheme that, with relatively modest expenditure on refurbishment, would have served a further term at least as long as that we now have. There is one plus for me: long an admirer of Whitfield's little gem in Whitehall, from Powell's profile I now know about its architect. By the way, the vent to the car park below the piazza is a 'column' not an 'obelisk'. It should be noted, too, that this necessity was handled unobtrusively in the now historical scheme, by incorporating it



within the perimeter buildings.

Further on in your same issue, Swiss Re is illustrated. Its phallic form, which might be considered objectionable by those of a Mary Whitehouse persuasion, is an essay in bad manners. Perhaps in the days of his training Lord Foster might have come across *Good and Bad Manners in Architecture* by Trystan Edwards.

Written in 1923, it has much for us today. Monuments of unbridled commercialism, your picture shows how Swiss Re and its neighbour overwhelm the adjoining earlier buildings. Can we wonder that our true client, the man in the street, finds unacceptable much work by architects today? And of course, Swiss Re and its like impinge on the main subject of this letter: Wren's St Paul's.

John Bancroft, Haywards Heath, Sussex

Whitfield's square scheme is scrambled

I read with interest the article on Paternoster Square (AJ 30.10.03) but I did notice a slight inaccuracy in the attribution of the various blocks shown on pages 32 and 33.

The block attributed to Sir William Whitfield with Sheppard Robson, known now as 1 Paternoster Square, was in fact a Sir William Whitfield with Sidell Gibson building. The building to the immediate west of the Chapter House, known as building 6 within the original scheme designations, was in fact the Whitfield Sheppard Robson collaboration.

Martyn J Gates, partner, Sidell Gibson Architects, London NW1

A less-than-chipper Chipperfield speaks out

Your article 'Chipperfield proposals anger Hampstead locals' (AJ 30.10.03) came as rather a shock. After six months of consultation with Camden planners

and amenity groups, I was surprised that you decided to write such a negative article.

Not only is the article inaccurate (the issue of affordable housing had been addressed with much more sincerity and commitment than you wish to convey), but its bias is tangible.

Throughout the consultation process, planners and amenity groups have expressed great satisfaction with the openness of our process. This process included four presentations to Camden, two presentations to amenity groups, one to the London Corporation (superintendent for Hampstead Heath) and a public exhibition of the scheme on the site last week (that you made mention of).

I understand that the pressures of journalism might force you to look for a big story, and that you can always put a few quotes together to make the picture you want ('Local MP Glenda Jackson told the AJ that the project would "almost certainly trigger a lot of controversy"', but I would expect that a reporter from an architectural magazine would cover the story with a bit more sophistication and insight than the typical sensationalist dribble we have come to expect from our newspapers.

Having said that, the local newspapers were much more even-handed than you were, but presumably 'Chipperfield has fight in Hampstead' does not particularly interest them – they seem to be more interested in the issues. Shouldn't you be?

David Chipperfield, London NW1

V&A's naive guidelines are entirely misguided

With clients like the V&A (AJ 6.11.03) who needs competition guidelines?

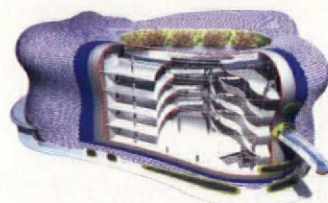
Well, everyone by the look of it. All six design teams of stature – with submissions apparently

falling short of expectations and Charles Jencks commenting: 'Maybe it was naive to suppose there would be a fully developed scheme at that stage.' Absolutely!

Call me old-fashioned but by my reckoning that comes at stage C and a client commitment to at least 30 per cent of the full fee.

Gordon Murray, president, RIAS, Edinburgh

Noughty, noughty, very naughty



Future Systems' Selfridges recalls to me that it was the turncoat radical Edmund Burke, inventor of 19th-century Neo-Conservatism, who proposed, in his essay 'On Beauty', that humans were attracted to rounded, shiny things.

His explanation was that it recalled to the mind the firm, rounded, shiny flesh of babies and adolescents. This triggered the reactions of what we would call, today, the 'selfish gene' – in short, the maternal and for the erotic instincts. So much for beauty.

While this may, indeed, be true, it is possible that the fashion for rounded, shiny buildings may also have an historic explanation. Why do we not associate the 'noughties', as one may as well christen the years 2000-2009, with the icon of the embryo, or egg?

If, today, one adds to this the exhibition at the V&A of animal architecture, and the new release of a digitally remastered director's cut of the film *Alien*, it seems altogether plausible that

the shiny blobs that are the gift of the noughties to architectural posterity will be looked back upon from the vantage of the placental veil thrown over the horrors that are yet to burst upon us.

Has anyone invented a way of conducting a pre-natal scan on what lies inside the architectural Ms Blobby? Mr Libeskind has had a go at breaking his egg up in Salford and found nothing but jagged shards of shell. This was disappointing but, perhaps, not entirely surprising, given its stud-book.

John Outram, via email

Heaton Hall highlights local authority failings

On my doorstep in north Manchester is Heaton Hall in Heaton Park – designed in 1772 by James Wyatt. The Grade I-listed Heaton Hall and its Grade II*-listed lodges and temple are on the English Heritage Register of Buildings at Risk 2003.

Heaton Hall is owned by Manchester City Council. If local authorities do not maintain listed buildings in council ownership, they are not in a position to demand that private owners of listed buildings maintain their private properties.

Given the case of Heaton Hall, it is clear that any responsibility for decisions about consent for work on listed buildings should be removed from local authorities and handed to English Heritage (see 'City warns of conflict of interest in listing review', AJ 30.10.03).

Marjorie Kay, Blackley, Manchester

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 also

people

The articulate enthusiasm of Kevin McCloud, presenter of Channel 4's *Grand Designs*, is proving popular as architecture permeates the entertainment mainstream

Schools must embrace the space for something special

There is often an assumption in the brief that 'good architecture' can help to improve education by providing a more stimulating environment. Environment is undoubtedly important but it is not the only way that architects can help. We are not only architects but parents, observers, holidaymakers, commuters et al. On top of which, some of us work in a very broad band of businesses, people and problems. We are therefore in a very good position to contribute to the issues surrounding education and assist in imagining a future beyond the physical re-examination of the fabric of a building.

I suspect, however, that any teacher, parent or student would be extremely excited at the prospect of a large empty warehouse that would give more space but, more importantly, allow each group to invent their own learning environment. As a base proposition this would allow the commissioning of schools to break out of the straightjacket of expressing need in terms of square metres per pupil. Space is always at a premium and it would be very revealing to look at the use of the large industrial shed as a container for exploration.

The idea of a 'test bed' school would be very useful, as it is often the case that the written brief can only be achieved by forming an abstraction based on known practices and procedures. It could be appropriate to learn by doing, and in this case a large factory would be ideal as a means of observing a school community trying to make sense of a large space. To be able to observe the creation of spaces, nests and privacy by different groups of people would be highly instructive and useful, exploring what a school might need instead of trying to imagine it.

Schools need to develop a sense of belonging to the communities they exist in. At present they are very often a set of

buildings surrounded by a fence. They are separated from the world in a very similar way to prisons. One possibility or model for a school would be the street – a public place that not only contains the school but other aspects of everyday life. There could be a link between 'earning and learning' – new models of the supermarket, a department store of learning, a local youth parliament, gallery of artwork, music department as mini concert venue, cafes, bars, news-stands, school TV, cinema/film club, etc. This model for the school could also be part of a mixed development, with living spaces and workspaces from which revenue or capital could be put back into the school.

Some schools could be explored which relate to larger areas or regions. For example, the 15.4 million people who live in the M62 corridor could easily support a series of centres of excellence spread along the motorway. New or existing service areas could become the sites to act as the focuses for sport, science, agriculture, culture, etc, all linked by a fleet of school buses that in themselves could be used as seminar rooms in the many towns and villages in the area. The centres of excellence would also offer much-needed facilities to the local communities in the region.

The relatively public nature of this infrastructural school contributes to the region by example. The opportunity for the architect to consider environments for learning is a wonderful one, but the initial tools of envisioning should not be constrained by a limited brief based on convention. Architects are well placed to imagine the unimaginable, to dream the impossible and think the unthinkable. We wish to join the wider debate.

WA, from Studio 3, Parkgate Road, London

The *Grand Designs* film crew had travelled down to the New Forest early in the morning. As they arrived on location for the day's shoot, a mesmerising scene unfolded in front of their eyes – and cameras – as a white stag with large antlers moved noiselessly through the resplendent, sun-tinged, red and golden-leaved trees, disappearing slowly into the autumn mist.

Playing the footage back later in the day, Kevin McCloud is excited: 'Look at that,' he says, pointing at the screen. 'Isn't that amazing?' And his enthusiasm is infectious – in the most part not for wildlife, however, but for design in general and architecture in particular.

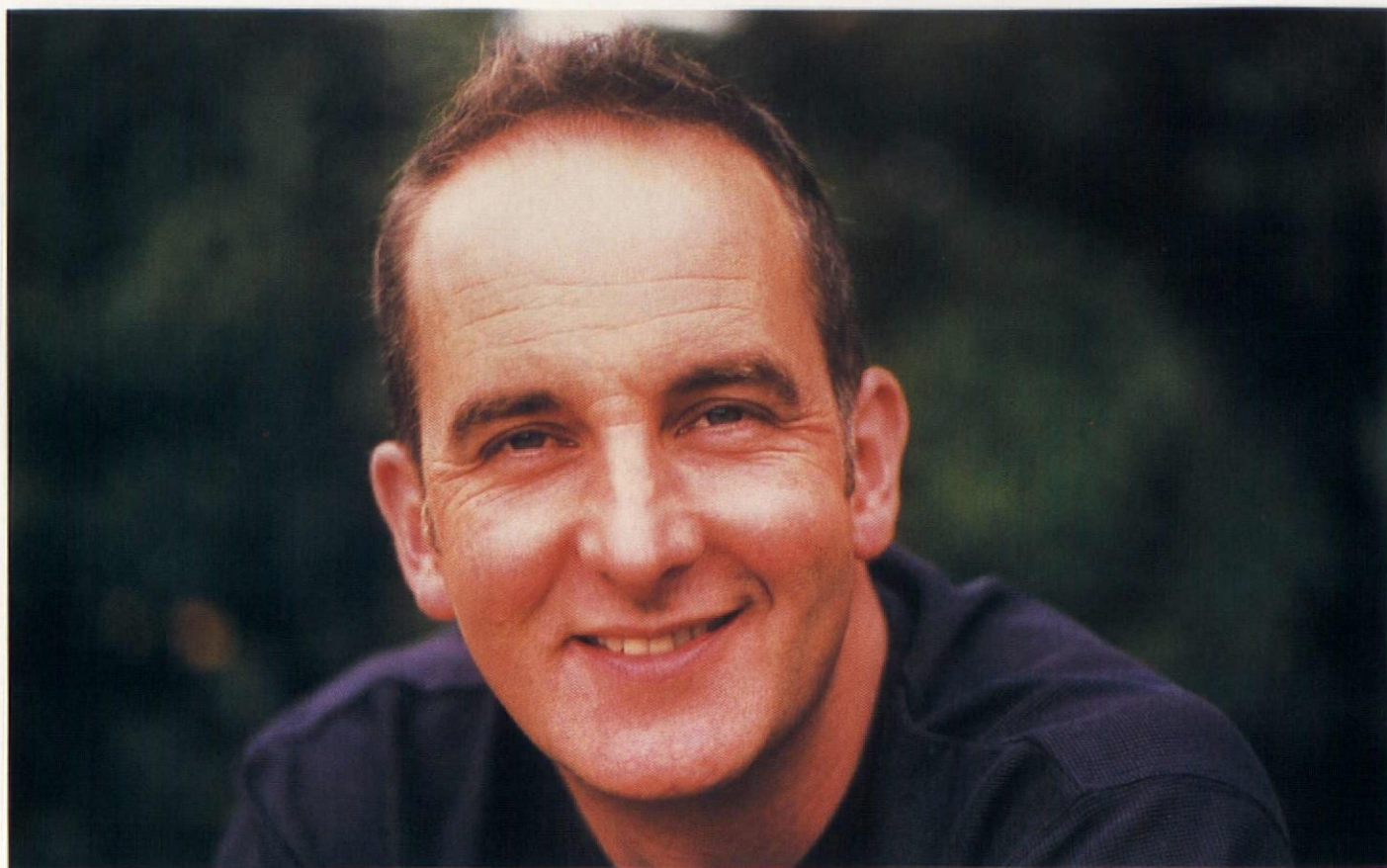
As the alternately avuncular and acerbic presenter of three series of the *Grand Designs* programme, McCloud has become a familiar face and voice to millions of television viewers as he has followed numerous diverse builds across the country. They have included conversions and new builds, ranging from timber-framed structures to concrete and glass Modernism, in cities, towns and countryside – a plethora of projects using an enormous variety of materials and techniques. But McCloud sees people as the vital core to the success of the programme and, indeed, to architecture.

'Architecture is for people; without people there would be no architecture,' he says expansively in his distinctive tenor. 'It's that extraordinary will and that kind of energy which drives people to do the unusual and to go on these adventures.' And the adventure of a build is one that McCloud compares to 'sailing around the world and climbing K2'. He enthuses that it is this aspect of adventure, and of the emotional highs and lows that a build entails, that *Grand Designs* is all about, and which enables an examination of the more esoteric aspects of design and construction.

'I interviewed a carpenter about jointing,' he says. 'I was talking to a roofer about the seamwork and about the process of making the roof. And those are great vertebrae in the backbone of the story, but they're also anorak sequences for people who are really interested in buildings... but how do we get people interested in the building in the first place? The answer is that you get people to care about the protagonists.'

If McCloud has a mission it is this: to get the wider public to understand more about architecture and buildings through the effec-

'Schools need to develop a sense of belonging to the communities they exist in. They are often just a set of buildings surrounded by a fence'



Grand master

tive telling of a story. In fact, his proselytising zeal seems, at times, almost Ruskinian: 'I want the audiences we get who know nothing about architecture – but who may, as a result of enjoying the stories – to come out of the experience of watching the films with a better understanding of what buildings are, how they are put together and what good design is,' he says.

Anyone who has seen the programme instinctively understands the storytelling formula: first set up a clear vision at the beginning of the project as to what the end product is going to look like, getting the viewer hooked ('Wow! But are they going to be able to do it?'); then add the inevitable risk, unforeseen complications, financial, time and emotional problems to achieve a story of some drama.

McCloud finds it hilarious that at the beginning of most builds there is usually the sense that, this time, everything is going to run smoothly. 'Everyone I meet in the building industry is an optimist,' he says. 'Clients, owners, builders, plumbers, architects, engineers... I am yet to meet a specimen that will say: "No, no, no, it won't work, it's going to run horribly over budget and it's going to take three times as long." No one ever says that. And yet experience teaches us that there is a distinct probability of that happening.'

McCloud recognises that one of the key

reasons for these problems is the bespoke nature of most builds and this, in his eyes, is the unique aspect of architecture, or at least good architecture: 'There is no production line with most of architecture – it's all prototypes; it's all borderline stuff.'

A designer himself, but not an architect, McCloud until recently ran a Somerset-based design practice specialising in lighting and furniture (it has now been sold). The firm designed the lighting for many prestigious buildings including Edinburgh Castle, Ely Cathedral and the Savoy Hotel ('great fun!' he says). It is evident that his idea of good design lies in the rejection of any sort of 'one-size-fits-all' philosophy – he is against homogenisation and for heterogeneity – and most of all he insists that buildings need to be contextual products – 'site-specific, location-specific, owner-specific'. This design approach offers a great deal more flexibility than might otherwise be the case. McCloud offers the example of a build on the Sussex coast that is using UPVC windows – a product that he professes a great deal of distaste for. However, he asks: 'This is right on the coast, there is a force 10 gale, how else do you keep your windows weatherproof and airtight?'

Nonetheless, he does insist that perhaps the biggest challenges facing architects are issues of sustainability and the environment,

an admission from someone who defiantly claims not to be in the 'knitted sandals brigade'. He argues, though, that it is an 'ethical prerogative to minimise the use of highly processed materials'. However, for McCloud, 'the real big issue is how planning law has got to change in the next few years. A massive volume of housing is going to get put up, particularly in the Thames Gateway, and the Building Regulations are going to change in order to accommodate that.'

McCloud recalls that a journalist once asked him: 'Why are you not more critical?' But he insists that architecture is, for him, not about making token judgements. 'I am very happy to look at the process,' he says, 'but for me it's a gentler thing: to allow people to understand and allowing them into the secrets of what makes buildings tick and getting them enthusiastic.'

And if we should give Kevin McCloud credit for anything it is for this – architecture is so often in the mainstream media because of big-name architects designing major buildings, or public buildings running massively over budget and over schedule. How refreshing, then, to see the minutiae of buildings being articulately explained for a mass audience by someone with such an infectious passion for design.

Kevin Telfer



At times of electrical emergency, the power is not all that is lost

Six years ago this month, an all-but-forgotten power crisis arose in Africa that should have taught the developed world a lesson. One man – planning to cut it up into bracelets to sell to tourists – unbolted a steel strut from a 27-metre mast holding up part of the power line connecting the Kafue Gorge hydroelectric power station in Zambia with the southern African electricity grid. As a result, the mast collapsed, bringing down two more masts and starting a chain reaction that eventually caused an electrical blackout in six countries. The first power fluctuations caused the Hwange power station, 200 miles away from Kafue in north-west Zimbabwe, to trip out. This was followed by the huge turbine generators on the Kariba Dam. Then current flowing into Zambia from a hydroelectric power station in Congo reversed its flow and South Africa lost its connection to the vast Cabora Bassa hydroelectric scheme in Mozambique and all the power lines between South Africa, Zimbabwe and Zambia went dead. Without electricity, civilisation came to a halt for the 12 hours it took to disentangle the mess.

The bizarre origin of the Kafue incident is not the only thing that makes it interesting. Just as important was the fact that it was not caused by warfare, terrorist action, a nuclear accident, outdated equipment or poor maintenance. Nonetheless it was an event with paralytically negative effects. Like the recent New York and Italian power cuts, it was an unwelcome reminder of the crucial life-sustaining importance of all infrastructure – not just roads, bridges and dams.

Rare though they are, compared with the years of 24/7 service they usually deliver, failures in the global infrastructure of electrical power are more frequent than we think. Only a few months before Kafue Gorge there was the massive power breakdown in Quebec, where thousands survived in arctic conditions for nearly two weeks. Then, in February 1998, Auckland,

the largest city in New Zealand with a population of 1.1 million, was plunged into darkness after four huge power cables failed in succession. These broken circuits left the central business district of the city dependent on back-up generators that had not been designed or fuelled for continuous running. Unlike the low-population-density areas affected by the Quebec and Zambian failures, the agony of Auckland was urban and protracted.

Before the power cut, more than 60,000 people worked in Auckland's central business district, together with 5,000 residents in high-rise apartments. Once the scale of the failure became clear, the government was forced to evacuate these apartment dwellers and call on all city-centre businesses either to close down for a week or leave for other parts of the country. Within days the city became a ghost town, patrolled by police on the watch for looters. Inevitably, the predicted week-long emergency stretched to three weeks. The Auckland power crisis was reckoned to have cost more than £200 million by the time a continuous temporary supply was restored.

But the significance of the Auckland power failure was not confined to its cost. Panic measures were tried; mobile generators were flown in from all over East Asia, and the city's

privatised power company began laying an emergency power cable from the national grid into the city alongside railway lines. This required emergency legislation that would have taken three months to pass through parliament.

'The trouble is that politicians and power companies simply do not appreciate that electricity is not just another product but an essential part of the country's infrastructure like roads or bridges.' These words from the chairman of the former Auckland Electric Power Board could be applied across the world's cities.

'It was an unwelcome reminder of the crucial life-sustaining importance of all infrastructure – not just roads, bridges and dams'

Jack Pringle

Vice-president, education, RIBA

When and where were you born?
1952, Glasgow.

What is your favourite building and why?

Daniel Libeskind's Jewish Museum in Berlin. I visited it when it was empty and even then it moved everyone I was with.

What is your favourite restaurant/meal?

The Yacout in Marrakesh. It's in a Riad inside the Medina.

What vehicle(s) do you own?

A Brompton folding bicycle, a Porsche 911 and half a Piper PA32 light aircraft.

What is your favourite film?
Pulp Fiction.

What is your favourite book?

The God of Small Things by Arundhati Roy.

What is your favourite 'design classic'?

The Nikon F. It was revolutionary 40 years ago and it still sets the format for film photography.

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

The North Peckham housing estates. We can't condemn people to live in 'architecture' like that.

Who or what is your biggest architectural influence and why?

Travel. Corb, Mies, Niemeyer, Nouvel, Libeskind – you have to go and see their work to make it real.

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

Philip Powell. I worked for him for eight years and learnt just about all I know from him.

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

A physicist, because I like finding out what makes things work.

What would your advice be to architectural students?

Keep your eyes and minds open. Take advice and plan your career. Go to the best school(s), work with the best people. Travel. Give 110 per cent but stick up for yourselves. Learn how to explain things. When you see an opportunity, take it.

What would your motto be?

'Carpe diem' – I don't do it enough.



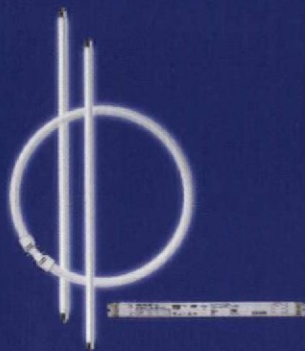
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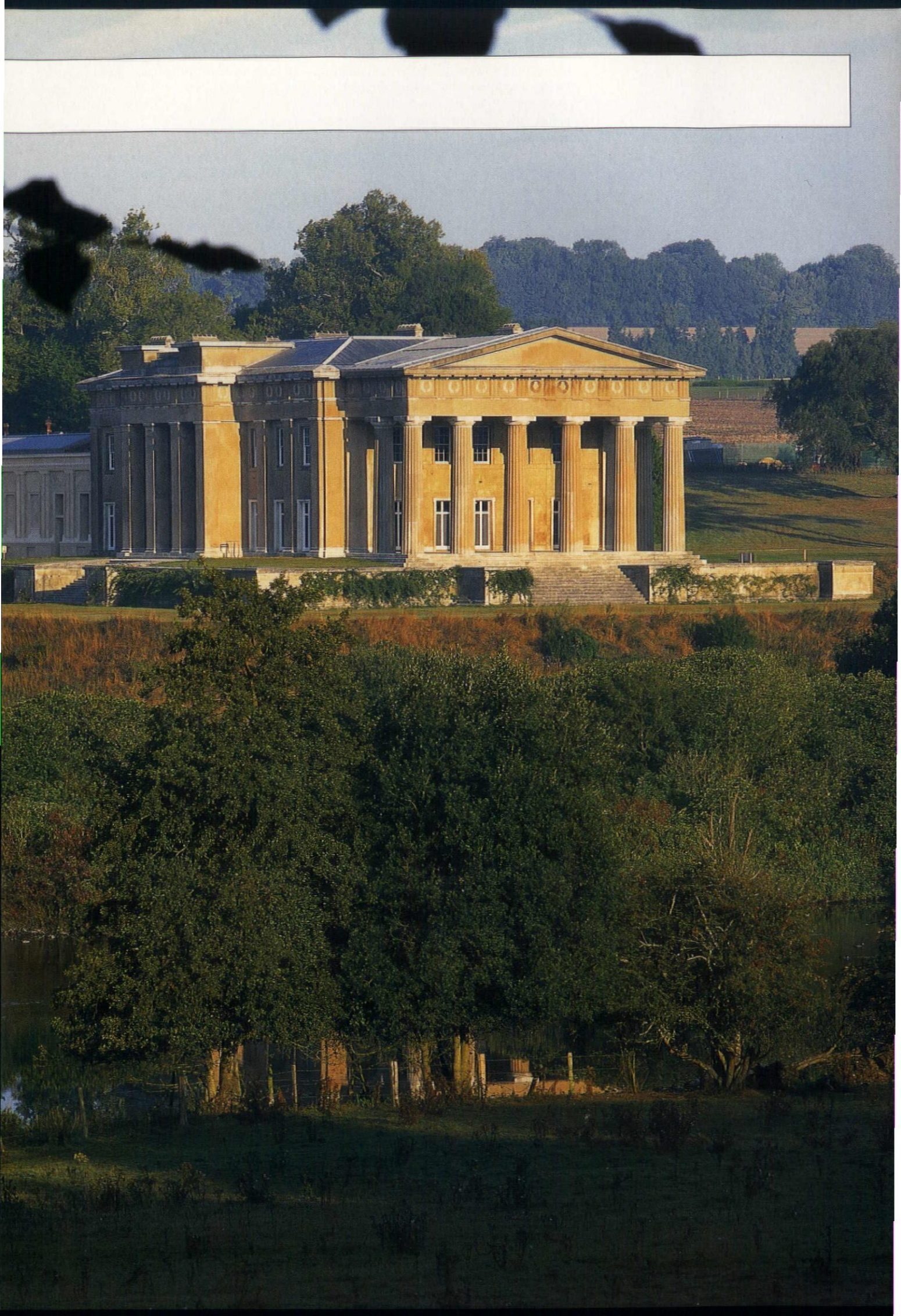
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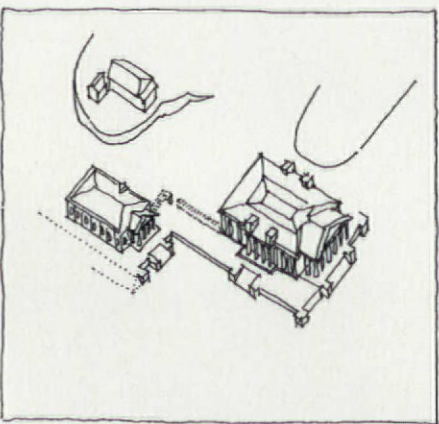
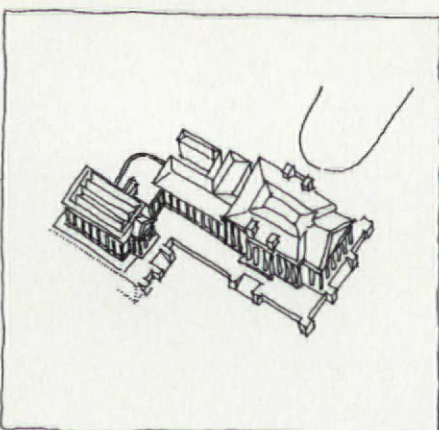
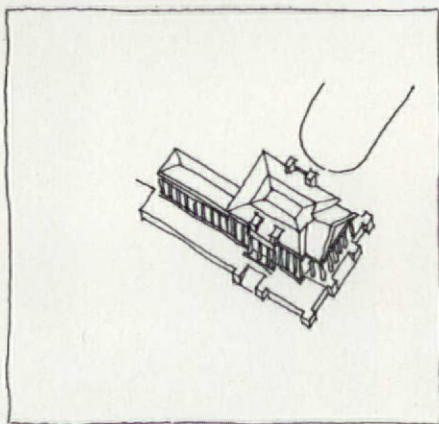
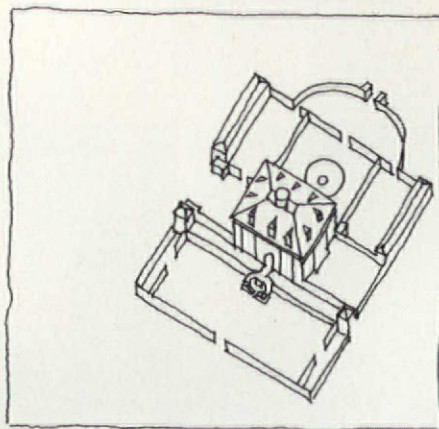


Supporting role

At Northington's The Grange, Studio E Architects has sensitively threaded a new opera building into a rural, Greek revival setting

By Barrie Evans. Photographs by Clive Bournsell





The historic development of the site. From top: Samwell's original house; 1817 with Wilkins' Greek recasing of the house and Smirke's single-storey extension to the west; 1823 with CR Cockerell's conservatory on an extended landscape terrace; 1983 post-demolitions with little more than house and conservatory remaining

The Grange, you could argue, is a building in perfect condition as a setting for summer opera – the 'house' is a Greek temple, derelict within, the decaying layers of successive architectural compositions unpeeling. You are detached from the everyday by this ghostly architecture in its isolated landscape setting, helped too by the dress of the opera-goers and the Rajasthan picnic tents, ready for high art and to suspend disbelief of absurd conventions – not recognising a son because he wears a different hat, singing mezzo forte face-to-face. It is necessarily a world apart. As Grange Park Opera (GPO) chief executive Wasfi Kani says, their ambition is that you should 'live for a few hours in a dream'.

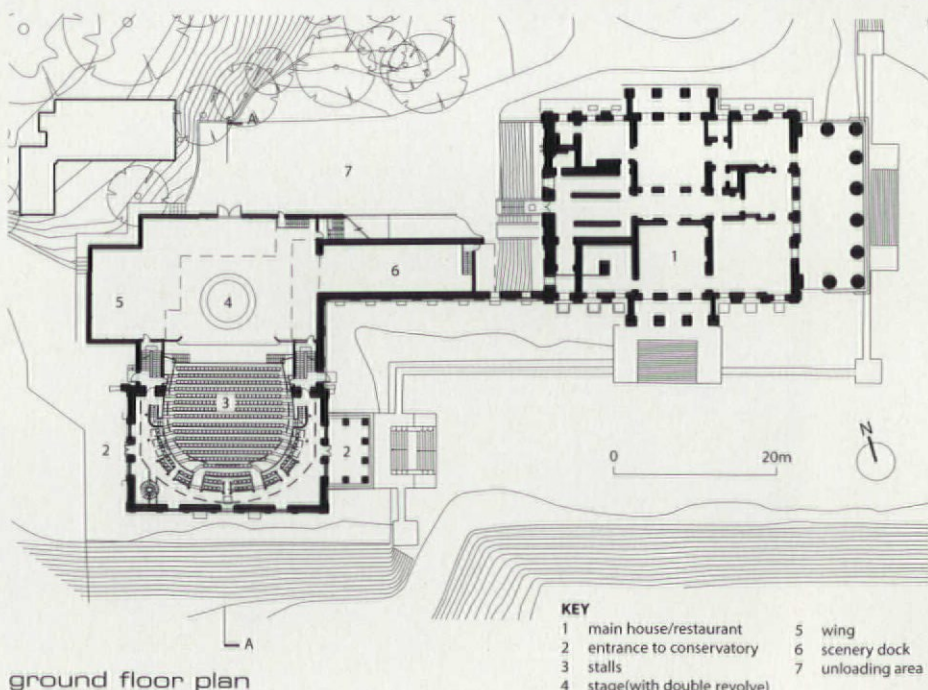
The Grange at Northington, eight miles north-east of Winchester, arrived at this oddly desirable state by an uncomfortable route. The main house was originally built in 1665-73 to the designs of William Samwell, but then completely recased as a Doric temple by William Wilkins between 1806 and 1816, when, mostly finished, it was sold. The new owner, the Baring family, continued, commissioning Robert Smirke to create a single-storey extension to the west in 1817. In 1823, C R Cockerell was commissioned to add a dining room north of the Smirke extension and also to continue the extension south with new apartments and a conservatory – now the opera venue. In 1852 the Cockerells were back, with F P Cockerell adding another floor to the Smirke wing.

There were some other additions but, generally, it was downhill from here on. In about 1890 an unknown designer remodelled the fine-glass and cast-iron conservatory as a picture gallery, removing all the internal ironwork and reducing the window areas, which had been fully glazed between masonry pilasters. Later uses included hay store and badminton court. Today only Cockerell's eastern Ionic portico and pilasters to the south survive from the original. Generally, grounds and buildings

degenerated fast from when the Barings sold in 1933. After years of neglect – the house was unoccupied from 1945 – the Barings bought it back in 1966. It was sufficiently derelict in 1972 for a pre-demolition sale of elements and materials. The dining room and Smirke wing had been demolished, the house largely stripped of fixtures and fittings, including marble wall linings in the entrance hall and the main staircase (now in the possession of English Heritage).

But by 1975 The Grange had become a Scheduled Ancient Monument (the house is also listed Grade I), and English Heritage was given guardianship of The Grange and its immediate two hectares (within 300 hectares of parkland). But it was unable to agree with current owner, Lord Ashburton (of the Baring family), any suitable future. Some temporary works, mainly geared to safety, were carried out in the 1970s. Then in 1980-83, the Department of Ancient Monuments and Historic Buildings carried out more concerted consolidation work. Primarily, it installed a new steel-framed, slate roof to the house, reconstructed the western house elevation, repaired render and reglazed all windows.

Then progress. Following an approach to Lord Ashburton by Kani there was an agreement between them, English Heritage, and subsequently with the local authority, that the conservatory could be used for 20 opera performances per year, and GPO was born. Kani, architect David Lloyd Jones of Studio E Architects and engineer Charles Walker of Arup, who had previously worked together at Garsington Opera, carried out a first, modest conversion. The conservatory floor was strengthened, the ceiling stabilised. Independent steel framing supported raked seating, a stage area and orchestra pit were created. Public entrance was through the eastern portico. It was far from ideal. Cramped, a temporary backstage shelter had to be erected at the western end, with



ground floor plan

KEY

- | | |
|------------------------------|------------------|
| 1 main house/restaurant | 5 wing |
| 2 entrance to conservatory | 6 scenery dock |
| 3 stalls | 7 unloading area |
| 4 stage(with double revolve) | |



Top and above left: the house, with nets and chandeliers. Above right: conservatory opening; blockwork seating support/labyrinth for cooling

performers reaching the stage via knocked-out windows. The nearby vaulted basement of the house served as changing rooms for performers and orchestra.

If this venue was far from ideal, other aspects of the audience experience were great compensation. The rural setting is dramatic and each performance also a social occasion. The terraces immediately around The Grange are decked out with Indian tents for picnicking, which resumes through a very prolonged interval. The eastern portico of the house serves as a champagne bar. And part of the house's derelict ground floor has become a temporary restaurant, with new flooring, nets overhead to protect diners from the risk of falling plaster fragments, mock chimney pieces in MDF and grand chandeliers. The success and evident appropriateness of The Grange for this style of opera occasion encouraged owner Lord Ashburton to accept GPO's next proposals for expanded and more permanent facilities, though as yet still licensed for a short season of 20 summer performances. There followed the development of a conservation plan by John Redmill, an analysis of development options based on the plan, and intensive discussions with English Heritage, the planning authority and other historic groups.

What was proposed, and has been built by the same team, is ingenious, focused on further developing the conservatory, extending it to the north. After its depredations in the 1890s it has much less to conserve than the house – in terms of features mainly its eastern portico and southern pilasters. But the conservatory also has an important compositional role. While The Grange is approached from the north, the western extensions are largely masked by trees and it was the southern and eastern aspects that were the classic views, now reduced by demolitions. Where once there was a southerly panorama – house, extended Smirke wing and conservatory – there then stood the two now-separate buildings of house and conservatory on a plinth-like terrace. It was decided that the two buildings should be rejoined, a panorama re-established.

The architect advocated design in a Modern idiom, but English Heritage's view prevailed and a wall has been constructed



A night at the opera. Planting by GPO

after the manner of Smirke, following the perimeter of his extension, single storey, the height of the conservatory cornice. As Lloyd Jones says: 'Studio E, slightly to their surprise, given current charges of historic deceit concerning historic reinstatement, found themselves researching the detail of the Classic vocabulary and materials employed by Smirke... behind the facade, however, all accepted that the new building would be a contemporary, albeit self-effacing, design.'

The new facade is largely render on brick, as was the house in its time. The new panorama reads coherently but does not justify English Heritage's claim of restoring back to 1817. Smirke's wall was part of his windowed building, not scenery.

The ambitions of GPO's new works were primarily to increase seating capacity and create good quality (if still not ideal) stage and backstage facilities. Altering the Grade II conservatory was not a very contentious issue, with the west and north facades most changed in the past and the interior already stripped out. To the north of the conservatory lay the area of earlier demolitions, the only potential new-building land. The conservatory's north wall had always been an internal one, of no great architectural significance. Removing this wall and inserting a steel goalpost mirroring the proscenium to be constructed in the new building, but set back

within the auditorium, has allowed the whole of the conservatory to be used for seating, now turned through 90° to face the north wall. Crucially, seating capacity is raised from 366 to 500. Beyond the new opening the new structure contains a stage block of stage area and wing, and a scenery store.

The importance of the southerly panorama also set the height limit for the new building. There is no fly tower. Excavation went down by up to 8m to include an orchestra pit and stage undercroft. The audience enters the auditorium at outdoor terrace level, quite high in the section, at the back of the stalls, with a few steps up to the circle of boxes.

The new building is largely screened from public view, opening onto the delivery route to backstage. The stage block is oak boarded above a 2m-high base of knapped (split) flints edged in red brick – Hampshire's ethnic ashlar. This flintwork sends mixed messages. On the one hand the builder has been much more selective in rejecting flints than normal practice in order to produce a much flatter surface than is traditional in vernacular buildings, destined to stay looking relatively pristine. On the other hand the lime mortar is brush-finished to reveal its coarse texture, an artificial ageing that the weather normally does gradually.

The rendered scenery store runs out behind the Smirke-nouveau wall to the house's west facade, here breaking from Smirke's original design, incorporating a pedestrian archway. There is one opening window – the rest of the southerly wall face has blind windows. The scenery store stops short of the arch, but an apparent structure of trusses and rafters continues a little from its end wall as if the building was running down rather than coming to a definite end, not daring to touch the Wilkins facade.

Alongside the scenery store lies a partly sub-ground passage, turf-roofed, giving performers covered access to reach the changing rooms in the house basement (still in need of improvement). The stage-block roof is also planted with sedums, improving insulation, but more importantly here, preventing the drumming noise of heavy rain on its metal roof.

Inside the auditorium there was little to

Smirke's wall

Both Wilkins and Smirke took up then-new technology, using render made with Parker's Roman Cement. It was patented by James Parker in 1796 (the patent subsequently bought by Charles Wyatt in 1810). This render was much more durable than the vernacular materials of the day based on lime putty, and stronger, though not as strong as the later-developed Portland cement render. Mixed 1:1 with coarse sand, it was difficult to apply as it set within 15 minutes; probably why the final coat on Wilkins' building is only 3-4mm thick.

'Manufacture stopped before World War II so a substitute was needed for repair and for new work – the Smirke wall and scenery store. A render was developed based on hydraulic lime. It was mixed with washed gritty sand and a red sand from Exeter to give the very light brown original colour.

A bonus is that it did not harden for one-two hours. Mouldings were run on the Smirke wall using the same material. Copings are concrete, their moulds lined with Portland stone dust cement. The delicate capitals and bases are in Portland stone.

Based on Marin Smith's research

Studio E's wall

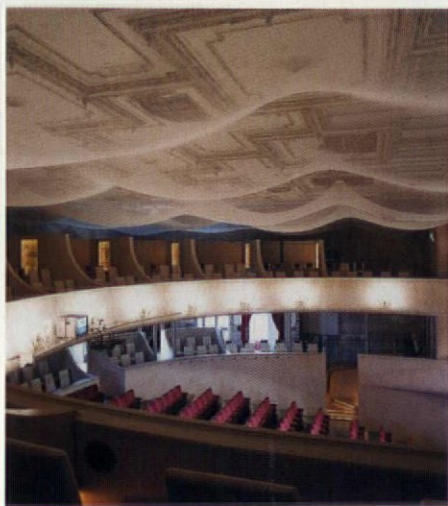
Another new old technology is the green oak boarding to the stage block, which will weather to silver-grey. Over 12-18 months the boards will shrink and move, so, to avoid splits in the wood, stainless steel nails secure the boards through pre-drilled, over-sized holes.

When it rains the boards will initially leach tannic acid, risking staining adjacent materials a resinous black and corroding unprotected metalwork. A concealed stainless steel gutter has been incorporated at the bottom of the boarding, over the top of the brickwork, to carry this damaging acidic solution away.

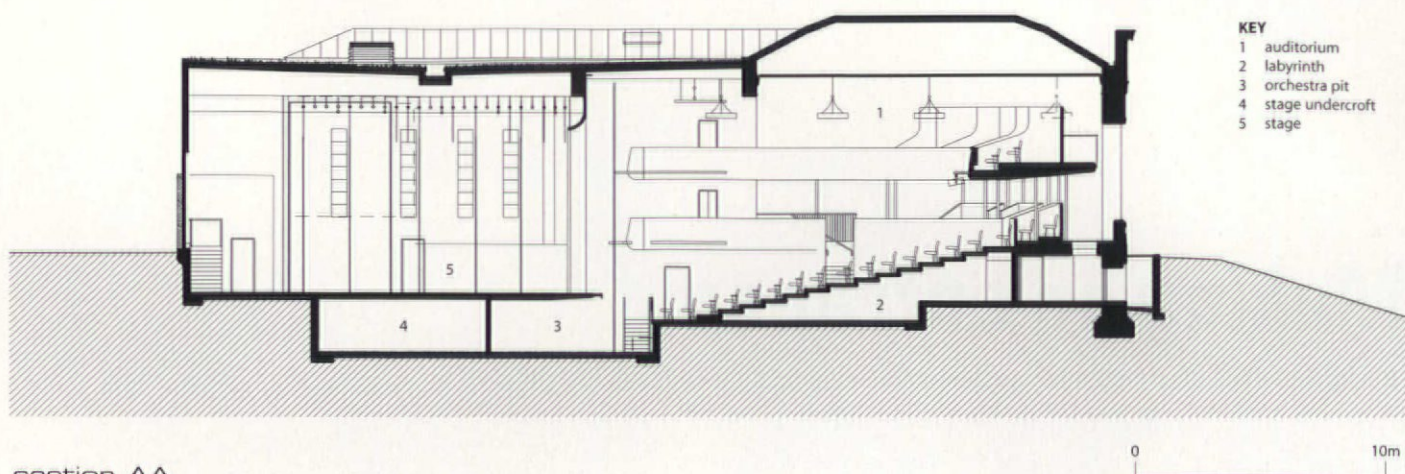
Based on David Lloyd Jones' design report



Top and above left: the conservatory (left) linked by new wall to house. Above middle: back of backstage. Above right: hesitant end to new wall



There are two levels of boxes. The new soffitt is fibre optic-lit, while the existing ceiling is netted. The upper boxes have flush jib doors



section AA

conserve. The architect has, though, preserved its residual sense of being a single volume, inserting the seating as separate elements within. The horseshoe layout, intensifying contact with the stage, draws on Smirke's layout at the Theatre Royal in Bury St Edmunds (built 1819). Blockwork walls supporting the floor slab and seating create an underfloor labyrinth 150m-long, which, with the aid of two fans and pre-existing openings low in the south wall, provide near-free cooling via air outlet slots beneath the seating. (In this it is similar in approach to Bedales School theatre by Feilden Clegg, AJ 15.2.96.)

The stalls seating runs into the opening in the north wall, helping to bind the old and new together. The circle of boxes complements the often quirky character of The Grange experience. Upper boxes have jib doors – 100mm thick, plastered to line through with the curved walls of the boxes, with no visible hinges. Working these doors out was just one of the many contributions of builder Martin Smith, a man with his own extensive library of building books to consult.

And the quirks continue, with GPO installing glass-topped boxes within the auditorium floor to walk on which contain

excavated china and glass from the site, and in one a functioning train set whose carriages are destined to bear sponsors' names. (The whole project is financed solely by private fundraising.) Thoughtful lighting, including 800 fibre-optic points, and the soft salmon colouring, focus the eye on seating and stage, distracting from the ceiling where a cobweb of nets again protects opera-goers from risks of falling plaster fragments.

These nets point to the fact that, at the end of a successful project for GPO, the longer-term questions of consolidation and maintenance of The Grange remain unfinished business, so too the immediate landscaping, which has passed through several historic phases. Friends of GPO are maintaining it and theatrical pot planting is a regular seasonal addition (the landscape beyond is outside English Heritage's guardianship).

For GPO, in only its sixth season, this has been spectacular progress, both in creating an opera programme and realising this project so soon. The built result has a clarity that comes from completing a new phase, yet opens up surprises as you explore within, a continuation of The Grange's multi-layered history.

COST SUMMARY

Costs based on final account, for a floor area of 1,421m²

	Cost per m ² (£)	Percentage of total
DEMOLITION AND SUPPORT	62.54	4.50
SUBSTRUCTURE	114.38	8.23
SUPERSTRUCTURE		
Frame	107.32	7.72
Reinforced concrete work	135.51	9.75
Labyrinth works	38.01	2.74
Upper floors and gallery	87.64	6.31
Staircases	46.48	3.34
Internal walls, partitions	29.45	2.12
Internal doors	11.66	0.84
Roof carcass	50.52	3.64
Green roof	74.22	5.34
External cladding and Smirke wall	237.78	17.11
Group element total	818.59	58.91
FITTINGS AND SUNDRIES	102.48	7.37
SERVICES		
Electrical	55.60	4.00
Mechanical	29.14	2.10
Group element total	84.74	6.10
EXTERNAL WALLS, DRAINAGE	46.19	3.32
PRELIMINARIES, SCAFFOLDING	160.71	11.57
TOTAL	1,389.64	100

CREDITS

COMPLETION DATE
90 per cent complete for 2002 summer season – ahead of programme
Completed for 2003 summer season
TOTAL COST
£1,974,672 (exc VAT, contingency, seating and fittings, work to main house and external works)
CLIENT
Grange Park Opera
ARCHITECT
Studio E Architects: Akira Koyama, Alan Addison, Crawford Irvine, David Lloyd Jones, Diana Hare, Paulo Delfino
STRUCTURAL ENGINEER
Arup

VENTILATION CONSULTANT
Max Fordham
CONSERVATION ARCHITECT
John Redmill
CONSTRUCTION CONSULTANT
Stuart McGee
PRINCIPAL CONTRACTOR
RJ Smith and Co
M & E ENGINEER
RS Brich
STAGE LIGHTING, FLYING SYSTEMS
Stage Electrics
AJS
PLANNING CONSULTANT
Nathaniel Lichfield and Partners

ARCHAEOLOGICAL CONSULTANT
CKC Archaeology
ACOUSTIC CONSULTANT
Colin Beak
PLANNING SUPERVISOR
WSP Group
SITE SURVEY
Glanville consultants
SUBCONTRACTORS AND SUPPLIERS
Smoke vent, environmental control supply Colt; smoke vents, environmental control installation AES
Environmental Services; architectural steelwork Alresford Steelwork; Kalzip green roof supply, standing seam roof,

structural steel Corus; seamed metal roof Broderick Structures; green roof installation Blackdown Horticultural Consultants; structural frame, staircases, auditorium steelwork fabrication Littlehampton Welding; dry lining British Gypsum; partition installation Parsons Construction Services; reinforcement Pre-Pour Services; scaffolding RBS Scaffolding; electrical services RS Birch and Partners; Smirke wall capitals and bases Wells Cathedral Stonemasons

WEBLINKS

Grange Park Opera
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Studio E Architects
www.studioe.co.uk
Arup
www.arup.com
Max Fordham
www.maxfordham.com
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<http://members.aol.com/ccurrie260>
WSP Group
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Making an entrance

Ian Simpson Architects' work with Manchester Museum over nearly 10 years has helped give it a new public face

By Barrie Evans. Photographs by Daniel Hopkinson

Last month's 'reopening' of Manchester Museum was not an opening after closure so much as a celebration marking the completion of a major phase in its transformation. In fact it remained as nearly fully open as possible over the period. The transformation is aimed at shifting the museum's role from being largely a university institution to being perceived much more as Manchester's museum, a major public resource. The buildings were in several ways ill-suited to this expanded role. Not to mention the lack of significant capital spending since 1927.

As often in the 19th century, the museum's origins were the collections of local societies, in this case the Manchester Society of Natural History (which at one stage had its own building) and the Manchester Geological and Mining Society. Despite Manchester's textile wealth, the societies, having merged, later became insolvent, and the collections were adopted by Manchester University in 1867. Though open to interested people outside the university, the collections became largely adjuncts of various related university departments.

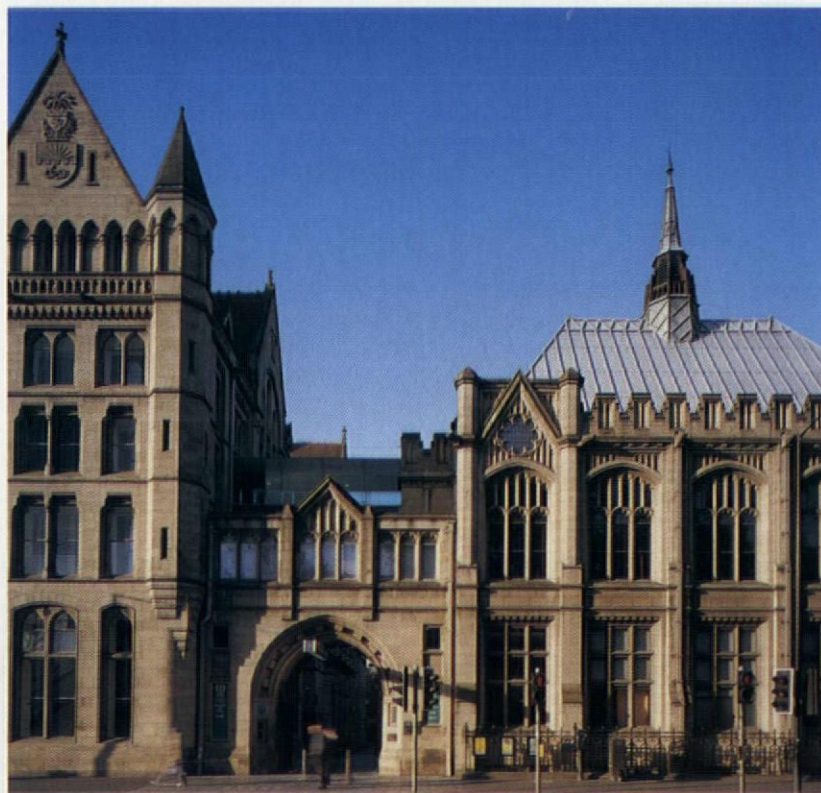
In some ways the university did the collections proud. Alfred Waterhouse was commissioned to house the natural history collection in a building on Oxford Road, which opened in 1888. A sort of stripped-Gothic, today perhaps seen as hinting at a less-decorated architectural future. In 1912

this run of buildings was continued by his son, Paul Waterhouse, in a more conventional manner, mainly to house archaeological and Egyptological collections. In 1927, the next generation Michael Waterhouse was involved, though that extension looks like the implementation of a scheme his father had already envisaged –

near 100m of Gothic Revival in sombre gritstone, more grand than inviting. And though Oxford Road is a main route from the south into the city centre a mile away, this locale is essentially a major campus. Years ago the bus conductors would shout 'College of Knowledge' and only university staff and students would get off. The

continuing growth of the university, of the adjoining UMIST, the Manchester Metropolitan University and several other educational institutions is rapidly turning the area into a mono-functional, educational enclave. Manchester as a city is big enough not to be dominated by this, but locally it is an area where many people feel they don't belong.

Thus, enticing people to the museum has been a major challenge – met partly by proactive outreach by the museum organisation, especially to schools, partly through changes to the buildings which have been designed by Ian Simpson Architects. The project so far has cost about £21 million, approximately half spent



Alfred Waterhouse building (above) and Paul Waterhouse building (opposite)

the 1912 and 1927 buildings combine into a symmetrical composition. Later the museum took over from the dental school the building immediately to the north, a contrasting Baroque design of 1908 by Charles Heathcote & Sons.

As a public face along Oxford Road, what Manchester got from the Waterhouses was

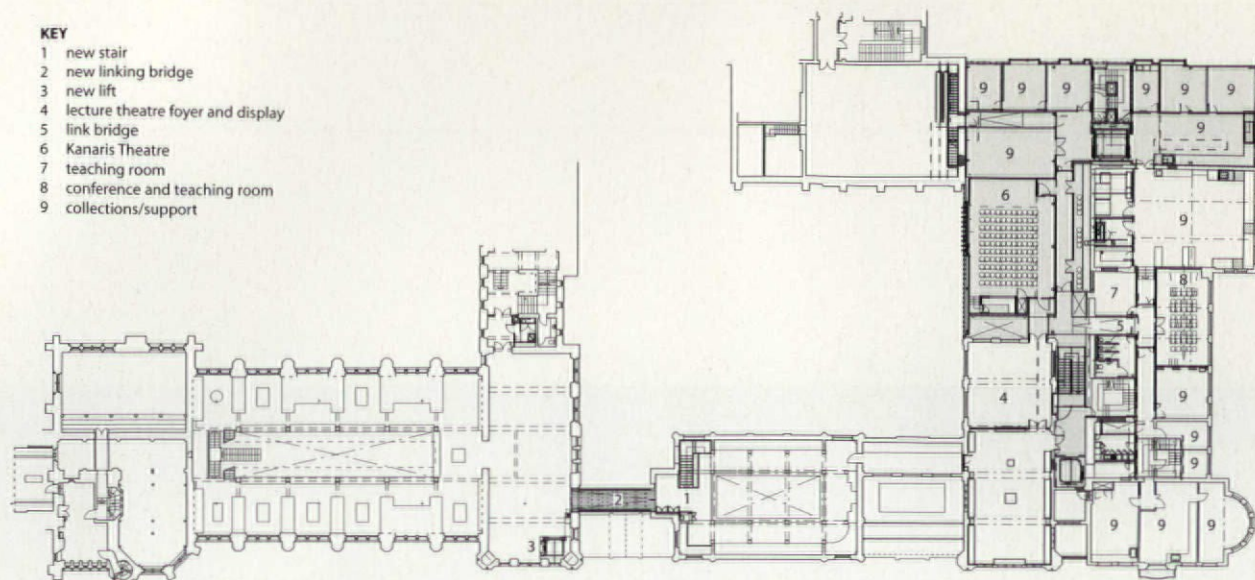
on construction works.

One of the main challenges has been to address how the buildings read externally and, along with that, specifically the siting and design of the entrance. Compromises with conservation authorities have made signage less prominent than the museum would have liked. There is a limited number



KEY

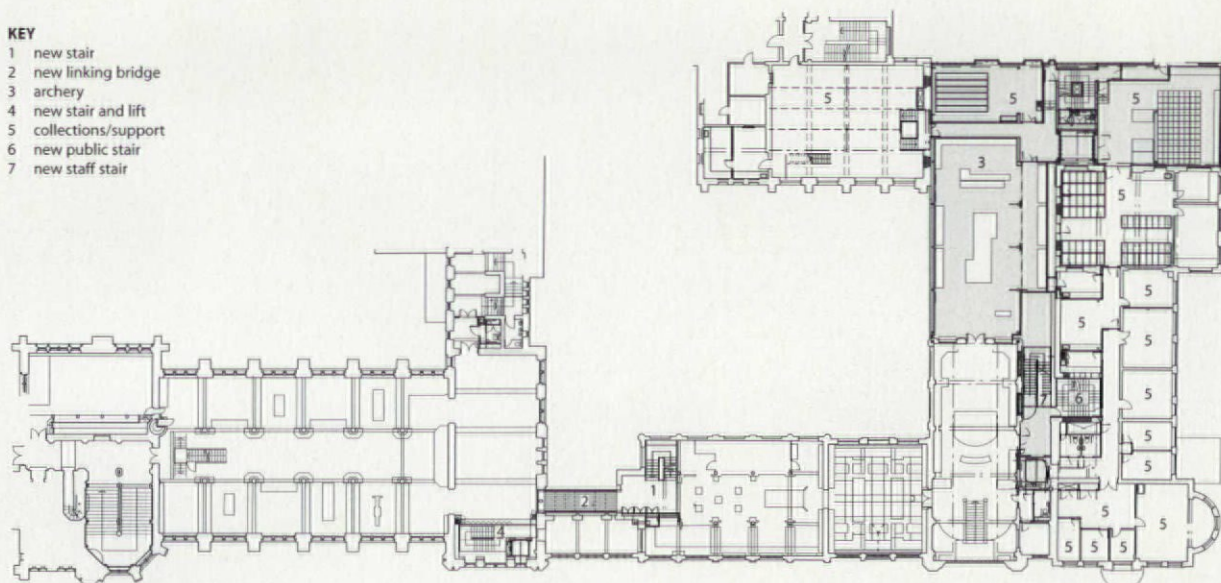
- 1 new stair
- 2 new linking bridge
- 3 new lift
- 4 lecture theatre foyer and display
- 5 link bridge
- 6 Kanaris Theatre
- 7 teaching room
- 8 conference and teaching room
- 9 collections/support



second floor plan

KEY

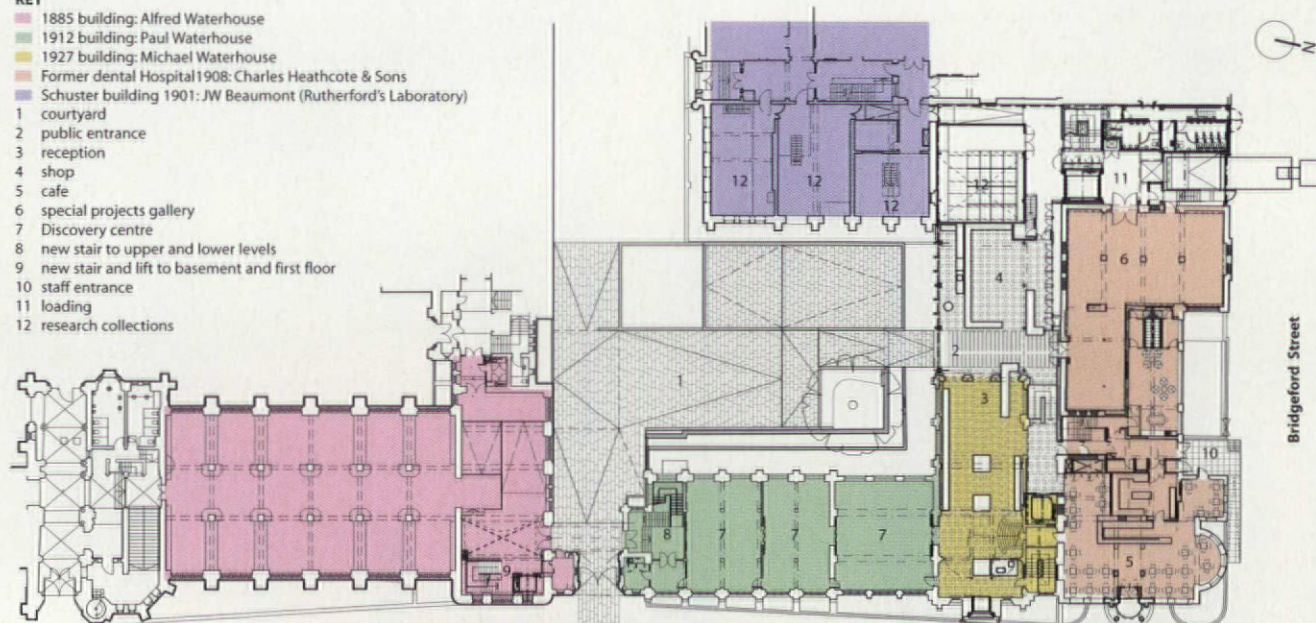
- 1 new stair
- 2 new linking bridge
- 3 archery
- 4 new stair and lift
- 5 collections/support
- 6 new public stair
- 7 new staff stair



first floor plan

KEY

- 1885 building: Alfred Waterhouse
- 1912 building: Paul Waterhouse
- 1927 building: Michael Waterhouse
- Former dental Hospital 1908: Charles Heathcote & Sons
- Schuster building 1901: JW Beaumont (Rutherford's Laboratory)
- 1 courtyard
- 2 public entrance
- 3 reception
- 4 shop
- 5 cafe
- 6 special projects gallery
- 7 Discovery centre
- 8 new stair to upper and lower levels
- 9 new stair and lift to basement and first floor
- 10 staff entrance
- 11 loading
- 12 research collections

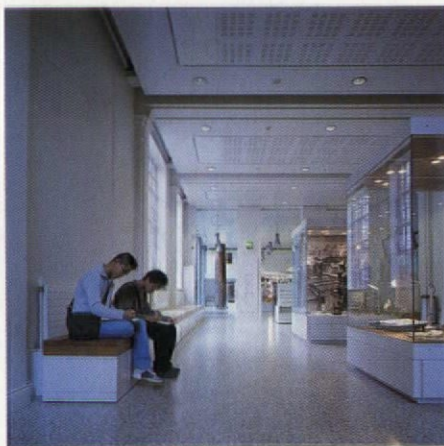


ground floor plan

Oxford Road

0 20m

Bridgeford Street



An entrance fitting a major public museum. It symbolises the new greater openness and provides an orientation point

of banners along the road mounted on simple steel masts that will add some welcome colour on a drizzly Manchester day; English Heritage was happy with more, the conservation officer would have preferred none.

The entrance and its marking also needed change. The public entrance comprised a few unobtrusive steps up to a small arch in the 1912 building leading to a limited reception area, nowhere near large enough to receive, say, two coach-loads of school students. Fortunately there is a large arched

opening to a rear courtyard between the 1888 and 1912 buildings, which has become the new approach. Again the signage here is a bit understated, a horizontal beam cantilevering out from the arch over the pavement. Once into the courtyard, there has been extensive repaving to lead you round to a new entrance pavilion, unfortunately not visible from the street. There is a broad glazed storey, the floors above faced in lead panels. (The original entrance now contains a display case, a rare example of the

collections being visible from the street.)

The pavilion's scale, openness and lightness is in strong and welcome contrast to the rather heavily wrought, dark-timbered galleries with their subdued lighting. As well as reception, the pavilion provides space for a shop, direct access to an education suite where students can handle replaceable exhibits (continued in the basement) and less-direct access to a new cafe in the Heathcote building – this can also be entered direct from the street without going into the

museum and is well-used by the university community. At the rear of the pavilion are double doors leading to a temporary exhibition gallery, serviced to international environmental standards for accepting loans of objects.

As you enter the new pavilion there are an Egyptian column and some related stone objects that you can touch, symbolic of the new openness of the museum. There is also a line of four currently empty display cases, which are to be filled by artist Richard Wentworth, focusing on ideas he feels are raised by the collections. Wentworth is not, though, a late addition to the project – he has been with the design team from early 1998, with an open brief. Job architect Charlie Mackeith found this very stimulating, and it was often Wentworth who kept the focus on the big picture when the rest of the team were getting locked into the detail.

This pavilion and a few other new public realm interventions of addition and removal are the most evident new works, but they do not constitute the majority of the project. Much of it is in support of the collections, with careful repair and refurbishment. For example, every gallery has been touched by reservicing, though the public are unlikely to notice. Most galleries have been redisplayed, but even simply dusting exhibits too sensitive to move has given a new freshness. And there has been an enormous amount of work creating renewed backstage spaces, mainly in the rest of the dental school building and in the Schuster Building, adjacent to the newly paved courtyard approach. For many curators this has, for the first time, brought their collections together in one place, in decent conditions, now stored much more accessibly on new shelving and rolling stacks. It has also housed the curators with their collections, not always achieved in the past. All this not only helps the staff but furthers the museum's wider role, making the collections more accessible also to researchers from outside the university.

The complex project process has also absorbed much effort, with committees of up to 60 keepers, the phasing of works, decanting and recanting. Some staff and objects are still moving in.

In the galleries few of the original Waterhouses' display cases have survived. Later ones did not cry out for preservation. The opportunity has been taken to renew the display cases and lighting in some galleries. The work by gallery designer Ivor Heal Design, eg in the archery and money galleries, is a very successful setting of modern objects – the display cases with their lighting – within the historic context of the existing gallery shells. It is hoped that the design vocabulary developed here will be taken up as other galleries are refurbished in years to come.

Top: new cafe. Middle and opposite: Alfred Waterhouse building; the top floor display does not need daylight levels limiting. Bottom: new work by Ivor Heal Design







Circulation has been another key focus for Simpson. There is not much that can be done about the rather labyrinthine original layout without major rebuilding, but the entrance pavilion and a new steel and glass stair tower adjacent provide a key point of reference. The other main problem for the public, who have always used the museum, albeit in modest numbers, was that the arch now used as the entry point to the site connected the 1888 and 1912 buildings visually but not functionally. A sparkling steel and glass two-storey bridge has now been built behind the arch starting at first floor level (see Working Details, pages 40-41), flanked by new/renewed staircases in either building. Again Simpson makes a clear distinction between what is old and new, holding them clearly apart.

It is easy to focus on these headline interventions – the new approach and entrance pavilion, the cafe fit-out, the bridge and new staircases. Simpson, the architect of Urbis among others, is not well-known for reticence. But here some reticence has been appropriate, mixing the new elements that send out messages of renewed life and approachability with a respectful support for the collections, helping them to speak for themselves.



The lower level of the new bridge, imperceptibly joining buildings at different levels

COST SUMMARY

Costs for Phase 3 – extension and internal alterations, based on tender sum for 5,660m² gross internal area

	Cost per m ² (£)	Percentage of total
DEMOLITIONS & ALTERATIONS	165,532	2.6
SUBSTRUCTURE	175,601	2.8
SUPERSTRUCTURE		
Frame	185,301	2.9
Upper floors	99,579	1.6
Roof, rooflights	119,922	1.9
Staircases	140,072	2.2
External walls	186,990	2.9
Windows, external doors	107,278	1.7
Internal walls and partitions	110,193	1.7
Internal doors	185,745	2.9
Group element total	1,135,080	17.8
INTERNAL FINISHES		

Wall finishes	82,466	1.3
Floor finishes	183,390	2.9
Ceiling finishes	143,904	2.3
Group element total	409,759	6.4
FITTINGS AND FURNITURE	70,906	1.1
SERVICES		
Sanitary appliances	48,487	0.8
Builders' work in connection	67,483	1.1
Mechanical and electrical installations, lifts, water, disposal, protective communications	1,523,049	23.9
Group element total	1,639,019	25.7
EXTERNAL WORKS	206,395	3.2
PRIME COST AND PROVISIONAL SUMS	1,729,335	27.2
PRELIMINARIES & INSURANCE	835,795	13.1
TOTAL	6,367,423	100

Cost data provided by Rex Proctor and Partners

WEBLINKS

The Manchester Museum
www.museum.man.ac.uk
 Stanhope
www.stanhopeplc.com
 Ian Simpson Architects
www.iansimpsonarchitects.com
 Ivor Heal Design
www.ivorhealdesign.co.uk
 MET Studio
www.metstudio.com
 Appleyard and Trew
www.appleyardandtrew.com
 Faber Maunsell
www.fabermaunsell.com
 Kevan Shaw lighting Design
www.kevan-shaw.com
 Operon
www.operon.eu.com
 Full Circle Arts
www.full-circle-arts.co.uk
 MJ Gleeson Group
www.mjgleeson.com
 Edwin Dyson and Sons
www.dysons.com

CREDITS

FEASIBILITY START DATE 1994
INITIAL FUNDING APPLICATION 1995
START ON SITE DATE Phase 1: refurbishment of galleries, new stairs, lifts – 1999
 Phase 2: new research collections and storage – 2000
 Phase 3: extension and internal alterations – 2001
CONTRACT Phase 1: JCT 80. Phases 2 and 3: JCT 98
TOTAL COST Phase 1: £3,500,000
 Phase 2: £900,000
 Phase 3: £7,000,000
CLIENT The Manchester Museum/The University of Manchester
FUNDERS The Heritage Lottery Fund, European Regional Development Fund, Wellcome Trust, The Wolfson Foundation, The University of Manchester
PROJECT MONITOR TO HERITAGE LOTTERY FUND Stanhope/Terry Doyle (Foresight)
ARCHITECT Ian Simpson Architects: David Green, Rachel Haugh, Mayoer Jagjiwan, Ben Kabuye, Charlie MacKeith, Jacquie Milham, Dan Newport, Mark Savage, Ian Simpson, Jim Sloan, John Stevenon, Michael

Thomas, Patrick Thomas, Tim Wenham
GALLERY DESIGNER Ivor Heal Design (Phases 1 and 3)
PROJECT MANAGER MET Studio (Phase 2)
QUANTITY SURVEYOR Appleyard and Trew
STRUCTURAL ENGINEER Rex Proctor and Partners
FABER MAUNSELL LIGHTING CONSULTANT Kevan Shaw Lighting Design
SERVICES CONSULTANT Operon
VISUAL ARTS CONSULTANT Bev Bytheway
ARTIST/SCULPTOR Richard Wentworth
ACCESS CONSULTANT Full Circle Arts

MAIN CONTRACTOR Styles and Wood (Phases 1 and 3)
 Hayvern/Enterprise (Phase 2)
 MJ Gleeson Group (Phase 3)
FIT-OUT CONTRACTOR (GALLERIES) Edwin Dyson and Sons
SUBCONTRACTORS AND SUPPLIERS Terrazzo tiles Quilligotti
 Terrazzo; terrazzo cast treads and planks A Andrews + Sons;
 linoleum Forbo-Nairn;
 oak flooring PCs;
 microdiorite stone paving Hardscape; metalwork Dearnside Fabrications, ArcForm, Rileys (Metalwork), Warrington Fabrications; acoustic

plaster ceilings British Gypsum; ceiling tiles Burgess Architectural Products; purpose-designed lay-in tiles CEP
 Ceilings; reception counters, timber acoustic linings, special doors Aliwood; shop fit-out Pyramas; forming of oak handrail Timbmet
 Rochdale; showcases Click Systems; display mounts Plowden + Smith; stonework display plinths Warrington Fabrications; benches Edwin Dyson and Sons, Vitra; kitchen system Ideal Time; blinds Levulux;
 internal signage HB Sign Co; cantilevered beam, banner posts Alan Dawson Associates;
 banners, cafe sign Trafford Signs; signage post case Astra Group; lighting ERCO Lighting, Louis Poulsen UK, Whitecroft Lighting, Zumtobel Staff Lighting, Concord Marlin; electrical services NG Bailey; door furniture, ironmongery ASSA; window security films Filmtek;
 fire-rated structural glazing Promat Fire Protection; replacement cast-iron windows Don Barker; laboratory sinks GEC Anderson;
 laboratory extraction benches Astec Microflow; rolling rack storage Invicta Storage Systems; internal stone cleaning Maysand

A glazed bridge joining two historic buildings

The new bridge links the first and second floors of Alfred Waterhouse's 1885 museum with its 1912 extension. The original connection was a small first-floor corridor above the arch, which is the main entrance to the museum. The bridge runs alongside the corridor, now a seating area.

The bridge is a simple steel structure in a glazed enclosure, which reveals the original building behind, allows visitors to orientate themselves and contrasts with the relatively low levels of lighting (75 lux) in some galleries.

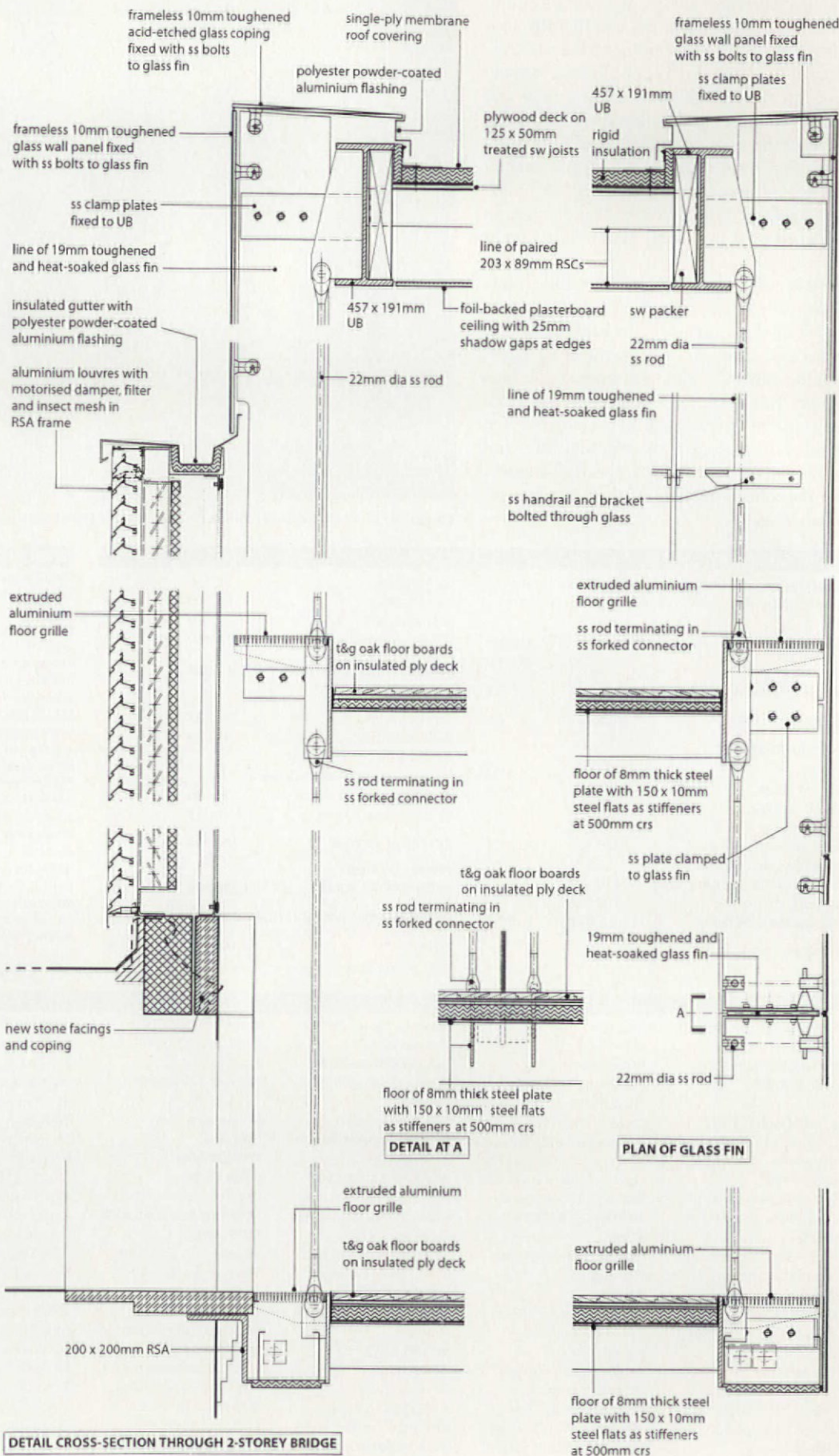
First- and second-floor decks are formed of 8mm steel plate with 150 x 10mm rib stiffeners. To avoid the use of foundations, which would disturb services buried in the street below, the decks are supported from the original buildings; to reduce deflection they are braced with a series of robust 22mm-diameter rods suspended from the roof structure. The perimeter steel plates of each deck mask the timber floor build-up and, on the second floor, the slope.

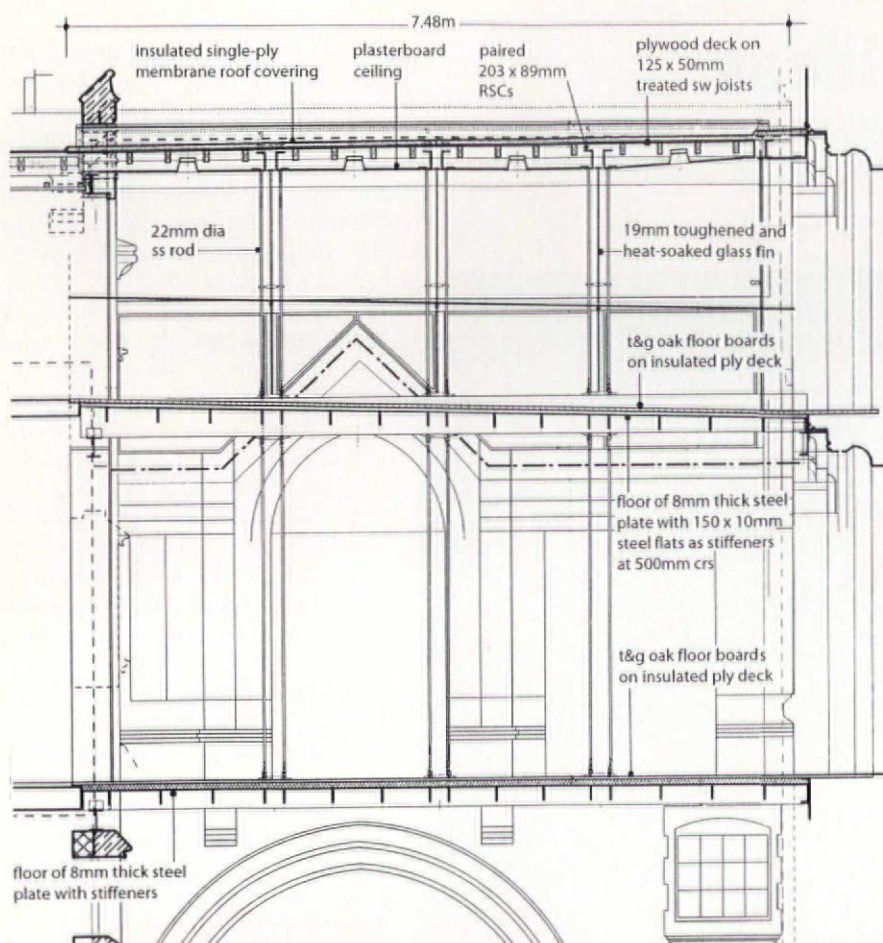
The frameless 10mm toughened glass wall panels are bolt-fixed to glass fins, which in turn are clamped to the floor plates. This creates a zone for trench heaters and air circulation around the decks; the fins also support stainless steel handrails.

Green-tinted glass was selected to achieve a high shading coefficient while matching the original museum graphics. The division of glass panels match the spacing of the ribs, which in turn reflects the asymmetry and internal symmetries of the original bridge.

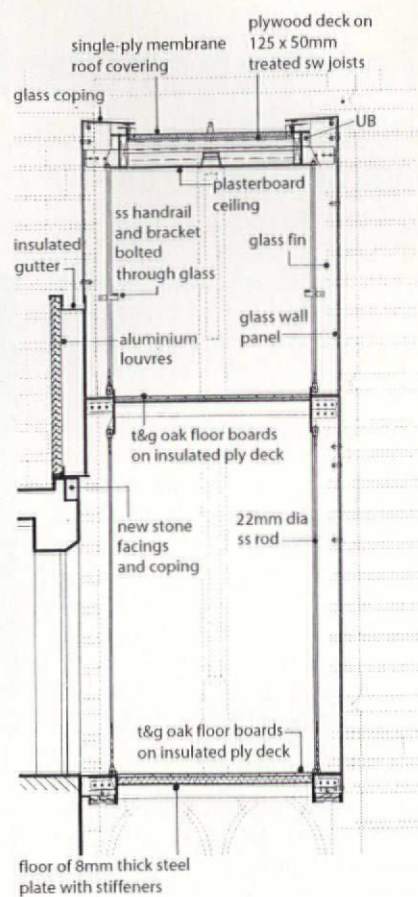
The bridge was the only suitable place for a large air inlet to draw air into the building. A series of louvre panels with dampers and filters are set above the original bridge copings.

Susan Dawson

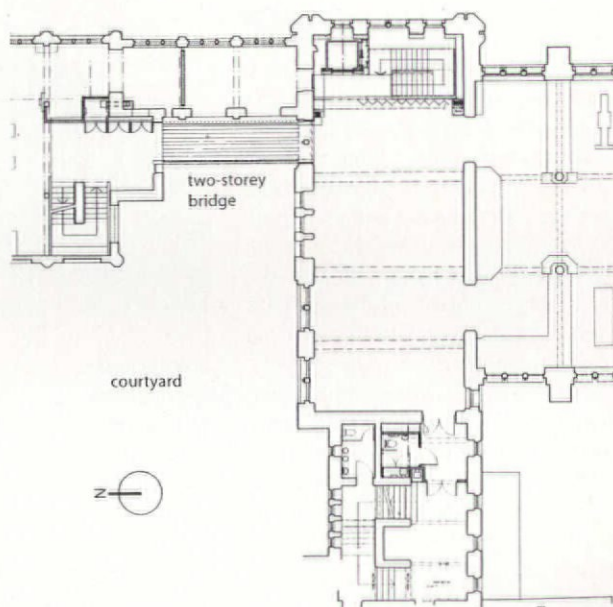
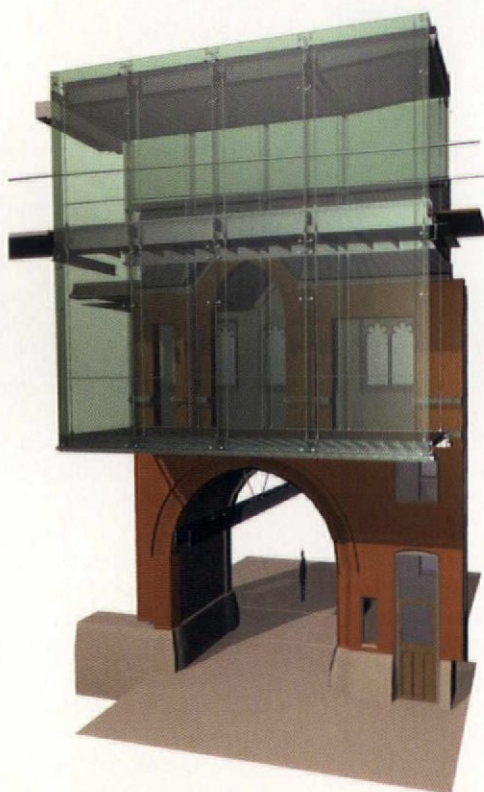




KEY LONG SECTION THROUGH 2-STOREY BRIDGE



KEY CROSS SECTION



PART PLAN OF MUSEUM

Interchangeable ideas

The transport industry's key players will be out in force later this month for this year's Interchange conference

BY BRENT KNOWLES

It's that time again when the Interchange roadshow opens its doors, this year at the Queen Elizabeth II Centre on London's South Bank on 25-26 November.

Since its inception in 2000, as a response to the government's White Paper where practitioners in the transport industries were invited to grab a piece of the £180 billion spend, it has earned a reputation as a useful venue to exchange ideas and to identify some of the key trends and players in the transport market.

Obviously, it was not so clear in those salad days of trust in the political process, that the so-called £180 billion government giveaway was nothing of the sort. It comprised almost 50 per cent of private capital investment, and so those who thought it was going to be grant-funded heaven – a licence to make money – were in for a rude awakening. Even the sure-fire belief that private capital would flow into the transport infrastructure coffers had not yet reckoned on the debacles of the London Underground and the decommissioning of Railtrack – taken into administration just after the first Interchange conference. Way back then, there was still a naive belief that money, PFI contracts and infrastructure would all grow under the new dawn of the transport superministry. Now we hear that Crossrail may come off the rails... again. So, after a useful start, based on a pragmatic idea, the Interchange organisers must have thought that events were conspiring against them.

However, now in its third year, Interchange is as big and brash as ever and, with London mayoral candidate Steven Norris at the helm, it is heralded as 'an opportunity to meet with key players in the integrated transport industry'.

Wide gauge

One of the dilemmas of the event is that the focus on interchanges is broad; reflecting that interchanges, in



At Manchester Airport, Aedas Architects has included heavy and light rail, bus depot, coach services and taxi rank in the 'first truly multi-modal transport interchange to be built in the UK'

the eyes of the organisers, are viewed as much as 'processes' as they are 'products'. The concept of an interchange conveys as much about a service provider as it does about a piece of technology. However, sometimes the reality of an interchange as a physical environment – a piece of architecture; a physical thing – gets marginalised. But, after all, this is an integrated event exploring the benefits of integrated transport, services, technological infrastructure as well as

design, and so it is not surprising that many interpretations and business expectations need to be fulfilled.

In its first year, the winner of the imaginatively titled Large Project of the Year Award went to the Croydon Tramlink. No architect was involved in the prize acceptance. The second year, however, the Small Urban Interchange Project of the Year was won by Eccles Bus Station, designed by EGS Design. This year, quite a few architects are entered and stand a chance against the engineering and technology/service providers. Even the City of Durham's congestion charging scheme has been put forward; a scheme that has dramatically reduced the three cars per minute that previously crawled up the hill to the cathedral, to about three cars every 10 minutes.

Hubba, hubba

One of the schemes that is fighting architecture's corner is Manchester Airport's Ground Transport Interchange – now known as 'The Station' or '4M Offices'. Designed by Aedas Architects' Manchester office, under project architect Dawn Wadsworth, this £60 million project is described as the 'first truly multi-modal transport interchange to be built in the UK accommodating heavy and light rail, bus depot, coach services and taxi rank'. Completed in July, it was conceived as a catalyst to encourage and cater for growth in public transport to meet the anticipated rise in air traffic. As architecture and the services that it is designed to facilitate are inextricably linked, Aedas and the client, Manchester Airport, want 25 per cent of all passenger trips to the airport to be by public transport; that is, theoretically, 10 million passenger trips by 2015. In the same period the staff is anticipated to rise from 17,000 to 35,000, and reducing their reliance on private cars was also a significant progenitor of the brief.

The project comprises a new 900m² bus and coach station, a tram tunnel, combined heavy rail and Metrolink island platform, 1,200m² concourse with the capacity for future incorporation of baggage handling facilities, 8,100m² of commercial office space above the concourse, retail and catering, and multi-modal ticketing. Links to all

three terminals are by what is euphemistically called a 'Skylink', or 'travelator-assisted aerial walkway system' (otherwise known as a bridge-cum-corridor).

The hub of the building is the circulation space – primarily vertical circulation – enclosed in an 'Arctic Blue' structural glass envelope supported by an exposed steel frame. Internally, suspended monitor screens will display real-time travel information as well as advertising and popular programming. The patinated copper appearance is, in fact, powder-coated aluminium cladding panels, stripped to match copper sheet sizes. The second distinct area of the building is the six-storey steel-framed office development clad in Corus' Duotone PVF2-coated aluminium panels – which look silver or blue, depending on the light. Slimdeck has been used to maximise the number of floorplates that can be constructed in the restricted height required for airport structures situated near the flight path.

The completed structure is intended to set the scene for a £1 billion development programme of improvements to the terminal buildings and aircraft standing areas.

Truly, madly, Burnley

A scheme on the Small Interchange shortlist is the Burnley Bus Station rebuild, which includes a departure concourse and canopies. Designed by Strzala Associates and commissioned by Burnley Borough Council, the £2.5 million scheme started on site in October 2001 and was completed in August this year.

The project brief demanded that the building be visually appealing 24 hours a day; that it include state-of-the-art facilities; and that it provide a gateway to the town centre. Further to this, the scheme includes an upgrade of the existing facilities to include 18 bus bays with automatic door opening and concourse. The existing bus station remained in operation throughout the works. The shortlisted scheme has been considered for its success in satisfying the brief and for providing a 'bold futuristic design for an area that has suffered more than its fair share of deprivation'. The architect says that 'the building is



Strzala Associates' bold design at Burnley Bus Station houses state-of-the-art facilities and is meant to represent an outward-looking approach to transportation

meant to represent an outward-looking approach, rather than insular and insecure'.

Structural glazing on three sides, complemented with stack-bonded brickwork, encloses a retail unit, company and public facilities, cafe, offices, and a tourist information centre. A Kalzip standing-seam roof is held on polyester powder-coated aluminium aerofoil sections. For more information visit the www.strzalaassociates.co.uk website.

At the time of going to press, the winners of the awards have been chosen but not made public. Any mention of a particular scheme within this article does not convey its standing in the judges' considerations. For tickets and information on other schemes visit www.interchangeplus.com. Additional discussion on the future of mobility and the city will take place at the Old Theatre, LSE Cities Programme, on 6 December. For more details visit www.transportresearch.org.uk/FutureCities, or tel 020 7505 6711.

MANCHESTER AIRPORT TEAM

CLIENT
Manchester Airports Development: Aslam Khan
ARCHITECT
Aedas Architects: David Kingdom, Dawn Wadsworth
PROJECT MANAGER, STRUCTURAL ENGINEER
Mott MacDonald
BUILDING SERVICES ENGINEER
Hoare Lea
COST CONSULTANT
Bucknall Austin

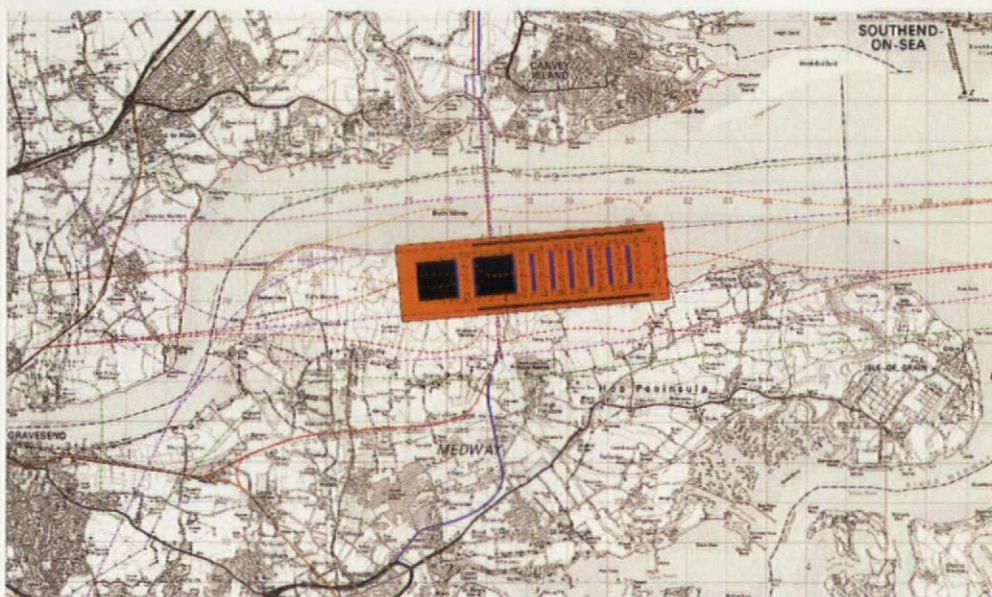
BURNLEY BUS STATION

CLIENT
Burnley Borough Council
ARCHITECT
Strzala Associates
ENGINEER
ROC Consulting Engineers
CONTRACTOR
John Turner & Sons
QUANTITY SURVEYOR
Cyril Sweett
SERVICES
Barratt Electrical & Mechanical

Environmental Hoo-ha

Little publicised plans for a new airport in the South East compare favourably with other, more contentious proposals

BY LIZ BAILEY



A proposed airport at Thames Reach in Surrey could spare travellers time and misery and save the taxpayer a lot of money, while still protecting the environment.

The scheme, for a compact, modular airport and integrated transport hub, compares very favourably with other proposed schemes – additional runways at London's three major airports, for instance, or other new builds. Yet Thames Reach Airport Consortium (TRAC), developed by Clerkenwell-based architect Bluebase, has received little attention despite its many – seemingly obvious – benefits.

Bluebase's proposal focuses largely on environmental concerns. The airport, on the Hoo Peninsula, would have a tiny physical footprint: only 11km². It would have no check-in facilities but would instead offer in-train check-in, as when the Eurostar used to have on-board passport control.

The airport would be designed on the 'gill system', arranging gates orthogonal to runways to enable passengers to get to planes, and planes to runways, more quickly. Underground people-mover systems to convey pas-

Plans for a new airport and integrated transport hub at Thames Reach, east of London, would affect just 20 homes and leave maximum marshland undisturbed for migratory birds

sengers from one end of the airport to the other are planned.

Planes would take-off and land over the Thames Estuary, admittedly disturbing birds, but this is considerably preferable to disturbing humans. The airport could therefore operate all day, every day, as even night flights would disturb few.

Since it was built on thinly populated, low-grade, flood-risk land, rather than Green Belt or prime countryside, developers would reclaim 1km² from tidal mudflats and raise the remaining 10km² on the marshes, thus leaving maximum marshland undisturbed for migratory birds. Thames Reach would affect 20 homes and no listed buildings.

To reduce the environmental impact, a proposed transport link, the Lower Thames Tunnel, would provide the only access to the airport. The airport and its tunnel would use locally generated wind, wave, tidal and solar power.

Spoil from the tunnel and terminal buildings would raise the site six metres above the level of the marsh. A perimeter consisting of a hidden moat or 'ha ha' would provide security and drainage.

The airport would form the centre of an integrated transport hub for the South East, replacing the current radial road system with the tunnel, which Bluebase has modelled on the Øresund Link between Denmark and Sweden.

The tunnel would carry road and rail transport plus utilities and services directly under the airport site. Sections would accommodate a two-track rail link, an eight-lane highway and two service roads, plus high-power lines; gas, water and aviation fuel pipelines; and telecoms.

The highway would provide dual-carriageway access to the new airport and would link the main radial arteries north and south of the Thames, without adding traffic to the M25. The rail tracks, including a six-platform station, would link the airport with central London, Crossrail (assuming it goes ahead) and the new Eurostar terminal at King's Cross.

Cliffe hanger

TRAC's benefits seem pretty straightforward when compared with adding additional runways at Heathrow, Stansted or Gatwick, and even the government's own stalking horse further east along the Thames at Cliffe. More runways would affect hundreds of homes and a score of listed buildings. Proposals to increase the number of night flights at Heathrow currently face huge opposition from local residents.

Heathrow, Stansted and Gatwick already face enormous competition from Paris, Amsterdam and other European airports with strong links to a country's high-speed rail network. Thames Reach could well return the challenge. Also, Thames Reach's gill layout provides what Bluebase calls 'comparative proximity' – nearness of passengers to planes and of planes to runway. Comparative proximity would save passengers, and airlines, time and money.

At Heathrow, passengers may face lengthy taxi, train or bus rides from terminal to terminal, and signs saying 'Please allow 25 minutes to reach your gate' once through security and passport control. Bluebase architect Mark Willingale says: 'Even something as recently designed as Stansted only has a one-gill system, and you ride a little noddy train to get to it.'

Matthias Hamm adds: 'The two-terminal gill layout would also mean the airport at Thames Reach could develop incrementally as demand rises, unlike the government scheme, which requires huge investment up front.'

TRAC is not without its drawbacks. The scheme relies totally on building the proposed tunnel first, and indeed on Crossrail going ahead, both of which would require private sector confidence to be high. 'That would need stronger government backing than has been forthcoming for poor Crossrail,' says Willingale.

Also, the Hoo Peninsula is home to many wetland birds, and an airport would both risk 'bird strike' (birds sucked into plane engines), and threaten the birds' habitat – as it would at Cliffe. A DfT study of birds at Cliffe Marshes says an airport operating on the Hoo Peninsula would face 'severe risk'. 'Without a comprehensive and aggressive bird management programme in place,' reports the study, 'an airport could not operate safely in this area.'

Risks can be managed, however, and Hamm thinks the risk to and from birds may be overstated. Gulls now feed on domestic rubbish in several nearby landfill sites, he says,

'The airport at Thames Reach could develop incrementally as demand rises, unlike the government scheme'

**Matthias Hamm,
Bluebase**

but all are due to be closed in 18 months. And Bluebase has consulted with an American firm that uses a laser-based system to frighten birds away from runways.

'Sorry for the delays'

Bluebase must now await the rather overdue White Paper from SERAS (South East Regional Air Services), the DfT group consulting on the future development of air transport in the UK.

SERAS has appraised the various proposals for expanding airport capacity in the South East based on many factors, including safety, economic sustainability and value for money, commercial viability, environmental factors including noise and biodiversity, accessibility and integration with local and national strategic aims.

Could this inexpensive, environmentally friendly bid win out over those backed by vested interests? No one in government will say, at least not before the publication of the White Paper – due out by the end of this year.

A Treasury spokesperson says: 'This may be something they [DfT] discuss with us once it comes nearer to making a final decision, but it's an

issue for them at this stage.'

A DfT spokesperson says: 'The secretary of state for transport [Alistair Darling MP] said he would consider carefully all worked up alternatives,' adding: 'Transport links will be an integral part of any future development of air transport in the UK and they will be given appropriate consideration in the White Paper.'

TRAC has already come through SERAS' economic appraisal model very well, says Willingale. He thinks, however, that TRAC would come top of the list were the model to take greater account of Thames Reach's potential for night flights and wider infrastructure benefits.

Many people want the Thames Reach proposal taken more seriously, and say the taxpayer should probably cross its fingers that TRAC gets high marks. As Willingale puts it: 'Thames Reach puts a thumping great airport at the end of the Crossrail line.' Hamm adds. 'With Crossrail, this is the "killer app", Thames Reach could be the Olympic airport!'

Liz Bailey is a freelance journalist specialising in technology matters. Email lizzie@lizzie.net.

For more information on TRAC visit www.bluebase.com/airport

Transport, Engineering and Architecture

By Hugh Collis. Laurence King, 2003. 240pp. £50

This book sets out to document the state of transportation architecture in the past 30 years or so, but is a thinly veiled monograph of Arup, writes Pieter Peipendorf. It was Ove Arup himself, we are told on page eight, who was one of the first designers of the modern era to recognise the value of synergy between architects and engineers, 'breaking with the post-war "culture of mediocrity" in transport architecture, where engineers were concerned mainly with cost and speed of construction, and architects produced utilitarian and, in many ways, uninspiring buildings'. The book, therefore, takes the opportunity to explore the past few decades, during which time, the thesis goes, the drift towards unimaginative design was halted.

The architects' credits for each scheme are tucked away at the back of the book, so as not to detract, it seems, from the engineering. Not, unfortunately, the most synergetic relationship between the two professions that was promised in the opening chapter. So in the St Pancras chapter, the architecture barely gets a look in. The St Pancras proposals are discussed in some depth, and the complex story of the logistics and complexity of the scheme appears, to the author, to excuse the fact that there is little to be said for the architecture. Mind you, the images are early stage renderings and the logistics are truly fascinating, but the chapters are too short to convey the whole story. The book is neither one thing or another.

There are some great schemes to show how 'design', in its broadest

sense, has become an acceptable feature of the construction process – especially noticeable in infrastructure projects – where the benefits of what might otherwise have been considered additional, costly or 'unnecessary' design flourishes have become the norm. Designs for Chek Lap Kok or the CargoLifter Airship Hangar, for example, are breathtaking in their scale, but also in their aesthetic considerations.

The case studies are a mixture of scales. Hanover Light Rail Stations, designed for the hosting of the World Expo in 2000, for example, are no more than bus shelters, or seats for five or six people at a time. These have been carried out imaginatively with a consideration of materials and textures that lift these structures out of the ordinary. From pebbles to patinated copper, from glass to timber, the fact that the commissioning authority had predicted over twice as many visitors turning up as the 18 million that actually did must have been a factor in raising the money to get these schemes off the drawing board. (It is nice to see that Lottery-style business plan cock-ups happen in mainland Europe, too.)

Generally, if this book had been a critique or explanation of the real relationship between engineering and architecture, the writing would not have been incisive or intelligent enough to carry the argument. Fortunately, this is simply an Arup coffee table book and so the text just about makes it. The poor resolution of many of the photographs is an extra shame, because it means that the weak text is not abetted by the rather grainy images. I recommend, however, that it be placed in every brand-spanking new, glass and steel railway station waiting room to while away a few hours when waiting for the decrepit services to arrive.



It pays to check your single joint expert's past at the outset

Experts always have to remember that they are there to help the court, even if they are instructed, and paid, by one party. There are inevitably tensions created by this system. Single joint experts, on the other hand, receive instructions from both sides, the contents of which are known to both parties. One of the perceived benefits of single joint experts is that they are untainted by being the claimant's, or the defendant's, expert.

Their views frequently swing the balance in a case firmly in one direction, often resulting in settlement. It follows that the potential influence of a single joint expert is great, so they should be chosen with care. In the recent case of *Smolen v Solon Cooperative Housing Services* (12 August 2003) the Court of Appeal considered a case in which a claimant managed to have a single joint expert removed because the defendant's solicitor had instructed him before. The decision raises points of interest about considerations that arise when appointing a single joint expert, and the problem of paying him if he is removed.

Mr Smolen owned some houses in east London. The houses were in disrepair, and he let them to Solon for six years under an agreement by which Solon would carry out works to the houses and then let them to tenants. Mr Smolen and Solon fell out about the works that Solon carried out, and the lease was terminated. Mr Smolen claimed damages, while Solon argued that it had done the work that it was required to do.

The Technology and Construction Court ordered that Mr Reddin, a surveyor, should be appointed as single joint expert. It later came to light that Mr Reddin had been instructed on many occasions by Solon's solicitors on behalf of other clients. Mr Smolen complained – presumably because justice should not only be done but be seen to be done – that Mr Reddin was not visibly impartial. The judge ordered Solon's solicitor to produce a witness statement setting out details of instructions they had given to Mr Reddin for the preceding two years, and instructions given to Mr Reddin in relation to Solon for the preceding four years.

This evidence was considered when the

matter of Mr Reddin's appointment came back to court for a decision. Solon argued that Mr Smolen's real objection was that Mr Reddin's report was unfavourable for him. But although the judge made no finding against Mr Reddin, it was decided that Mr Smolen's concerns about the expert's possible lack of impartiality had some substance. The judge reluctantly ordered the removal of Mr Reddin.

However, the sting in the tail for Mr Smolen was that he was ordered to pay half the costs of Mr Reddin, having been instructed in the first place, including Mr Reddin's fees.

Mr Smolen appealed the decision that he pay half the costs. The Court of Appeal refused to reverse the costs order. There had been no impropriety in the instruction of Mr Reddin, it was simply that Mr Smolen's attitude towards

him was understandable. In other words Mr Reddin could have continued but for Mr Smolen's objection, and was entitled to be paid for what he had done.

This judgment tells us that a single joint expert who has previously been instructed by one party may quite properly be

appointed, and proceed without fault, but still be removed at a later stage if their previous dealings with one party or their solicitor come to light and the other side objects.

Such an exercise is wasteful of both time and money. It is notable that Mr Reddin's previous association with Solon's solicitor only emerged after he had started to act.

Presumably, if Mr Smolen had known about it from the outset he would either have objected then, and Mr Reddin would not have been instructed, or Mr Smolen would have acceded to the appointment, in which case the court would have taken a rather dimmer view of his subsequently seeking Mr Reddin's removal.

The moral of this case seems to be that when a single joint expert is to be instructed, their previous associations with any party or their lawyer should be made clear at the outset, so that any objection can be dealt with before substantial costs are incurred. If this does not happen, the expert risks removal.

Sue Lindsey

Net fraud: if it sounds 'phishy' it probably is

Would we make stupid mistakes like this? The answer is that on the internet we might very well. Recently e-villians sent out convincing requests to customers of some of the big banks asking them to send confirmatory emails with their security details. Phishing, they call it. Lots of people like you and me did. The same people (no, not me) are now, apparently, extremely sorry they did. So just a reminder, again, never give away your financial passwords and codes over the internet – or the phone for that matter.

Credit and debit card fraud on the net seems to be no worse than in stores and restaurants, so all you can do is stay alert, deal only with well established e-companies and, for offline, face-to-face transactions, hope they soon introduce the card security they use in much of Europe. I speak as someone who was recently rung up at home by my card firm (the real people, that is) and asked whether I was currently shopping at a supermarket in south London.

Security again, this time about hotels – which I pass on from a reliable email source. Most hotels these days tend to use credit card door keys. You might have imagined that they contain a crude door number program and that the whole system worked like a credit card and card reader. The second part is more or less correct. The former is not necessarily the case. Recently California fraud investigators found that, in addition to the room number, door cards contained vital information such as the guest's name, address, credit card number and expiry date and when they checked in and out. Not a problem, you say, because you keep the card with you. Quite so. But this information apparently stays on the card until it is reprogrammed for the next guest to use the room. The best advice seems to be to hang on to your door card when you leave. Some who do may hope their spouses haven't secretly bought card readers.

sutherland.lyall@btinternet.com

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American epic

DAVID DUNSTER

The Organizational Complex: Architecture, Media and Corporate Space

By Reinhold Martin. MIT Press, 2003. £26.50

While any architect must hope that clients and users can immediately apprehend their building, the distance between understanding and hope grows. Without previous knowledge, public and private buildings merely present themselves as objects, of art or commerce, encouraging lay viewers to apply the same ordering they would bring to shopping. Thus cities and suburbs become static theatres – always the same play, always the same scenery, and the scenery is what used to be architecture.

Making buildings was never easy; making them in a climate of disdain might be close to impossible. Tafuri argued decades ago that our very economic structures forbid architecture, locking out the optimists who cry 'no problem'. Bleak, perhaps, but no bar to research, and in this marvellous book Reinhold Martin constructs a plausible, but not causal, history of housing large organisations in post-war America.

In awe of Tafuri, the question appears to be something like this: using which ideas did architects like Eero Saarinen and Gordon Bunshaft design for large organisations? Was their work simply a technophile orgasm as it has been presented, or were there other form-making forces involved?

Martin uses a refinement of discourse

analysis to suggest that there were vectors of thinking which intersect in the design issues that Saarinen in particular addressed. He begins with the extraordinary historical confluence of Marshall McLuhan (the medium is the message), Sigfried Giedion (architectural promotion), Norbert Wiener (cybernetics), and Gyorgy Kepes (visual language). All were in contact with one another, Kepes articulating the endless patterns produced through ever-closer photography as material for formal architectural thought. Moreover the feedback loop, upon which cybernetics critically depends, promoted the idea that the architecture of a particular brief should derive precisely from a deep, structured reading of that brief.

Banham interpreted this vis-à-vis Saarinen as the architect obeying the lore of the operation. Martin radically argues that Saarinen's big organisation projects were cybernetic, seeking within the brief and the site for reasons of form, which appeared to be totally internal, immanent to the problem. Thus the eventual construction collapses architecture into a meditation on itself and its place, ultimately mirroring that place while putting all employees in windowless rooms, so the place could only be seen through the corridor by the curtain wall

on visits to comfort stations.

The logical steps leading to this curious, but inexorable, conclusion depend in turn upon the the growth of research operations within largest companies – IBM, Bell Telephones, Saarinen's General Motors (*see picture*) – and their abandonment of the collegiate or university model within the context of the Cold War.

Saarinen sought to make his work organic, understanding the term as party to organisation as well as organ. But while Saarinen plays a role, he is not the star in this epic narrative of history. Eliot Noyes, Moholy-Nagy and Kepes are names happily reduced here to thoughts and placed within the largest frame, which includes industry leaders like Thomas Watson of GM and leading intellectuals like McLuhan. Other players include the colour Deep Blue; the development of the ever-thinner curtain wall, with the corollary of the ever-thicker perimeter corridor (NB Norman Foster); and the uses of the companies' materials for headquarters buildings – aluminium for Alcoa. The development of the office module relates directly back to Kepes' visual language.

Taking the structuring principle that each of these are vectors, the book interleaves rather than weaves the physical and intellectual forces and arrives at no finite conclusion. Architecture tried to be both subject and object, contained and container, signifier and signified, and failed.

David Dunster is professor at the University of Liverpool

Getting lift-off

BRIAN EDWARDS

Eero Saarinen: Between Earth and Sky

At the Matthew Gallery, 20 Chambers Street, Edinburgh, until 21 November

This exhibition helps destroy the myth that Saarinen was essentially an Expressionist whose architecture was mannered and indulgent. Curated by Brian Carter, who as a recent dean of architecture at the University of Michigan inherited a strong Saarinen connection, the exhibition presents him as a rational architect who used technology in a poetic way.

The technology of aerospace, the car industry and tractor manufacture was transformed into beautiful sculptural buildings with the help of clients who became part of the design team. This exhibition presents a picture of architects, engineers, artists and company executives working together to evolve novel design solutions. In this sense it is an optimistic view of American architectural practice after the war.

Architecture exhibitions that do not contain models or beautifully rendered drawings can lack authority. In this case, the appeal of the exhibition lies in the wonderfully dramatic black-and-white photographs taken under Saarinen's instruction by Balthazar Korab. Not well known in the UK, Korab had, like Henk Snoek, an artist's eye for composition and delighted in recording the play of light upon the building surface. It is his photographs that bring the exhibition alive.

There are obvious parallels between Saarinen and Aalto. Both were interested in the art of making, in the sensuous rather than technical properties of materials, in light and nature. Both too came from 'artist' families where architecture was valued as a visual as well as a practical art. The Finnish landscape, with its snowfields, forests, lakes and low winter light, seems somehow to have been transported to the US through the medium of Saarinen's buildings. Each one, bar what Curtis calls the horizontal skyscraper of the General Motors Research Centre at Warren, Michigan, is as much inhabited landform as orthodox architecture.

Korab's photographs document both the process of design and its products. Models were important in the evolution of a design - used to test construction and as a basis for aesthetic judgement. Clients would be invited to comment on them and engage in design modification. Subsequently, photographs of

the models were used to test the appearance of the partly constructed building on site. As a consequence, the model and its photographs became almost as important as the drawings in communicating the spirit of the design to the builder. From this perspective, Saarinen and Gehry have much in common.

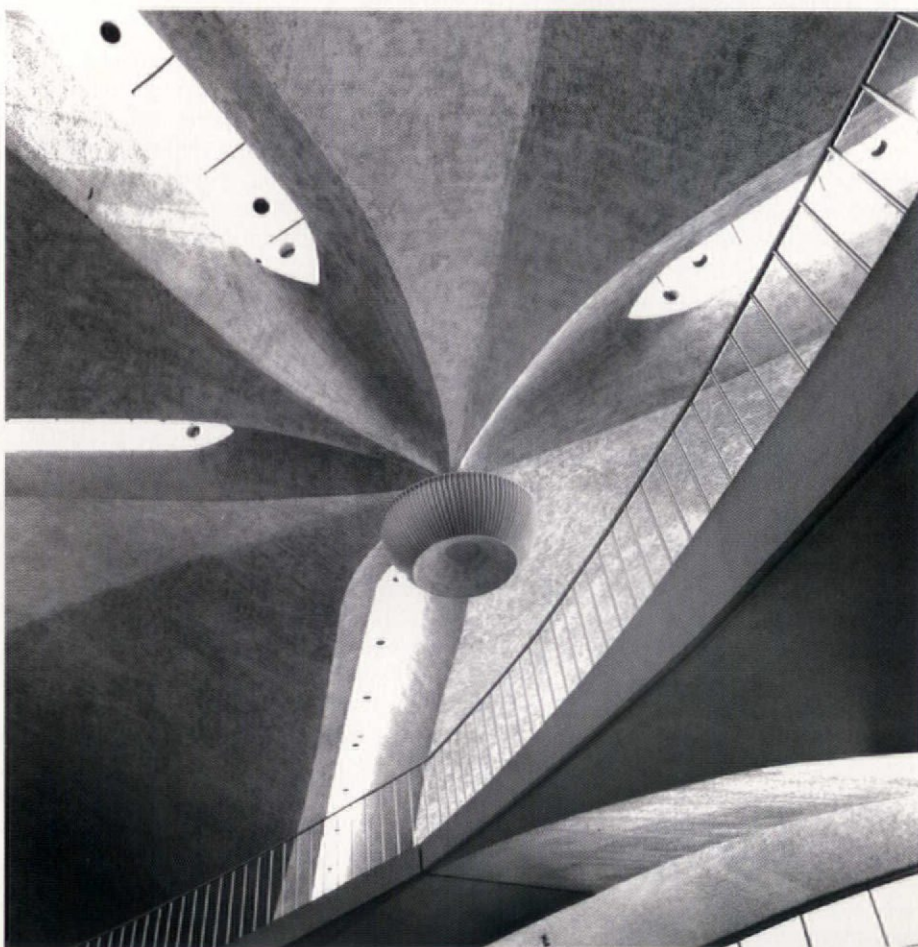
It is remarkable how similar the photographs of the model, the partly constructed building and the completed one look when set together as a triptych. The TWA and Dulles terminals, in particular, show a concern for prototype - constructing elements of the building to test ideas. In this, Saarinen was an artist-architect in the Arts and Crafts manner, somebody who liked to take the site workers and client with him to push construction to its limit. It is the sense that structure was tectonic poetry, suspended - as Carter puts it - between earth and

sky, which unifies the exhibition.

Dulles Airport in Washington (1958) was the first airport specifically for the jet age. The construction photographs document the erection of the main frame, then the glazing panels and finally the interior fit-out. Korab's pictures tell us about a building industry that was still mainly craft-based, one where the architect could change his mind if it didn't look right. In this sense, Saarinen's buildings were monuments in the finest sense of the word.

Saarinen had a large, successful practice. His was one of a handful of offices in which to work just after the war. It was here, as Korab's photographs demonstrate, young architects like Cesar Pelli, Kevin Roche and Robert Venturi were nurtured. Stretching over large drafting tables, the still youthful Saarinen is seen directing operations with his young assistants. It is the relaying of an age of optimism, the capturing of the generation before corporate America stifled architectural creativity, which is the enduring message of the exhibition.

Brian Edwards is professor of architecture at Edinburgh College of Art



One of Korab's photographs of the interior of Saarinen's TWA Terminal at JFK, New York

Social context

CLARE MELHUISH

Buildings, Meanings and People

At the Victoria & Albert Museum on 25 October



A 'forward-thinking' contrast to London: Tel Aviv with its many Bauhaus buildings

The unexpected absence of Daniel Libeskind from this RIBA/V&A debate left an interesting, and perhaps appropriate, vacuum at its heart. Architects do strive to represent and convey 'meaning', whatever that may be, in their work, but they operate as only one element in the complex matrices of circumstances and players that result in the production of buildings, and it is often misleading to present architectural ideas as if autonomous and self-sustaining.

In this case, Libeskind's absence meant the spotlight was directed on Richard Sennett, sociologist and former New York City planner, who spoke of cities rather than buildings, and social, rather than artistic, imagination. Sennett declared that 'something has gone wrong in our conception of what a city should be', and that the cities we live in have little resemblance to ideals of urban cleanliness and safety, efficient public services, cultural stimulation and social equality. This is due, he suggested, to a failure of imagination and an inability to conjure up the images needed to confront those in authority.

But Sennett's subsequent dismissal of mid-20th-century Modernist initiatives in addressing urban problems – illustrating a vivid social and urban imagination at work – seemed trite and casual. He suggests that 'the art of designing cities declined drastically,

becoming 'crude and barbarian', as a result of an overweening 'control freakery' foreshadowing that of New Labour.

On the contrary, Le Corbusier's plans for Paris are fascinating, sophisticated and creative, though perhaps hard to comprehend if not studied within the political, economic and social context of the time. Le Corbusier demonstrated an acute perception of the problems that cars and housing need were to cause in modern cities, and set out to develop radical alternatives based on the premise that historical urban traditions would become redundant as a result – a truth that nobody wants to face today. It is then narrow-sighted both to rubbish this passionate, innovative and daring idealism, and to assume that everyone in their right minds will share that view.

Sennett repeatedly demonstrates a great nostalgia for the historic city (indeed, it has led him to abandon the US and make his home in the 'old world' of Europe), but, as Linda Grant demonstrated, plenty of people have suffered from historic nostalgia, which is so 'stifling to the spirit', as she puts it, obstructing change and new growth, and indeed bolstering tyrannical hegemonomies of power.

She described London as an 'archaeological city', where undistinguished buildings are used as ideological tools to control

the population and suppress freethinking, individual initiative. In contrast, she evokes the idealism and forward-thinking embodied in a city such as Tel Aviv, the largest collection of Bauhaus buildings in the world, constructed to house a new and extremely diverse community of people who had willingly abandoned persecution in the ghettos of medieval, disease-ridden, and grossly divisive cities in other parts of the world.

Sennett is right to criticise the homogeneity and mediocre quality of 'traditional' cities in their modern forms, but he over-simplifies and misrepresents the case by laying the blame at the door of the intellectuals and artists of the last century – as the latter part of his presentation made evident. The fault, rather, lies with a social and economic system that everyone, through a thorough-going ideological commitment to self-interest and material gain at the expense of ethical and spiritual values, helps to sustain.

Sennett sets out clearly the problems of a society viewed as a closed system, governed by principles of 'equilibrium and immigration'. In other words, a belief in 'balancing payments' on the one hand – ie a profound reluctance to commit resources and do one thing really well, so compromising excellence in every field – and, on the other, a deep suspicion of 'things that don't fit', to the extent that 'foreign experiences are vomited out', creating 'an obvious bar to experiment'. But Sennett attempts to absolve ordinary people from blame, identifying 'state socialism' as a convenient political scapegoat.

To enter into a debate about 'buildings, meanings and people', it is necessary to address the concept that people get the buildings they deserve – and, on the whole, if they get better ones rather than worse, they are lucky, because most architects who commit themselves to producing good rather than mediocre buildings are likely to sacrifice themselves financially.

Nobody wants to stand up against a system where architecture is basically in the control of speculative developers and construction companies, because to do so is to challenge the whole economic basis of society – the principle that every individual should have the right to maximise their own material gain at the expense of the common good. That doesn't stop the pundits turning round and lamenting the moral and ethical 'malaise' of modern society, of course – from anti-social behaviour, including vandalism, gun crime and drug addiction on the one hand, to bad buildings and a degraded urban environment on the other.

The Price was right

PAUL FINCH

Re:CP

By Cedric Price. Edited by Hans Ulrich Obrist. Birkhäuser, 2003. 192pp. £27

The cover of what has turned out to be the publishing epitaph for Cedric Price includes the following: 'Best before 1 May 2006 (by this date the author may have changed his mind)'. Alas, *Re:CP* came out just after Price's death this summer. It serves him well. The book partly comprises his observations and distinctive drawings, but Birkhäuser did him proud by engaging Hans Ulrich Obrist as the editor. His interview with Price is a model of its kind, as are contributions from Arata Isozaki, the film-maker Patrick Keiller and Rem Koolhaas.

As a primer to the way Price thought, and some of the issues that interested him in his latter years, this publication is excellent. It is the third book on Price this year; the others being Samantha Hardingham's *Opera* (AJ 7.3.03) and a reprint of the AA publication on Price, *Works II* (there was no *Works I*).

From his student days at Cambridge, Price delighted in the meeting of word and image. This volume is full of pertinent and provocative juxtapositions, not least a series of 'price cuts' produced for the AJ, drawing

on newspaper headlines and photographs, and other relevant images. A long section called 'Snacks' is a feast of observations – architectural, philosophical and visual.

All are delivered in that inimitable tone of incredulity at the misunderstandings of people who run things about what is really going on. One quotation from Aneurin Bevan, taken from a 1945 *Daily Herald*, gives the flavour: 'This island is made mostly of coal and surrounded by fish. Only an organising genius could produce a shortage of coal and fish in Great Britain at the same time.' As, of course, had happened.

Koolhaas has his usual trenchant observations; on this occasion into how Price both won and lost his battle for an architecture of formlessness. 'It seemed that Price had architecture pinned down, wrestled to the ground. How could he know that its 3,000-year-old mythology would be rescued by the laughing gas of the market economy and the fertility drug of Post-Modernism?' Just so; but reading this book, you sense who may have had the last laugh.

Hans Ulrich Obrist: Interviews, Volume 1

Charta, 2003. 968pp. £39.95



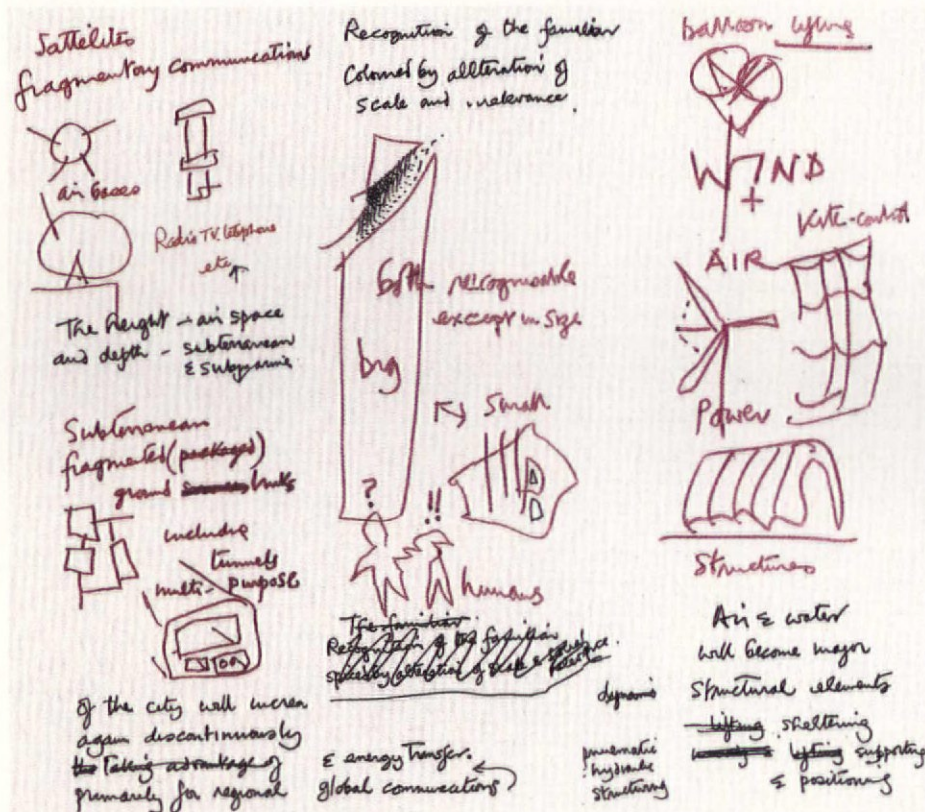
Hans Ulrich Obrist of ARC / Musée d'Art Moderne de la Ville de Paris is probably best known here for curating the Hayward's 'Cities on the Move' show in 1999 and one of the Soane Museum's excursions into contemporary art,

'Retrace Your Steps, Remember Tomorrow', writes Andrew Mead. But – curating, writing, collaborating – he seems to be everywhere and know everyone; and not just in the world of art.

This new book from Charta contains 66 of the 400 or more interviews that Obrist has conducted in the past few years (two more volumes are promised). As the introduction puts it: 'The circle of those interviewed now includes curators and museum professionals, art historians and critics, writers, filmmakers and photographers, philosophers and scientists, architects and urbanists. The interviews tend to be byproducts of other occasions, and conducted on the run – hence the one with Gilbert & George takes place in Mexico City, not the usual Spitalfields (and Obrist gets them talking about the Barragán House).

Even polymaths are likely to be more in tune with one subject than another and it happens that Obrist seems especially drawn to architecture and urbanism. Some of the most substantial interviews in the book are with architects: Rem Koolhaas and Zaha Hadid, for instance, but also Giancarlo de Carlo – Obrist isn't at the whim of fashion. Moreover, the topic often crops up when he interviews non-architects (as with G&G, or JG Ballard, or Olafur Eliasson, the latest artist to occupy Tate Modern's Turbine Hall), not to mention his frequent references to Cedric Price.

'I don't claim that light is good and heavy is bad. Rather, the right parts of buildings should be heavy or light,' says Frei Otto. 'The Heathrow Hilton by Michael Manser is my favourite building in London. It's part space-age hangar and part high-tech medical centre. Sitting in its atrium one becomes, briefly, a more advanced kind of human being,' says Ballard; though, as you can't hear his tone of voice, you can't gauge how ironic that remark might be. But there are many memorable quotes in this collection, while the alphabetical arrangement of interviewees – collocating architect with artist and scientist – does a little bit to foster the connections between disciplines that Obrist applauds.



London

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.

Ralph Erskine *Wednesday 19 November, 18.30.* A 20th Century Society lecture by Elain Harwood and Jill Lever at The Gallery, 77 Cowcross St, EC1 (020 7250 3857).

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.

Toyo Ito *Tuesday 25 November, 18.30.* A lecture at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Submission Documents That Win *Wednesday 26 November.* A Colander course at the Building Centre, Store St, WC1. Details 020 8771 6445.

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

Abalos & Herreros: Contemporary Techniques = New Landscapes *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.

Future Vision: Future Cities *Saturday 6 December.* A one-day conference at the LSE, Houghton St, WC2. Speakers include Jonathan Glancey, Peter Cook, Miranda Sawyer and Austin Williams. Details 07957 534909.

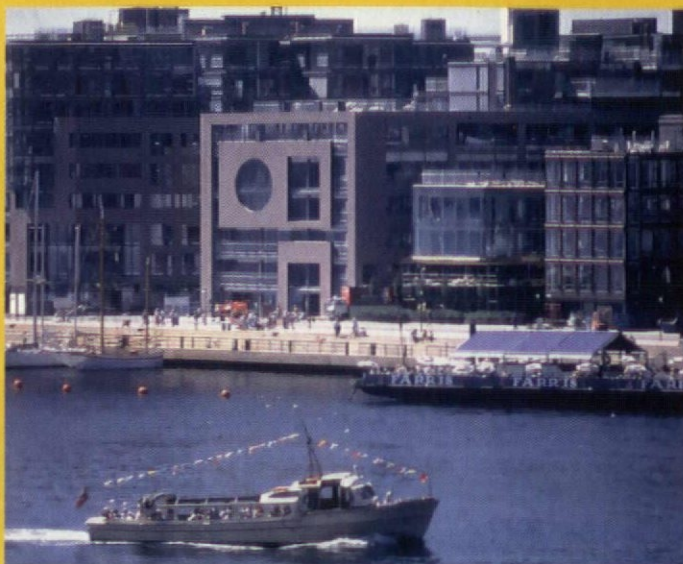
Outreach: Design Ideas for a Mobile Health Clinic *Until 6 December.* An exhibition at the RIBA, 66 Portland Place, W1 (020 7307 3888).

Jacques Herzog *Wednesday 10 December, 19.00.* An Architecture Foundation lecture at the Union Chapel, Compton Ave, N1. Tickets 0845 120 7543.

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.



SPACE AND THE CITY

Niels Torp – whose Aker Brygge, Oslo, is pictured above – is among the speakers at the RSAW's 10th Anniversary Conference at St David's Hotel and Spa, Cardiff Bay, on Friday 21 November. Urban design is the theme. Richard Rogers will talk about the National Assembly for Wales and its potential role in regenerating Cardiff; other speakers include the new Welsh Assembly Finance Minister Sue Essex, Chris Wilkinson and Richard Weston. Paul Finch will be in the chair. The winner of the Dewi Prys Thomas prize for design will be announced at the evening reception. Bookings 029 2087 4926.

East

William Curtis: Identity, Territory, Origins *Tuesday 18 November, 16.30.* A lecture at Mill Lane Lecture Theatre, Mill Lane, Cambridge. Details 01223 332300.

Out of the Cube *Until 22 November.* An exhibition focusing on new art galleries. At Firstsite, 74 High St, Colchester. Details 01206 577067.

The Unhomely *Until 11 January.* An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

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

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.

Wayne Hemingway *Monday 24 November, 18.15.* A lecture at The Watershed, Bristol (0117 922 1540).

Troubleshooting Construction Contracts *Thursday 4 December.* A Construction Study Centre course at the Avon Gorge Hotel, Clifton. Details 0121 434 3337.

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

West Midlands

Walter Menteth *Wednesday 26 November, 19.30.* A Shropshire Society of Architects lecture at the Shirehall, Shrewsbury. Details fax 01743 364944.

Public Art, Public Authorship: Jochen Gerz in Coventry *Saturday 29 November.* A symposium at Warwick Arts Centre. Details J.P.Vickery@warwick.ac.uk

Yorkshire

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: DDA - The Future and Beyond *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

Guy Greenfield *Thursday 20 November, 17.00.* A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

RIBA Wood for Good Student Design Competition 2003 *17-21 November.* 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.

Designing & Managing Out Construction Health and Safety Risks *Friday 5 December.* A Construction Study Centre course at Glasgow Airport. Details 0121 434 3337.

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

Wales

RSAW Small Practice Surgery Series: Part E Building Regulations and Energy White Paper *Monday 1 December, 17.00.* At the Welsh School of Architecture, Cardiff. Details 029 2087 4753.

RSAW Small Practice Surgery Series: Planning Update *Wednesday 3 December, 16.00.* At the Faenol Fawr Hotel, Bodelwyddan. 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.

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

architects' working details 9



Architects' Working Details Volume 9 is a selection of details published in the Architects' Journal between 2000 and 2001. Covering buildings that range from large office buildings and visitor centres to small domestic extensions and conservatories, it provides a practical resource of building details for working architects, designers and students.

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people & practices

Charles Lawrence International has appointed **Roger Hicks** as its new managing director.

John Seifert Architects and **Curl la Tourelle Architects** are pooling their expertise with **Co Ed Design**, a new joint venture to serve PFI providers bidding for education projects.

Christopher Bills, **David Graham**, **Harry Hamberger** and **Rachel Livings** have been made associates of **Pollard Thomas Edwards**.

Neil Goate has been appointed senior town planner in the London office of **Landmark Architecture**.

Helen Buckley has returned from maternity leave to **Landmark** as senior landscape architect.

Michael Peregrine has been appointed a partner in **Frederick Gibberd Partnership**, and **Susan Dean** has been appointed as a director at **Gibberd Ltd**.

Bill Taylor has retired as chairman of engineering consultancy **Cameron Taylor Bedford**. He will be succeeded by **John Horgan**, currently managing director of both **CTB** and **Cameron Taylor Group**.

Eger Architects has appointed **David Taylor** and **Karin Mousson** as associates.

Barton Willmore has promoted **Charles Mills** to senior planner in its London office.

TPS has appointed **Tosh Dhupat** as senior technician and job manager.

● 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 – Reading – To £33k

This international consultancy require an Architect with at least 2 years post part III experience to include Interior & exterior works, detail design and technical detailing on Autocad and/or Microstation. You should also have good construction knowledge and be literate with quark, photoshop and coreldraw. Ref AR3

Architect – Surrey – To £30k

Our client, a reputable surrey based practice require an Architect to join their team. RIBA II or III qualified, you will be confident in job running and draughting using AutoCAD. Retail sector experience, including fitout's will be a distinct advantage. Salary dependant on experience and level. Ref AR4 170

Architect x3 – West London/Surround – To £22/hr

Our client urgently requires qualified Architects to lead major leisure based projects in the UK. You must have sound technical skills, be competent on microstation and have experience of leading packages, ideally in the leisure sector. Ongoing contracts are available in West London, Berkshire and Milton Keynes. Ref AR1

Architect/Technician – SE Central London – To £20/hr

Working on fast track commercial projects you must have at least 5 years experience on Vectorworks and be competent with detailed design & technical drawing. This is an immediate 3 month contract. Permanent opportunities available for more senior candidates. Ref AR5

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Warwickshire Vacancy

1 Architect and 1 Technician
Vac ref 0311-17

Permanent

My client is a very busy, generalist practice established since 1980, dealing with the Industrial, Commercial, Retail, Leisure and Health-Care sectors as well as some Residential work. Due to an increase in workload they wish to add 2 more people to their current team. For both positions you will have at least 5 years experience, ideally gained in a generalist practice, and a good knowledge of AutoCAD software. If you are a non-smoker who wishes to bring their experience to a vibrant, forward thinking practice this is the opportunity for you.

Nottinghamshire Vacancy

Senior Technician
Vac ref 0311-13

Permanent

This client is one of the top 3 practices in Nottingham and work in a wide variety of sectors including large scale Flats/Apartments, Retail Developments and Warehouse units. Although they will consider any project, the bulk of their work is in the range of £0.5m - £3m. They are now seeking a Senior Technician to join them on a permanent basis. Ideally you will have Vector Works experience, but the client is happy to cross train the right applicant. A driving license is also a pre-requisite.

Lincolnshire Vacancies

Architect or Senior Technician
Vac ref 0311-12

Permanent

My client is a well known multi-site practice which specialises in Listed Building, Restoration and Conservation work. They are now seeking an Autocad proficient Architect or Senior Technician to join their team in Stamford (Lincolnshire) This is an exciting opportunity for an enthusiastic person to develop their career with a dynamic and committed practice.

Cad Technician
Vac ref 0310-40

Contract

My client is seeking a Cad Technician for a short term contract of 4-6 weeks duration to support the existing team. The client specialises in the educational sector, but the nature of the role means that they would be happy to consider applicants from any architectural or construction background. You will need to be fully conversant with Autocad and available for an immediate start.

Hertfordshire Vacancy

Senior Technician
Vac ref 0311-5

Permanent

This client is seeking an experienced Architectural Technician with a background in the Residential sector. In addition knowledge of both Commercial and Leisure projects would be useful. You will also be expected to manage a Junior Cad Technician, and have the skills required for both Job Running and Project Management. A driving license is essential. This is an opportunity to join a forward thinking practice who can offer you a solid career progression.



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Architectural Technicians X 5 Hertfordshire Ref:11461
Required for small niche high end residential developer. 3 years + exp of AutoCAD, Residential projects and up to date building regs required.
Immediate start Rate: to £18p/h Ltd Ongoing contract

Architectural Technician West London Ref:11304
Must be able to conduct measured surveys and then translate onto AutoCAD. Mainly high end residential projects based in London. 3 years + exp
Immediate start Rate: £14-15 p/h 2 months reviewed

CAD technician South West London Ref:11492
To conduct measured survey of large occupied building and then check against existing plans and amend accordingly. AutoCAD skills essential
Immediate start Rate £15p/h Ltd 3 months

Technical coordinators X 5 Hertfordshire Ref:11554
3 years + experience of residential developments for either a Professional Practice or developer. Excellent coordination skills req. CAD not essential.
Start: Dec/Jan Salary: to £35k + Car Permanent

Senior Architectural Technician Buckinghamshire Ref:11512
5 years + exp of mixed developments, must be a self starter with excellent technical and client skills. Associate potential. AutoCAD Required
Start: Dec Salary: to £33k + Bens Permanent

Design Architects X 3 Herts/ Bucks Ref:11513/11412
Excellent front end design and client skills are required, along with a flexible attitude to project types. Excellent career opportunity with diverse range of projects, retail, residential, commercial and Leisure. AutoCAD
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Fax: 01279 816694
E-mail: stanford.eatwell@diol.pipex.com

Manchester Vacancies

Architect / Technician
Vac Ref 0311-11 **Permanent**

An expanding architectural practice is opening new offices in the heart of Manchester. On the back of this they are seeking architectural staff, preferably technicians, with 3 years post qualification experience within the UK to join the team. The ideal candidate will have healthcare experience and be fully conversant with AutoCAD 2004, although high calibre applicants will be considered if they do not match these criteria. This is an excellent opportunity within a young forward thinking practice.

Architects & Technicians
Vac Ref 0310-72 **Permanent**

A prestigious client based in Manchester city centre is seeking a number of new architectural staff. They require project architects with management and design skill, historic building architects with 5+ years experience within this sector, and Technicians who are fully conversant in Micro Station with 10 years in practice experience.

Liverpool Vacancies

Senior Architect
Vac Ref 0311-8 **Permanent**

The Client Wants to employ a Senior Architect with good quality practice experience to run a team of 4-5 technicians. The Client would also require the new recruit to take on office / site management and deal with project work from inception to completion. Projects would be of a prestigious nature within the soon to be European capital of culture.

Technologist / Technician
Vac Ref 0310-30 **Permanent**

An expanding and forward thinking Liverpool based Client is looking to employ a Technician / Technologist with 3 years experience. The candidate must be conversant in AutoCAD and have experience of working within the residential design and build sector. The Client is looking for an enthusiastic person who is ambitious and committed to long-term employment within the practice.

North / North West Vacancy

Architect / Technician
Vac Ref 0310-77 **Permanent**

This respected northern practice is seeking Architectural staff to join 3 expanding offices in the North & North West. Candidates will be expected to be of high calibre with a proven academic and professional record. A broad range of sector experience coupled with a sound knowledge of construction and building regulations is a pre requisite.

Hull Vacancy

Architectural Technician
Vac Ref 0310-58 **Permanent**

An expanding Hull based practice is looking to employ a Senior Technician with 3 years experience at senior level. The Client is looking for an enthusiastic person who is AutoCAD literate, ambitious and committed to long term employment and development within the practice.

Newcastle upon Tyne Vacancy

Senior Architectural Technician / Technologist
Vac Ref 0309-89 **Permanent**

A large reputable practice is seeking staff to join its North East office. The practice is offering 2 permanent positions at Senior Architectural Technician level with the ideal candidate having education and residential sector experience. The role will involve site work, client liaison and consultant liaison so a confident and professional approach is required. AutoCAD skills and a full UK driving license are essential.



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E COLLEGE

The Learning and Skills Council (LSC) is calling for designs of the college for the future. The challenge to architects and architectural students is to put together ideas for a new style of learning environment for the 21st century. Deadline for designs is 30 January.

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.

PETERBOROUGH

INNOVATION CENTRE

Open design competition to seek a solution of the highest architectural quality 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 a talented and ambitious practice to develop a framework plan for a new mixed-use urban neighbourhood. Deadline for designs is Friday 12 December.

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You will be qualified to at least degree level and possess a range of experience gained within a multi-disciplinary environment. Your technical expertise will be supported by good communication skills. You should be computer literate and hold a full driving licence.

For further details and a postal application form please log on to our website www.barking-dagenham.gov.uk or alternatively please telephone the Leisure and Environmental Services Department on 020 8227 3075 or e-mail lepersonnel@barking-dagenham.gov.uk quoting reference LES 210.

Closing date 28th November 2003. Planned interview date 8th December 2003.



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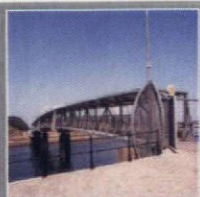
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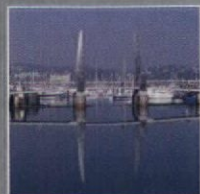
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This position results from many elements of the business now requiring a major design input. Much design is carried out internally by our own professional team and the applicant will show a strong ability towards leadership of that team.

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For an application form, please contact Human Resources, Brooklands, 24 Brooklands Avenue, Cambridge CB2 2BU or email midlands.recruit@english-heritage.org.uk and quote reference number G/008/03.

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Design Architect

Based: Hertfordshire

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Pay: Up to £40K

Ref: 2437

CAD Technician

Based: Middlesex

A CAD Technician is required for this well established practice based in Middlesex. Candidates must be fully proficient in the use of AutoCAD as well as being well versed in Building Regulations and experienced in measurement surveys. This position may require travel to Europe on occasion. The successful candidate will be responsible for producing complete drawing packages on the roll-out of a major retail company.

Pay: Up to £35K

Ref: CN12340

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Kate Cooke • 020 7309 1371 • Ref: 52759

Project Architect

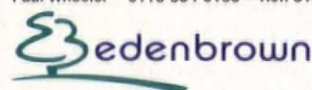
Birmingham • £35k+ Dep on Exp + bens

We are currently seeking a Project Architect on behalf of this multi-national, multi-disciplinary practice for their Birmingham offices. This is a larger, commercial environment with a tremendous amount to offer in terms of both career development and personal support. This is a demanding role that will suit those eager to hit the ground running and take on early responsibility. Ideally, you will have experience of running projects of at least £2m. This is a stable and expanding practice that has a great deal to offer the right candidate.
Alex Oglesby • 0121 685 8700 • Ref: 52704

Architect & Architectural Technician

Newcastle • To £26.5k

This Newcastle-based practice requires an Architect and Architectural Technician to work on a variety of projects including new build community and residential. Ideally, you will be a recently qualified Architect with good project-running and design skills. For the Technicians role, you will have a relevant qualification with a minimum of 2 years' working in a similar role. Excellent prospects are available, including opportunities to be involved in running your own projects. Proficiency in AutoCAD is preferable.
Paul Wheeler • 0113 394 0133 • Ref: 51879



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Architectural Technicians Fantastic opportunity to join a highly respected luxury residential developer. The ideal candidates will need to be well motivated with a good understanding of building regulations. AutoCAD skills advantageous but not essential as cross training will be given if required. Ref: 1062	Guilford (X3) £Excellent Car/Allow/Bens	
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Architect/AutoCAD (x2) Do you have at least three years post part 3 experience behind you? Then this is a fantastic opportunity to enhance your career with a prestigious and award winning practice. Ref: PDM 1053	Cambridge £ Excellent Package	
Snr Architect/Architects (x2) Now is the time. This is the company. If you have Pharmaceutical experience, or highly serviced buildings expertise. And would like to consider your options. This Blue chip company may hold the key. Ref:1054	Berkshire £Leading Industry Package	
Architectural Technologist (x3) This developer builds homes to the highest standard and unparalleled quality. Opportunities exist for technologists with a good knowledge of AutoCAD and residential projects. Ref: PDM 1046	Leicestershire £Excellent Package, Pension, & Car	
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Technicians/Technical Co-ordinators Advance your sights with this highly successful residential developer. Site based, working as your own boss, organising the technical information, and dealing with external/internal consultants and construction teams. You above all will need to be an excellent communicator. Excellent, secure, long term positions. Ref: MR866	Hertford/ Watford (x2) Very good £+Car+Bens	
Architectural Technician/Assistant A step up for a adaptable Assistant/ Technician. Experience in the Residential or Leisure sectors useful but not essential. Career prospects and excellent working environment. Ref: 1018	Nr Brighton EVERY competitive	
Project Architects/Package Architects (x4) Architects with Mixed Use/Residential experience. One of the capitals foremost architectural practices with a envious track record for design within various sectors. Would like to talk to you. If you have a excellent understanding of the design process and strong client interface skills. This would suit architects looking for new challenges and or career advancement Refs:MR1014	Central London £Lets talk	
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Technicians	East Sussex	Housing/Mixed £18ph Ltd
Technicians/Architects	W-Berkshire	Mixed/Retail/Pharma/Labs £Top£££££
Assistants	C-London	Comm/Residential Microstation £Y-Good
Technician	Bedford	Residential AutoCAD to £20ph Ltd
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Senior Architect

Derby

£37K+

This practice are passionate about delivering design through excellent solutions. They are currently facing the challenge of a rapidly expanding portfolio of master plans and new projects, and need to expand their studio. They therefore need a Senior Architect to join their existing team and assist with the design of rewarding and cutting edge projects for their prestigious national client base. Specialising in Education, Housing, Historic Buildings, Creative Re-Use and Urban Design, you will need to be flexible and adaptable. You must have design flair, a proven track record, drive and ambition, and in return, you can fast track your career, enjoy yourself and benefit from project team rewards.

Part II Architectural Assistant

Birmingham

£negotiable

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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Early next year the Scottish Building Standards Agency is to be established to provide a national centre for setting and monitoring the standards required of buildings throughout Scotland. This agency will take over the management of the existing Technical Standards, auditing, certifying, design or construction, and ensuring the successful implementation of the new Building (Scotland) Act 2003.

We now have exciting opportunities for building professionals who would like to be part of the agency at its creation. Successful candidates will assist in shaping the new system, the writing of building standards and operation and in the administration and operation of the existing building standards system.

You will have appropriate professional and technical skill including corporate membership of a chartered institute within the construction industry (e.g. RIAS, RICS, IStructE, ICE, IOB), or a PhD in a construction related field, and a minimum of two years' post-registration experience.

An additional qualification, or detailed knowledge, in a particular technology aspect would be desirable (e.g. fire safety). You will be an excellent communicator, experienced in technical writing or advice and giving public presentations, and will be able to demonstrate, through experience of working with external bodies and project management, an ability to understand and respond to the needs of customers and stakeholders.

The location of the agency is still to be decided, but the posts will be initially based at Victoria Quay in Edinburgh. Successful candidates need not, if they do not wish, make a final decision as to whether or not to accept a position with the Agency until the location has been announced.

Successful candidates will be appointed at either grade B2 or B3 depending on experience and competence. Salary scales are B2 £20,722 to £25,637 and B3 £26,000 to £34,799. You should expect to start at the minimum of the range although a higher starting salary may be offered where a candidate's skills, knowledge and/or experience are particularly relevant to be clearly evident in the selection process. Pay is performance related and offers progression. Bonuses are available for high achievers.

Selection will be by a half-day assessment centre in Edinburgh, which will involve a formal interview and exercises to assist in determining competence.

Applications from those who wish to work on an alternative working pattern will be considered. Candidates with a disability who meet the minimum criteria for the appointment will be invited to assessment centre. You can access an application form and apply online at www.scotland.gov.uk/government/careers

Alternatively, please write to the Scottish Executive Recruitment Unit, T Spur Broomhouse Drive, Edinburgh EH11 3XD or E-mail: james.mair@scotland.gsi.gov.uk providing your full postal address. Completed applications must be returned by Friday 14 November 2003.

For information on the new Agency and posts available. Visit: www.layingthefoundations.com

You may also register to be advised when other posts will be advertised.

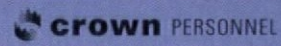
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Architectural position

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A Senior Architect with minimum 5 years experience. The successful candidate will have excellent design presentation and communication skills with strong team leadership qualities

Post B

An Assistant Architect with a minimum 2 years post part 3 experience capable of working within a team environment. The ideal candidate will have high quality residential experience and be well versed in building regulations

Both Architects should be fully proficient in AutoCad 2000 in both 2D and 3D and a working knowledge of 3D Studio would also be desirable

CV to td@chantrey.co.uk

One of East London's leading firm of Architects seeks a Part III Senior Architect (min. 7 yrs post experience) looking to expand their horizons into Senior Management. With a series of high profile projects around the country such as masterplanning, auditoria design, housing schemes and educational projects.

Please send CV, selection of work and profile for the attention of Rowena Henry - Operations Director - Paul Henry Architects & Project Managers Ltd - 7 Blackhorse Lane London E17 6DS or

email - rowena@paulhenryarchitects.com.

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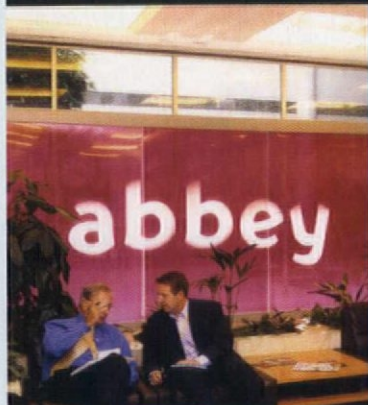
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CAD Training Service

PRINCIPLE

AJ ENQUIRY NO: 301



Principle has provided creative signage solutions for financial services company Abbey's 700 branches around the UK. The transparent illuminated signs are made from a specialist acrylic that transmits light throughout the signage panel. The design had to incorporate interchangeability, so that any of the four corporate colours could be projected through the background on a random basis.

STEVENSONS OF NORWICH

AJ ENQUIRY NO: 302



Stevensons of Norwich has manufactured and installed all the GRG and Jesmonite cladding for Birmingham's Bullring shopping centre. Jesmonite is a dense specialist moulding compound which, Stevensons claims, offers better U values than more conventional glass-reinforced polyester. Jesmonite comes with a sandstone, Portland Stone or stainless steel finish.

GEBERIT

AJ ENQUIRY NO: 303



GEBERIT

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

BRAVA

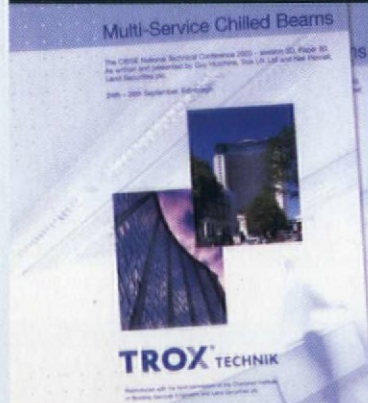
AJ ENQUIRY NO: 304



Office furniture company Brava has a new London showroom situated in the Building Centre, just off Tottenham Court Road. Among other things, the showroom displays System 1, the latest addition to Brava's contemporary range. CAD technology gives clients the option to work alongside in-house designers. For further information, see www.bfcbrava.com

TROX

AJ ENQUIRY NO: 305



Trox has presented a seminar outlining the advantages of Multi-Service Chilled Beams (MSCBs) for large, fast-track refurbishment projects. A case study on the use of MSCBs at the recently refurbished Empress State office development, demonstrated how the system offered a high cooling capacity as well as maximising the existing floor-to-ceiling height.

COSIFLOR

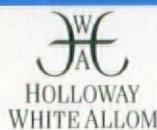
AJ ENQUIRY NO: 306



The new Cosiflor Pleated Blinds brochure includes useful information on enhancing windows through the use of coloured, textured and shaped blinds. With more than 250 colours available, from transparent to blackout, and with shapes including sloping, semi-circular or trapezoidal, the brochure offers inspirational ways in which to enjoy a conservatory.

aj interiors direct

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Danny Meyer is an experienced architectural illustrator, specialising in high quality digital interior and exterior visuals for a national and international clientele. As an artist, rather than a technician, he brings the skills of traditional freehand rendering to the digital world, to create computer images that are atmospheric, as well as accurate.

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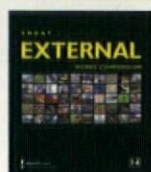
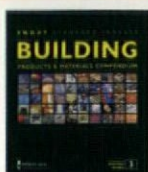
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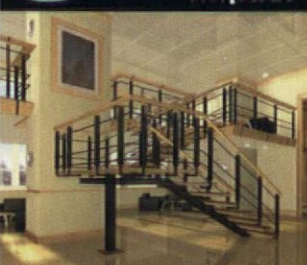
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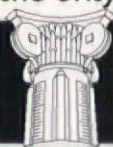
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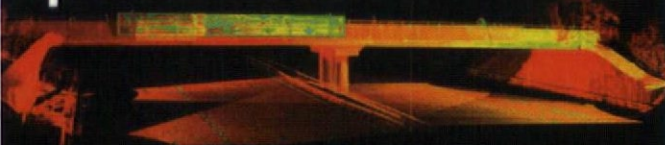


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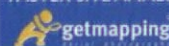
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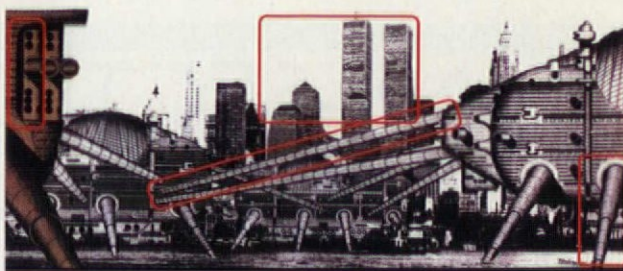
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Congratulations go to Liz Wilby of Dignan Read Dewar Architects in Edinburgh who wins a bottle of bubbly for identifying the four changes we've made to Walking City (right). Can you spot the three changes we've made to Hill House in Helensburgh (left)? 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.

After Cedric

The various events commemorating the life of **Cedric Price** last week were of a variety and intensity he would certainly have enjoyed. It all kicked off at the Architectural Association. Simon Allford chaired an afternoon of contributions about the Great Man, beginning with a nice tribute from AA chairman **Mohsen Mostafavi**. AJ editorial director **Paul Finch** recalled two decades of breakfasts, lunches and dinners in various locations, including Beijing in the late '90s, where the two heard with horror the BBC World Service announcement of the ban on beef on the bone back in the UK. They made up for this with a comprehensive banquet in the city's best duck restaurant. Next up was **Rem Koolhaas**. He recalled arriving at the AA in 1968 and being taken aback by the apparent obsession with trivia like seaside architecture; only later had he come to realise a level of seriousness beyond the jokey. He also had some pertinent observations on Cedric's desire to build, and why it was that such a profound thinker had encountered such obstacles to making more of an impact in terms of built form.

All our yesterdays

Another former AA teacher, **John Frazer**, recalled devising student programmes partly as a result of Priceian inspirations – the

Generator project being one – and introducing CP to his students over breakfast on board his yacht at St Katherine's Dock. Other speakers included **Will Alsop**, who blamed Cedric for making him fat, **Phyllis Lambert**, founder of the Canadian Centre for Architecture which owns a substantial part of the CP archive, **Niall Hobhouse**, who gave a heartfelt but unsentimental account of what it was like being a CP client in the last three years of his life, and **Alistair McAlpine** on the mental exercises involved in having breakfast with him. Hobhouse in particular delivered some wonderful anecdotes in relation to his project, an estate masterplan to incorporate a folly designed by **Peter Smithson**. He noticed that the folly was making no appearance at all in the CP drawings, and asked why. From that moment, the folly not only appeared but on some drawings appeared several times.

Sixties spirit

The next morning a 'supercrit' took place at the University of Westminster, organised by **Sam Hardingham**. The idea was to look retrospectively at a project which had considerable impact when it was produced and see how it looked today. The project in question was Price's 'Potteries Thinkbelt', published in 1966; originally he was going to be present, and the decision to hold the event anyway was an opportunity to review the work of

his office in thinking about a series of issues which sounded almost entirely contemporary: industrial redundancy; physical and community regeneration; the role of education in post-industrial society; the role of transport in relation to regeneration programmes; the future of the railways; extendable and adaptable housing etc etc. Former *New Society* editor **Paul Barker**, who originally published the scheme, introduced the background against which it was set, ie the 1960s in general, and the development of universities in that decade, generally on the edge of 'nice' cities. The point about the '60s, said Barker, was the attitude of 'anything goes' – but more a rock than jazz age.

History revisited

Jeremy Melvin delivered a thoughtful talk on the architectural-historical background to the Potteries, noting the dominance of the section in none-too-subtle layers, emerging in various university buildings, including the one we were sitting in; the attitude to open-endedness essentially lay in the fact that the section could go marching on for ever – to no great effect. He also noted the interesting question of how Cedric's ideas gave rise to a certain aesthetic expression: indeterminacy and the nature of change found an architect with an artist's idea and a very strong visual

sensibility. Then **Steve Mullin**, 'chief assistant' in the Price office, delivered a mixture of office anecdote and precise analysis of the challenges the project presented, and how they were approached. Mullin's contribution was a fascinating first-hand account of what it was really like at the time. Happily the event was recorded, with nice contributions from **Fred Manson**, **Roger Zogolovitch**, **Peter Murray**, **Mary Banham**, **Stephen Gage**, **Patrick Keiller** and many others.

Dinner time

The final event of Price week was a party in Denys Lasdun's Royal College of Physicians building in Regent's Park. Highlights included ex-TUC general secretary **Norman Willis** singing one of CP's favourite songs, 'I'm the man, the very fat man, that waters the workers' beer'; **Tom King** on CP's architectural postcards; **Don Gray** on the friendship of CP, David Allford and Frank Newby; **John Lyall** on the CP cricket team; **Paul Hyett's** shortest speech ever (encapsulating CP's quirkiness and qualities); and best of all **Eleanor Bron's** performance of a Constant Lambert setting to a Russian fable about life and housing; and her correction to the obituary which said she and Cedric had met as a result of his interest in the theatre. In reality, he thought about the theatre as 'a lot of people facing the same way looking at a foregone conclusion'. A marvellous send-off.

astragal celebrates the life of cedric price

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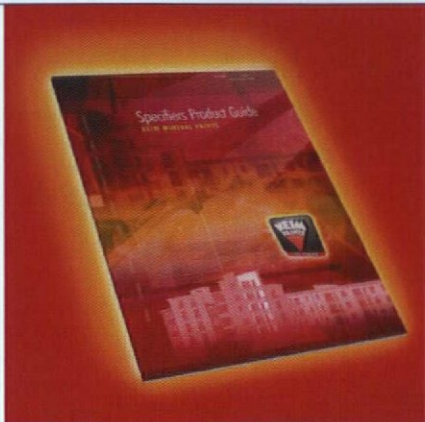
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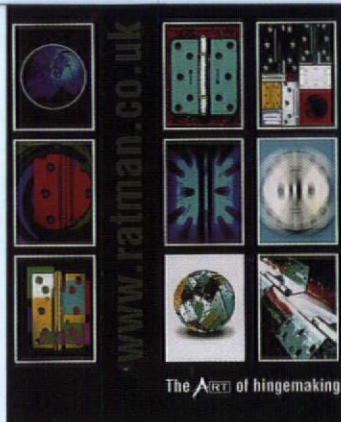
Keim Mineral Paints has introduced a new Specifiers Product Guide. Based on the established, and highly popular, literature, the new guide is fully comprehensive with details of all Keim paints and ancillary products and retains the same specification details and format.



MOUSEMATS ESCAPE

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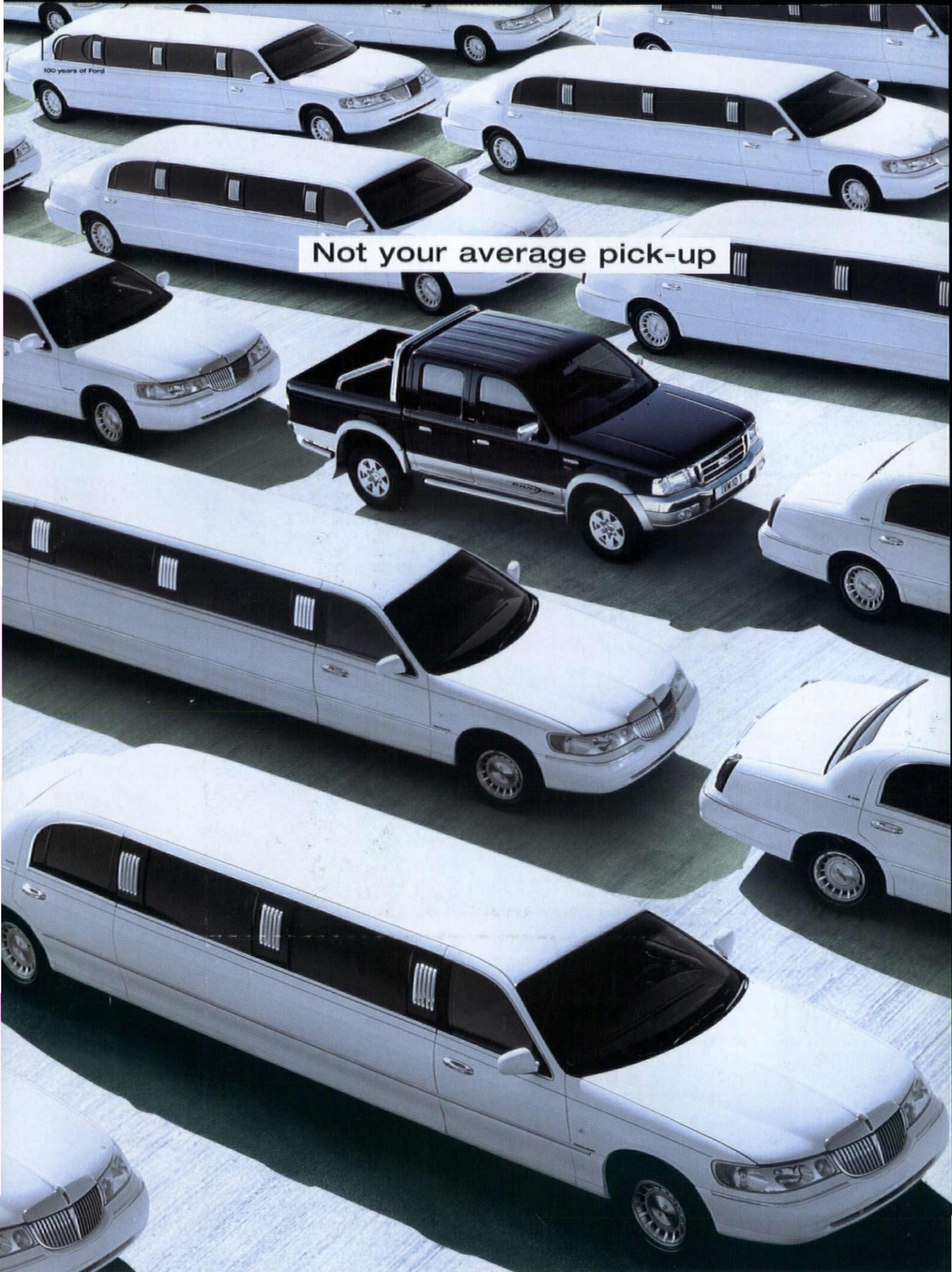


POTTER & SOAR

AJ ENQUIRY NO: 208

Built on the site of an old diesel-powered plant, the new natural-gas powered station at Pulrose on the Isle of Man is nearing completion. Housing the latest power-generation technology, the building incorporates a number of striking architectural features, including a 75m high stainless steel tower stack. The tower has been clad with Coniston architectural mesh from Potter & Soar, the UK's leading manufacturer of architectural wiremesh.





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