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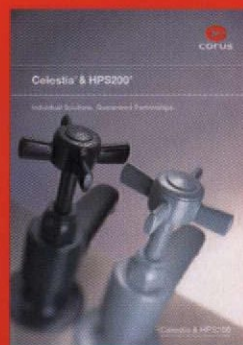


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Housing in Churchill's London and Stalin's St Petersburg are featured in an online exhibition of 35,000 rarely seen photographs of architecture and sculpture organised by the Courtauld Institute. In addition to Denys Lasdun's 1952 housing project in Bethnal Green (right) and Ivan Aleksandrovich Fomin's 1930s Karpovka project (left), the exhibition includes more than 500 paintings. Visit www.artandarchitecture.org.uk

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The Charter School, Southwark
Photograph by Dennis Gilbert/VIEW

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“We don't just want a pastiche of the Victorian architecture of Newquay”
Restormel Borough Council's Phil Randell on the Prince of Wales' Poundbury-style plans for Cornwall » page 10



Niall McLaughlin's energy-efficient designs on Hull » page 12

aj news

Developers flee the London Plan

Many of the UK's biggest residential developers are deserting the capital, citing Ken Livingstone's London Plan as the cause, the AJ has learnt.

RIBA councillor Valerie Owen – the boss of business quango London First – said she knows numerous developers who believe the plan has triggered planning-gain demands that make the capital unviable.

She is concerned that local authorities are using the 50 per cent affordable homes target set out in the London Plan for all new residential schemes as 'a weapon to use on residential developers'.

Owen's concerns are also supported by the latest findings from data firm London Residential Research, showing a 50 per cent jump in the number of Section 106 agreements last year.

'I have had a series of phone calls in the last few months from developers warning that they are going to complete their existing projects and then up and leave the capital,' she said.

'The London Plan has driven away many of the best developers from the capital to other regional cities,' Owen added. 'It is proving very difficult to get them to stay.'

Berkeley Homes' group planning executive Brian Salmon echoed Owen's comments. 'This is a problem we are aware of,' he said. 'It has

become like a battle between the developers and the local authorities.

'We are very determined to stay working in the capital. But there are quite a number of developers – some of them very big – that are leaving London and are not keen to return,' Salmon added.

And the chair of the London Planning Forum think tank, Brian Waters, agreed that the situation 'is pretty desperate'. 'It is certainly true that the affordable homes targets are putting a lot of developers off from working in the capital,' he said.

'The moment a developer gets its hands on a plot of land it is whacked with a massive demand for homes,' Waters added. 'The London Plan and various local authorities are in the process of killing the golden goose.'

However, Ken Livingstone's office dismissed the criticism. 'The 50 per cent target is vital to London, is what Londoners need, and is fully endorsed by the independent panel report into the draft London Plan,' a spokesman said. 'The London First claims are based on anecdotal evidence that we have not seen. The mayor is, however, satisfied that these are not concerns that developers and housebuilders are raising with him or his officers in our discussions with them.'

Ed Dorrell

HOPKINS' CONCRETE SUCCESS

Michael Hopkins and Partners has won the top prize in the Concrete Society Awards for its work at Manchester Art Gallery. The architect has created a seamless whole by linking two existing buildings by Charles Barry with a structure that has an exposed precast concrete frame on an in-situ concrete box. +

MACKINTOSH RESTORED

The last house designed by Charles Rennie Mackintosh has opened to the public following a 10-year fight to restore it. The Art Deco structure, 78 Derngate, is part of an early 19th-century terrace in Northampton. It was restored by John McAslan + Partners with the help of the Heritage Lottery Fund.



Rem Koolhaas/OMA's new Dutch Embassy has opened on the bank of the Spree in central Berlin, coinciding with an exhibition of 10 years of OMA's projects at Mies' Neue Staatsgalerie.

The building will provide 5,000m² of office space for the Dutch Embassy and 900m² for the Dutch-German Chamber of Commerce. It also provides residential accommodation for the embassy staff.

Koolhaas based the building around a theme of 'trajectory', creating ramped vehicle access up to the rear of the building, which continues within as a ramped circulation route that climbs through the building. All the communal functions are placed in or adjoining this route, providing views of the exterior and the surrounding environment.

Counsellor for cultural affairs George Lawson said the building is 'a real treat' to work and live in, a deliberate search for something special to counter the reputation of the Dutch for always 'acting normal'.

RIBA scraps turbine plans after failing to find sponsors

The RIBA has ditched plans to erect two temporary wind turbines on the roof of its Portland Place headquarters, designed to serve as an ecological exemplar.

The move – which follows a three-year battle to win planning permission from Westminster City Council – is a direct

result of the well-publicised cashflow crisis at the institute.

The institute's vice-president for sustainable futures, Bill Gething, told the AJ that the decision was not taken lightly. 'They cost £70,000 and, given the current state of the RIBA's finances, we could not

realistically spend that much,' he said.

'We have tried to find sponsors to pay for the project but, like ourselves, they thought £70,000 for the one-year life of the turbines was a little too much,' he added.

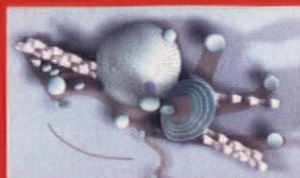
'We may yet look at other

options, such as photovoltaic cells, but they are certainly not as demonstrable.'

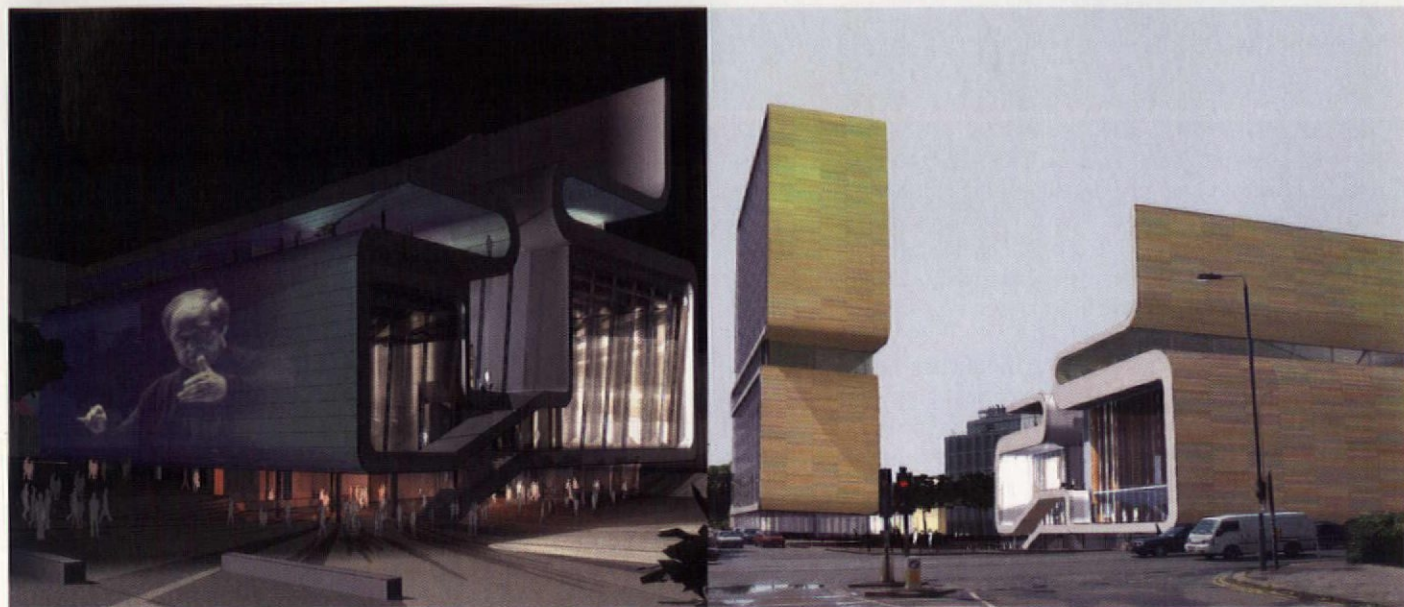
However, a RIBA spokesman insisted that the institute had not given up hope. 'The planning permission lasts for five years, so we have a while to find a sponsor yet,' she said.

“These buildings are history with a capital ‘H’... yet the government claims they are not historical”
 Prefab expert Greg Stevenson objects to the planned demolition of 330 historic prefabricated homes in Bristol » page 14

Alan Phillips’ Brighton island, where the sun will always shine » page 14



Foreign Office Architects is music to BBC’s ears



Foreign Office Architects (FOA) has won the commission for the BBC’s new music centre at White City, west London.

The London-based practice beat three rivals – Future Systems, Ushida Findlay and Zaha Hadid Architects.

The centre, branded the Music Box, is due to open in 2006, housing the BBC Symphony Orchestra, the BBC Symphony Chorus, the BBC Concert Orchestra and the BBC Singers.

It includes two studios for rehearsal, recording and live performances.

‘FOA’s vision... was the most exciting and innovative interpretation of what the BBC wanted,’ said John Smith, the corporation’s director of finance, property and business affairs. ‘Their design majors on openness with emphasis on public space.’

FOA and the other firms had to submit designs twice, after the judging panel decided

earlier this year that their original proposals were too expensive. Dutch practice MVRDV was also initially shortlisted but was excluded after the first stage of the competition.

The 11 judges included Alan Yentob, BBC director of drama, entertainment and CBBC, and Roly Keating, the controller of BBC Four.

The centre will be financed and built by the BBC’s property partnership with Land Securities Trillium.

Shed KM’s ‘Lego’ plans slammed

Birmingham planners have thrown cold water on plans by Shed KM for a radical overhaul of the famous Fort Dunlop warehouse.

Councillors, meeting to discuss the design for a modern extension to the industrial landmark, condemned it for lacking respect.

Councillor Peter Douglas Osborn warned the committee at an ‘issues meeting’ last Thursday that the scheme would give Birmingham ‘the reputation of being the home of Legoland’. Councillor Andrew Coulson called the scheme ‘appalling’ and councillor Mike Sharp said ‘anybody driving on the M6 and seeing this will think we’ve gone barmy’.

Shed KM won a competition in 2000 to renovate the famous warehouse, which lies next to the M6 motorway on the approach to the city. Plans to refurbish the existing building have already won the go-ahead, but the recent addition of a 95-bed hotel extension ‘painted bright blue with windows like bobbles on Lego’ had left councillors ‘really rather shocked’, Coulson told the AJ. ‘We are prepared to be quite forceful if we don’t think the scheme is right,’ he added.

A spokeswoman for the council said it hoped the design team would

reconsider the scheme in light of the councillors’ comments. ‘We will be meeting with the developer to discuss the way forward in response to members’ concerns raised at the meeting,’ she said.

But project architect Hazel Rounding said she remained ‘absolutely convinced [the current scheme] is the right solution’.

‘We need to have a further discussion with them,’ Rounding said. ‘I don’t believe they have a full understanding of the scheme at this point.’

Rounding added that a refusal for the hotel extension – which is critical to the financial viability of the scheme – could jeopardise the entire project.

Urban Splash chairman Tom Bloxham said he believed the new hotel extension ‘will make a dramatic intervention to the original building’.

‘We are aware that some councillors have expressed reservations about the design and Urban Splash wants to make sure that we fully understand these,’ he added. ‘We will work with the councillors and architects to hopefully produce a scheme that everyone is happy with.’

Zoë Blackler

Chris Wilkinson's new arts centre



Chris Wilkinson has unveiled his plans for a 150m-long glass palace in the sky in south London, the first new building on the site of Joseph Paxton's visionary Crystal Palace since it burnt down in 1936.

Wilkinson was approached by the Crystal Palace Campaign committee, the organisation created in opposition to proposals for a multiplex scheme on the site. A survey distributed among 40,000 households established that residents wanted a cultural building but felt that the Grade II*-listed parkland should be retained.

The proposal is a £45 million arts venue elevated 54 metres above the park. It will be the same height as the original Crystal Palace and will occupy the space of its transept but just 10 per cent of its footprint. A moving stairway – the longest in the world – will take visitors into a 4,500m² exhibition space for changing

displays. A mezzanine level will house restaurants and bars.

Glass sculptural ribs will support a laminated glass gridshell of minimal structure, with only the decks within the enclosed space supported by steelwork. An intelligent skin of photovoltaic cells will provide solar shading and collect solar energy for power. Rainwater will be recycled and vent-like 'gills' on the underside will control natural ventilation.

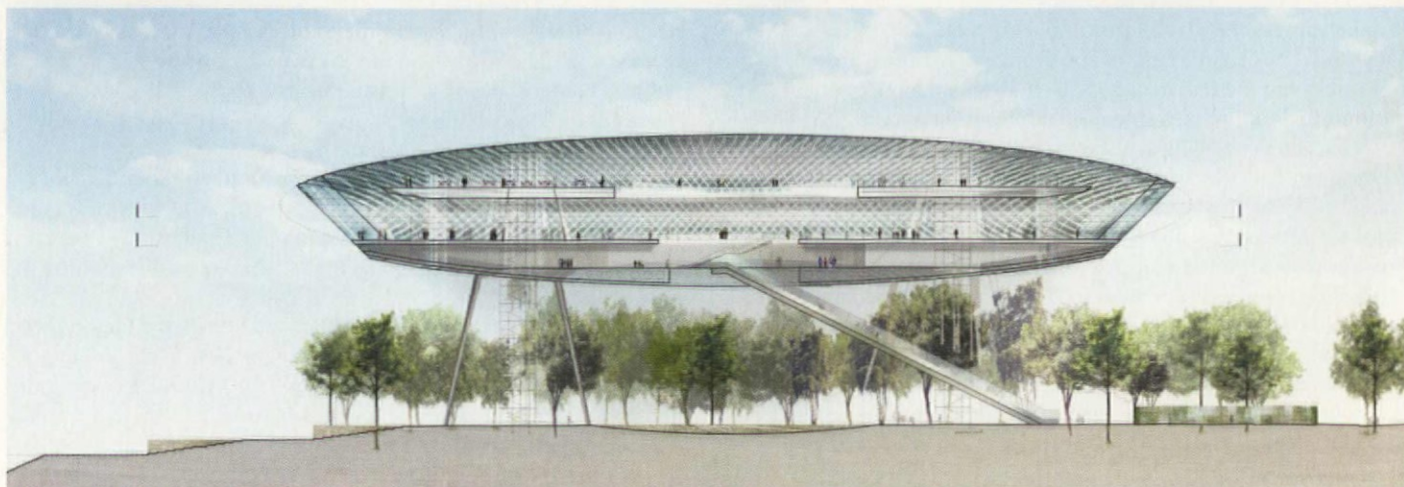
Sculpture courts underneath the building will reflect the courts of Paxton's palace, with tree-planting and landscaping reinforcing its central axis through the park. The remaining original terracing and stairs will be extensively restored.

Funding for the project will be sought through fund-raising, corporate sponsorship and grants.

Isabel Allen

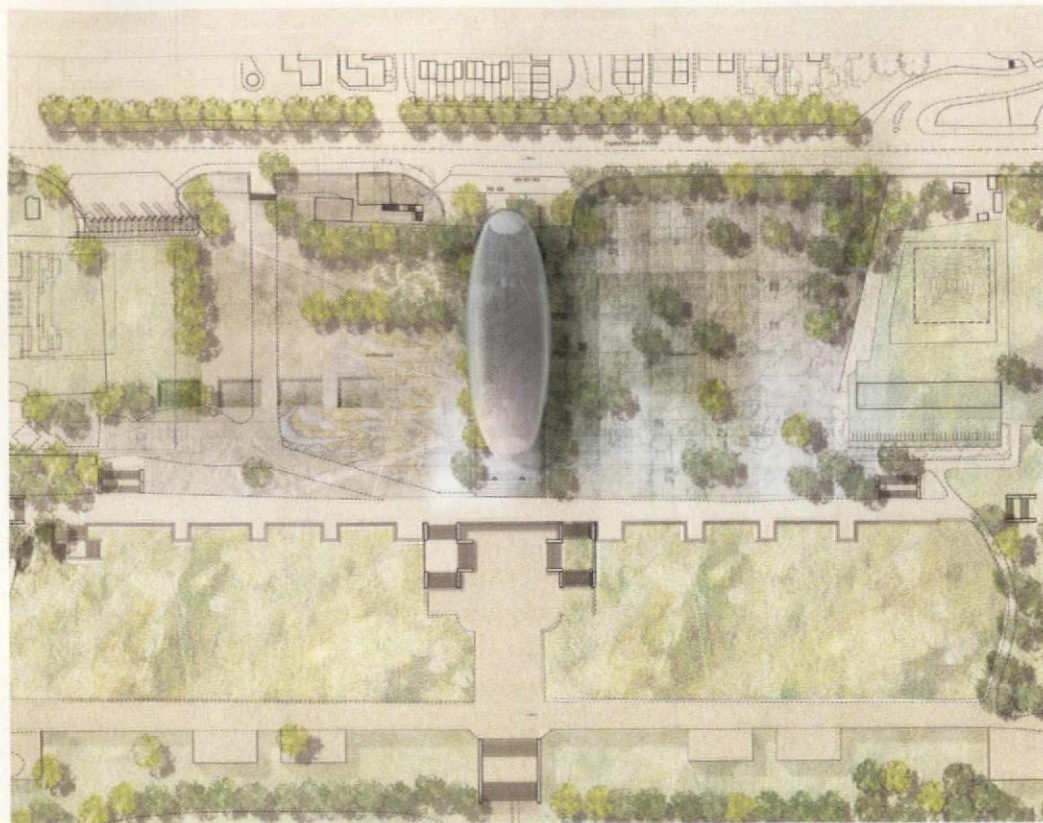


Wilkinson Eyre's palace in the sky will tower over the Grade II*-listed Crystal Palace Park, while the original terracing will be restored

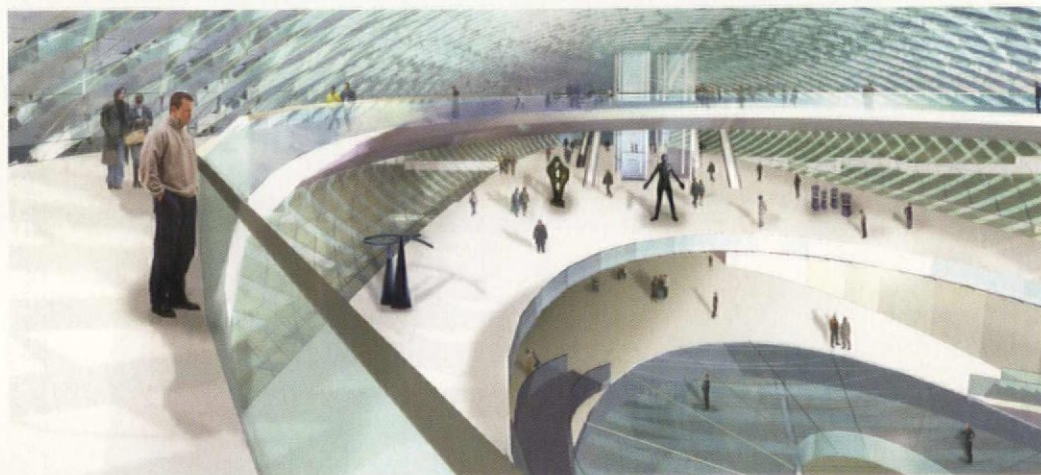


The longest moving stairway in the world will transport visitors to the arts venue, some 54 metres above the park

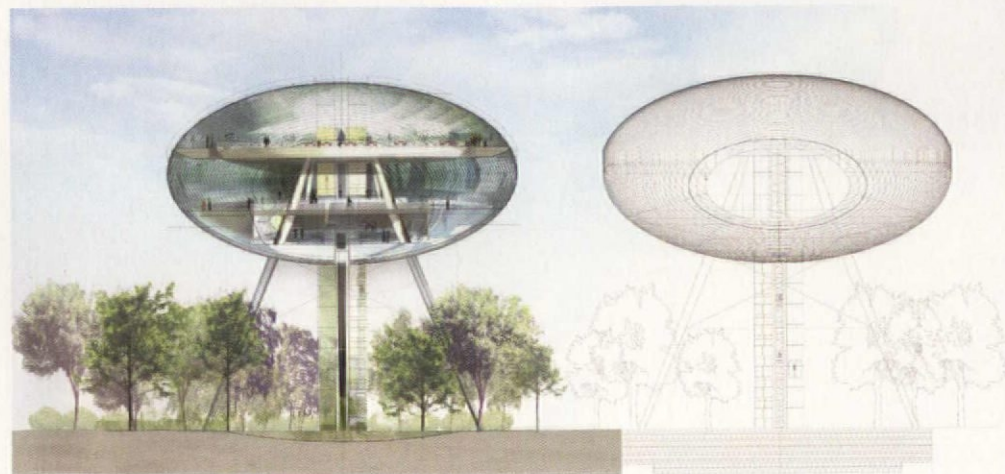
lands at Crystal Palace



The new palace will be the same height as Paxton's original but occupy just 10 per cent of its footprint



A mezzanine level overlooking the exhibition space will house restaurants and bars



The new palace consists of a laminated glass grid shell supported by glass sculptural ribs

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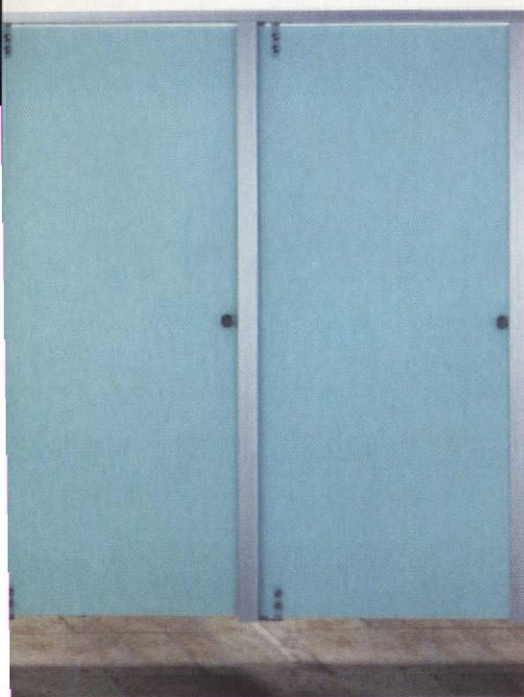


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ON THE HOME STRAIGHT

Entries are invited for the *Mail on Sunday* National HomeBuilder Design Awards 2004. The jury will be looking for new housing that shows imagination, innovation and attention to detail. Winning and commended designs will appear on www.newhomesuk.info, which is linked to the RIBA site www.architecture.com, and will be displayed at The Building Centre next autumn. The deadline for entries is 19 January. The presentation will be held at the London Hilton in June. Entry forms can be downloaded from www.custompublishing.co.uk/html/homebuilder/hb_entry_form.htm

WORLD TRADE WINNERS

The designs of the finalists competing to create a World Trade Center memorial in New York were presented to the public yesterday. See www.ajplus.co.uk for the full story. +

COPPER PRIZE FOR HAMILTON

Hamilton Associates has won the architectural design category of the Copper in Architecture Awards, for a residential development at Brewery Square in London's Clerkenwell. The five-storey block is clad with pre-patinated rainscreen panels, which are based on a 600mm module and are full storey-height. Full-height windows punctuate the copper cladding. +

Cornish Poundbury set to reopen the style debate

Plans by the Prince of Wales for another Poundbury-style development in Cornwall could meet with opposition from planners determined to avoid 'Victorian pastiche'.

The Duchy of Cornwall last week won the go-ahead to develop its plans for an urban extension to Newquay, two miles from the seaside resort of Fistral Bay. But although 'Surfbury' has won the support of the borough council for development in principle, it could run into trouble on architectural style.

The Prince's property empire is heading a group of 15 landowners with interests in the 101ha site.

Leon Krier, masterplanner for the Prince's Poundbury village in Dorset, will be overseeing design of the project. Initial plans are due to be released for public consultation next March.

A Buckingham Palace spokeswoman insisted

'Surfbury' would not be a replica of Poundbury. However, she said the expansion would conform to HRH's 'urban village' principles and his views on architecture, which include a well-documented hatred of Modernism. The traditionalist Krier will be producing a project 'style guide' and 'framework design'.

Restormel council's strategic development officer, Phil Randell, told the AJ there would be a debate about the role of modern architecture in the project.

'We don't just want a pastiche of Newquay's Victorian architecture or an imitation Poundbury,' Randell said. 'The conservation adviser, myself and the other planners are all keen to see innovation.'

Randell said the council will be pushing for environmentally sustainable buildings – at odds with pastiche architecture – and for affordable housing.

Zoë Blackler

Caroe sued over software slip-up

An organisation representing the world's largest software firms has agreed a deal to settle out of court with Camden and Sussex-based Caroe & Partners.

The Business Software Alliance (BSA) issued a writ against the practice after discovering it used Adobe, Autodesk and Microsoft packages without licences.

The BSA's decision to take action against the office – a specialist in conservation of historic buildings – is part of a new cam-

paign revealed earlier this year to focus on designers in the UK's construction sector (AJ 27.3.03).

The alliance, charged by most major global software manufacturers with tracking down the illegal use of programs, discovered Caroe & Partners through an anonymous tip-off on its website. It offers rewards of up to £10,000 for information that leads to successful action.

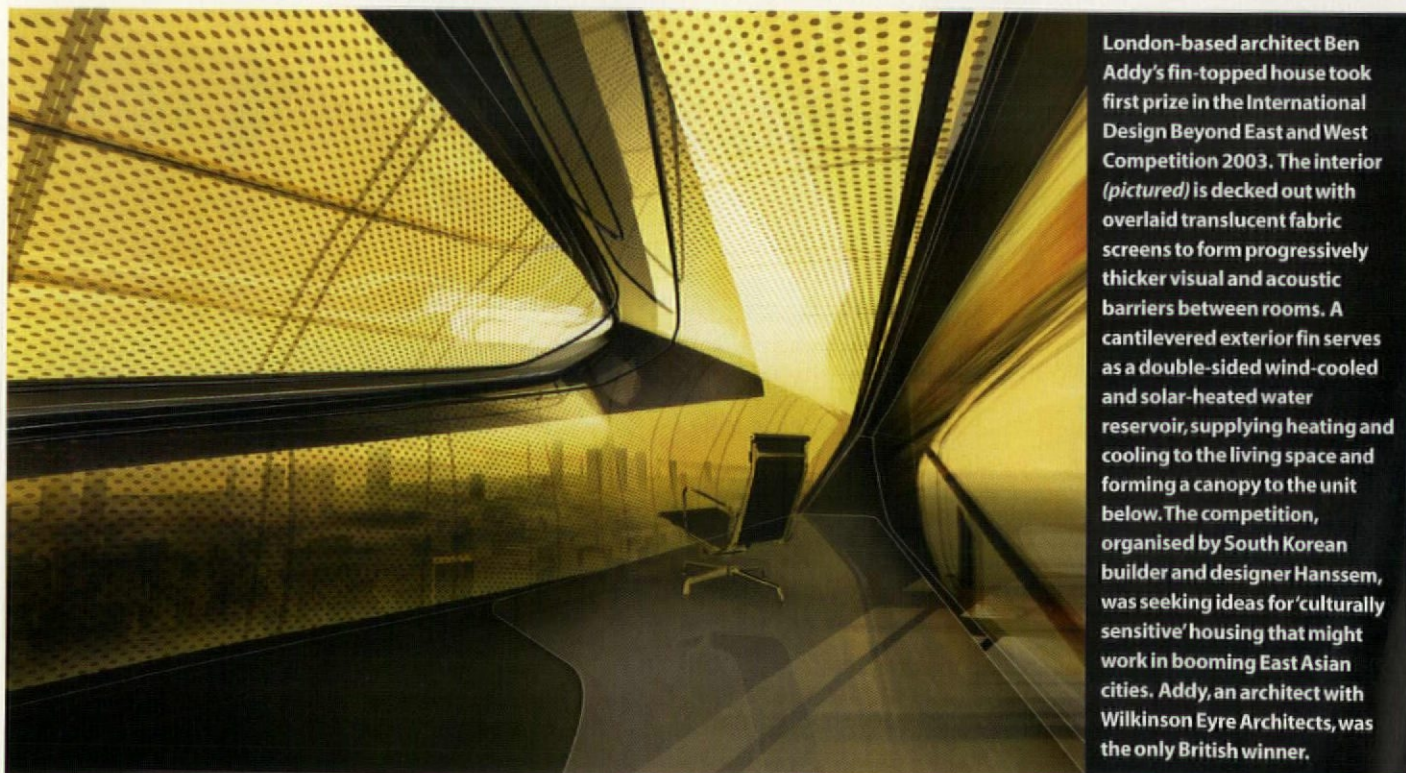
However, the alliance insists it is keen to educate practices to

avoid prosecution. 'We would rather not take legal action and it is very much a last resort,' BSA chairman Mark Floisand said.

'The BSA provides support and guidance to companies that request help in becoming compliant and treats these inquiries in the strictest confidence,' he added.

The action follows the successful prosecution last year of Barrett Haskins Design.

Caroe & Partners was unavailable for comment.



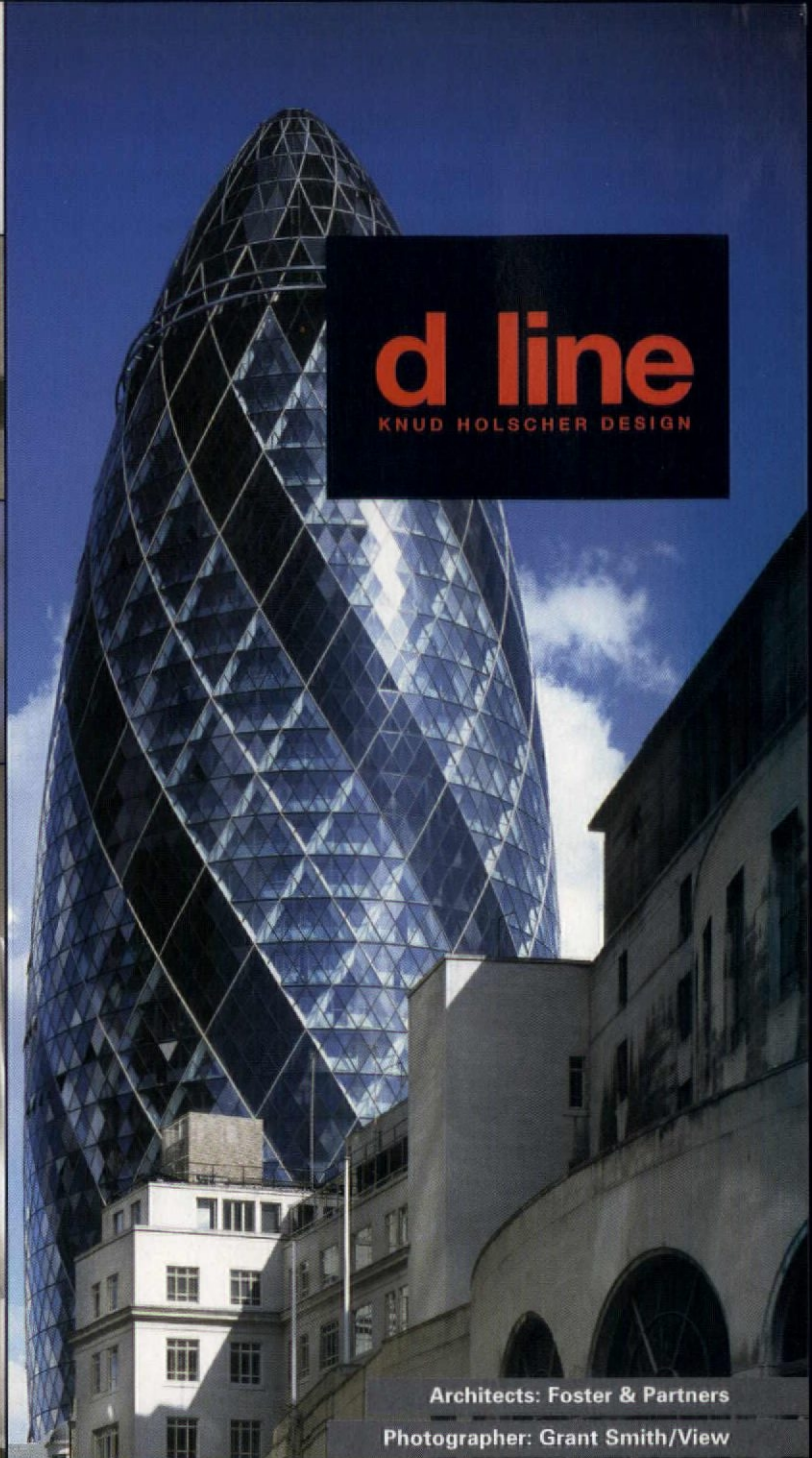
London-based architect Ben Addy's fin-topped house took first prize in the International Design Beyond East and West Competition 2003. The interior (pictured) is decked out with overlaid translucent fabric screens to form progressively thicker visual and acoustic barriers between rooms. A cantilevered exterior fin serves as a double-sided wind-cooled and solar-heated water reservoir, supplying heating and cooling to the living space and forming a canopy to the unit below. The competition, organised by South Korean builder and designer Hanssem, was seeking ideas for 'culturally sensitive' housing that might work in booming East Asian cities. Addy, an architect with Wilkinson Eyre Architects, was the only British winner.



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Niall McLaughlin makes mobile waves in Hull

A new centre in Hull celebrating the city's built environment is set to open next year in an innovative, mobile building by Niall McLaughlin Architects.

The project, won by the practice through competition earlier this year, will be a model of energy-efficient design as well as housing exhibitions and events celebrating the city and its architecture.

Designed as a kit of largely prefabricated parts, it can be assembled and reassembled as it moves location about the city during the next 20 years.

Project architect Bev Dockray said the building aimed to connect with Hull, its history and its estuarine setting.

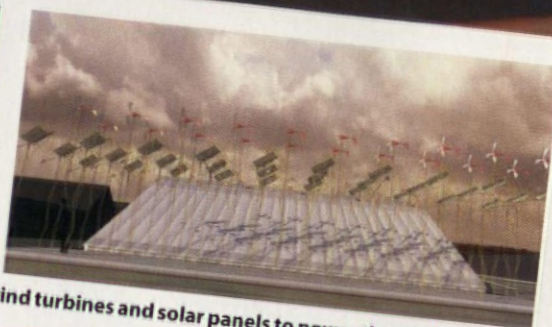
'From consultations with local residents, it seems that Hull has turned its back on the sea that was once at the heart of the city,' Dockray said. 'We were interested in Hull's fading memory of the sea that once formed part of the imagination of the city.'

To reflect this, images of the sea filmed in real time during the day will be projected onto the roof of the building. The 'screen' roof itself will be a first – a translucent structure that achieves the same thermal performance as an opaque roof and yet floods the exhibition space with diffused daylight.

Solar panels and wind turbines supported on lightweight columns will provide the centre with electricity for lighting. It will be heated using carbon-neutral wood pellets.

The project is being funded by regional development agency Yorkshire Forward and construction is due to begin in February.

Zoë Blackler



Lightweight columns support wind turbines and solar panels to power the project

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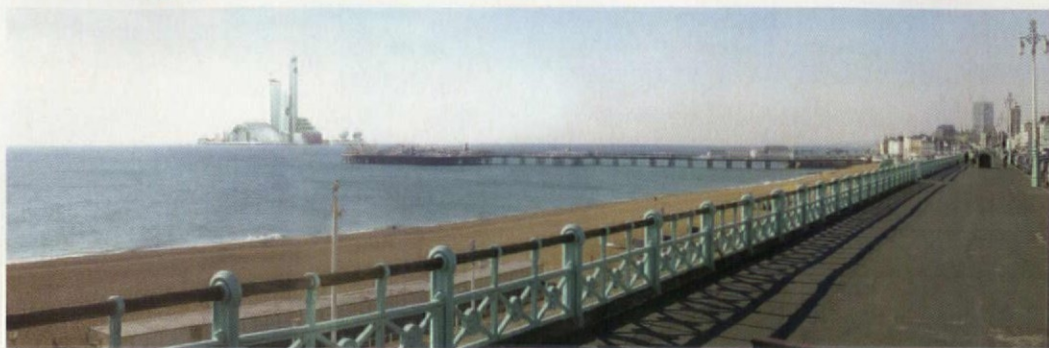
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Island paradise to keep Brighton's sun shining



The £500 million resort would be sited a kilometre off Brighton's coastline and be accessed by bullet boats

Alan Phillips Architects has drawn up proposals for a man-made island off the coast at Brighton where the sun will always shine, whatever the weather.

The practice is now trying to attract a developer to put up the £500 million needed to realise its vision for Paradise Island.

The resort, which would be sited a kilometre offshore, would include a large eco-sphere with a controlled climate to allow all-year-round swimming, snorkelling and surfing. There would also be a world-class hotel and spa, conference centre, restaurants and other leisure facilities. A cluster of housing towers would combine luxury penthouses with affordable housing. Visitors would reach the island on high-speed bullet boats from a ferry terminal on Brighton's West Pier.

Alan Phillips Architect's Nathan Zaver said the sight of a shivering family huddling on Brighton's wind-swept beach inspired the idea. 'Alan saw the family on the beach and thought maybe what we needed was a Center Parcs-style place where people could enjoy sunshine no matter what the weather.'

However, a spokesman for Brighton Council said the proposal was being treated with 'a fair degree of scepticism'.

'People are comparing this to the Palm development in Dubai. But it's hard to see David Beckham taking a timeshare in a man-made island off the coast of Brighton,' he said. 'When you think of the difficulties just getting the West Pier restored, it will be pretty hard to get this built.'

Zoë Blackler

'Historic' prefabs face up to demolition order

Some 330 historic prefabricated homes in Bristol are set to be demolished later this year, following a failed bid to have them listed.

Both campaigners and locals are distraught that the houses – erected throughout the city as part of the post-1945 building boom – are to be replaced by modern council apartments.

Prefab expert and author Greg

Stevenson – an adviser to the Twentieth Century Society – said he was 'gutted' that the homes would soon be knocked down.

'It is a tragedy,' he told the AJ. 'They were a highly important part of Churchill's efforts to solve the post-war housing crisis. These buildings are part of our wartime heritage and yet the government claims they are not historical.'

And he has won the support of the Prefab Protection Society. This week it launched a campaign to prove the homes' popularity with residents and local architects.

But Kalim Anwer, a historic-environment caseworker at the DCMS, dismissed the criticism, insisting they 'do not possess sufficient special interest, either architecturally or historically'.

Erosion threatens Ironbridge future

Britain's first UNESCO World Heritage Site, Ironbridge in Shropshire, is in danger of falling into the River Severn due to accelerating land slippage in the surrounding gorge.

A new study commissioned by the local council has found that the geological problem – which has been known about for some time – is considerably worse than locals had believed.

Both council officers and UNESCO officials are concerned that as much as 75 per cent of the world's first industrial townscape, which is partially listed, could be under threat from the erosion.

And they have called on the government to provide up to £1.2 million of taxpayers' money to pay for the 'essential repairs' needed to save the buildings.

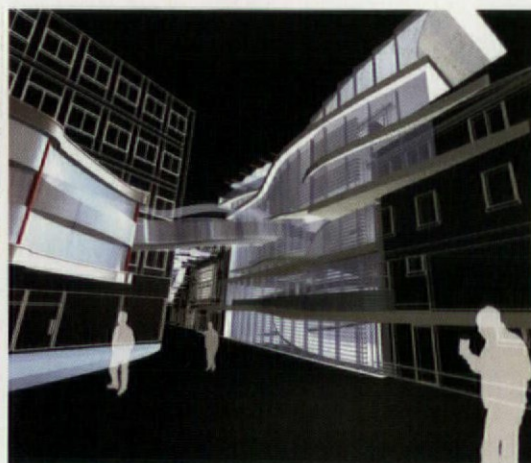
'The study has revealed that approximately three-quarters of the site shows evidence of active or historic instability,' a report to the local Borough of Telford and Wrekin revealed.

'The potential impact of this is significant,' it continued. 'Not only are parts of this unique and irreplaceable historic environment directly affected, but also people's homes, businesses and infrastructure.'

But World Heritage Site coordinator Jonathon Lloyd insisted that the site could be saved. 'We simply need the money,' he told the AJ.

'But in the meantime we are still very much open for business and visitors.'

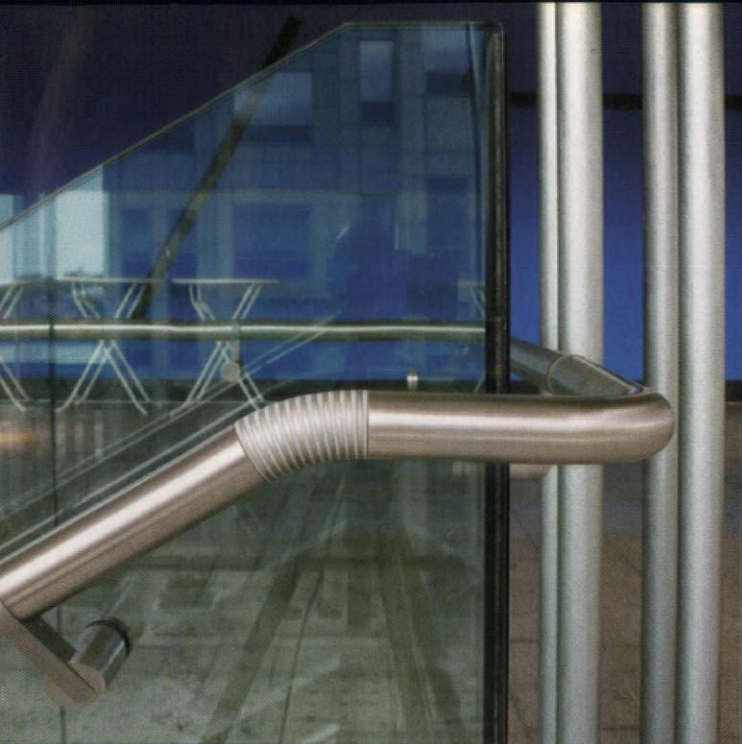
STUDENT SHOWCASE



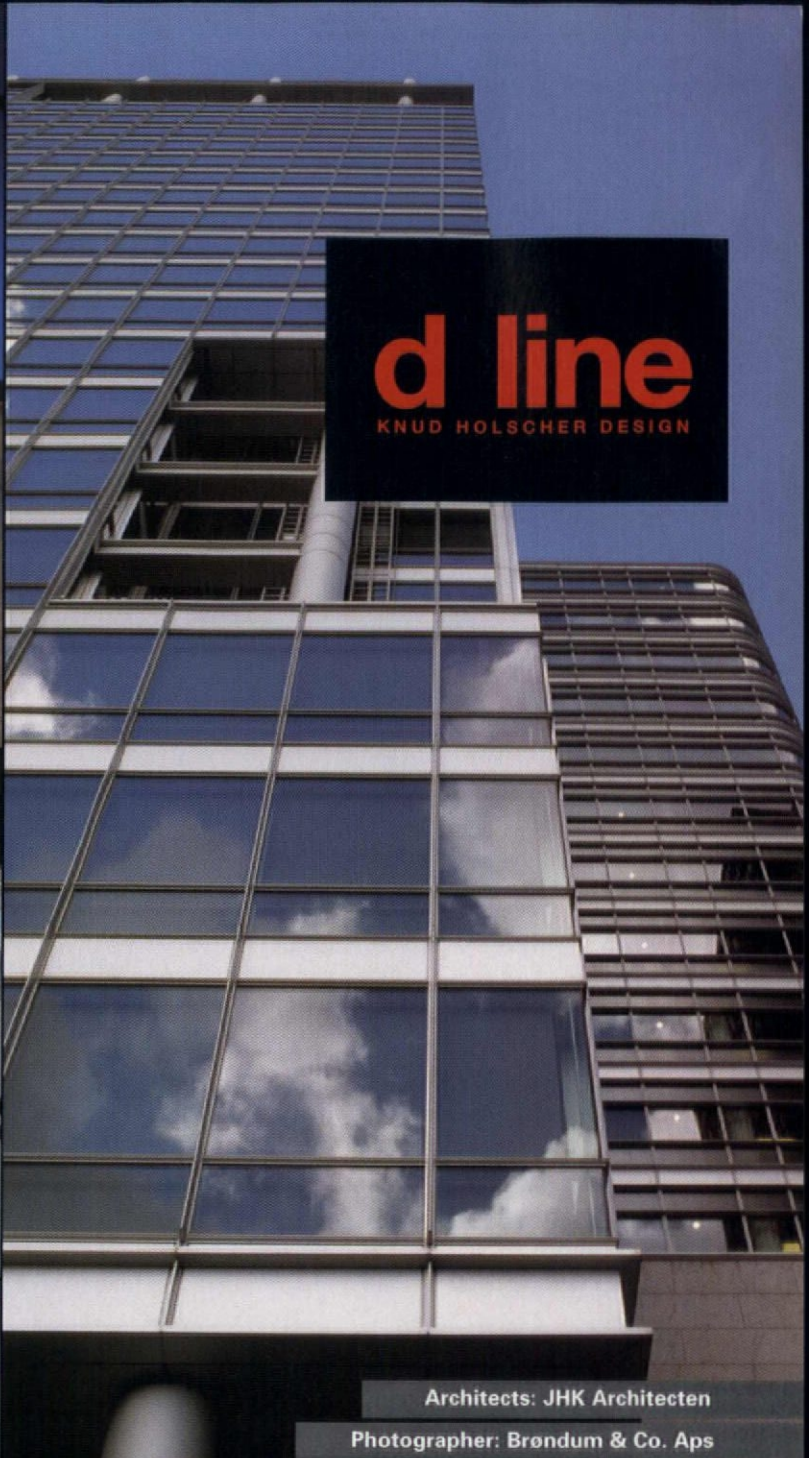
David Draper, a Part 2 student at the University of Greenwich, designed this recording studio using sound as a driving force. Employing computation, shape grammars and multi-agent programming, he made on-site recordings of people, traffic and urban activities and then used recording-studio technologies to identify the different activities by frequency and bandwidth. This technical data was reconfigured with a multi-agent programme to form the basis of a shape grammar. The sound levels created a number of elements with varying pitches, producing the floor plates. The programme then reconfigured the plates to coincide with the paradigm for the building. David Draper's tutors were Catherine Teeling, Alistair Barr and Layton Reid.

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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Streets of colour

A NEW AWARD FOR ARCHITECTS

To mark the 125th Anniversary of Keim Mineral Paints



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Take a Street you know, revitalise it and/or restore it by the application of an imaginative colour treatment, tell us your thinking and you could see your scheme brought to life as well as winning a handsome cash prize.

Think of a street or part of a street - or even an area of a village - which you feel is desperately in need of repainting or restoring to enhance its original appeal or to give it a new and better look. Propose a colour scheme and/or colour treatment using Keim mineral paint ranges and submit the entry form describing the concept of your scheme including historically relevant facts where appropriate.

Your entry will need to be supported by the local authority because the winning scheme will actually be implemented and become a testimony to the winner's creative insight. This will involve completing an additional 'approval' form in association with the relevant department of the local authority.

The awards aim to bring into the public arena just how much some of our historic legacy can be improved by the application of an imaginative colour treatment within a relatively low budget.

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» 1st Prize £2,500

and, importantly, the implementation of your colour scheme by Keim Mineral Paints in conjunction with the local authority and the property owners.

» 2nd Prize £1,500

» 3rd Prize £1,000

THE JUDGES

» Will Alsop RA

» Cezary Bednarski, Architect

» Helen Hughes, Head of Historic Interiors and Decorative Finishes, English Heritage

» Gareth Davies

M.D. Keim Mineral Paints UK

» Paul Finch Editorial, Director of The Architects' Journal

To register your interest fill in and submit the registration form printed opposite by fax or post. Alternatively register on the Keim Mineral Paints Website www.keimpaints.co.uk by clicking on the Streets of Colour icon and completing this registration form.

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Streets of colour

REGISTRATION FORM

A new award for architects to mark the 125th Anniversary of Keim Mineral Paints



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» 2nd Prize

£1,500

» 3rd Prize

£1,000

ARCHITECT:

PRACTICE NAME:

DATE ESTABLISHED:

ADDRESS:

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TELEPHONE NO:

Street, part of street, or general area which your entry will revitalise (if known at this stage):

RULES and entry criteria

Entries must feature a real street or part of a street or general area, preferably one which has fallen into a state requiring renovation. This may be in respect of the original colour or a new colour scheme.

Entries must be submitted on two A1 mounting boards suitable for judging and exhibiting. All information including up to 250 words of rationale should be included on these boards together with relevant photographs, montages, visuals, etc.

A complete Keim paint colour specification will be required.

You will need to gain the support of the local authority and/or property owners when you develop your entry.

In the first instance a registration should be completed, following which entrants will receive relevant technical information from Keim Mineral Paints together with the official entry form and local authority clearance form which will need to accompany the official entry.

Towards the closing date, all registered participants will be sent a reminder of the actual closing date for submission of entries.

All entries will need to be submitted by the 31st January 2004. The panel will judge the 12 best schemes by the end of February 2004. The winning and short-listed entries will be published in a special AJ supplement.

Entries will be on display on the Keim stand AP09 in the Architecture Pavilion at Interbuild in April and the work will be planned for implementation during the summer.

All entries must be supplied with copyright clearance and entries will not be returned unless specifically requested. The sponsors cannot be held responsible for any loss or damage to materials submitted and will have the right to publicise any designs in any manner deemed appropriate. Entrants will be informed of the sponsors' intentions to publicise their work.

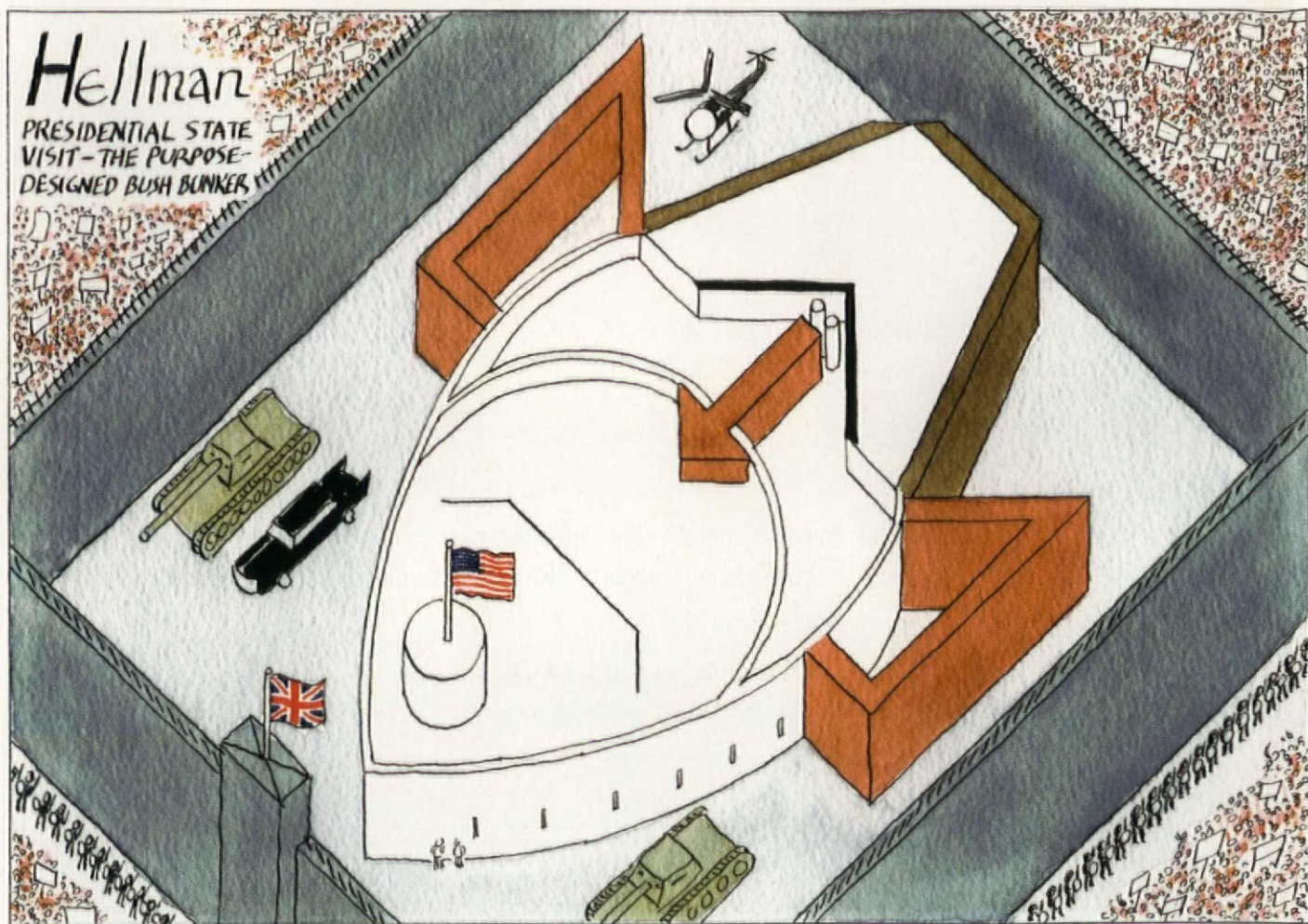
The judges' decision is final on all matters relating to this award competition and no correspondence will be entered into.

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who said what

'There may be great male architects who have managed to successfully organise conventional private lives. In my observation, talented people are drawn to this highly social art because they are truly comfortable only with inanimate objects and abstract ideas'

Herbert Muschamp. *New York Times*, 9.11.03

'For Foster, this (the gherkin) is the building that restores his reputation in the capital after the wobbly physics of his Millennium Bridge (now fixed) and the wobbly aesthetics of City Hall which sadly can never be fixed except by demolition'

Hugh Pearman. *Sunday Times*, 16.11.03

'Hopefully this will be a stepping stone to further collaboration with our Chinese friends'

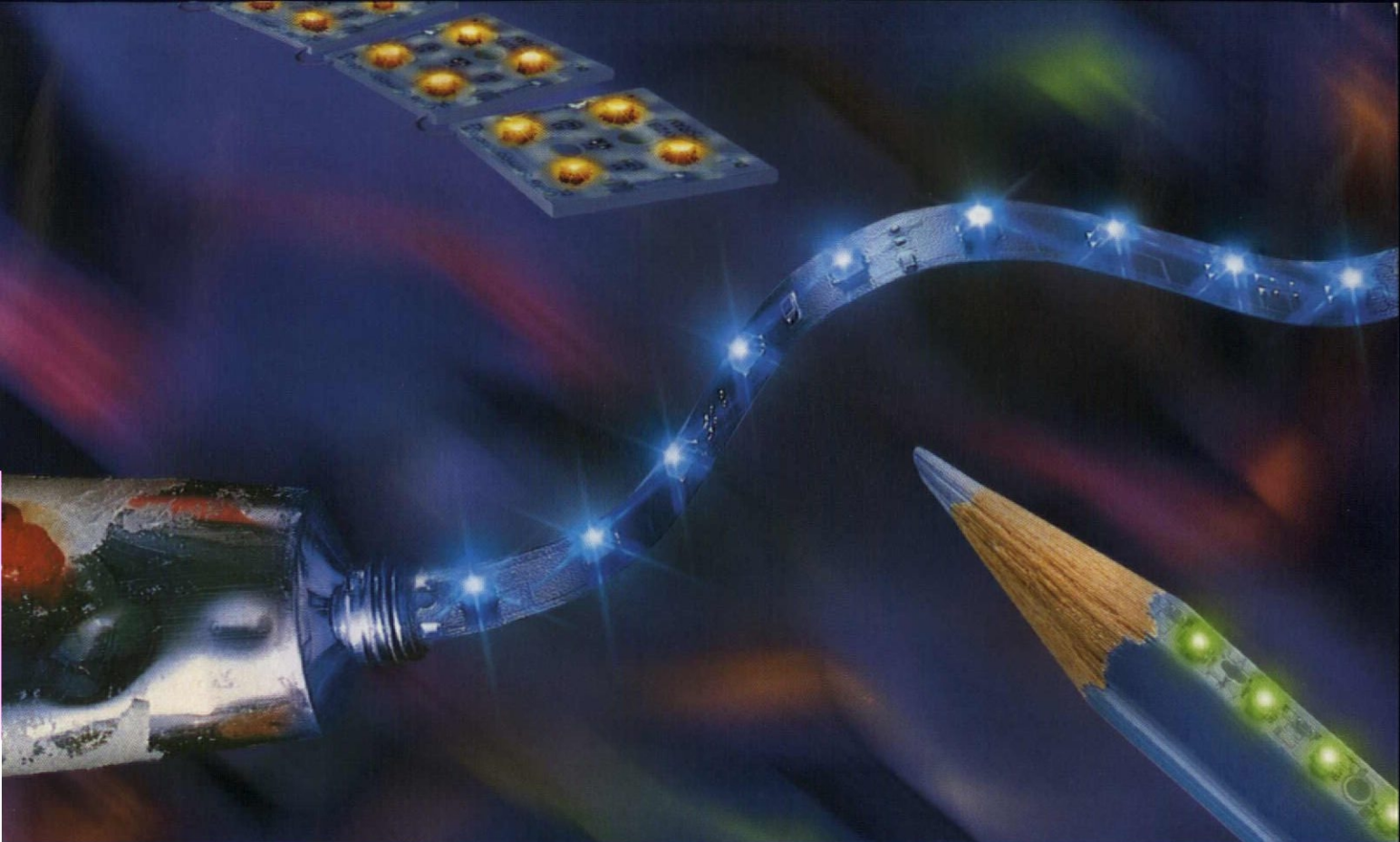
John Prescott on Foster and Arup's Beijing Airport commission. *Observer*, 16.11.03

'Giving money like this is a pretty tax-efficient way of doing things'

Multi-millionaire Donald Gordon explains his £20 million donation to the Royal Opera House and Cardiff's Millennium Centre. *Independent on Sunday*, 16.11.03

vital statistics

- Companies in the FTSE 100 spent £818.15 million on charitable causes in the community during 2002 – almost a third higher than in the previous year. That represents 0.8 per cent of the companies' combined pre-tax profits.
- The £1.62 billion GCHQ building designed by Gensler will take most of the intelligence service's £1.63 billion budget in 2003-04. The doughnut-plan construction, opened in Cheltenham in September, houses 1,000 of GCHQ's 2,400 staff. Its soaring costs were criticised by the National Audit Office in July.
- About 6.8 million adults, half of them aged over 30, still live with their parents, according to a survey by the insurer Prudential.
- A 2.4m high office Christmas tree costs an average of £80 in London, £16 more than in Newcastle, the Office for National Statistics says. East Anglia has the priciest clothes, whereas bills for utilities such as gas and electricity are highest in remote regions of Scotland, Northern Ireland and the West Country.

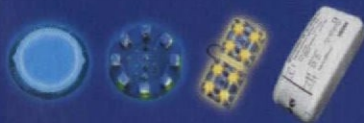


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Time to be tort a lesson

Insurance, contracts and tort. Not the name of a firm of solicitors but some of the harsh realities of the law that architects should be educated to understand. Can they study law without compromising their design flair? Mark Van Hoorebeek and Abe Fineberg make their case

Law exerts a considerable influence over the world of architectural design, as it is intrinsically linked to the design and subsequent project management of all architectural ventures. This influence is set to continue to increase in significance, first due to the UK's increasingly litigious societal structure, and second as UK firms continue to move in to European and increasingly world markets.

This article proposes that Part 1 or Part 2 architecture students should be taught a module consisting entirely of architecturally related law; if not as a compulsory module, then at least the law component should be offered as an optional choice. The legal knowledge obtained through a taught course can be used subsequently in the year-out in practice and notably in the Part 3 stage of

training, where law features heavily. A foundation in law provides a base for further practical knowledge to be developed by the student as his or her career progresses.

Law influences a wide variety of architectural processes:

- the initial stage of client/architect contact may be governed by confidentiality;
- subsequent designs are covered by copyright, in turn this area is influenced by employment law;
- innovative design processes may receive a patent (AJ 27.2.03);
- the land is covered by the tenets of property law;
- contractors and subcontracts are employed under various types of contract with warranties, conditions guarantees and waivers, not to mention the near-legendary JCT98 contract;
- post-build, the architect can meet many forms of liability through negligence and nuisance, in the law of tort; and
- professional insurances must also be put in place (insurance law).

Aims and objectives

The areas of law outlined above cover virtually all the facets of an undergraduate law degree, which is taught during the three years of a student's professional qualification. In-depth coverage of each aspect of the UK law is clearly not feasible within the current structure of an undergraduate architectural degree. However, a module can at least endeavour to provide a basic guide to how to identify potential legal problems, and second, to give students the skills to find and subsequently deal with the relevant legislation. Architects must have sufficient knowledge to recognise the nature of any legal issue that may arise.



THE ADVANTAGES OF A LAW MODULE

- Knowledge of the law looks impressive on a CV or during an interview. The question on every architect's lips is, 'what is our liability?' After all, livelihoods are on the line, not to mention the family home of business partners often being at risk.
- A foundation in law will enable litigious situations to be avoided, thus lessening the possibility of lawyers being involved. Early basic knowledge of the law can prevent costly mistakes.
- The legal tenets surrounding architecture may improve the students' practical design skills and ease the transition from the 'drawing board' to the site.

THE DISADVANTAGES

- The extra module may overburden the undergraduate architectural degree.
- It may be difficult to obtain the relevant pedagogical talent in the law from the architectural school.
- It may hinder the student architects' creativity, by placing constraints upon their designs at a time when it is thought that these constraints are both unnecessary and indeed detrimental to the inspiration and vision of the students in question.

Current practice

Certain elements of architectural law are currently dealt with in most university departments as a facet of a project/contracts management-type module. There are notable exceptions, such as Plymouth (see tint box) and Edinburgh universities, but the majority of architectural courses cover a limited number of legal topics, preferring to encourage the creative arm of architecture. If law is covered, it is it is generally contracts alone that are explored in depth.

There is little similarity in the way the law is dealt with in the various UK architectural schools. A foundation course would provide an easy introduction and framework for the previously described law modules to build on. Architectural law is an under-discussed area and links between local university law departments, solicitors and architecture schools may provide new insight, funding, specialism and innovation in this area.

Relevant references



The most important legal book for student and professional architects may well be *The Architect's Legal Handbook: The Law for Architects*, which is currently edited by Anthony Speaight and Gregory

Stone. *The Architect's Legal Handbook* is already established as the standard textbook on law for architectural students and the most widely used reference on the law for architects in practice. Even though the current edition is three years old (the publisher

expects a new edition to be released soon), the book still deals with many of the problems that will inevitably be encountered by a qualified architect.

However, Part 1 students may find the book over-complex for a basic introduction and so 'general introduction to law' textbooks can fill this gap and provide an introduction to the essential themes of UK law; these themes can subsequently be applied to architectural problems. It is not a subject that can be left to undergraduate self-study.

Achieving a balance

Law is a contentious subject and many heads of school have been vocal in expressing where they believe the balance should lie between the practical, professional and creative aspects of architectural education. Whatever they decide, a legal background

can allow young architects to be more aware of the legal pitfalls and therefore to be innovative in the ways that they design around them.

At present, architecture schools in the UK provide a mixture of approaches to improving the legal understanding of their undergraduates; however, architecture schools need to give serious thought to their legal provision. Should schools market themselves on the basis that they produce legally trained architects, highlighting that their students have strong legal backgrounds? Other professional training courses such as accountancy have mandatory modules (administered by independent bodies) that specifically deal with the relevant law. Do accountants deal with more legal material than architects? Should the RIBA introduce a mandatory module in law? If an architecture school did achieve a national or international reputation for legal/architectural excellence, short courses or consultancy could be offered internationally as a supplementary departmental fee-earner.

The reality of the situation is that encompassing legal knowledge within the architectural education system, which will spill over into the profession, will give a better understanding of social realities of litigation while minimising the amount of outside legal consultation required.

There may be room for debate about how individual schools should carry this out in practice – to avoid subsuming the creative aspects of architecture in legalese – but the advantages are too obvious to be ignored.

Mark Van Hoorebeek researches architectural intellectual property law at the University of Sheffield (additional material by Abe Fineberg, Davidson Architects, Sheffield). Email 2marky@excite.com or tel 07870 735994



Theory attracts the brightest minds to architectural practice

Like Zaha Hadid's Cincinnati Art Gallery or Peter Cook and Colin Fournier's Kunsthau in Graz, Rem Koolhaas' Dutch Embassy in Berlin is a triumph for the big thinkers. Proof that our most revered, and often obtuse, theorists are perfectly capable of delivering buildings that meet the brief, arrive on time, and attract both popular and critical acclaim.

It is clear that such buildings are a testament to the value of nurturing theoretical discourse in architecture schools and beyond, but less clear to what extent they can be understood as a direct result of theoretical work. While they are all, to varying degrees, presented as the logical outcome of intellectual exercise, the precise procedure is generally rather vague. Academic rigour tends to be liberally tempered, and even subsumed, by an instinctive aesthetic sensibility. Which is probably just as well – Daniel Libeskind's valiant efforts to design buildings as explicit three-dimensional manifestations of theoretical work result in structures that are, at best, a little messy and, at worst, wilful and contrived.

But the extent to which architectural theory has influenced any particular building is far less significant than the fact that, without it, the architect might never have been an architect at all. While there are those who view architecture as a calling that will magnetically attract the chosen few, many of our most brilliant minds – from Michelangelo onwards – have flitted between professions. Libeskind was a concert pianist in a former life. Koolhaas was a journalist and screenplay writer before switching to architecture. Even now, his precise occupation is decidedly fluid, with his books (solid theoretical treatises as opposed to stolid practice monographs) attracting as much attention as his built work. By providing a framework within which the intellectually curious can derive stimulation and satisfaction from their work, architectural theory attracts talent that might otherwise find an outlet elsewhere. Curiously, the case for resourcing the more esoteric extremes of architectural education is most convincing when theoretical discourse is couched in the starkest economic terms; as a powerful selling point in the marketplace where architecture competes to attract the brightest minds.

Isabel Allen

Olympic team needs all the luck in the world

I am not surprised that the team commissioned to map out proposals for the London Olympics is having a hard time. After winning an international competition for the Lower Lea Valley, it took us three years to meet the requirements of all stakeholders, Newham Borough Council, various government departments, and the physical and economic conditions including dealing with the flood tides and contamination of the Lea itself. It is, however, pleasing to see that it is edging towards several solutions that we encountered on our own journey of the past few years. It would be nice if it and the press could acknowledge this. We have, of course, a 'copyright agreement' with Newham Borough Council, but have no intention of bringing anyone to court.

It is also regrettable that the competition process was not transparent and the non-architectural jury did not seem to be aware of the brief. We ourselves never expected to win (it would have been hard for the Catalans to accept a London-based office), but there were competitors who believed in the brief. There may, or may not, have been another agenda.

In any case, I wish the foreign teams involved the best of luck. They need it – it took us two years to prepare for the Barcelona Olympics bid and the Sydney Games legacy was not that brilliant. Perhaps because it had too many cooks.

David Mackay, MBM Arquitectes

Prefab has us fooled – it is time to get organised

Matthew Wood (AJ 6.11.03) rightly questions whether prefabrication is all it is made out to be if it costs so much more than conventional construction, and whether the idea that costs will fall is merely a pious hope.

In the '60s, almost every local educational authority signed up to one of the schools systems consortia: Scola, Clasp, etc. The maverick exception was Bucks under Fred Pooley, who contended that traditional methods were as cheap and as fast if properly designed and managed.

Prefabricated methods were only faster because they forced better site organisation – the threat of half a dozen lorry loads of large prefabricated components arriving on site next Monday concentrates the mind of site management wonderfully. This surely remains as profitable an approach to achieving effective construction processes as it was then.

Alan Kennedy, via email

Government's quick fix lacks necessary quality

In a recent statement, Alan Milburn MP referred to the inequality of opportunity between children born with assets such as parents' own home, and those without. He emphasised the increased social mobility enabled by an inheritance of property and the security and stability it can provide.

This is, I believe, a vital issue – property ownership now forms the biggest single asset of most families that can afford it. This is why I believe that the government's anti-competitive stance towards an unproven method of housing construction is both damaging and unwise.

While, of course, the housing shortage in the South East is in need of a solution, for the government to prescribe quick-fix, lightweight, prefabricated methods is counter-productive. The government's job is to produce policy, not to determine or specify which commercial organisations carry such policy out.

Through inheritance, home ownership allows people to provide for their children's future

and insure the success and stability of their family. Thus, the homes that people are buying today are expected and needed to last for many years to come. This is why a tried and tested, proven and effective house type is not only preferable but absolutely essential to the security of the wider economy.

Our homes are inextricably linked to our – and our children's – financial future. Brick and block have formed the foundation of the British home for centuries and many are still standing that were built hundreds of years ago. Lightweight prefabricated methods of building have no track record, no proof of longevity and no history of providing a robust, durable investment for the future. This is upheld by recent comment from the Association of British Insurers, whose spokesperson said of lightweight prefabrication that: 'What we build today has got to be facing the elements in 50 years' time. Crucially, nobody has taken account of this so far... If certain types of construction become associated with problems then they will be more expensive to insure.'

The unproven nature of lightweight prefabricated homes makes them an unsound investment for private homeowners to hang their financial future on. Similarly, they are an unsound investment for the country should John Prescott's plans to build social and key-worker housing by these means across the South East come to fruition.

The housing crisis cannot and will not be solved by a quick fix. What is needed is not speed, on which the emphasis is currently being laid, but quality so that the newly built homes of today really are the shelter, capital and social mobility of the future.

Barry Holmes, executive director, Traditional Housing Bureau



Osbalwick opposition are in the minority

I am writing regarding your story on the community consultation at the proposed residential development at New Osbalwick, York (pictured) (AJ 30.10.03).

PRP won the competition to design an innovative housing scheme in January 2000. During the past three and a half years we have had workshops, open days, and numerous meetings with the local community to discuss and develop the proposals for the extension to their community. An outline planning application for the masterplan and development design code was eventually submitted this summer.

There is a small but vocal group of local residents who are opposed to the development of the site because of perceived concerns about an increase in the volume of traffic in the neighbouring area. A green transport plan has been developed for the scheme, which includes a cycle route to the centre of York from the heart of the site and a new bus service within five minutes' walk of all residents.

While the community consultation process has not been all plain sailing, the Joseph Rowntree Foundation and its consultants remain committed to an open forum where the community has

an opportunity to contribute to the design of the new housing.

It would indeed be a shame if a small, vocal minority, using the mouthpiece of a local paper, were able to overthrow plans supported by the majority of residents – especially given that these plans are sustainable, green, and in line with government targets on density.

Chris Rudolf, managing director, PRP Architects

No consultation chaos, just concerned critique

I was surprised and disappointed by your coverage of the consultation process for the planned community of 540 homes near Osbalwick (AJ 30.10.03).

Firstly, the Joseph Rowntree Foundation is based in York – not, as wrongly stated, London – a material fact in explaining why the City of York Council decided to engage JRF as partners in developing land that had already been earmarked for housing.

Secondly, as I told your reporter more than once, we simply do not agree that the extensive consultation procedures have backfired or descended into chaos. We have listened carefully to nearby residents, and amended our plans on several occasions in response to concerns that have been raised. The fact that some people living near the site are

implacably opposed to the land being used for much-needed housing has not diminished our belief in the importance of sharing of information with residents and actively seeking their views.

David Utting, associate director (public affairs), the Joseph Rowntree Foundation

Why Paternoster Square was a '60s disaster

John Bancroft is, of course, entitled to his view that the 1960s Paternoster Square development was 'good both in urban design and architectural terms'. The picture that accompanied his letter tells a different story.

I do, however, object to being described as someone who 'dismisses' the architecture of the '60s and even more to being accused of 'denigrating' Nikolaus Pevsner. Pevsner was a historian and critic of monumental achievement, but even he wasn't always right. Nor was the architecture of the '60s always good, or worth defending today (while the 1960s approach to urban design was often disastrous). Indeed, Bancroft's somewhat condescending description of my text – 'good in parts' – might be aptly applied to the architecture of that era. With very few exceptions, however, little of value was generated by the post-war City rebuilding campaign and few will regret the passing of its mediocre legacy.

Ken Powell, via email

Correction

In the coverage of Paternoster Square's development (AJ 30.10.03), the picture on page 31 was of the 1991 Farrell/Simpson scheme.

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

Shanghai's culture clash is all commerce, no consideration

Sixteen million people all intent on change without destruction of their culture. Shanghai is not a city that immediately appeals, although views across the river from the Bund at night transport one to an image of the future that has more to do with the *Eagle* comic than China – one of the earliest civilisations, whose influence on later cultures in the West was enormous. Is this an emerging dawn as that westward flow of influence, invention and power comes full circle back to the beginning?

Things happen fast here. Pu Dong, on the former 'wrong' side of the river, did not exist five years ago and yet today I ate an Italian lunch on the 56th floor of an 88-storey tower that owes something to Gotham City. As I looked out over the city, I saw 2,700 new towers over 25 storeys. I am told that there are another 2,000 with planning permission in the pipeline. My gaze inadvertently transported me to towns in the Midwest like Indianapolis, Kansas City or South Bend; not a noble architectural tour – we see the distorted Post-Modern dreams of a lost generation, with funny bits on the top. Shanghai has been invaded by the rejects of another culture.

Back on ground level, I observed how these edifices meet the two-dimensional plain of the Earth's surface. The plots on which these buildings are erected are no larger than the footprint of the structure. Residual space is taken up with landscaping of an often excessive nature. Clearly there is an idea that the landscaped elements will eventually link up, creating shaded boulevards. This strategy is quite clever, but engrained within it are assumptions that all the existing buildings will disappear. If they don't, the boulevard will be destroyed.

The evolution of cities is a very important component in the consideration of futures. The layers of city living are never distinctly drawn

between the past and the present. The new evolves from the old. In Shanghai, a boom town, it is as though there is no time to think; the pragmatism of commerce drives forward an agenda that excludes a considered approach. By considered, I certainly do not mean a designed, predetermined future, but one where change can be observed and reflection allowed to distort the vanities of design.

This city shows the folly of masterplanning and urban design. Even though the vision is simplistic, it perfectly illustrates the need for a complexity that is more than a vision of public space, street life and landscaping (often called public realm). I am not against these things as such, but hopefully they are the result of a far less determined approach than we tend to find.

Shanghai is building so fast that it would appear only the simplest of strategies for planning can be adopted. If this were not the case, the local authority would not be able to cope. It could be argued, of course, that if it was not able to keep pace with change and simply gave up, the result would be better.

Maybe this rush of adrenalin that characterises Shanghai at present is its true nature; the massive cultural change is consonant with the many different influences on this place throughout its history. There are still some half-timbered British suburban houses that now find themselves in a central location thanks to the city's rapid and haphazard growth. The upheaval of historical layering gives this place its quality, but I do not see any evidence, in the previous expansions and deviations, of such a mass cultural importation, which is merely expedient rather than thoughtful. In spite of this, I love Shanghai. WA, from the Mehe Bar, Westin Hotel, Shanghai

Futurologist Peter Schwartz may have predicted the terrorist attacks on the World Trade Center, but he just wants to encourage a little foresight and reflection

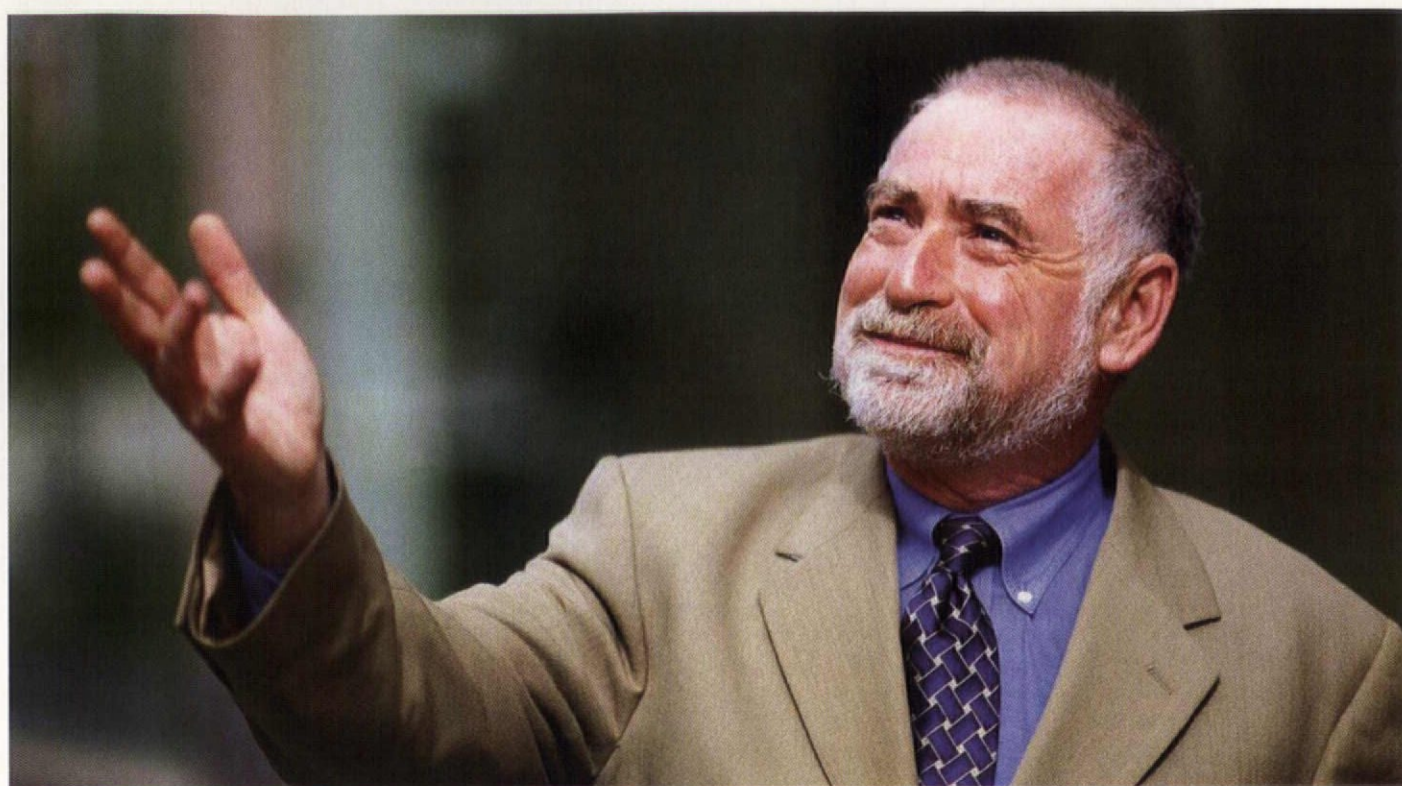
I first heard Peter Schwartz speak when he attended the press launch of Steven Spielberg's *Minority Report* at the National Film Theatre on the South Bank. He joined an impressive panel of speakers who had been assembled to describe, interpret and explain the film, including professor of innovation James Woudhuysen, Sue Meyer of Genewatch, and Brian Eno. Schwartz, as one of the world's most eminent futurologists – or scenario planners – had been adviser to the movie, imagineering urban visions of the future to make Philip K Dick's science fiction visually believable. Last month he was back in London to launch his new book, *Inevitable Surprises: A Survival Guide for the 21st Century*.

Schwartz is no modern day Nostrodamus. With a wealth of knowledge, statistics and interpretive data behind him to back up his thoughts, he is a convincing speaker, travelling the world to advise governments, businesses and anyone, it seems, who cares to listen. His enthusiasm for encouraging a coherent view of the way things work is infectious.

His career began at Stanford Research Institute in 1972, working primarily for government departments. One of his early 'defining negative experiences', he says, came when asked by the White House to outline future synopses. Out of 41 scenarios, he claims that 27 have come to pass, but that no one in the room believed any of it at the time. This convinced him that even if he had the most accurate planning strategy in the world, without engaging the audience, 'if you could not change minds', then no one would give the ideas a second thought. From this point onwards he was determined to 'make people see... to make better choices'. He is very keen to emphasise that this does not mean pandering to *The Good Lie* – bending the truth to engender the right responses (so much an accepted part of morally driven journalism these days). Truth, to Schwartz, is important. 'Better responses', not 'right responses', are what he is about. It is, however, more difficult to tie him down on what he considers a 'better' response, other than that of a classic liberal – with a small 'l'.

He is convinced that advising government was too much like trying to turn around an oil tanker. He had had some success with defence and intelligence departments, where there are ordered chains of command, but the introspective bureaucracies of planning, education and transport departments took his reports

'The distorted Post-Modern dreams of a lost generation, with funny bits on top – Shanghai has been invaded by the rejects of another culture'



Shaping the inevitable

and ignored them. Typical of someone with a disgruntled view of politics – or, at least, of internecine party politicking – he decided to opt out into the world of business, where good ideas are more likely to be actioned. His role nowadays is to help major corporations look ahead and work out what to do today ‘based on long-term perceptions and insights’. Essentially, as he reiterates, his job isn’t about the future, it’s about the present.

Heading the renowned scenario-planning department at Royal Dutch/Shell Group Planning Department in the early 1980s, he had experienced the oil crisis and the Iranian revolution. Eventually, he went on to found the research body and scenario-planning consultancy Global Business Network.

The morning after the book launch, we met at One Aldwych, a supremely plush hotel in central London. I had worried about meeting him. After all, people with so many policy ideas very often seem to have a scattergun effect in their train of thought. Speaking at the book launch, for example, Schwartz had covered topics from old age to Ice Age; from the photon entanglement in quantum mechanics to the global encroachment of Al Qaeda. Lots of it I’d read about in science journals, but hadn’t made the logical leaps to situate the new discoveries in futuristic applications. That, I suppose, is his job. A few times, I’d daydreamed that he was a locum, cramming desperately to keep one step ahead of his students. I was pleased, therefore, to

find that he was, in fact, a normal conversationalist, with a more than normal range of interesting things to say about an above-average range of topics.

Among a million other things, he talks about the role of future planning in urban design and is a staunch believer that we ‘should not see the future as a distinctly different place’. In *Minority Report*, the city is imagined as a constrained space, where the urban centre has futuristic structures, but ‘the further out you go, Edwardian terraces are still standing... Cities evolve’. In fact, it is this sense of history being driven by evolutionary forces – rather than determined by human agency – that worried me about Schwartz’s position. But Schwartz deserves a lot of credit for his rationalism and his defence of progress.

In a particularly outspoken moment he railed against those who argue against development and redefine progress for underdeveloped countries. ‘As someone who has travelled the world... those who talk about the nobility of poverty haven’t visited the mother whose child has just died of diarrhoea, or the woman who has to walk five miles to get contaminated water.’ In another moment, as a direct challenge to received orthodoxy, he says ‘you could argue that Shell has done more to save the planet than any environmental group’.

Indeed, his conversation is peppered with wonderfully positive visions of humanity

and historical improvement. At one stage he says that his book ‘is for people who want... to become masters of their own fate’. My criticism of his presentation is that there is a sense that he judges the future by an ahistorical standard. After all, the future is viewed less positively than it was 30 years ago. Schwartz can clearly examine facts, trends and consequences, but he is less able to understand ‘why’ things happen, maybe because of his reticence to engage in politics.

In the ’70s, the future was seen as a positive place to go; today, it is viewed with trepidation. How much of Schwartz’s scenarios foster, or at least pander, to today’s cautious perception of the world to come? For example, he talks of ‘a war between Christianity and Islam’; he notes that ‘very few people can do very large damage’; and of ‘hordes of Chinese coming into America’. To Schwartz, these are statements of fact; not of political posturing. In his world-view, he is striving for ‘a future of no extremes’.

Simply put, Schwartz argues that his scenario planning is based on what *will* happen if we don’t change the way we do things today. For a man who famously predicted (or in his words, ‘anticipated’) the scenario of terrorists crashing airliners into the World Trade Center, he modestly wants to encourage ‘a little foresight and reflection’ in society. You can’t say fairer than that.

Austin Williams



Technology has yet to overcome the transport obstacle course

In the past 150 years the development of communications technology, from the telegraph and telephone to satellite and GPS, has been progressively annihilating distance. It is already old hat for business persons to teleconference around the world, meeting only in cyberspace, but although we know this, we seem unable to follow the same line of technological evolution to its rational conclusion – that the tremendous success of the mobile telephone marks the beginning, not so much of mobility but of immobility – literally the last frontier.

Today mobility is prized even though the transport crises it creates threaten all its achievements. In an extraordinary contradiction this threat explains why traffic congestion, which suppresses movement, meets with so little opposition from those it affects. The reason is that gridlocked cars are becoming destinations in themselves. Like plankton in the Southern Ocean, individually they have no significance but collectively they become part of a continent when they surrender to the air-conditioned comfort of that vast linear chat room of traffic that shrinks and grows by the hour and the day of the week.

This is indeed a technological metamorphosis of gigantic proportions, and endlessly repeated, but inexplicably we barely give it the time of day. On the contrary, we show by our behaviour that, provided the traffic remains, any uncertainty about its ultimate meaning doesn't really matter – the last time it did was probably in wartime 60 years ago, when obstructing a convoy with speed bumps or chicanes would have been a capital offence, petrol would have been rationed, and main roads (in the absence of motorways) would have been reserved for army vehicles driving without lights.

Sitting stationary in a mass of traffic brought together by the Peartree roundabout on the Oxford

ring road gives you plenty of time to think about what used to be called the Queen's highway, and the way it is being converted into a fuming obstacle course for half-empty buses, satirical 'speed cameras' and robot tax-gatherers. After a call or two on your soon-to-be illegally used mobile phone, and some unrewarding radio hopping, you savour a little claustrophobia and finally road rage. Only then does the hopeless question form on your lips. Transport, transport, what on earth is to be done about transport?

One thing is absolutely certain, and that is that architecture is not the answer. A bridge here or there perhaps (and even that's risky), but a solution to the transport crisis? There isn't one. Soon everybody will be staying at home.

At this, a bomb explodes in your head. Wasn't that supposed to be what 'web addiction' and the Internet age were all about? Not sitting in traffic jams or fighting off deep vein thrombosis in a cattle-class airliner, but relaxing on the beach while your video conferencing kit sent your doppelganger off to a series of meetings in cyberspace. Whatever happened to the promise of these out-of-body experiences?

The answer is, not much. First, the people invited to deal with the world at a distance romanticised the lost spontaneity of the

old face-to-face encounter. Second, the equipment just wasn't good enough at dealing with real-time movement, registering expressions, or chairing discussions. As a result, the systems developed up to a certain level, where they were usable for disciplined long distance, international communications, but beyond that they were simply not enough like the real thing to be a substitute for it. Videoconferencing was good enough to prove that people really did hold discussions and reach decisions in cyberspace – but only in the sense that men did once walk on the Moon. And may once again.

'It is already old hat to teleconference around the world, but we seem unable to follow the technological evolution to its rational conclusion'

Roula Konzotis The RIBA Foundation

When and where were you born?
1953, Eastbourne, Sussex.

What is your favourite building and why?

The Parthenon – it's utterly moving in its purity, its simplicity and it's also a beacon of civilisation in the madness of modern Athens. I've always felt I could cope with living in Athens as long as I could see it from my balcony. I achieved this ambition when I spent a year there in 1980.

What is your favourite restaurant/meal?

Grilled pork chop seasoned with oregano, hot chips (from a Parisian brasserie) and very cold dandelions boiled, seasoned and served in olive oil and lemon.

What vehicle do you own?

A Renault Espace

What is your favourite film?

Ashamedly, it's *The Railway Children* – the scene where Roberta sees her daddy stepping off the train makes me cry every time.

What is your favourite book?

A play called Aeschylus' *Oresteia*.

What is your favourite 'design classic'?

The Mini – I love its new incarnation.

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

The Vencourt Hotel, Hammersmith. I pass it daily and it makes me angry every time. It epitomises mindless visual vandalism.

Who or what is your biggest architectural influence and why?

66 Portland Place reminds me daily how lucky I am to work in a beautiful building.

Who is the most talented architect you've worked with?
Can't pick! There are 28,000!

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

I'm not an architect. If I could have my time over, I'd be a dancer.

What would your advice be to architectural students?

Take risks and don't be afraid to make mistakes.

What would your motto be?

Embrace life with passion.

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Back to school

The Charter School in Southwark is a new educational institution housed in old buildings that have been refurbished by Penoyre & Prasad Architects to new standards and as a beacon of renewal

By Barrie Evans. Photographs by Dennis Gilbert/View and K O'Sullivan/Lightroom





Teaching block (block A) stripped to the frame and rebuilt, with the school hall (block D) to right. Orange cladding marks the sixth form centre. The roof terrace provides extensive views



The Charter School in the London Borough of Southwark was – whisper it – once a failed secondary school. Then known as Dulwich High School for Boys, its roll sank to 400 and it was completely closed down. But soon after this closure there were calls for a new local school. In 1999 the campaign had built to more than 1,000 parents. Southwark looked at its spread of secondary-school provision, accepted the need, and by May 1999 the secretary of state had approved the creation of what was to become The Charter School.

Starting from scratch as an institution, it was to have its first-year intake of 180 pupils in September 2000 and continue to build the school roll by 180 year-on-year, eventually to include a sixth form.

While the institution got a clean start, not so the buildings. All are being reused, with different degrees of refurbishment, some radical. Budget, timescale and environmental considerations all argued against new-build. Penoyre & Prasad won the competition for the job in July 1999, leaving just 14 months before the first students were to arrive.

The design challenge was both to upgrade the late 1950s buildings functionally and to communicate the message of a renewed school. The first phase made it for 2000, the second phase was recently completed, except

for some landscaping still in progress.

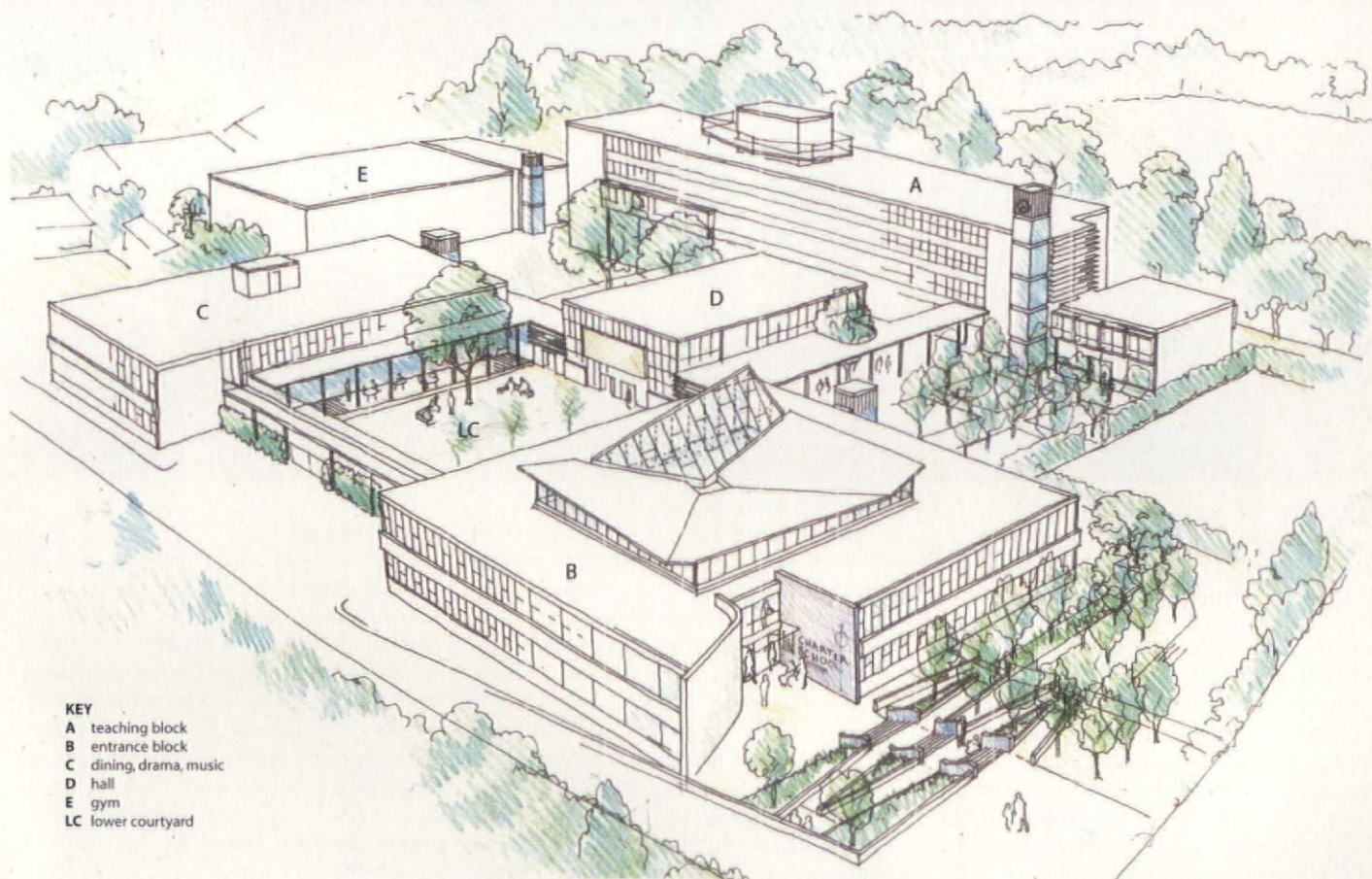
The original school has some architectural distinction, designed by Sir Leslie Martin's team at the London County Council as a campus of separate buildings. The architect is perhaps a bit hard in describing the buildings as 'austere' and the spaces between as 'harsh and unforgiving', but it has a point. Certainly the scheme is typical of its time in terms of open movement between buildings, lack of security across the site, the poorly controlled thermal and daylight performance; typical too is the limited maintenance since the school's construction.

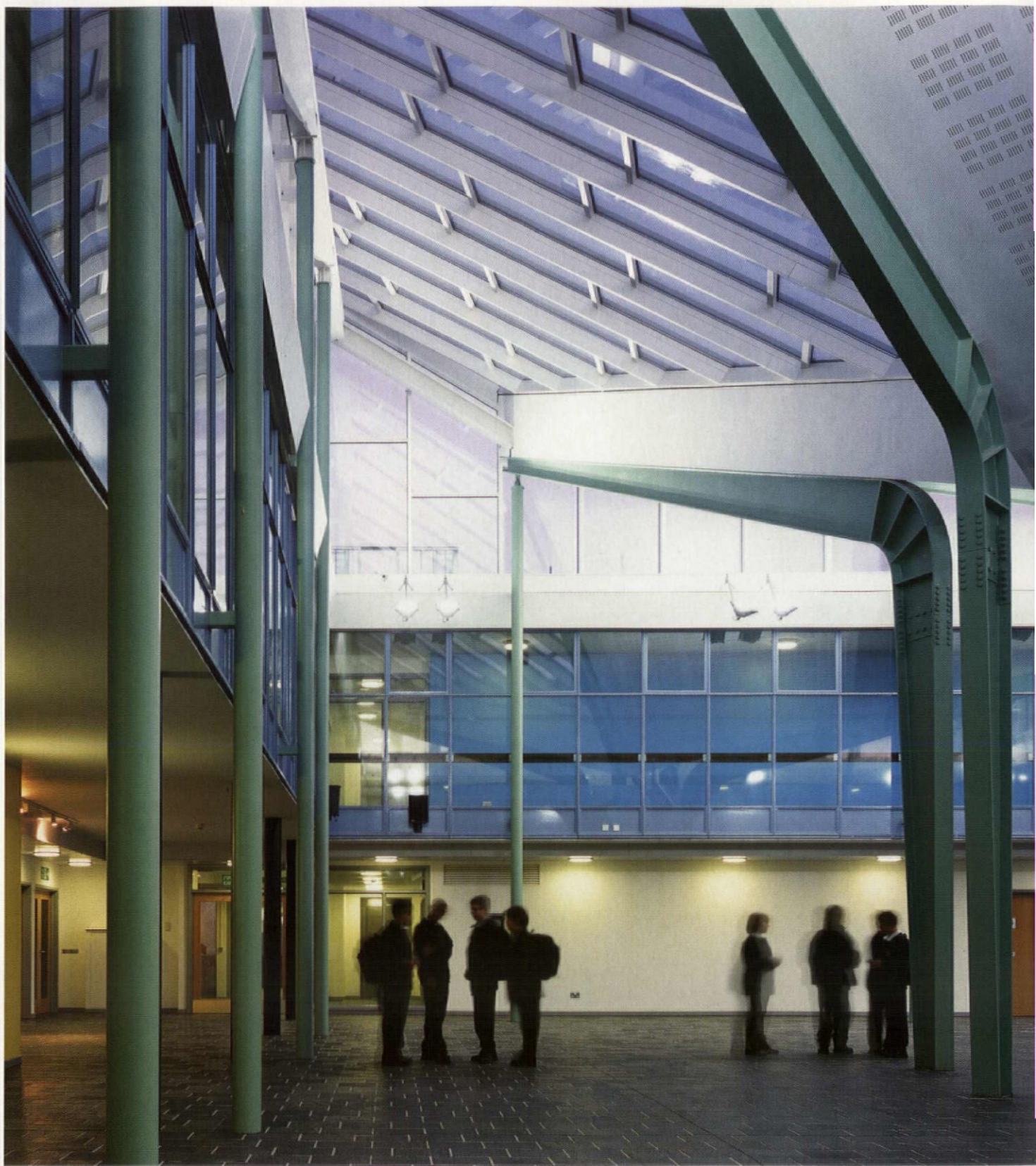
The layout of the original school entrance had something of the country house about it – a long (ramped) loop of road provided a drop-off point at the lower courtyard in front of the main entrance at the school hall block (block D). There were, of course, in practice other points where pedestrians could slip into the buildings. Penoyre & Prasad focused in the first phase on the entrance sequence. There is now only one staff/student entry road (the rest of the road loop just service access) so that pedestrians will come first to block B, a square building around an open square courtyard.

Dealing with the fall in ground level in front of this building, hard landscaping incorporates a descending staircase inter-

linked with zig-zag ramps providing a fittingly significant approach. You arrive at the building's corner but here the architect has responded by taking a bite out of the building, leading you in with a canted, rendered wall painted purple. Two bands of glazed doors, set back, provide a draught lobby before you enter the courtyard. It is now covered and has underfloor heating. The reception desk opens onto this, now a large multi-purpose space.

Covering the courtyard is the architect's main Phase 1 flourish – much of the tight budget has gone on mending buildings. A tree of five curved steels is set off-centre, rising toward the corner opposite the entrance, the highest roof plane glazed. This ascent is partly for legibility, leading you towards the doors below, which lead on to the rest of the school. Its geometry is also geared to the planned installation of photovoltaic cells (see Environmental Strategy, page 33). And the rainwater recycling from the roof is brought home by the use of transparent lengths in the downpipes against the tree. Even on a sunny morning after an overnight frost the flow of meltwater was clear to see. Environmental concerns have been important in the design's generation. The buildings are also intended to have a role in the school's environmental education.





Renewing the site entry and the courtyard building – plus some repairs and maintenance to block C and the gym – were enough to get the school started while the recent phase got under way. Secondary schools are buildings of mass movement after each teaching period. They are also domains where, today, security of students and staff, and thus control of visitors, is high on the agenda. The renewed courtyard building is the gateway for arriving at and leaving the school. Beyond that, where once the school was separate pavilions, the archi-

tect has introduced a mix of new enclosed corridors and covered walkways to link them. Only the gym is still detached. Students and staff have swipe cards that deal with security, meal payments and class registration (so the system should know where people are if there is a fire).

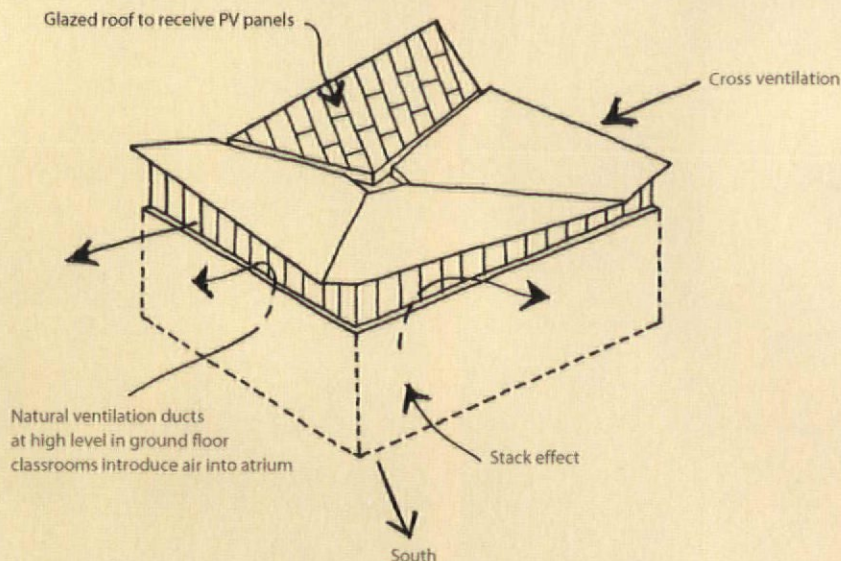
As with the entrance ramps, so with the lifts to each block, a virtue has been made of the necessity of providing accessibility. For blocks A, B and C the lift shafts are attached externally, clad in brightly coloured vitreous enamel with glazed tops, another set of bea-

cons of renewal as well as orientation points.

The most dramatic change is a teaching building, block A. You might read it as new, as it almost is. The discovery of asbestos led to it being stripped back to its frame. Unfortunately, the original structures of the school were designed to very tight margins so new partitioning largely follows the original strict cellular, spine-corridor layout. New blockwork is used for its thermal mass. Areas of corridor wall are glazed, providing some openness, borrowed light and the opportunity for visual supervision. Cross-

The entrance block (block B) providing a new covered entrance for the whole school, surrounded by teaching and admin spaces. Note clear downpipe sections against tree as part of water recycling

ENVIRONMENTAL STRATEGY



At competition stage, it was clear that the programme and budget made it necessary to work with the existing buildings rather than pursue a complete new build. Built in 1956-57 in concrete frame clad in precast concrete, or in steel frame with composite concrete floors and W20 cladding (with substantial areas of single glazing), the existing buildings' environmental performance was very poor. No heed was paid to orientation, with north-facing facades identical to those facing south. However, their sound structure and relatively generous scale made them suitable for improvement. With an awareness that there are many school buildings from this period throughout the UK that are in need of attention, we set out to transform the existing fabric to create a national example of an environmentally responsible school refurbishment and an exemplar learning establishment for the 21st century.

A broad environmental study of the potential/opportunities offered by the site was carried out with Max Fordham & Partners. The strategy that emerged addressed microclimate, rainwater harvesting and slowing of run-off, ways of maximising the solar potential, building fabric upgrade, environmental impact of materials on pupils, use of daylighting to reduce energy consumption from artificial lighting, heating and ventilation. For both refurbished and new-build elements we set high environmental performance targets. Where proposals could not be implemented within the timescale/scope of the works, we ensured that any work we did anticipated future planned upgrades (eg recladding to blocks B, C & D).

Photovoltaics and rainwater collection

The large flat roofs of schools from this period are ideal for locating photovoltaic arrays (PVs). A calculation based on the actual useable area of the roofs of the school for positioning PVs (ie areas not overshadowed) gave a total supply of approximately 230,000kWh/y, greater than the electrical energy

consumption of the whole school. With increases in the cost efficiency of PVs in the coming years, it may be possible for The Charter School to generate all of its electricity by 2020.

With grant funding the partially glazed section of the new foyer roof may soon be colonised by PVs. The geometry of this roof has been generated by setting a glazed element to face due south and at an angle of 32°, the optimum angle of elevation for photovoltaic performance. The remaining three planes are set at a maximum of 15°, based on the angle of the sun at midday on the winter solstice, to avoid overshadowing the PVs. The introduction of this new solar geometry acts to re-orientate the school to natural forces. The use of the roof as a collector, both of solar energy and of rainwater for recycling – the downpipes are transparent – are visible manifestations of the school's commitment to a sustainable future and act as excellent pedagogical devices for increasing environmental awareness.

Summer and winter ventilation

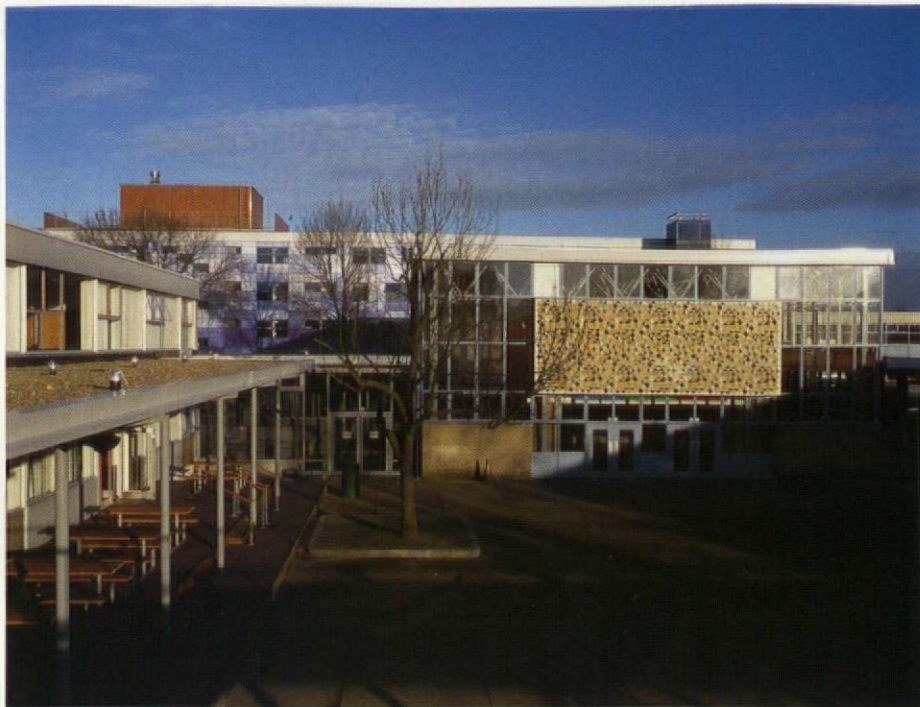
For block A the existing facade was replaced with a high-performance flat skin with greatly increased energy efficiency. Existing school buildings like these typically have problems with summer overheating and a lack of fresh air in winter. Thermal modelling informed the natural ventilation strategy. Permanent shading on the outside can increase the need for artificial lighting. Instead, here solar gain is controlled by high-performance low-E double glazing, and minimising the glazing areas to suit internal functions. For the summer, the exposed thermal mass of the building, and the classroom doors with hold-open stops, facilitate cross-ventilation and night-time cooling.

For the winter we designed, with SBDS, a system to automatically bring in fresh air without cold draughts. Behind the radiators are external louvres activated by CO₂ sensors.

Ian Goodfellow and Simon Dove, Penoyre & Prasad Architects

ventilation and night-time cooling are encouraged by providing classroom doors onto the corridor with electro-magnetic holdbacks.

If the newness of the interior mainly comes from the use of modern materials, mostly plaster and timber, the exterior is a bravura performance. A simple, highly standardised cladding panel system has been transformed by the use of colour, a randomised arrangement of purple/blue panels lightening as they rise up the four-storey building, an abstract evocation of dappled



Above: cladding close-up. Above right: the former main entrance (block D) with new covered link to block C on left and its new outside eating area

light. The block faces east and west. The extent of new glazing (plus insulation, ventilation and blinds) aims to address overheating risk, rather than using external shading with its penalty of loss of daylight.

To its west, facing the rest of the school, there remains a large projecting bay that now marks the sixth-form common room and is clad bright orange. At four storeys to the other blocks' two or three, the new cladding provides a dramatic backdrop from several points within the site. And in the opposite direction, the roof of the

dining/music block (block C) is covered in sedum, improving the prospect from block A's upper floors.

Much of the other work has been small-scale, often caring for distinctive features of the original design, notably timber-tread steel stairs. Some furniture has been made from former lab bench-tops. Generally the muted colour palette has respected the architecture of the original, rather than go for big colour (as, say, AHMM did with its new primary Jubilee School, AJ 1.5.03). Some staircases and the interior of the near-

ly new block A are more adventurous with colour.

The other major recent intervention has been in block D, the school hall block. The original school entrance, at the front of this block, can still be used, say where the hall is let separately for performance use. The architect has created a theatrical entry by setting coloured lights along the receding sequence of steps in the ceiling marking the raked floor above.

Inside the hall greater flexibility has been created. The overall layout is level seating,

COSTS

Analysis based on approximate final account, for gross internal floor area

DEMOLITION

DEMOLITIONS AND ALTERATIONS £95.98/m²
Inclusive of extensive asbestos removal works

SUBSTRUCTURE

FOUNDATIONS AND SLABS £21.07/m²
Concrete piles and reinforced concrete slab to covered courtyard, retaining walls and lift pits

SUPERSTRUCTURE

FRAME £25.00/m²
Steel frame to support new partly glazed roof of atrium in block B. Steel frame for glazed/covered link canopies

UPPER FLOORS £10.71/m²

ROOF £39.29/m²
Glazed and single membrane roof over atrium, new insulated sedum roof and rooflights to block C, new EPDM roofing to blocks A and D

STAIRCASES £15.18/m²
Steel spiral stair with timber treads to design technology suite, steel stair to library

EXTERNAL WALLS, WINDOWS,

EXTERNAL DOORS £237.50/m²
Curtain walling to new entrance, atrium, glazed links and block A; vitreous enamelled panelling to lift shafts; insulated cavity walls of blockwork with external render to new entrance

INTERNAL WALLS AND PARTITIONS £60.00/m²
Non-load-bearing masonry walls and timber stud-

reinforced plasterboard partitions; glazed screens with painted softwood surrounds to classrooms

INTERNAL DOORS £47.50/m²
Flush timber doors and glazed doors in timber frames

INTERNAL FINISHES

WALL FINISHES £54.64/m²
Water-based paint; ceramic tiling to WCs

FLOOR FINISHES £25.71/m²
Goat's hair carpet to classrooms and corridors, linoleum to classrooms and rubber tiles to WC areas and stairwells. Welsh slate flooring to block B atrium area

CEILING FINISHES £26.79/m²
Suspended acoustic ceilings to atrium roof and throughout block A. Painted exposed soffit to blocks B and C

FITTINGS AND FURNISHINGS

FURNITURE £60.27/m²
Reception desk, work benches, shelving, cupboards, lockers, display boards, signage, seating bench system.

SERVICES

SANITARY APPLIANCES £15.63/m²
WCs, basins, urinals and disabled WCs. Cubicles and ducting system

DISPOSAL AND WATER INSTALLATIONS, SPACE HEATING/AIR TREATMENT £126.79/m²
Hot and cold water services generally in copper; stainless steel downpipes with glazed viewing sections in atrium; below ground water recycling

tanks and filters. Gas-fired hot water underfloor heating to atrium; hot water radiator system with mechanical ventilation to some areas

ELECTRICAL SERVICES £171.43/m²
High and low voltage distribution and cabling, dado and high level trunking for power, voice, data and security systems

LIFT INSTALLATIONS £14.29/m²
Hydraulic lifts – two serving two floors (blocks B and C), one serving four floors (block A) and one serving three levels (block D)

PROTECTIVE INSTALLATIONS £29.46/m²
Lightning protection, CCTV, intruder and fire alarm installations

COMMUNICATION INSTALLATIONS £83.04/m²
Telephone and data wireways

BUILDERS' WORK IN CONNECTION £31.25/m²

LANDSCAPING, ANCILLARY BUILDINGS £114.91/m²
Ball court, new entrance stairs and ramps to main entrance, temporary works to entrance road and various hard and soft landscaping

DRAINAGE £20.98/m²

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT £190.45/m²

COST SUMMARY

	Cost per m ² (£)	Percentage of total
DEMOLITION	95.98	6.32



Above: one of the new lift shafts, with the entrance foyer roof behind. Above right: theatrical lighting at the public entrance to the school hall (block D)

a flat stage area then a raked rear stage, potentially used, say, by a choir or orchestra. Changing stage level and a lift provided accessibility – there are 12 wheelchair users in the school. An openable acoustic partition allows the rear stage rake to be laid out with chairs as a lecture theatre. When I was there and the remaining theatre was being used for teaching, at conversational rather than full performance loudness, the acoustic screening worked well. (Maybe double acoustic partitioning would have been advisable, as ADP did in its divisible

lecture theatre at Roffey Park, AJ 31.7.03. But the budget was very tight here.)

There remains unfinished business. Some ambitions were not met such as additional changing space for the gym (surprisingly, the gym itself is large enough by today's standards). While parapets and fascias have been renewed widely, most cladding is little changed (except of course for block A). There is a mixture of concrete cladding panels and timber with W20 steel single glazed windows. It is hoped that the other blocks will be reclad over the next few years, though

all are aware that other schools in the borough also need money.

The refreshed '60s detailing won't communicate renewal to everyone. But, overall, there is no doubt that Penoyre & Prasad has successfully breathed new life into these buildings, helping create an educational environment which says that students and staff deserved better. And parents think so too. Where once there were protests, exam results exceed the education authorities' (OFSTED) targets and the school is oversubscribed.

CREDITS

COMPETITION WIN

July 1999

START ON SITE DATE –

PHASE 1

January 2000

LAST PHASE

COMPLETION DATE

January 2003

GROSS INTERNAL FLOOR

AREA

11,200m²

FORM OF CONTRACT

GC/Works 1

TOTAL COST

Approx £17 million

CLIENT

London Borough of

Southwark

ARCHITECT

Penoyre and Prasad

Architects: David Cole,

Liz Crawford, Simon

Dove, Ian Goodfellow,

Wayne Head, Gillian

Horn, Jane Howson, Indy

Johar, Simon Jones,

Ashish Kumar, Tonja

Lauener, Mark Lemanski,

Phyllida Mills, Jean

Murphy, Sophie Noble,

Caroline Osewe, Greg

Penoyre, Sunand Prasad,

Noam Raz, Sally Rendell,

Barry Smythe, Peru Tsen

PROJECT MANAGER

Osprey Project

Management

STRUCTURAL ENGINEER

The Babbie Group

M&E ENGINEER,

PLANNING SUPERVISOR

Southwark Building

Design Services

ENVIRONMENTAL

CONSULTANT

Max Fordham

QUANTITY SURVEYOR

Franklin and Andrews

LANDSCAPE ARCHITECT

Watkins:Dally

MAIN CONTRACTOR

Mansell Construction

Services

SUBCONTRACTORS AND

SUPPLIERS

Curtainwalling Structura

(Heuk), M-Price (Schuco);

fascia cladding Dales

Fabrications;

glazed panels at head of

lift shaft Reglit; structural

steelwork Hailsham

Structures; sedum roof

Erisco Bauder; roofing

membrane to atrium

Carlisle UK;

EPDM membrane

Firestone; reinforced

plasterboard Fermacell;

refurbishment paint

Keim; acoustic ceiling

British Gypsum, Knauf;

goat hair carpet Tretford;

linoleum Forbo Naïr;

rubber flooring

Dalsouple; slate Alfred

McAlpine Slate; stainless

steel rainwater pipes in

atrium BM Stainless;

drains, couplings Taylor

Kerr; ironmongery James

Gibbon (Format);

furniture, fittings ESA

Macintosh; reception

desk John Russell

Architectural; fixed

seating Byproduct; light

fittings iGuzzini,

Concord; CO: sensors

Smyth & Byford;

aggregate external

surfaces Sureset UK; hall

AV installation Ampekko;

access control system

Radon

WEBLINKS

London Borough of Southwark

www.southwark.gov.uk

Penoyre & Prasad Architects

www.penoyre-prasad.net

Osprey Project Management

www.ospreymottmac.com

The Babbie Group

www.babbie.com

Max Fordham

www.maxfordham.com

Franklin and Andrews

www.franklinandrews.com

Watkins:Dally

<http://wd.noppa-la.co.uk>

Mansell Construction Services

www.mansell.plc.uk

SUBSTRUCTURE	21.07	1.39
SUPERSTRUCTURE		
Frame	25.00	1.65
Upper floors	10.71	0.71
Roof	39.29	2.59
Staircases	15.18	1.00
External walls, windows,		
external doors	237.50	15.65
Internal walls and partitions	60.00	3.95
Internal doors	47.50	3.13
Group element total	435.18	28.67
INTERNAL FINISHES		
Wall finishes	54.64	3.60
Floor finishes	25.71	1.69
Ceiling finishes	26.79	1.77
Group element total	107.14	7.06
FITTINGS AND FURNISHINGS	60.27	3.97
SERVICES		
Sanitary appliances	15.63	1.03
Disposal and water installations,		
space heating/air treatment	126.79	8.35
Electrical services	171.43	11.29
Lift and conveyor installations	14.29	0.94
Protective installations	29.46	1.94
Communication installation	83.04	5.47
Builders' work in connection	31.25	2.06
Group element total	471.89	31.09
EXTERNAL WORKS	135.89	8.95
PRELIMINARIES & INSURANCES	190.45	12.55
TOTAL	1,517.87	100.00

Cost data provided by Franklin & Andrews



The interior draws shoppers to the sweeping staircase and on up to the first floor

Go with the flow

An eye-catching, sinuous design by architect Sybarite aims to unite the levels of a new Marni store

By Barrie Evans. Photographs by Richard Davies

Marni's run of radical interiors continues with its new store in Sloane Street in central London. Architect Sybarite, styling itself as 'designers addicted to luxury and the pleasure of the senses', was set up by Simon Mitchell and Torquil McIntosh, ex-Future Systems, who also worked on Marni's Tokyo store, which opened in 2002.

An observation of shopper behaviour was a key trigger to this fit-out – that most customers entering a shop never leave the ground floor. Here the majority of retail floorspace is upstairs and the area for possible future expansion there too. So the design theme is very much about flow, particularly

flowing up to the first floor. It starts with a completely glazed front wall to the ground floor and a white floor running to the back of the store, where it curves up to become the sloping rear wall, either side of the curved sweep of a Hollywood stair.

The display fittings are like some horror movie plant, their surging growth suddenly arrested by being turned to stainless steel, winding unbroken across the floor and up the stairs. (The architect is keen to show the unobtrusiveness of the joints between branches prefabricated in Italy, highly impressed as it is by the skills of metalworker Marzorati Ronchetti, so closely matching its

drawings and models, delivering a seamless mirror finish.)

The colour red is a uniting thread between retail floors, with the red ceilings and their ovoid light pods very evident from the street through the windows of the first-floor Victorian facade. Red carpeted pools also break up the floor area, particularly important on the large first floor. (The step down onto carpeted pools, first used in the Tokyo store, instinctively led some Japanese users there to remove their shoes.)

Money has been focused on merchandise and movement. Most walls are simply plastered and painted. Clearly, though, it is a high-care environment – polishing the stainless steel, daily cleaning of the white floor, its surface sealant softened and reformed by the action of the polisher. And in a few years it will all be gone. Today, though, it is effective for the client as a draw, and the evidence shows that people are being enticed to the upper floors, the function following the form.



COST SUMMARY

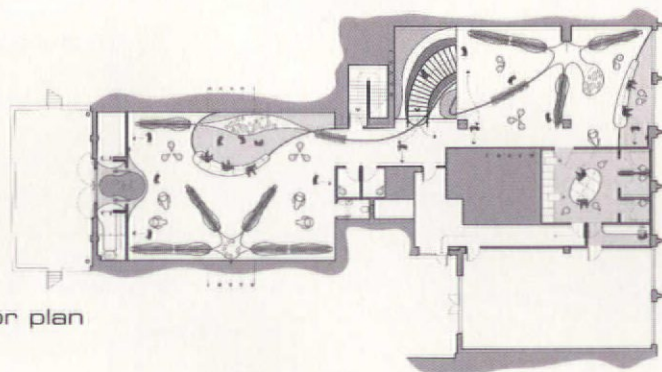
	Cost (£'000s)	Percentage of total
Demolitions	18	1.8
Canopy removal	32	3.2
Substructure	16	1.6
Plaster, plasterboard	21	2.1
Internal finishes	37	3.7
Joinery	26	2.6
Resin floor	65	6.5
Light pods	85	8.5
Stainless steel displays	310	31.0
Fittings	18	1.8
Staircase	120	12.0
Back of house (stock rooms, offices, etc)	68	6.8
Electrical	30	3.0
Sanitary appliances	9	0.9
Air conditioning	35	3.5
Glazing	30	3.0
Preliminaries, insurance	80	8.0
TOTAL	1,000	100

CREDITS

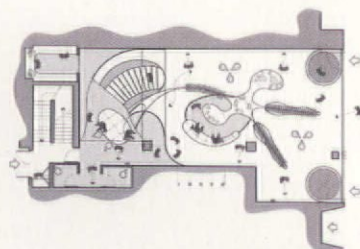
CONTRACT START DATE 19 May 2003	ARCHITECT Sybarite: Simon Mitchell, Torquil McIntosh, Iain Mackay
STORE OPENING DATE 19 August 2003	STRUCTURAL ENGINEER Techniker
CONTRACT JCT 98	MAIN CONTRACTOR Chart Contracts
CONTRACT SUM £1 million	SUBCONTRACTORS Metalwork Marzorati Ronchetti; resin floor William Dunk; air conditioning Omega; electrical JJB Electrical; IT CCS
GROSS INTERNAL AREA Basement 140m ² , ground floor 140m ² , first floor 300m ² , additional space 70m ²	
CLIENT Marni Retail UK	

WEBLINKS

Sybarite
www.sybarite-uk.com
 Techniker
www.techniker.ltd.uk
 Marzorati Ronchetti
www.marzoratironchetti.it
 CCS
www.c-c-solutions.co.uk



first floor plan



ground floor plan



0 10m



Light work

Piers Ford Architects has reworked the daylighting and circulation of a mews house to notable effect

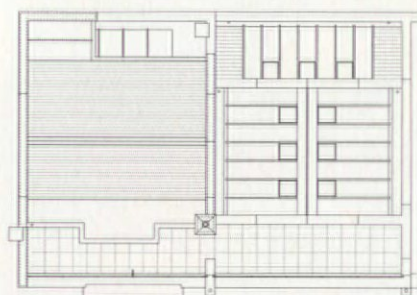
By Barrie Evans. Photographs by Edmund Sumner

Daylighting in mews houses is often problematic, their layout typically single aspect, their circulation often sidelined to get the main spaces as close as possible to the available daylight. This mews house in London's King's Cross had been converted from a store to a house in 1983 and reworked by Greenberg and Hawkes in 1991 (AJ 26.6.91), a conversion which the current owners found wanting. The elaborate framing of the fenestration kept out light, space at the rear of the plan was relatively dark, despite the installation of an enormous pitched rooflight over the first-floor living room, and inefficiently used, and the circulation routes were mostly shut away from the main spaces.

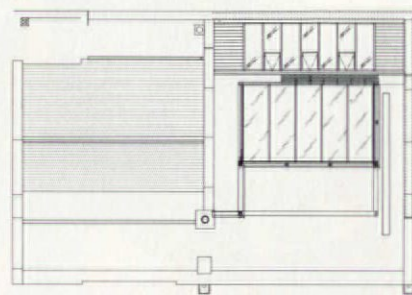
Refenestration is the immediately apparent sign of change, the house now contrasting with its unchanged neighbour, which was also part of the 1983 conversion. Window openings remain the same size – except for three small ones on the ground floor that have been enlarged. The refenestration has picked up on the language of exposed structural steels typical of mews, combining this with areas of uninterrupted glass and setting the main frames flush with the masonry wall surface. (The architect's wish to include a projecting bay window to provide views up and down the mews was squashed by the planners.)

The second main move has been to replace the large pitched rooflight with a stair up to the roof terrace within a storey-height glazed lantern, including a 4.5 x 3m sliding glass roof. This was in part triggered by one of the clients' involvement in flying and the wish to open the house to the sky. It also adds to the roof terrace, creates a new circulation node and provides some double-height volume within the living room.

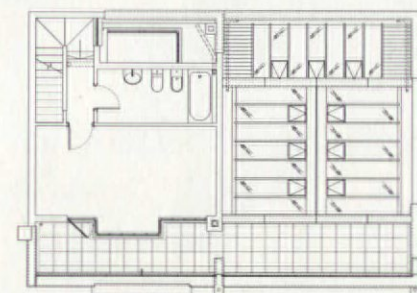
Around these two main moves, of refenestration and the lantern, many other changes flow. The clients had originally asked the architect to focus on shortcomings on the ground floor and second floor, bearing in mind that they were to remain in



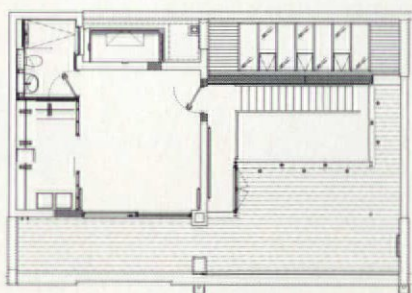
old roof floor plan



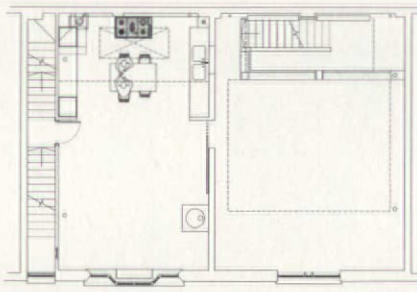
new roof floor plan



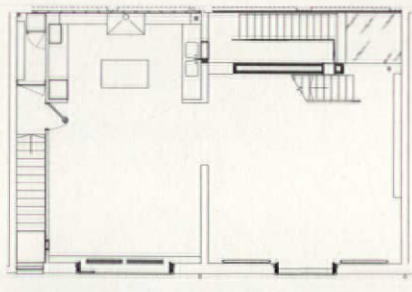
old second floor plan



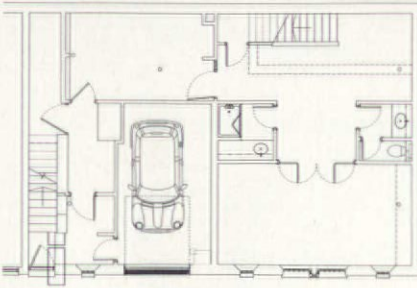
new second floor plan



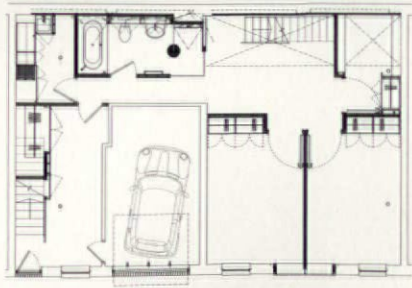
old first floor plan



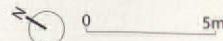
new first floor plan



old ground floor plan



new ground floor plan





The new stair in the living room, with plane standing on glass roof to study below. Opposite top left: re-fenestration, with neighbouring house beyond still in black, 1983 style



The first-floor living room opening to glass lantern above with sliding glazed roof. Right: new terrace at night. Below right: new rear stair with glass risers



the house during the building works. While these two floors remain the main emphasis, changes to light, circulation and space use have spilled over to create a greater consistency throughout the house.

On the ground floor the greater daylight from new windows has helped in reorganising spaces, opening up and simplifying the entrance, allowing two deeper bedrooms where one existed before. At the back of the plan, the original spaces were relatively undefined. There is now a new bathroom and, with the reversal of the stair direction, a study beneath it. These are in the darker zone of the plan, but both now benefit from borrowed light, the bathroom has structurally glazed walling, and the study has a glazed 'roof' that is a landing for the stair above.

On the first and second floors the architect has improved connection between the left and right sides of the plan, which were relatively

separate, and brought circulation more into the heart of the house. An extra stair in the living room might be thought an intrusion but is not dominant with its glass balustrade and risers. On the top floor the glass lantern expands the roof terrace, both by occupying less area than the pitched rooflight, and contributing a

sense of openness with its storey-height glass walls and glass roof. At night the lantern is lit by light from within the house, illuminating the terrace, supported by uplights in the terrace decking close to the new glass.

While the lantern is certainly the most dramatic of the interventions, this and the refenestration are overall no more important than

the many smaller changes of replanning – a stair moved, light borrowed, a space better defined – and simplification of the materials palette, mainly white plaster and glass. It is a house that is not just refreshed but also now works much better as a home.



COST SUMMARY

Costs based on draft final account, exc VAT and fees

	Cost (£'000s)	Percentage of total
Demolitions, alterations	27.3	8.3
Roof work (inc retractable glazing)	53.2	16.1
Staircases, internal balconies	30.25	9.2
Windows, external doors	41.15	12.5
Internal partitions, screens	11.2	3.4
Internal doors	11.8	3.6
Fitting out	26.7	8.1
Finishes	33.72	10.2
Bath, shower rooms	21.78	6.6
Mechanical installation	16.4	5.0
Electrical installation	16.5	5.0
Drainage	5	1.5
Preliminaries	35	10.6
TOTAL	330	100

CREDITS

GROSS INTERNAL FLOOR AREA	240m²	MAIN CONTRACTOR	800 Group
CONTRACT VALUE	£335,000	SUBCONTRACTORS AND SUPPLIERS	Steelwork Graham
ARCHITECT	Piers Ford Architects		Welding; stone Kalula
STRUCTURAL ENGINEER	Price & Myers		Stone; glazing specialist
QUANTITY SURVEYOR	Henry Newman & Partners		Firman; retractable roof
			Glazing Vision; windows
			Steel Window Services;
			patio doors Scandinavian
			Window Systems;
			ironmongery Izé

WEBLINKS

Piers Ford Architects
www.piersford.com
 Price & Myers
www.pricemyers.com

A retractable glazed roof on mews house

The three-storey mews building has a retractable glazed roof over the living room on the second floor. It maximises the amount of daylight entering the room below and, when open, changes it into a courtyard space; glazed doors and frameless glass walls link it to the roof garden. At night the glazed roof 'modulates artificial light internally and externally on to the roof garden'.

As shown in the assembly diagram, the upper floor is a steel frame set on existing universal beams. The roof structure consists of paired 152 x 76mm parallel flange channels (PFCs) set back-to-back and spaced apart with steel ferrules. The bases of the PFCs are lined with fibreboard to prevent cold bridging.

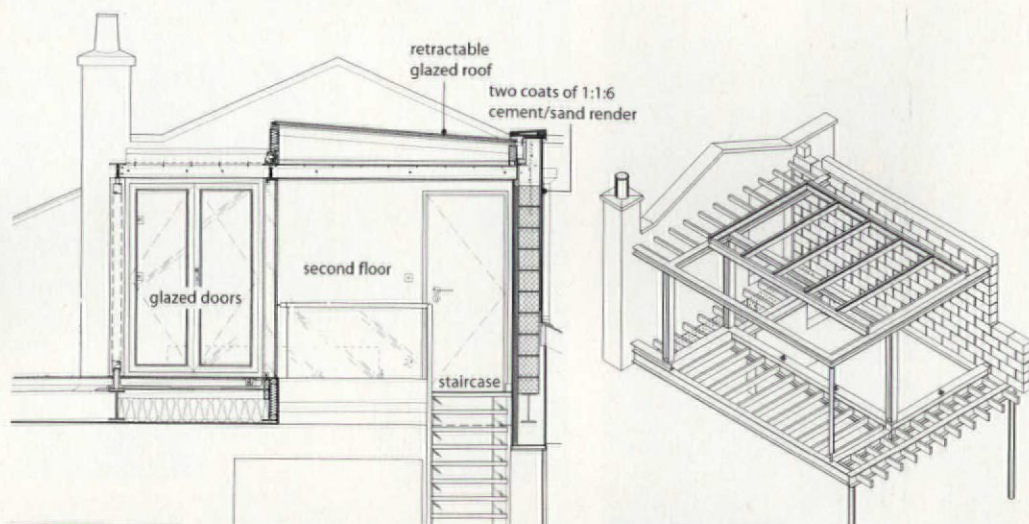
The retractable glazed roof consists of double-glazed argon-filled panels with an outer sheet of 6mm toughened glass and inner sheet of 6mm solar control glass, set in aluminium mullions. The roof is set in a perimeter frame of insulated steelwork. Code 4 lead flashings seal the junctions between the steelwork, the housing to the motor and worm gearbox, and the solid edges of the roof, which are covered with 20mm two-coat asphalt.

The glazed roof has a 5° pitch to avoid rainwater ponding and drains into a gutter which runs along the opening edge.

When the roof is closed the gutter tucks in beneath the overhanging coping to the rear blockwork wall. The coping is dressed with lead, formed to create drips along the edges, and weatherstrips to direct water into the gutter.

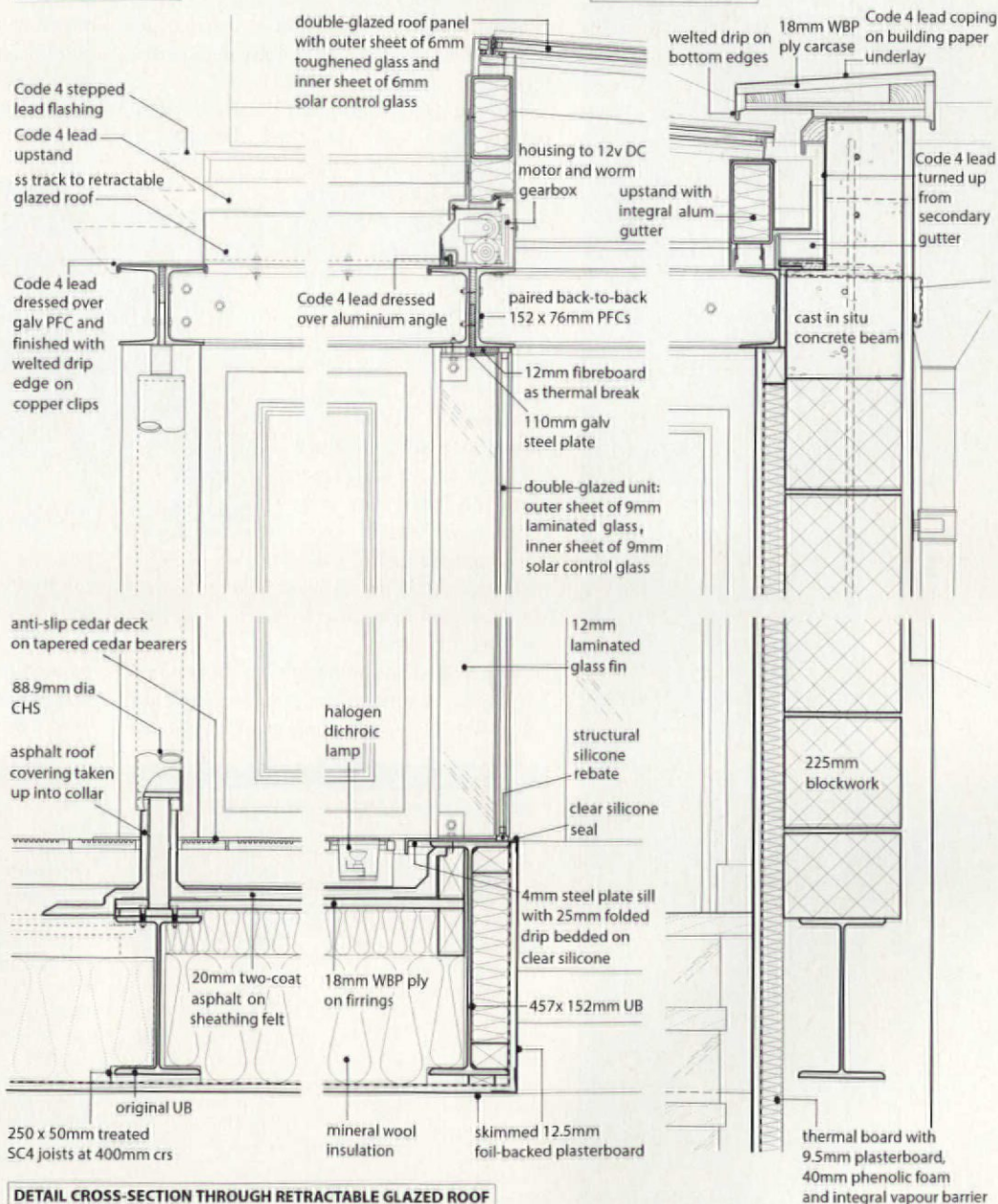
As an additional protection, a secondary gutter runs below it, fixed to the blockwork wall. Both gutters drain into a hopper and discharge onto a roof at the rear of the building.

Susan Dawson

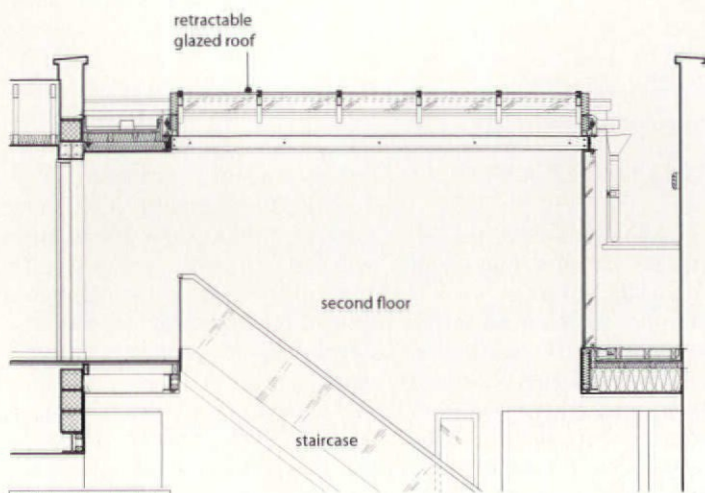


KEY CROSS-SECTION

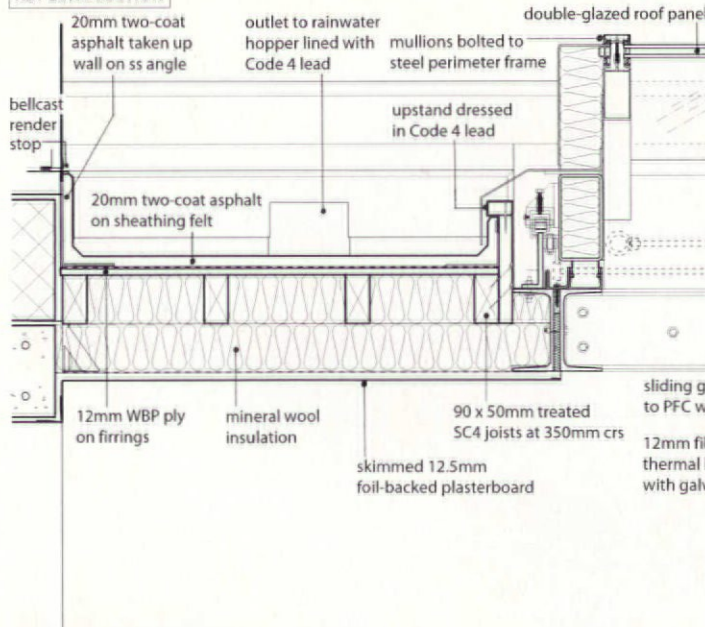
ASSEMBLY DIAGRAM



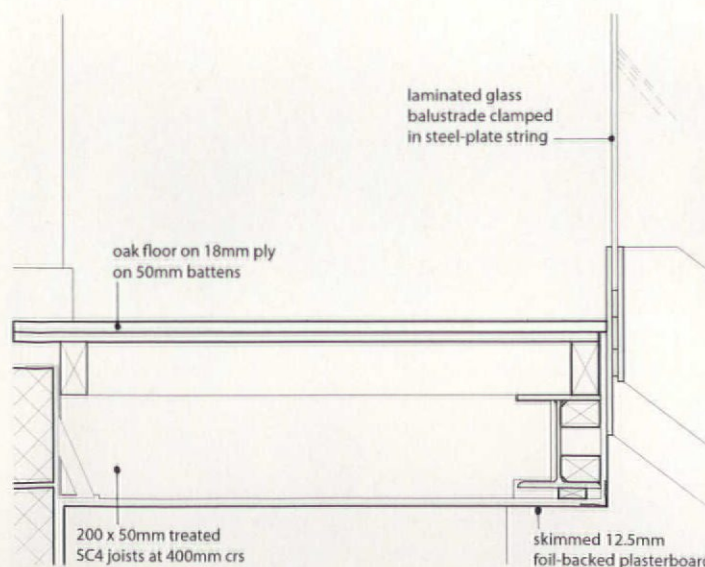
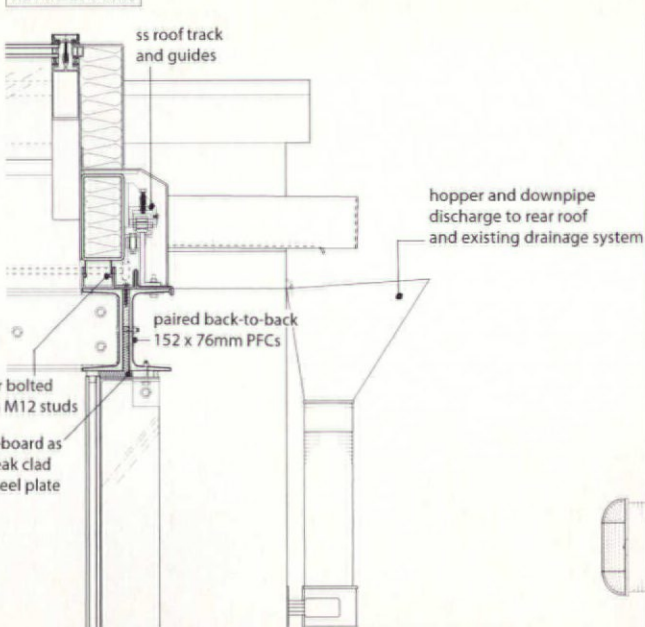
DETAIL CROSS-SECTION THROUGH RETRACTABLE GLAZED ROOF



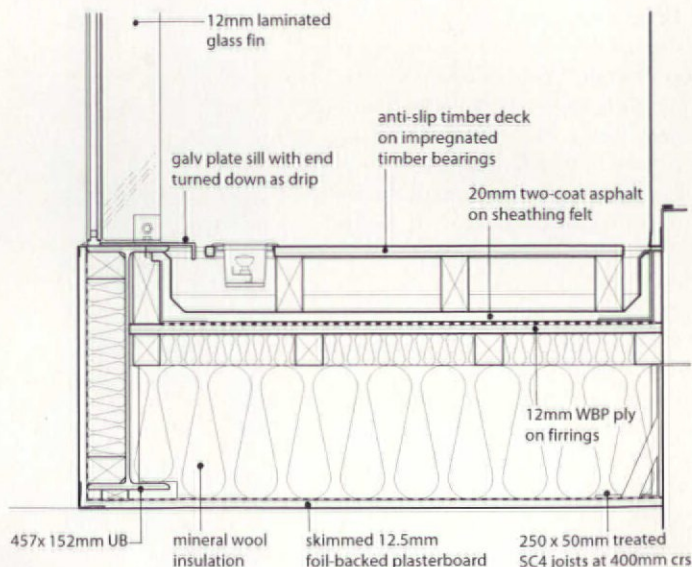
KEY LONG SECTION



KEY ROOF PLAN



DETAIL LONG SECTION THROUGH RETRACTABLE GLAZED ROOF



Paper wait

BDP is embracing paperless working cautiously, as a progressive opportunity rather than an enforced ideology

BY SUTHERLAND LYALL. PHOTOGRAPHS BY DAVID BARBOUR/BDP

In May, Building Design Partnership (BDP) moved into a four-and-a-half storeys plus basement building in London's Clerkenwell, the newly fashionable architects' quarter. And it has taken the opportunity to go paperless.

Paperless has been one of the big new things since the dawning of the computer era and possibly the least achieved. So BDP people look a bit sheepish when you ask them about their contribution to the credibility of the idea, because the office is not completely paperless. There is no need for this mild embarrassment because only a crazed and ideological organisation would force every current project to be changed to a paperless system.

The ultimate goal of going paperless is to have a more efficient, nicer office rather than being able to sit on the cutting edge of computerism and jeer at the slowcoaches. So although within six months all new projects will be started as paperless operations, there will be a rump of existing projects that are too inconvenient or laborious to convert to the new regime. There are, of course, other anthropological things going on. BDP London office chairman Peter Drummond says: 'It's a bit like learning to swim: you don't want to entirely let go of the rail. Unlike the building move, there isn't a real deadline. It's [a matter of] developing a culture in which there is a willingness to let go of the handrail. It's a matter of managing the process of change.'

But the change is certainly happening. Already, all incoming paper material is scanned by two full-time operatives, is logged and, now in electronic form, is sent to the appropriate project administrator and, along with the more prevalent emails, is filed.

You walk around the studios and there is a notable absence of big bits of paper spread on desks and accumulated clutter, which at first you put down to the fact that everyone is being neat for the first few months of

Clutter-free zone: as part of its drive to reduce the use of paper, BDP is using QTRAK to track project information and QDMS to manage the electronic distribution of documents

the new building. And then you discover that they are all serious about this remaining the norm.

The software basis for all this is the project-management application QTRAK and the associated document and drawing program QDMS from the Melbourne company QA Software. Daryl Jackson uses it in its Melbourne office and Multiplex, which built Stadium Australia for the

Sydney Olympics, used it there and is using it to manage the construction of the new Wembley Stadium.

QTRAK is an information-management system that tracks project information. QDMS manages the electronic distribution of documents. Together they provide an electronic matrix for information-based correspondence, specifications and email, and a means of logging correspondence simultaneously in job files, distributing information and archiving it.

The intention was that three-quarters of BDP projects would be paperless. Drummond says: 'That's the theory. It has actually taken a lot longer. However well thought-out an



application [such as QTRAK] is, there are always needs for tweaks – these applications are always in a state of evolution.' Unlike, say, Word or Excel, which you install and are then on your own, this kind of big, multifaceted, expensive application needs customising for the special circumstances of each new client's activities.

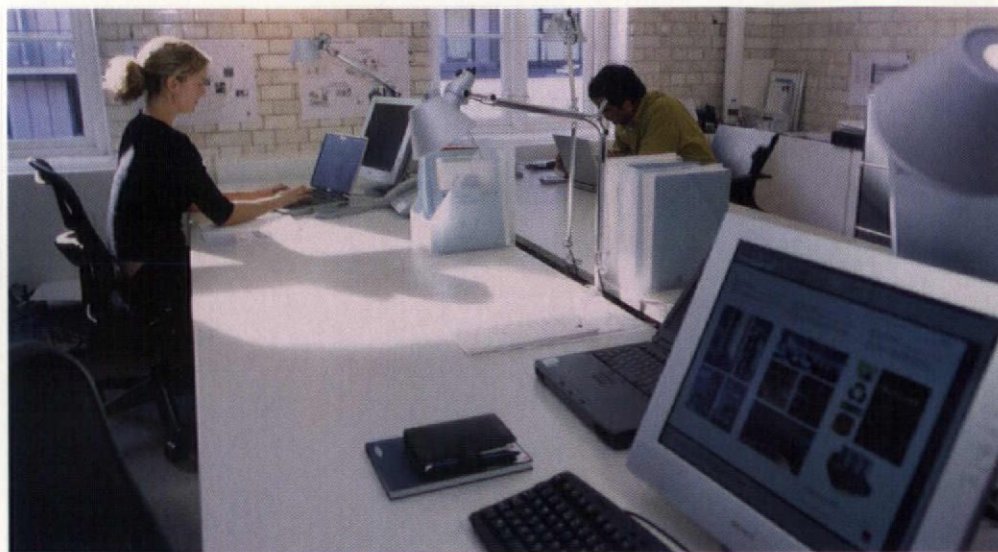
The move towards being paperless started about nine months ago when a blitz on the way people stored information – and on the nature of the stuff they stored – began at BDP's old Gresse Street offices. On garbage days there were times when black plastic sacks, full of often reluctantly volunteered redundant material, were the chief feature of the street outside. However traumatic this soul cleansing might have been for some staff, it was accompanied by the establishment of a really efficient filing system.

Drummond says: 'All the old project files are in the basement in a huge racking system. You can get a file in five minutes maximum. What you see on the floor in the studios is personal stuff and a few project files.' Staff have their own personal lockers for coats and personal items and the studio workspaces are arranged with very long, deep benches. There are no sets of drawers to be seen – not even mobile pedestals – although one staffer who doesn't use a computer at her desk has redeployed the empty computer sling below as an improvised storage system for personal items.

At the end of this studio is a parallel-motion drawing board, yet to be mated with its tubular steel stand. And on other floors you will see a solitary plotter or two. Drummond points out that, if people find it easier, they are perfectly at liberty to do a printout.

He says of the few remnants of the old manual regime: 'Maybe that's an age thing, but there's no point in saying staff can't print out drawings if that's what they want to do.'

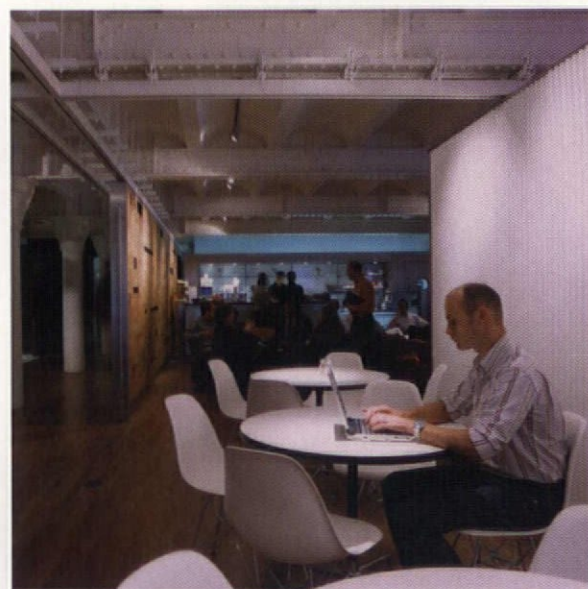
The new furniture is part of the process of stripping back to essentials. For several decades office furniture has been based on the conventional L plan, with the computer screen maybe at an angle in the corner or on the main arm of the desk. With the relocation, BDP threw out conventional monitors and installed space-saving LCD screens – yes, they



Out with the old: BDP has stripped the office back to essentials and installed space-saving LCD screens. **Below:** wireless technology allows people to hot-desk – even in the canteen

really do save space – which have much lower heat output.

The interior design section chose an Ergonom platform system, which is a more stylish version of the traditional architectural door-blank bench on legs. It has 2m-wide by 6m-long surfaces, with a cabling trough down the middle. There are no drawers or pedestals, and computer boxes are hung by straps under the benches at around 2m intervals – 2m being the average width allocated to each architect. Drummond says the 6m length is ideal because it is possible to squeeze everybody up a little and insert another person. He says that 'the flat screens have been a real enabler – and there is still enough space to lay out drawings'.



Hotshots coming

Architects have always moved around offices in order to be physically and conversationally contiguous with the current project home base. And some practices, such as DEGW, have taken that to the next stage of hot-desking.

Hot-desking is useful for people on the move, such as project managers, supervisors, job negotiators, consultants – and salesmen. Their basic items of kit are a DECT phone and a wireless laptop. The phone allows the user to be contactable directly on the same number wherever they are, and the wireless laptop lets them come in, open it up and be immediately online and on the office network. BDP has the wireless cabling but not the phones – and not yet the real need for this kind of working.

Drummond says: 'Hot-desking will evolve. At the moment people can have territory but not defensible spaces.' Wireless is, of course, useful in meetings – rather a lot of which are held in the informal simplicity of the ground-floor canteen-restaurant. It means everybody can take their laptops along to meetings and tap into the BDP information network.

BDP people have not yet played around with tablet computers, but they have had thoughts about whiteboards and some people use new-technology wireless pens.

But the practice is taking it carefully. Having banished its documentation to virtual storage space, it is not about to litter the studios with unproven gizmos.

And the survey says...

Ensuring the accuracy, usefulness and orientation of your building and site survey data is essential for a solid foundation

BY JOE CROSER

Something my uncle always drilled into me from an early age was: 'If you get it right first time, you'll get it right sooner.' Over time I have come to realise that getting it right in one area can also reap benefits across other areas that depend upon the integrity of the first. In a practical, construction sense there is no better example than the foundations to a structure; get them wrong and the whole building may suffer as a result.

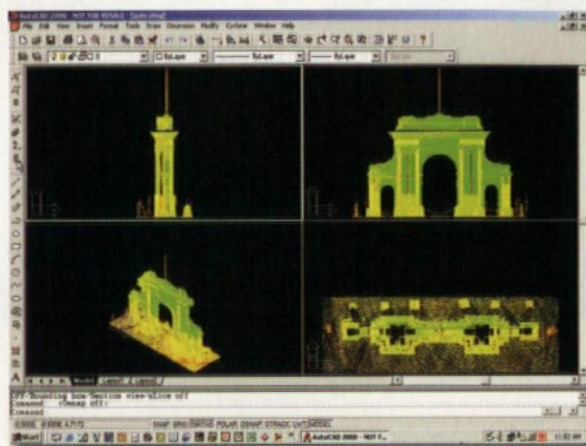
The foundation of any design (the part upon which all decisions are based) is the building and site survey. Indeed, in the spirit of the 'train hard, fight easy' approach to lowering barriers, I am a great advocate of the motto: 'Survey accurately, design with certainty.' But how can you be sure that your survey is accurate and, moreover, how do you want to receive the survey data so that you can make the best use of it?

From experience on a recent project, I outline below some 'must-have' requirements for any survey tender document. Many may seem obvious, but often it is the obvious things that are overlooked in the search for complex answers to simple problems.

What needs surveying?

The first thing you must decide is what you want surveyed. Naturally, the site and any existing buildings need to be picked up, but the detail required in measuring the existing buildings will depend on what you intend to do with them. If you just require some typical plans and elevations with a couple of cross-sections, a standard two-dimensional survey will be the quickest and cheapest solution. However, if you need greater detail and accuracy from your survey, with detailed sections at close and regular intervals, you may wish to consider a three-dimensional laser survey.

The 3D laser survey will cost substantially more than its regular 2D sibling, due in part to the time taken



Request a survey that suits your needs

to collate and interpret the data, and in part to the fact that there are fewer survey companies that have the technology. The benefits of the 3D survey are clear: when it is set up correctly, the entire building can be measured to an accuracy of less than 10mm. The system works by firing lasers at the fabric of the building and plotting spheres about the size of a large marble in 3D space. Accuracy is determined by the number and spacing of the lasers, and the number and placement of spheres at the point of impact.

Once the survey is complete the 3D model (looking like the ping-pong ball equivalent of a matchstick model) can be 'sliced' at any point to give an accurate representation of a plan or section. Unfortunately, that is not the end of it.

From the slice taken, somebody then has to perform the CAD version of dot-to-dot to link the centres of each sphere with a series of lines to define the section profile. This is not only enormously time consuming but the profile path is also open to interpretation by the dot-joiner.

Receiving the data

Having decided on the survey method, the next step is to inform your surveyor of the desired presen-

tation format and orientation. Most survey companies will present the survey data on an OS grid but, if requested, will re-orient the data to fit a site or building grid. You should also give thought to the elevations and sections being drawn in their 'true' location so that snapping to any point will reveal its X, Y and Z coordinates, giving an accurate floor-level indicator which can make life much easier later on when you want to add notation to a drawing.

It is also prudent to request that the survey information be returned to you in a number of formats. Naturally AutoCAD DWG is the most widely used CAD-file format and, as such, you will automatically be in line to receive your survey data in that format. But most surveyors will happily provide you with the data in other file formats to suit your needs. So if you are using ArchiCAD or MicroStation, add the proprietary file format of choice to your tender specification and make sure that you request the correct units of measurement too, otherwise you are likely to receive the data in metres as a default.

You should also consider the structural makeup of the CAD data. If you have a layer standard, pass it on to the surveyor so that they can draw to your standard. Furthermore, if the area to be surveyed includes many buildings or a single large building with obvious zones, it would be wise to subdivide the CAD data into different model files, each representing a floor level, elevation view or section cut for each different zone. This will make it easier to develop your design for each part without having the constant overhead of large quantities of data on the screen.

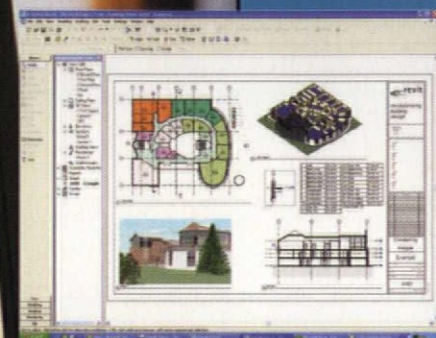
Finally, be sure to select a surveyor who has a history of producing accurate and reliable data. If the survey is poor and your design relies upon tight tolerances for prefabricated elements inside the existing building, a surveyor that will go the extra yard to provide more reliable data will give you greater certainty of fit with the design.

Money spent on the foundation of the design is money invested in the design.

Joe Croser can be contacted via email at joe@croser.net

'It is the obvious things that are overlooked in the search for complex answers to simple problems'

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Autodesk Revit Partners:

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Minority report

The disadvantaged and disaffected are being encouraged to pursue architecture by AET, a new educational trust

BY AUSTIN WILLIAMS

The Architecture Education Trust (AET) is a new international education foundation for the promotion of architecture and the associated arts. It has been set up, under the auspices of architect Alan Phillips, for the promotion of architecture in schools and to encourage youngsters to take up the profession – targeting mainly those from disadvantaged backgrounds.

In essence, Phillips acknowledges that in 25 years of teaching he hadn't come into contact with many students from minority groups, which indicated that such prospective architecture students were being deterred by, Phillips concluded, financial difficulties.

But this is not to be a 'positive discrimination' venture: a charity in the worst sense of the word. It sets itself the goal of developing a greater awareness of architecture. Given that 'there is no dynamic charitable trust promoting good practice in architectural education', says Phillips, the AET has three aims:

- to help connect the world of architecture with the public;
- to provide a 'skills infill', which will involve setting up centres of excellence; and
- to act as a resource for students in the UK and abroad.

The skills infill will 'bridge the building universe', meaning that such a cross-disciplinary venture will encourage participation. An urban design masterclass is scheduled later in the new year at the Royal Academy, tapping into funding and goodwill from the ODPM via CABE. Ricky Burdett at the LSE Cities Programme is also mooted as a base for further training and awareness of urban issues and of architecture in general.

Show me the money

Very soon, architects across the country will be receiving a request for

money to help promote this venture. Phillips confirms that, as an act of courtesy, the AET has a company 'washing' the database of names who have expressed a wish that they not be contacted.

Even so, the AET assumes that £100 per annum from each architect (the UK has 38,000 registered names) over a three-year period will help part-fund a large number of disadvantaged students to rise above their

'...in 25 years of teaching, he hadn't come into contact with many students from minority groups, which indicated that such prospective architecture students were being deterred by financial difficulties'

immediate financial constraints and apply for university placement on architectural courses. Architects are encouraged to feel as if they are partnering the process – developing this action programme – rather than being passive donors. 'At the moment,' says Phillips, 'there is no conduit for giving a little bit back.'

Corporate funders will have bur-

saries in their name. The money accumulated will be allocated by the Board of Trustees to SCHOSA (Standing Conference of Heads of Schools of Architecture) and it will be for them to decide how to allocate spending after taking soundings from AET. Requests from individual schools and department heads will identify students with prospects who have been held back by financial difficulties. Already Nigel Coates at the Royal College of Arts has expressed an interest, citing a student whose 'poverty fund' payments have run out, but who has shown herself to be worthy of support. Says Phillips, the 'RIBA is moribund' with regard to this type of educational activity.

To ensure that this does not become a paper exercise – especially in the case of the architect donors – architects in different areas will be encouraged to speak at schools and regional architecture centres to tell of the realities of architecture and to enthuse sixth-formers to take up the profession. Local students who show flair and enthusiasm will be put forward for bursaries. Hopefully, their talents will be no longer ignored by the educational establishment because of financial hardship alone.

For information call 020 7734 3888

You've been framed

Builders' merchants are not supplying the correct elements for fire doors to ensure that they satisfy regulations, writes Ruth Slavid. A study carried out by the British Woodworking Federation (BWF) showed that 70 per cent of builders' merchants were not aware that fire-door components had to be compatible with the tested design, and 75 per cent thought that any component was suitable to be sold with any fire door.

The BWF then carried out a 'secret shopper' exercise, sending a builder to buy a fire door from four outlets: a branch of a national builders' merchant, a branch of a regional merchant, an independent merchant and an approved fire door centre. Although the last produced the best offering, there were errors with all of them. These included: no intumescent strip or strip of the wrong dimensions; missing door closer; the wrong/too few hinges and/or the wrong screws to fix them; too large a lock.

As a result of these findings, the BWF is launching a campaign to educate specifiers, builders and builders' merchants about the importance of having all the correct components. Up until now, says director Richard Lambert, the emphasis has been much more upon the door itself. 'BWF has not made it explicit to builders' merchants what goes with a particular door,' he said.

The BWF's preferred supply route is still of complete doorsets through its BWF-Certifire scheme, but it acknowledges that 80 per cent of fire doors are sold through builders' merchants. With this campaign, Lambert is hoping for an increase in awareness of the issues.



Adjudication fears founded on the negligence of professionals

Watch out! Big brother's snooping about

The Housing Grants Construction and Regeneration Act took a brave step in 1996 when it attempted to define what was, and was not, a construction contract. Previous attempts to ring-fence construction works had been overwhelmed by the enormous diversity of construction operations. A construction contract was, much like an elephant, easier to recognise than define. Nevertheless, the legislature threw its net wide and did a passable job of pinning down the beast.

One category that was fairly and squarely caught by the statutory definition was an agreement to do architectural or design work. Thus, a dispute arising out of an architect's engagement could be referred by either party, at any time, to adjudication.

In the early days of adjudication, insurers expressed fears that they would be required to pay up sizeable sums of money within timescales hitherto wholly unheard of within insurance circles. The well-known construction commentator Ian Duncan Wallace dismissed these fears as unfounded. Employers, he confidently predicted, would not bring adjudication claims against construction professionals.

And for a long time he was proved correct. Disputed valuations and final accounts were taken to adjudication. The courts continued to deal with allegations of professional negligence, usually arising out of sizeable projects long after the work was completed. Adjudicators would churn out their valuation decisions within 28 days while judges pondered conflicting expert evidence over the weeks or months it takes to do justice to complex allegations against professional people.

In its fifth report, published in February this year, the Adjudication Reporting Centre at Glasgow Caledonian University reported that adjudicator nominations have levelled off at about 2,000 per year. The vast majority of claims are for less than £100,000 and the bulk of them concern variation and final account claims. Only 5 per cent of claims concerned defects and extensions of time. None were described as professional negligence claims.

But this appears to be changing.

A steady stream of claims against professionals are now being referred to adjudication. The professional indemnity insurers' worst fears of being

required to stump up within 28 days are slowly being realised.

Despite parliament's intention to the contrary, there are many reasons why it may not be suitable for claims against construction professionals to be dealt with in adjudication. These include:

- **The discipline of the adjudicator** – most adjudicators are quantity surveyors. Less than 10 per cent, for example, are architects. If allegations of negligence are made against a professional, it is to be expected that they will be decided by someone who knows what is to be expected of them. If the tribunal lacks the relevant expertise, independent expert evidence is required. It would be harsh for a quantity surveyor to find an architect wanting in their design or supervision without having heard from someone qualified to say what an architect ought to have done in the circumstances. It is

highly likely, however, that in the fearful rush to reach a decision quickly, an unqualified tribunal will decide that the design was defective or late without troubling to ask whether the cause was negligence.

- **Timing** – it is seldom possible to judge a design or the implications of contract delay until after

the project is completed. By that stage, however, it is hard to justify the need for a speedy 28-day decision. Why struggle to force an unwieldy quart into a rough-and-ready pint pot when the project is completed and up and running?

- **Timetable** – it is hard enough to prepare a disputed variation account within the 28 days allowed. It is almost impossible to instruct independent experts, produce witness statements and copy project documentation in order to put the adjudicator fully in the picture. The prospects of a just result reduce incrementally with every mid-night hour spent cobbling the case together.

- **Unsatisfactory results** – against this background it is highly likely that neither party will be satisfied with the result. After taking stock of a hurried and inadequately reasoned decision, it is more than likely that the parties will opt to take their dispute on to litigation or arbitration, where some would say it ought to have been from the outset, thereby rendering the adjudication experience a complete waste of time.

Kim Franklin

Now that most offices are networked it seems the bosses are terrified that you are all downloading naughty images using their electricity and on their time. OK, it happens and people are quite often sacked for this kind of thing – actually more so than for the combined total of the customary offences of violence, theft and health and safety – although it is rarely very clear whether it is for unauthorised use of electricity, time-wasting or the over-exciting nature of the images.

One concomitant of all this, in this age of mandatory ID cards and increasing nosiness in the affairs of you and me, is that snooping by bosses is on the increase. And that means yours.

Now the Information Commission (a scary oxymoron for anyone who has read George Orwell) has come up with a code for snooping bosses. It is probably at www.dataprotection.gov.uk or the linked www.informationcommissioner.gov.uk but I suggest you ring for details: the sites being of the usual government standard of opaqueness.

Working from secondary sources, I gather you do have some privacy rights. Employers may not spy on you without saying they are doing so (which rather takes the fun out of it for them) and they must not look at those of your emails which are plainly private. And they must keep confidential whatever they find out about your internet habits, the must destroy such data following a disciplinary action and they must tell you what they hold on you. I imagine most employers will take not one bit of notice since there seem to be few serious sanctions. And if they don't bother to tell you they are spying how do you know? And who is going to be first to ask? The very question sort of implies that you have been up to something.

Last week I warned about checking your bank security details back with your bank. Since then two friends have had such bogus email requests. Fortunately, they knew it was not their bank that had asked for the secret details.

sutherland.lyall@btinternet.com

'Adjudication may not be suitable for claims against construction professionals'

London

Optic Nerve: Abstract Colour

Photography 21 November-17 January.

An exhibition at Photofusion, 17a Electric Lane, SW9 (020 7738 5774).

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.

James Stirling: The Early Years

Thursday 27 November, 18.30. A 20th Century Society lecture by Malcolm Higgs at The Gallery, 77 Cowcross St, EC1. Details 020 7250 3857.

Abalos & Herreros: Contemporary

Techniques = New Landscapes Until 28 November, 18.30. An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

Foreign Office Architects: Breeding

Architecture 29 November-29 February. An exhibition at the ICA, The Mall, SW1. Details 020 7930 3647.

Eva Jiricna: If Shopping is the Answer, What was the Question?

Monday 1 December, 18.30. A lecture at the RA, Piccadilly, W1. Tickets 020 7300 5839.

Greg Lynn

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

ar+dEmerging Architecture Awards,

2003 5 December-2 March. At the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

John Frazer: Accelerating Architecture

Tuesday 2 December. A lecture at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

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

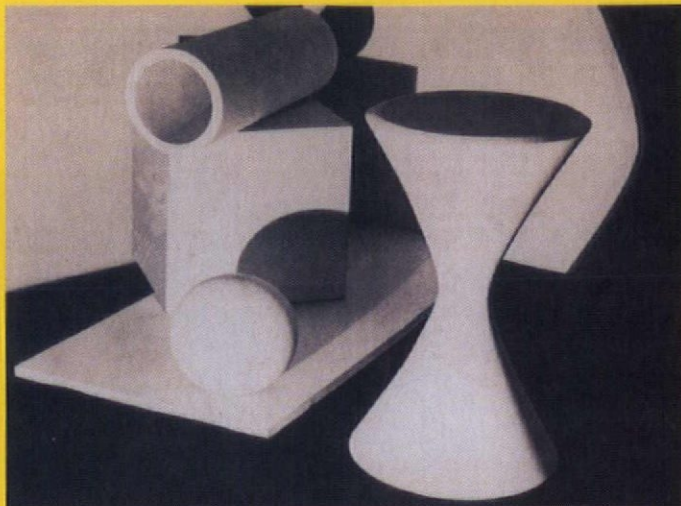
Until 3 January. An exhibition at Sir John Soane's Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7405 2107.

Zoomorphic: Contemporary

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

Roadside Architecture

Until 17 January. Photographs by John Margolies at the Building Centre, 26



BAUHAUS CHIC

Though László Moholy-Nagy saw photography as the instrument of a 'new vision', it was only in 1929 that it became part of the curriculum at the Dessau Bauhaus. But now vintage prints with a Bauhaus tag have profited from the huge general inflation in photo prices. In 'Designing Utopia' at Michael Hoppen Gallery, Heinz Loew's *Study in composition and lighting with elementary shapes* (1928) – a carefully premeditated arrangement – sells for £3,500, but so does Irena Bluhora's much more casual shot of students in an outside courtyard and an undistinguished image of one of Gropius' Master's Houses by Lucia Moholy. Most intriguing are twin photos of delicate wooden constructions from a Josef Albers foundation course. At 3 Jubilee Place, SW3, until 17 January.

Store St, WC1. Details 020 7692 6209.

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

East

Out of the Cube

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

William Curtis: Democratic, Public, Political

Tuesday 25 November, 16.30. A lecture at Mill Lane Lecture Theatre, Mill Lane, Cambridge. Details 01223 332300.

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

North West

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. An exhibition of panoramic paintings and photographs at The Lowry, Salford Quays. Details 0161 876 2020.

Access All Areas Thursday 26 February. An AJ conference on the DDA at the Lowry, Salford Quays. Details 020 7505 6745 or www.ddaconference.com

The Stage of Drawing: Gesture and Act

Until 28 March. An exhibition at Tate Liverpool, Albert Dock, Liverpool. Details 0151 702 7402.

South East

Archigram 1961-74 / Piranesi –

Imaginary Prisons

Until 7 December. Two exhibitions at Milton Keynes Gallery. Details 01908 676 900.

Wessex

Wayne Hemingway

Monday 24 November, 18.15. A lecture at The Watershed, Bristol. Details 0117 922 1540.

John Golding

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

Troubleshooting Construction

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

Bristol City Centre Regeneration

Until 14 December. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

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

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

Generalism Enacted: Fergus Purdie

24 November-5 December. An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

Macleanor Lavington

Thursday 27 November, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

Maggie's Exhibition

29 November-8 February. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

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

ar+d Emerging Architecture Awards

2002 Until 29 November. An exhibition at the Grand Theatre, Swansea. Details 01792 475715.

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

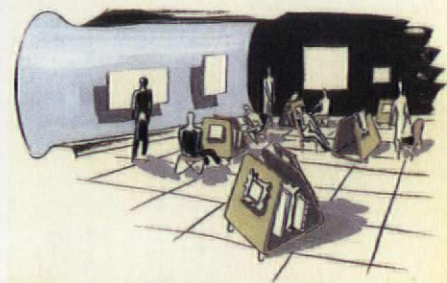
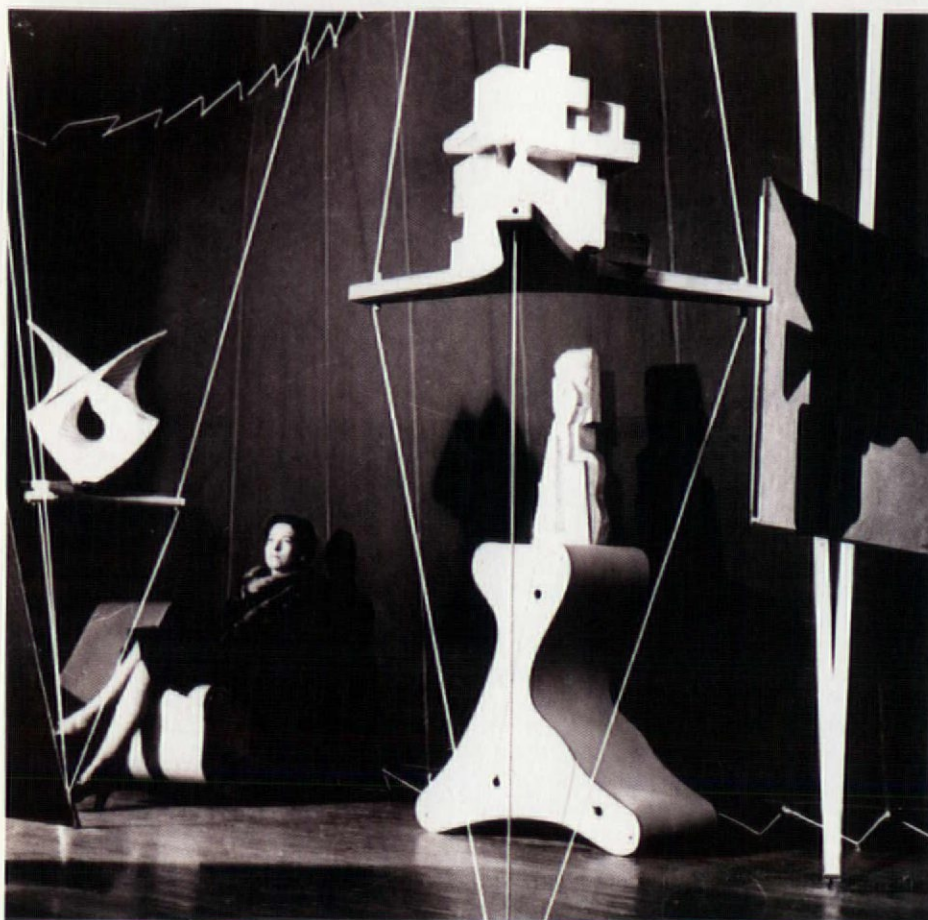
Wednesday 3 December, 16.00. At the Faenol Fawr Hotel, Bodolwyddan. Details 029 2087 4753.

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.



Left: 'triangular suspension columns' in Kiesler's Abstract Gallery. Top: sketch by Kiesler for the 'painting library'. Above: visitors interacting with the Guggenheim exhibition

Off the wall

ANDREW MEAD

Peggy and Kiesler: The Collector and the Visionary

At the Peggy Guggenheim Collection, Palazzo Venier dei Leoni, Venice, until August 2004

If Frederick Kiesler wasn't dead, he'd be in heaven. Floors that curve seamlessly into walls and then ceilings; Möbius strip-continuities; blobs: almost four decades since his death in 1965, what Kiesler envisaged (without benefit of computer) is now ubiquitous. Belatedly, his moment has arrived.

Born in Vienna in 1890, Kiesler – architect, sculptor, theatre designer – was always ahead of the game, or at least playing a different one. An early project, when he was briefly a member of De Stijl, was at the 1925 Paris Exhibition – his *City in Space*, with its matrix of suspended panels and beams; a late one, his *Shrine of the Book* in Jerusalem, built to house the Dead Sea Scrolls in 1959 – described by his former colleague Milton Gendel as 'a perfect antithesis of box space'. But what came to define Kiesler's work was a focus on 'endless' interior space, free of conventional divisions and continuously curved, which he explored in countless

drawings and models.

Inevitably, much remained on paper, but one important design that did reach fruition, and survived from 1942-47, was for Peggy Guggenheim's Art of This Century Gallery in New York. It forms the subject of this absorbing exhibition, first seen at Frankfurt's Museum für Moderne Kunst, but now in its natural habitat at the Peggy Guggenheim Collection in Venice.

Adventurous patron of both the European and American avant-garde, Guggenheim asked Kiesler to convert two tailor's shops on the top floor of a building on West 57th St, both for temporary shows and more permanent displays. For Kiesler, then teaching at Columbia University, it was the chance to create new relationships between artworks and their viewers while radically redefining the traditional gallery.

'Today, the framed painting on the wall has become a decorative cipher without life

and meaning. Its frame... is a plastic barrier across which man looks from the world he inhabits to the alien world in which the work of art has its being. That barrier must be dissolved,' wrote Kiesler. So, through a range of devices in all four distinct areas of Art of This Century – Abstract Gallery, Surrealist Gallery, Kinetic Gallery and Daylight Gallery – Kiesler tried to make art meet the spectator with an immediacy and intensity that he thought long lost.

In the Abstract Gallery the paintings were no longer in frames or on the wall but hung on 'triangular suspension columns' – taut cables stretching from ceiling to floor. On the walls of the Surrealist Gallery, Kiesler attached curved wooden panels from which works protruded on arm-like fixtures, while lights went on and off in swift succession to the sound of an approaching train. The adjacent Kinetic Gallery displayed quantities of Klee and Duchamp by means of optical machines that the visitor had to operate. Meanwhile, the Daylight Gallery, where temporary shows were held, served also as a 'painting library', with works stacked one against another on special furniture for easy consultation.

In 'Peggy and Kiesler', there are no physi-

cal recreations of these Art of This Century spaces, but casino.container's exhibition design does acknowledge Kiesler in being highly interactive. It consists of groups of screens which slide on a grooved shelf that runs around the gallery, each group devoted to a particular topic – mechanics of perception, hanging devices, lighting, etc – and including Kiesler's sketches, correspondence, photographs and more. The diligent Guggenheim staff keep regrouping them neatly after people have 'interacted' with them, but the show looks best when they are in disarray and you see multiple images, some half-concealed, stretching almost seamlessly around you.

The shelf terminates beside a plan chest whose drawers contain newspapers and magazines with contemporary reactions to Kiesler's Art of This Century designs. On the whole, these were positive – even the comparisons to Coney Island were appreciative.

The on-off lights (which must have been maddening) were censured: 'It might be all right if you timed your entrance and went around like a puppet. But who wants to be a puppet?' wrote one critic. Another complained that 'the framework of the installation keeps intruding on one's consciousness'; which was more or less the verdict of Wright's Fallingwater client Edgar Kaufmann Jr, who concluded: 'Display rather than art is on view.'

Certainly, Art of This Century might seem the progenitor of many subsequent shows that seem *over-designed*; yet, in a more refined form, Kieslerian devices *can* make the encounter with the artwork more vivid. At Scarpa's Castelveccchio, for instance, paintings are displayed on easels or suspended away from the walls to considerable effect.

But the current show does not explore such connections – the influence, for good or ill, of Kiesler's approach – though the Guggenheim is planning a publication that will partly address this. Nor does it make any retrospective assessment of worth (the fine line between the 'visionary' and the dotty), or situate Kiesler's Art of This Century designs in the context of his whole career. There's no sense of where this sprang from or led – it is presented as a self-contained project.

Yet, within those limitations, 'Peggy and Kiesler' is rewarding, with some fascinating material on show. It is clear that Kiesler's ideas still ramify and make themselves felt; his place in history has not been defined. A critical response to exhibitions like 'Peggy and Kiesler' will help to do just that – though a proper retrospective would be better still.



Above: new entrance facility with furniture by Progetto Lissone. Below: the new courtyard

While the Guggenheim's global ambitions (Jean Nouvel in Rio, Zaha Hadid in Taiwan) have been getting headlines, its Venetian outpost has continued quietly to consolidate its presence at Palazzo Venier dei Leoni, the incomplete 18th-century palace on the Grand Canal that for 30 years was Peggy Guggenheim's home. The latest addition (still within the palace's once-intended footprint) comprises new entrance and visitor facilities in a converted building at the south-east corner of the site, and an adjacent courtyard for sculpture, rationalising access for the annual 300,000 visitors.

The Guggenheim's 'in-house' architects, Clemente di Thiene and Giacomo di Thiene, oversaw the conversion but the furnishings were designed and made by Progetto Lissone (Giampietro Mazzola and Carlo Sangalli). I can't think of an exact equivalent of Progetto Lissone. Named after a town near Milan that has a long history of furniture production (including many modern prototypes), this consortium was founded in 1997 with both public and private funds. It represents both the municipality of Lissone and 170 local partners from the field of interior design, whether making or selling it, or otherwise professionally involved – its president is Sergio Allievi.



Other towns in Italy are known for furniture; the aim is to make Lissone the premier one – an international centre and first stop for new design. To raise its profile, Progetto Lissone has engaged in a number of cultural collaborations (directed by Patrizia de Micheli): in Lissone itself, the construction of a new contemporary art centre and a new library, and the restoration of a late 1930s building by Terragni; elsewhere, such projects as this Guggenheim expansion. It's a most worthwhile initiative.

As a result of the new entrance facilities, the Guggenheim has reconfigured its interior to include additional space for temporary exhibitions, so another show will soon be running alongside 'Peggy and Kiesler' (see *opposite*). Philip Rylands, director of the Peggy Guggenheim Collection,

is keen that expansion does not compromise the character of the place: 'It's important it should still feel intimate – it was a private house and we want it to seem like that.' It still does at present, and the footprint is essentially filled, though Rylands has plans for a further sculpture court. The intended site is currently enclosed and one hopes it will remain so after its conversion – a kind of *giardino segreto* in a long Italian tradition. Visit the websites: www.progettolissone.it and www.guggenheim-venice.it

A Modern man

KENNETH POWELL

Paul Rudolph: The Late Work

By Roberto de Alba. Princeton Architectural Press, 2003. 224pp. £30



Paul Rudolph's penthouse apartment in Manhattan, on which he worked for 20 years or more

Paul Rudolph (1918-97) is remembered by those who studied under him at Yale University – Norman Foster and Richard Rogers included – as a remarkable teacher. Foster has recalled his 'sense of absolute commitment, a moral imperative in which no effort was spared to improve the quality of architecture'.

When Foster and Rogers were at Yale, Rudolph's most famous built project, the university's own Art and Architecture building, was on site. Five years after its completion, however, it suffered a serious fire, the cause of which was never established – though it was widely claimed that it had been torched by disgruntled students. The fire seemed to mark a watershed in Rudolph's career. During the 1970s he 'apparently disappeared', writes Robert Bruegmann in an introduction to this book, in which Roberto de Alba sets out to prove that 'the last three

decades of Paul Rudolph's career (1969-97) were a period of abundant commissions, exploration and immense creativity'.

Rudolph was a surprise appointment for Yale (which he rapidly turned into America's leading school). He was relatively young, had been trained at an obscure southern university (though he had done his master's at Harvard under Gropius), and had little teaching experience. What he had was an exceptional talent as a designer. His early houses in the South, designed with Ralph Twitchell, were certainly a source for the British High-Tech school (AJ 15.8.02). Perhaps it is not too far-fetched to see the influence of Rudolph's highly expressive manner (a retort to the buttoned-up universality of the dominant International Style), and of the Yale building in particular, in the HongKong and Shanghai Bank and Lloyd's of London.

Like Denys Lasdun (a few years his senior) in Britain, Rudolph was an architect schooled in the classic traditions of the Modern movement, but intent on establishing a new language for Modernism in the face of growing public and professional disillusionment. Though as vehemently opposed to Post-Modern Classicism as was Lasdun, he shared the latter's concern for history and the historic city. The scholarship year he spent in Europe was a revelation – from Venice he learned the lesson that 'scale and space, not style', were what mattered.

The 27 projects, built and unbuilt, in this book include some remarkable houses, such as the strikingly opulent Bass House in Fort Worth, in which Rudolph's spatial inventiveness is to the fore. Rudolph's own penthouse apartment in Manhattan's Beekman Place, on which he worked up to the time of his death, is a Modern masterpiece to rank alongside the Farnsworth House and the Maison de Verre, and is justly compared here to Sir John Soane's equally obsessional residence in London.

Rudolph was hurt by the way that Venturi and Scott Brown pilloried his work in *Learning from Las Vegas* – but mounted no counter-attack. However unjustly, he acquired the image of a defender of old and discredited ways as the Post-Modernist bandwagon gained momentum in the US. The most talked-about American building of the 1970s was Philip Johnson's AT&T. The '70s recession, of course, helped nobody, but by the time he was 50 Rudolph's career seemed to have peaked, at least in his own country. The most substantial built projects of his later years were in the Far East and these received little critical attention.

Sadly, even an eloquent exponent of Rudolph's work such as de Alba is hard-pressed when seeking to present the overbearing City Center complex in Fort Worth (1979) or the Bond Centre in Hong Kong (1984), with its anonymous blue-tinted glazing, as truly major works, for all their scale. The chapel at Emory University (1975) has Kahnian undertones and (dare I say it) references to the traditional imagery of cloister and tower that are almost Post-Modern.

Rudolph was a fine architect whose proper place in the history of 20th-century architecture is yet to be established. His later work, however, underlines the crisis of late Modernism and, ironically, the rationale behind the Post-Modernist revolt – which was fundamentally about the relationship between buildings and urban space rather than fripperies of styling.

Kenneth Powell is an architectural journalist

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CONTRACT



architectural contract management

people & practices

White Young Green has promoted **Philip Norris** to the position of regional director at its Leeds principal office.

Barton Willmore has appointed **Brian Paul** as associate architect at its London office.

Tosh Dhupat has joined the architectural team at **TPS** from **Capita Property Consultancy**.

Scott Brownrigg has moved to Tower House, 10 Southampton Street, London WC2E 7HA, tel 020 7240 7766, email info@scottbrownrigg.com

Architect **Gaunt Francis** has appointed five new members of staff: **Janusz Wurzel** and **Ben Minifie** as architects; **Farah Mohamed-Ramli** and **Tim O'Callaghan** as architectural assistants; and **Christopher Edwards** as architectural technologist.

David Walker has been appointed chairman of the Construction Industry Council's **Design Quality Indicator (DQI) Management Group**.

Stride Treglown has moved into new offices at 55 Lemon Street, Truro, TR1 2PE, tel 01872 241300.

Birse Build has appointed **Karen Bear** as Kent Thameside development manager.

Buro Happold has set up a new office in Birmingham at Bradford Court, 123/131 Bradford Street, Digbeth, Birmingham B12 0NS.

Sinclair Johnston & Partners has made **Chris Tomlin** an associate.

Chris Lane has joined **Tilfen Land** as construction director.

● 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 - Surrey - To £30k

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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

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Sheffield Vacancy

Architectural Technician
Vac Ref 0311-21

Contract

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simon.dean@rdrecruitment.co.uk

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Architects / Assistants
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Architectural Technologist
Vac ref 0311-19

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Birmingham Vacancy

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Vac ref 0311-38

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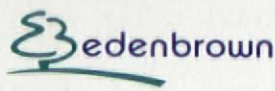
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*Architecture

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Ref: 2434

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Based: Kent

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Ref: 2319

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Ref: 2407

Architectural Technician

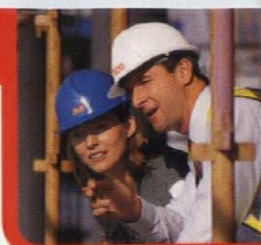
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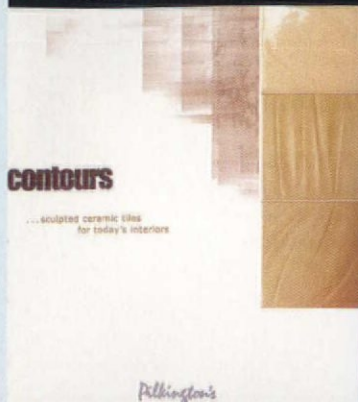
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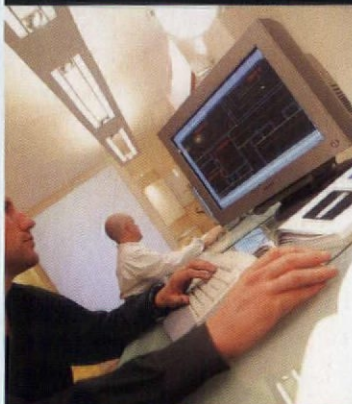
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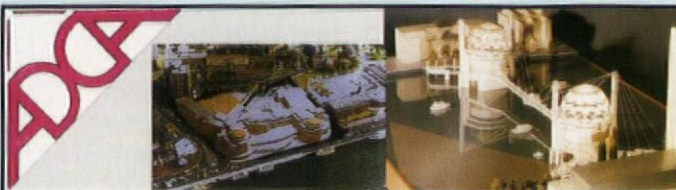
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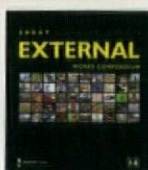
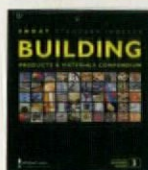


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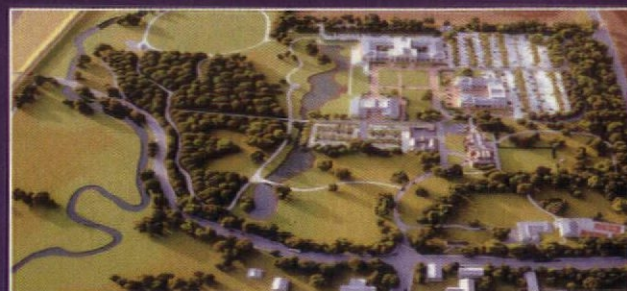
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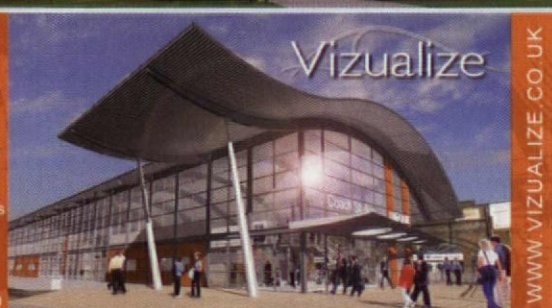
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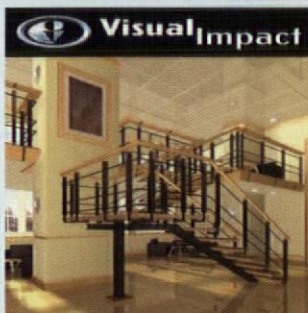
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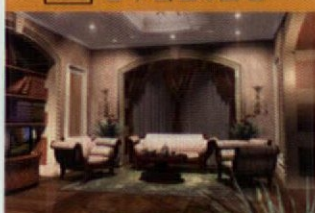
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Tapas time

RIBA caterers pulled out the stops for the reception at **Rafael Moneo's** Royal Gold Medal presentation. Spanish wines were accompanied by prawns, tortilla and chilled gazpacho. Moneo gave an intelligent run-through of his work, with the most impressive building (for a British audience) being his extension to the city hall in Murcia. This is in Cardinal Belluga Plaza, the most historic square in town and bang opposite the cathedral. Moneo's building is a well-mannered and well-considered brick construction but it is still nearly impossible to imagine such an unremittingly contemporary building being permitted in a comparable location in the UK today. The ceremony was a friendly affair and, as president George Ferguson noted, it was rather easier making the presentation than last year, when the Archigram team were up on stage...

Added spice

Elsewhere on the party circuit it was curry week. **PRP** took over fashionable Indian eaterie the Cinnamon Club for its 40th birthday bash. Special guest **Hugh Try** and chairman **Barry Munday** made delightful speeches whose audibility showed that form really can follow function: the building was originally a library.

After that it was on to **Wilkinson Eyre's** 20th anniversary party, on the upper floors of what was once a three-pointed, blue-walled behemoth above Earl's Court station, used by the intelligence services. The architect transformed it (for Land Securities) into a striking commercial landmark for some lucky future tenant. There was Indian food and champagne all round.

Off colour

Tyler Brulé, style guru and founder of *Wallpaper*, spoke at the launch of the ICI Dulux report on colour trends for 2004. Apparently, it is all about 'urban distortion' (very monochrome, bits of optical illusion). On the platform with Brulé were TV gardener **Diarmuid Gavin** and supermodel-turned-photographer **Helena Christensen**. She talked about the theme of 'universal roots' (lots of slightly faded colours) and said, endearingly for one so glamorous, 'it's very easy to make up my places because they are full of old shit.'

Mod cons

Dan Cruickshank, in his splendid television proselytising for the architectural wonders of Iraq, seems to have overlooked two modernist masterpieces. In a double act normally reserved for the likes of Berlin, Stuttgart and

Cambridge (Mass), Baghdad sports a mosque by **Walter Gropius** and a sports stadium by none other than **Le Corbusier**. And the city almost got an opera house designed by **Frank Lloyd Wright**. Whoever said the country has no reason for optimism?

Kennel club

A report in the *New York Times* says young Japanese architects are designing small houses that are more open than the typical introverted approach. Apparently it is due to American influence that the country is learning the joys of open-plan design. As an example, it shows a scheme by the wonderfully named Atelier Bow-Wow for journalist **Akira Nagae** built on three storeys around an atrium. It is described as 'rethinking the shoe box', but there is surely a hint of the traditional in the fact that while Mr Nagae works in a book-lined study sunk four feet into the ground, he still hears his wife padding about in the third-floor kitchen, calling friends or making bowls of udon. Oops!

Social climber

Bored with all those images of **Frank Gehry's** new Disney concert hall? It appears in the latest volume from the eclectic Black Dog Publishing, but in an entirely novel guise. The book, called *LA Climbs*, introduces a new

verb, 'building', which describes illegal climbing on buildings. Author Alex Hartley has named and graded the climbs, and provides topographic diagrams and detailed route descriptions alongside photographs. Others whose work has been appraised in this new way include **Wright, Schindler, Meier, Koenig, Lautner** and **Neutra**. But if you see yourself as an up-and-coming architect who fancies a new approach to cultural tourism, be aware that the book comes with a warning. 'This is an architectural guidebook to climbs, not an instruction book,' the publisher writes, explaining how it takes no responsibility for any accident, injury or prosecution. Spoilsport.

Name power

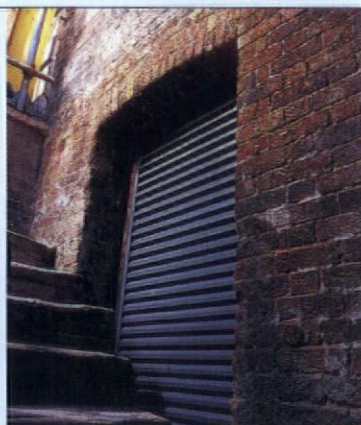
The acknowledgements page in **Brian Hanson's** new tome, *Architects and the 'Building World' from Chambers to Ruskin* (CUP), has a certain lustre. After bows in the direction of luminaries like Jules Lubbock ('the best doctoral supervisor anyone could want'), David Watkin and Andrew Saint, Hanson confides that '**Christopher Alexander, Abdel Wahed El-Wakil** and **HRH The Prince of Wales** were happy to discuss with me the implications of a latter-day Ruskinian approach to architecture'. Presumably this trio of sages are not the subjects for the book's dedication: 'To Poo, Dinky and Fluffy.'

astragal

GOODING ALUMINIUM

AJ ENQUIRY NO: 201

Gooding Aluminium Performance Series 5000 alloy louvre panels have been used in the multimillion-pound refurbishment of a prestigious private property in London's Mayfair. GA's hi-tech bespoke fabrication service produced the panels, which were incorporated within the original brickwork to ventilate, screen and protect the various plant rooms and lift shafts.



HANSENGROUP

AJ ENQUIRY NO: 202

HansenGroup company PollardsFyrespan designed, manufactured and installed seven sets of doors and frames for the main entrances of The Gate leisure complex in Newcastle upon Tyne, working as a subcontractor to Space

Decks. PollardsFyrespan worked closely with Reid Architecture and Sir Robert McAlpine's own design team to develop the doors, which play an 'active' role in fire management. For a guide to PollardsFyrespan doors, tel 020 8443 5511 or email sales@pollardsfyrespan.co.uk



KINGSPAN INSULATION

AJ ENQUIRY NO: 203

Zero ODP (Ozone Depletion Potential) high-performance rigid urethane insulation solutions manufactured by Kingspan Insulation have achieved an impressive rating for their effect on the environment. The achievement is revealed in a new White Paper, 'Kingspan Therma zero ODP - An Environment Profile' from Kingspan, which is based on the insulation industry's first Life Cycle Assessment to be certified independently by the BRE.



KALWALL PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

This is De Ferrers College at Burton (architect Aedas) but the Kalwall list of recent educational projects would include John Dalton University Manchester, King Edward VI School

Birmingham, St Augustine RC School Hythe, Kings Road Primary Rosyth and a couple of dozen more. Highly insulating Kalwall diffuses daylight, without shadows, glare or blinds, and creates the ambience to study. Tel 020 8660 7667 or visit www.stoakes.co.uk



RMC

AJ ENQUIRY NO: 205

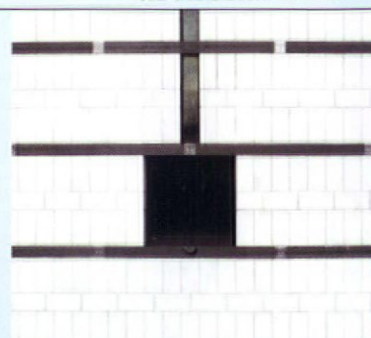
RMC Masonry has launched a new brochure detailing its range of Peakstone Reconstructed Stone Walling. The revised range, with the addition of new Dressed End units, has been crafted to provide the specifier and builder with a stunning, cost-effective alternative to natural stone walling. Manufactured in a wide variety of sizes, finishes and colours, the walling lets the architect recreate the appearance of traditional building stone.



LIGNACITE

AJ ENQUIRY NO: 206

Weathered Facing Masonry from Lignacite can bring design flair to the fore, acting as an effective canvas, yet expressing a unique quality of its own. The surface of the eye-catching block is flat but the fine natural-aggregate texture produces a softly rounded, weathered finish. It is fully load-bearing and suitable for external or internal use. The picture illustrates Weathered Silver Grey at the Ruskin Library in Lancashire.



FIGUERAS UK

AJ ENQUIRY NO: 207

Vandal by Figueras is a system of ergonomic, all-steel, concourse seating suitable for all public areas where durability, design and comfort are of paramount importance. Vandal has been installed in airports, bus and rail stations, hospital waiting areas and shopping centres. It is also available in an upholstered option.



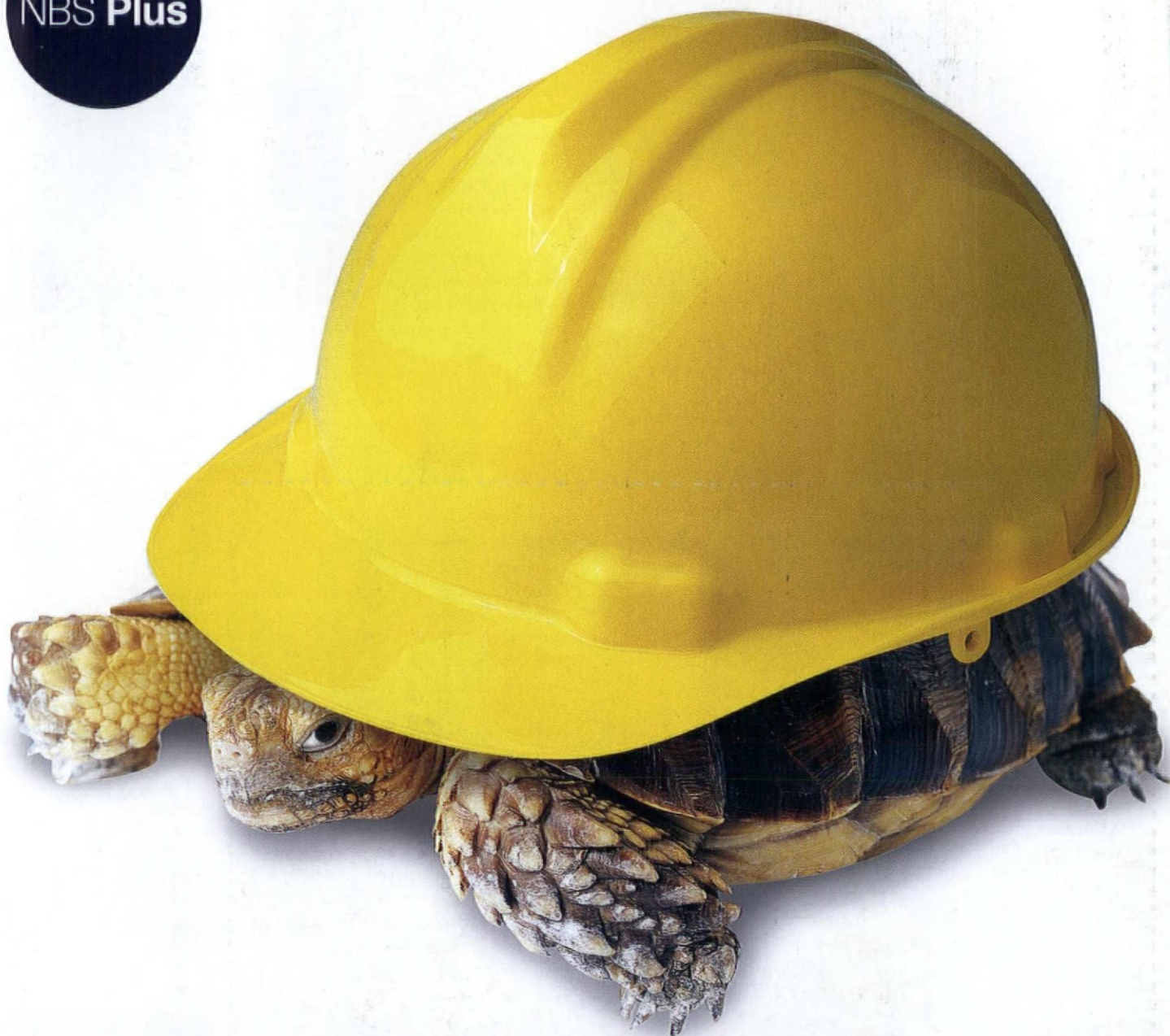
ALLGOOD

AJ ENQUIRY NO: 208

The introduction of CE marking for architectural ironmongery continues at a pace. Following on from panic hardware (required April 2003), and before hinges (required December 2003), from 1 October 2003 CE marking has become possible for controlled door closers, floor springs and electromagnetic closers. The ramifications of these steps are increasingly significant for those involved in the specification process, be they architect, contractor or supplier.



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