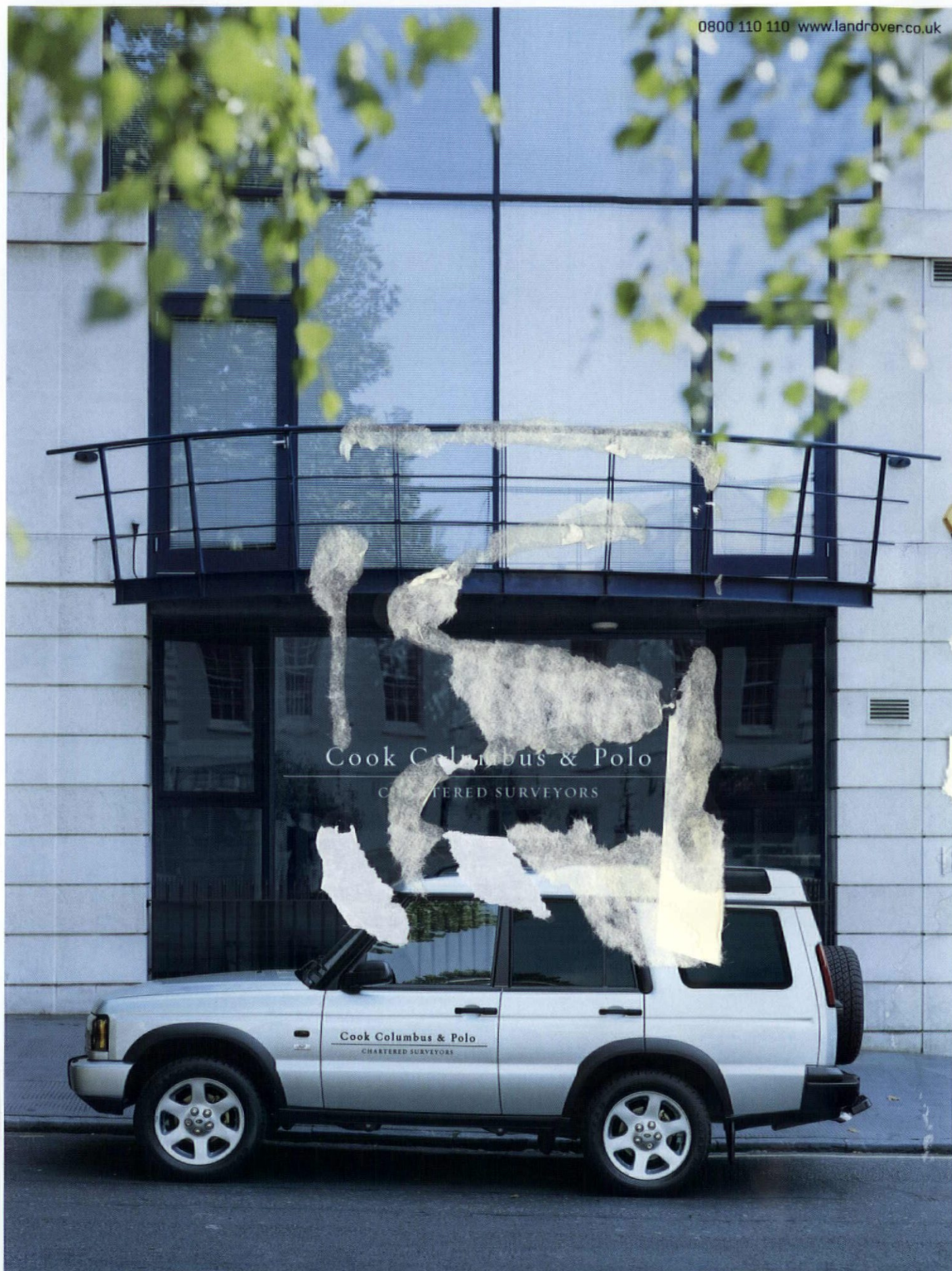


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the architects' journal
151 Rosebery Avenue,
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Editorial enquiries
020 7505 6700

Editorial fax number
020 7505 6701

Email
firstname.surname@emap.com

Editor
Isabel Allen (020 7505 6709)

News editor
Zoe Blackler (020 7505 6636)

Senior reporter
Ed Dorrell (020 7505 6715)

Buildings editor
Barrie Evans (020 7505 8609)

Technical and practice editor
Austin Williams (020 7505 6711)

Working details editor
Sue Dawson (015242 21692)

Review and information editor
Andrew Mead (020 7505 6717)

Editor, AJ Focus/special projects
Ruth Slavid (020 7505 6703)

Editorial assistant
Cristina Esposito (020 7505 6716)

Production editor
Paul Lindsell (020 7505 6707)

Sub-editor
Matt Hill (020 7505 6708)

Art editor
Minesh Parmar (020 7505 6704)

Assistant art editor
Sarah Douglas (020 7505 6705)

Editorial administration
Angela Newton (020 7505 6700)
Victoria Huttler (020 7505 6700)

Display advertising
020 7505 6823

Recruitment advertising
020 7505 6803/6737

Advertising fax number
020 7505 6750

Account managers
Mike McSweeney (020 7505 6706)
Samuel Lau (020 7505 6746)
Katie Deer (020 7505 6743)

Sales manager
Malcolm Perryman (020 7505 6698)

Account executives
Lucy Herdsman (020 7505 6873)
Chris Bond (020 7505 6816)

Key account manager
Midge Myatt (tel 01902 851645)
(fax 01902 851496)

Recruitment
Chris Devlin (020 7505 6737)
Nick Roberts (020 7505 6803)

Advertisement production
Andrew Roberts (020 7505 6741)

Marketing manager
Zoe Phillips (020 7505 6615)

Sales director
Andrew Knight (020 7505 6811)

Group publisher
Jonathan Stock (020 7505 6744)

Group editorial director
Paul Finch (020 7505 6702)

Managing director
Graham Harman (020 7505 6878)

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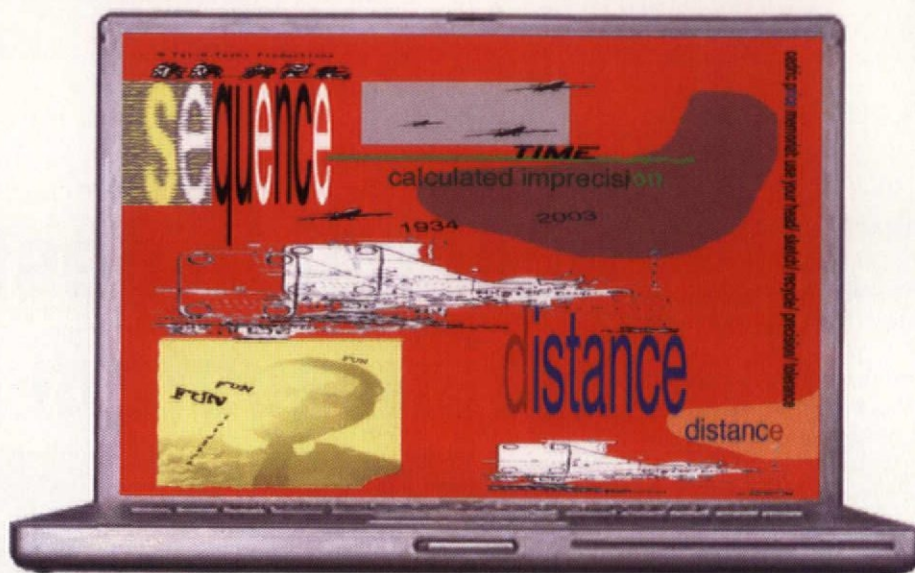
(July 2002-June 2003)

ISSN 0003 8466

emap communications

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27 November 2003



This screensaver is one of a set of 'fun-oriented items which may inspire us to think, dream, act' designed by Andrew Stys for the AJ Cedric Price memorial competition. The winning entry is featured on pages 6-7.

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Visit our website for daily news, the AJ archive, buildings, competitions and product information. Magazine articles marked + are available in greater detail online.



001_cedric_price

SA + BM has won the AJ Cedric Price Memorial competition with its design for a set of rubber stamps » page 6

“I like to think it may just be possible that his visit to Poundbury, exactly five years ago at my invitation, ignited a spark in the deputy prime-ministerial mind” Prince Charles on John Prescott's apparent conversion to his urban theories » page 8

aj news

WHITECHAPEL EXPANSION

The Whitechapel Gallery has appointed Belgium-based Robbrecht en Daem Architecten to design its £10 million expansion. The project will include the refurbishment of the existing facilities and the conversion of the adjacent library building, which the gallery bought last year. ➤

CALL TO END 'TROPHYISM'

Architecture's self-appointed representative in parliament, Debra Shipley, has called on the government to outlaw 'trophy architecture'. She has written to planning minister Keith Hill, asking him to prevent the replacement of eminent architects on projects after they have won planning permission. ➤

RRP WINS CLYDE BRIDGE

Richard Rogers Partnership has won the competition to design a bridge across the River Clyde. The practice beat off competition from Foster and Partners, Lifschutz Davidson, Future Systems with McKeown Alexander Architects, Studio Bednarski with Austin-Smith: Lord and Gordon Murray and Alan Dunlop Architects. ➤

NEW SCHOSA SECRETARY

Christopher Cross is taking over as secretary of SCHOSA (Standing Conference of Heads of Schools of Architecture) from Michael Foster, who is standing down after eight years. Cross, who is a former head of school at Oxford Brookes University, has a brief to expand the organisation's role. ➤

JACKSON TAKES BOOK AWARD

The Author's Club has awarded the 2003 Sir Banister Fletcher Award to Professor Neil Jackson for his book on the Californian architect Craig Ellwood (AJ 21.3.02). The award – judged by the RIBA – is handed out for 'the best book published in architecture in the past year'.

Greenside destroyed as listing system laid bare

The owners of Connell, Ward and Lucas' Greenside have 'illegally' demolished the Grade II-listed building, following a planning test case that threatens the entire listing system.

Gina and David Beadle last weekend flattened the 1937 house – considered one of Britain's most important interwar homes – despite a holding directive from the ODP, which ordered them to postpone their plans.

And they now face either a term behind bars or a massive fine if the government, the local council or conservationists launch a successful prosecution.

The Beadles' demolition order was triggered after they persuaded Runnymede District Council's planning committee last Wednesday to give them the go-ahead – pending approval by the secretary of state – by citing the 2000 Human Rights Act.

Their lawyer successfully argued that the couple had the right to call in the bulldozers because they were unable to afford the refurbishments needed to sell the building.

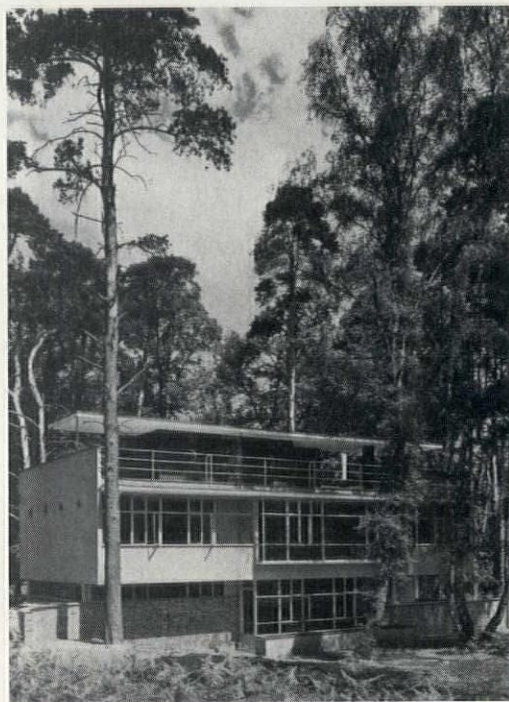
He persuaded a majority of councillors that the listing – which was designated after they bought the house – contravened their human rights because the upkeep and maintenance of the house was costing them money.

Conservationists are aghast at both the council's approval of the demolition, which they fear sets a precedent, and the Beadles' decision to ignore the government's holding order.

Twentieth Century Society director Catherine Croft said Runnymede's approval endangers the 'entire listings system' and threatens to pave the way for the demolition of scores of listed buildings.

'At root, this is a case about money,' she told the AJ. 'It would have been economically viable to renovate Greenside and provide a stunning family house, but in this location the value of the cleared plot is higher than that of the building and we believe that this is the primary reason why the owner has demolished it.'

'There is no doubt that they should be found guilty of flouting the law, and we will press for imprisonment or a fine of many millions of pounds.'



Connell, Ward and Lucas' Greenside, before its demolition

'Without a conviction, and a fine of this magnitude, the Greenside case will just give the go-ahead to owners to disregard the law. This is the biggest threat to conservation in many decades,' Croft added.

English Heritage is equally angry, also condemning the decision. 'The destruction of this fine, innovative example of 20th century architecture is a significant loss – not only for Surrey, but for the nation as a whole,' a spokesman said.

'With this in mind, English Heritage is calling for Runnymede Council to use every possible measure to hold the owner of the building to account.'

'It appears, therefore, that a criminal offence has been committed. English Heritage stands ready to support Runnymede Council in preventing this extremely regrettable action from setting a dangerous precedent for other listed buildings, both in the Runnymede district and beyond,' the spokesman added.

Ed Dorrell



The Laban Centre is a great building, but do architects really understand the needs of dancers? » page 24

“People who put up bad buildings should be put in jail”

Television's architecture supremo
Waldemar Januszczak » page 28

RIBA vs ARB in battle of the signs

ARB-registered practitioners are now free to display the ARB logo on letterheads and site boards as an alternative to the RIBA crest.

The regulator's managing board approved the move last week against warning cries that it will undermine the RIBA.

The ARB resolved to offer members use of the logo following market research undertaken in 2001. Chair Humphrey Lloyd said the results showed strong calls from the profession for 'some mechanism to indicate that an architect is registered with the board'.

But ARB board member Ian Salisbury, who has been leading a fight from within to limit the regulator's role, predicted a devastating effect on the RIBA.

'In any battle of the signs, the ARB has an advantage – a statutory advantage that will work to the detriment of the RIBA,' he warned the meeting on Thursday. 'Many people who pay subscriptions to the RIBA will ask: can I afford to pay the increasing fees of the ARB and the membership fees of the RIBA?'

'I see a very great danger that if the board allows this privilege, it will be to the detriment of architecture with a big "A",' he added.

Fellow board member Yasmin Sharif, also a RIBA councillor, agreed the move would impact on RIBA membership. 'If you had to choose between £85 to the ARB and £300 to the RIBA,

which one would you choose?'

However, small practitioner Chris Roche welcomed the alternative to the RIBA crest. 'The ARB logo is more attractive and contemporary,' he said. 'And it's right that architects who aren't members of the RIBA can give out the message that they are ARB-registered.'

The RIBA, which has been watching developments with concern, has already written to Lloyd expressing its objections. Chief executive Richard Hastilow this week confirmed that the institute was in discussions with the ARB over this and other matters, but refused to comment further.

However, past president Paul Hyett condemned the move as part of an 'ongoing irritation'. 'It is a wholly inappropriate and pathetic gesture,' he said. 'Only when the ARB finally realise that they are a registration body and not an institute can there be any prospect of peace.'

But he disputed that it signalled a threat to the institute. 'Anyone who decides not to join because of that must be daft anyway.'

● At a charged board meeting on Thursday, Ian Salisbury continued his broadside against the ARB, raising again the question of the legal limit to the ARB's power. Nicholas Tweedell joined in the debate, calling for greater 'openness and accountability'.

Zoë Blackler

Thurley: 'We would do it all over again'

English Heritage's chief executive has vowed that if the conservation quango was faced with a re-run of the London Bridge Tower planning inquiry, it would oppose the building all over again.

Simon Thurley told the AJ that EH remains convinced that it was right to oppose Renzo Piano's 'Shard of Glass', despite John Prescott's decision to give it the green light last Wednesday.

He admitted that the cost of fighting the inquiry has put a dent in the agency's finances of 'a couple of hundred grand', but insisted that they had been right to fight.

'We were disappointed with the decision after we had spent all the time and money fighting the case, but we would definitely do it again,' Thurley said. 'While we don't agree with the decision, we have to respect the democratic planning process.'

'It remains to be seen whether the tower will actually be built,' he added.

See analysis of the decision, page 18

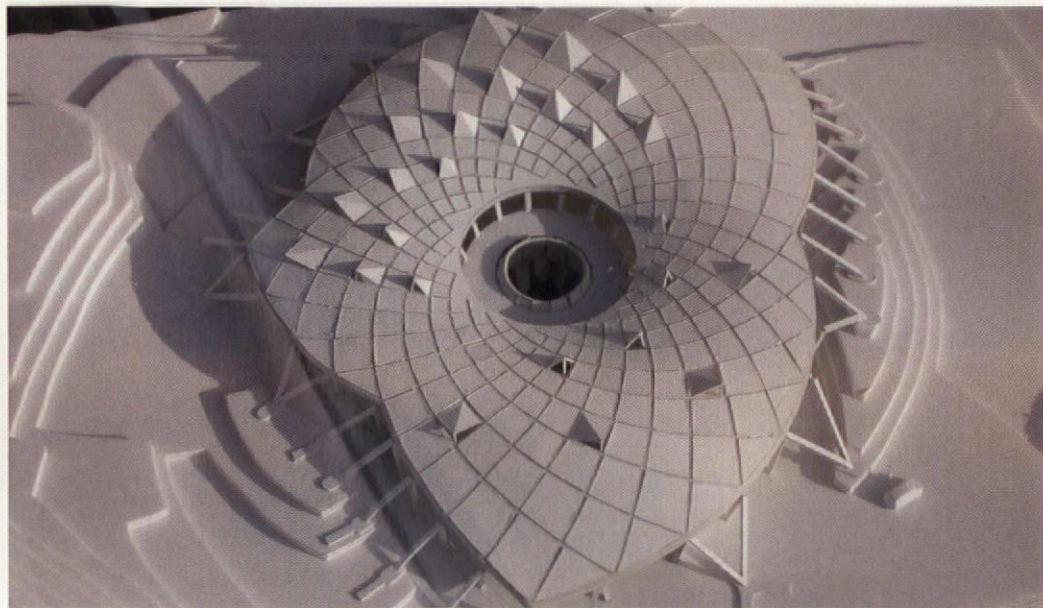
Nature's spiral inspires Grimshaw's Eden education centre

Grimshaw has revealed the first images of its latest addition to the Eden Project.

This new education centre – inspired by 'nature's perfect spiral' – is part of the centre's commitment to improving the site's visitor facilities.

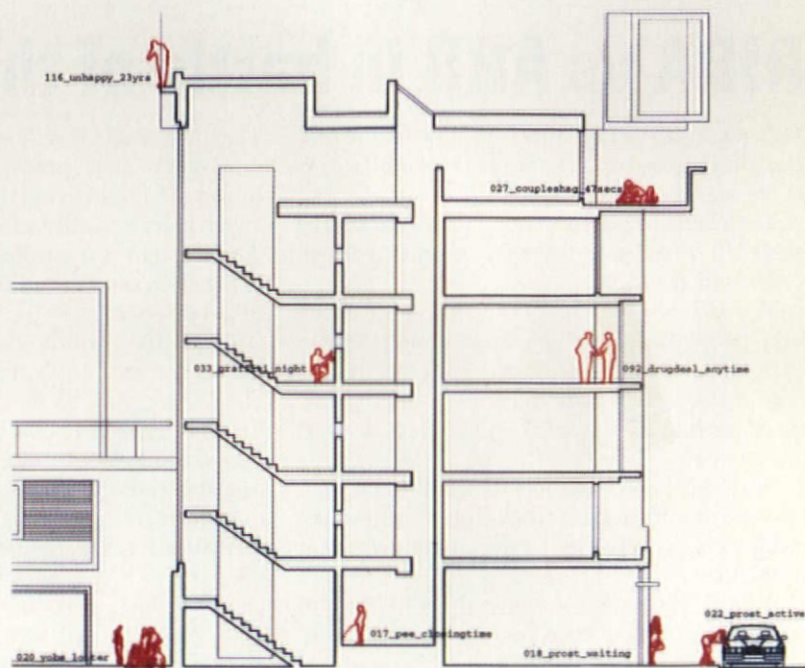
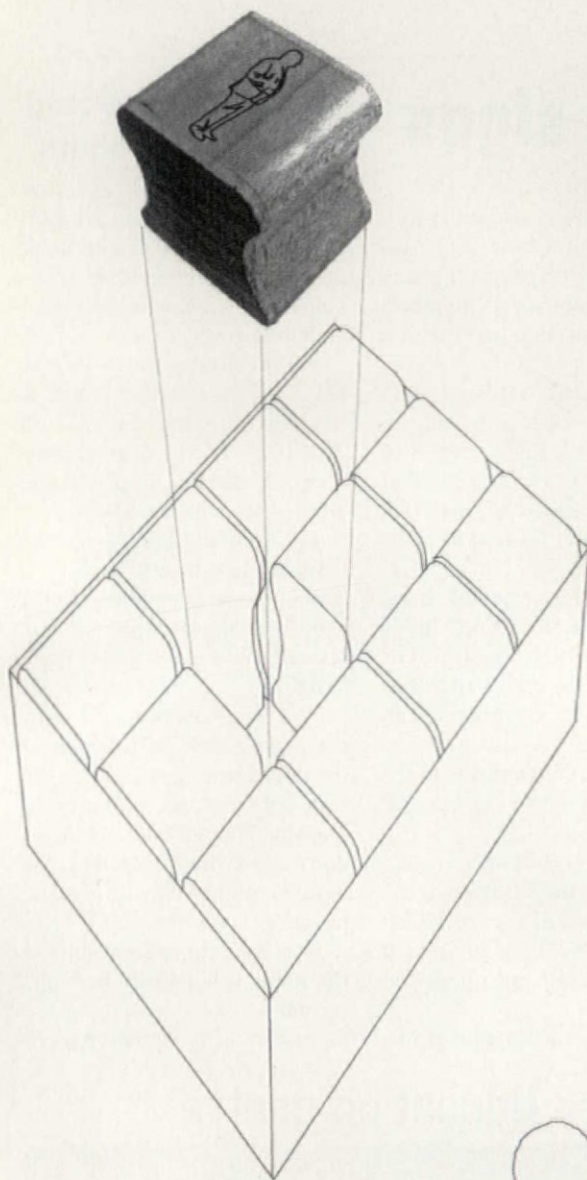
The £13 million scheme will focus on education about the botanical world, providing an 'inspirational hub' for events, exhibitions and performances.

The building, which will have a 'canopy-style roof' to let in light, will be made up of a series of timber beams in the pattern of botanical spirals found in the cell structures of both the sunflower and pinecone.



Cedric Price Memorial winner

SA + BM has won the AJ Cedric Price Memorial competition with its design for a set of rubber stamps that introduce themes of time, interval and periods of usefulness into architectural drawings. The full range of stamps is shown on the opposite page



'SA+BM brings you the must-have architectural accessory of the season for the time-conscious designer. Its beautifully crafted, scaled rubber stamps introduce themes of time, interval and periods of usefulness into almost any idealistic architectural drawing, which often show scant regard for the fourth dimension, time. Browsing through its catalogue, you will be able to find a vast array of stamps, each with their own particular time calibration and activity.'





Prince and Prescott look east

Prince Charles' theories on urbanism are set to be the driving force behind the massive Thames Gateway housebuilding programme, John Prescott has revealed.

Speaking at a Prince's Foundation conference last week, the deputy prime minister paid tribute to the prince for the contribution of Poundbury, while also praising Seaside, the controversial development in Florida.

In an aside, Prescott launched a searing attack on the architectural profession for its attitudes to such schemes. 'Poundbury is unique,' he told the delegates. 'And I do know that some of our leading architects have criticised it.'

'But I also know that it was these architects who gave awards to the concrete

monstrosities that were built as homes for people but which gained an international bad name as the setting for films like *A Clockwork Orange*,' he said in a reference to Thamesmead.

He said that his department would be working with the prince to develop 'Community Coding' – a form of design codes – for the Thames Gateway that would learn 'the many lessons from Poundbury and Seaside'.

Prince Charles said he was pleased to be influencing government thinking. 'The deputy prime minister has made the inescapable connection between sustainable communities and the enduring qualities of the best, people-centred places,' he said. 'I like to think it may just be possible that

his visit to Poundbury, exactly five years ago at my invitation, ignited a spark in the deputy prime-ministerial mind,' he added.

Urban Design Alliance member Ben Derbyshire, the founding partner of HTA Architects, said the Prince-Prescott alliance had been on the cards for some time.

'The Prince's Foundation holds a lot of influence at the Office of the Deputy Prime Minister,' he said. 'There has been a lot of cross-fertilisation of ideas. David Lunts went to Prescott's office from the foundation and David Warbottom went to English Partnerships. They are locked into this group.'

'However, one can manage to see it as a positive,' he added. 'There are some good things to take from Poundbury and Seaside.'

Ed Dorrell

CABE campaign aims to shake up 'critical state' of hospital design

CABE has teamed up with the Royal College of Nursing to kick off a campaign for radical improvements to hospital design.

It hopes to raise standards as the government continues its record-breaking building programme, by commissioning four visions for a 'healing hospital environment'.

The public is being asked to vote on the four designs by McDowell + Benedetti (pictured); Life; Fat with DEMOS; and Jane Darbyshire and David Kendall. The ideas are meant not as reflections on the experience of working, visiting and being treated in a hospital environment.

Suggestions include the elimination of conventional waiting rooms, domestic-scale bedrooms, corridors with 'skies' rather than ceilings and a day



McDowell + Benedetti's is one of four designs to be voted on by the public

room where nutritionists lead cooking classes and patients have access to the internet.

In the report, *Radical Improvements in Hospital Design*, CABE condemns the standard of design produced through the first wave of Private Finance Initiative hospitals. It complains

that although there is 'some evidence' that design quality is improving in the second wave 'it remains a critical question'.

CABE chief executive Jon Rouse added that innovation in hospital design remained scarce. Register your views on the designs at www.healthyhospitals.org.uk

Sheard 'overcome' by World Cup Final

HOK Sport principal Rod Sheard has compared the emotion of watching the Rugby World Cup Final in the stadium he designed to 'how Jonny Wilkinson felt when he scored the winning points'.

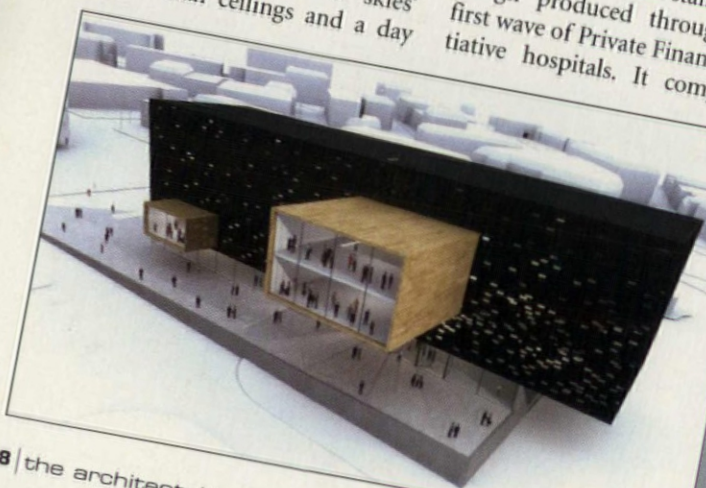
Australian-born Sheard dashed halfway across the world last week to watch the game in the Testra Stadium – formerly Stadium Australia.

'It was the dream final and I decided I had to be there,' he told the AJ. 'And when I arrived in the stadium I was overcome by the sense of atmosphere and emotion.'

'It was incredible. I have simply never seen anything like it. The ambient noise in the stadium must have been 100 decibels. The atmosphere for the game was better than any of the individual days of the 2000 Olympics. Quite astonishing.'

London-based Sheard – whose practice was also responsible for two of the other Rugby World Cup venues – said he was in two minds as to who he should support. He said: 'I've been to watch so many games with England fans in the past, I have found myself singing both *Waltzing Matilda* and *Land of Hope and Glory* at the same time.'

Would the game have gone the Wallabies' way if the stadium had had a roof? 'The conditions might have suited the Australia team better if a roof had been closed,' he admitted. 'But we designed the roof beams to support one and the authorities decided against it.'



Newcastle College has appointed RMJM to design three projects worth £16 million for its Rye Hill campus as part of a plan to consolidate its entire programme on to one site. The £8.8 million Beauty, Sport and Tourism School (left) will have a black facade pierced by a series of windows. It will be 'punctured' by the main entrance and an 'extruding urban window' giving views across the campus and the Tyne Valley.



Without us the roof would have just been a flight of fancy

Dutch architects Ria Smit and Madeleine Steigenga were women with a vision. A vision that incorporated the kind of angles more often seen in paper darts than luxury villas. (See more at www.riasmitarch.nl)

Their designs for Project Zeewolde looked great on paper - energy efficient, eco-friendly and definitely cutting edge. Although there was the small matter of ensuring that the roofs would stay on - which is why they involved us at an early stage.

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California hampers recognition deal

The success of the proposed mutual recognition agreement with the United States is in doubt following talks between the Architects' Council of Europe and its counterpart in North America.

The Architectural Registration Boards in both California and New Jersey are refusing to sign-up to the proposals.

And the UK's ARB has admitted that the negative feedback from the two states will leave a question mark over the agreement – which would allow British-trained architects to practise on the other side of the pond.

'It will be up to the architectural community to decide whether it is worth progressing without the support of these two,' registrar Robin Vaughan said. 'But in the end, California is one of the biggest economies in the world.'

However, Michiel Bourdrez, the chief negotiator for the National Council of Architects Registration Board (NCARB), the umbrella organisation that represents the architects' boards of North America, dismissed these concerns.

'We have a lot of states to get agreement from,' Bourdrez told the AJ. 'It will always take several years to get them all to sign-up, but I don't think it will damage the proposed agreement too much.'

Councils unfit to protect our heritage, claims EH

English Heritage has published research into the state of Britain's historic building stock, which rubbishes government proposals to hand responsibility for Grade II listings to local authorities.

The organisation's latest survey of the state of the nation's heritage found that local councils were so overstretched that more than 80 per cent of them failed to prosecute illegal alterations in 2002.

Heritage 2003 also concludes that nearly a third of local authorities do not keep registers of listed buildings at risk and three-quarters of conservation areas do not have character appraisals. And it found that authorities have on average fewer than two conservation officers each to deal with an average of 1,200 listed buildings and 28 conservation areas.

The report will provide further ammunition to the heritage body, which is leading opposition against government proposals to allow local authorities to police Grade II listings, as set out in the DCMS's

recent listings review.

English Heritage's chief executive Simon Thurley said he expected the government to abandon this proposal: 'We don't believe the government will be able to put the administration of Grade II-listed properties in the hands of the local authorities. There are simply not enough conservation officers to do this. It is not remotely feasible.'

The report demands the government offer more financial support and better training for conservation areas and it claims that 'all over England historic character and distinctiveness is being eroded through poor-quality planning decisions and thoughtless development'.

EH chair Neil Cossons, launching the report this week, called for greater protection, promotion and recognition for England's heritage, 'much of which is in peril'.

Zoë Blackler



Bennetts Associates has produced a masterplan for the redevelopment of City Road Basin in Islington, north London, which has gone out for public consultation. The scheme, which involves redevelopment of a semi-derelict site, will provide private and affordable housing, a boat club, shops and cafes, and a park. There are two residential towers, one of about 30 storeys, designed by Squire and Partners, and a lower one that Bennetts has designed. An exhibition of the proposals runs until 7 December.

HSE looks to up ante in demand to design out accidents

The Health and Safety Executive has made a further demand for designers and architects to do more to eliminate deaths in the construction industry.

The quango has produced statistics, which show that between 17 per cent and 47 per

cent of accidents could have been prevented or mitigated if 'designers had taken different actions or thought differently about the schemes'.

It is determined to force architects to pay closer attention to the Construction and

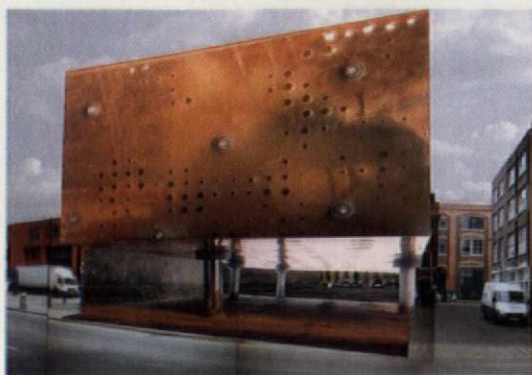
Design Management regulations as a tool for lowering the accident rate.

The HSE has joined forces with the Construction Industry Council and the Institution of Civil Engineers to develop a series of initiatives to increase

health and safety awareness in architecture.

These will include an increase in inspecting activities, 18 new practical design guides, a revision of the CDM regulations and a series of Designer Awareness Days.

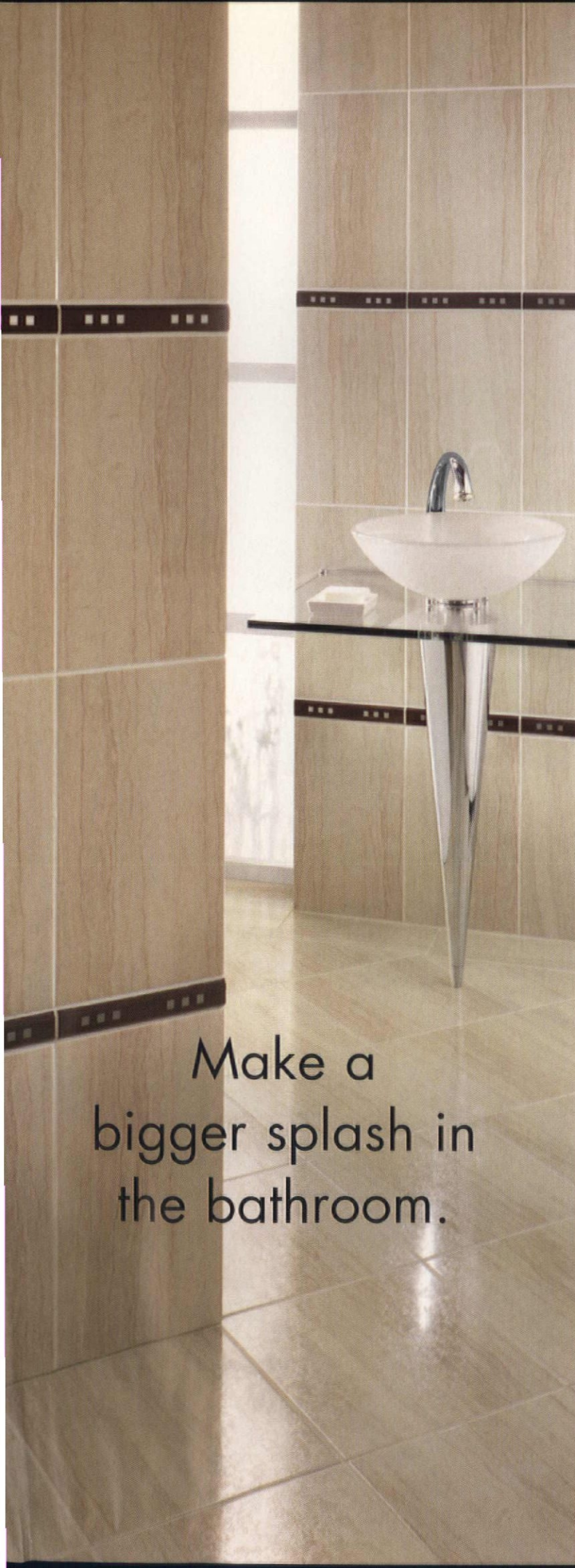
STUDENT SHOWCASE



Oliver Flindall, a student at Kingston University School of Architecture, designed this headquarters building for a construction-industry guild at London's King's Cross. Juxtaposing concrete with a dot pattern micro-texture and copper with the same pattern used for dimples and perforations, it won the architectural student design prize in the Copper in Architecture Awards. An 'information corridor' uses perforated copper to provide a dappled canopy that animates the space throughout the day.

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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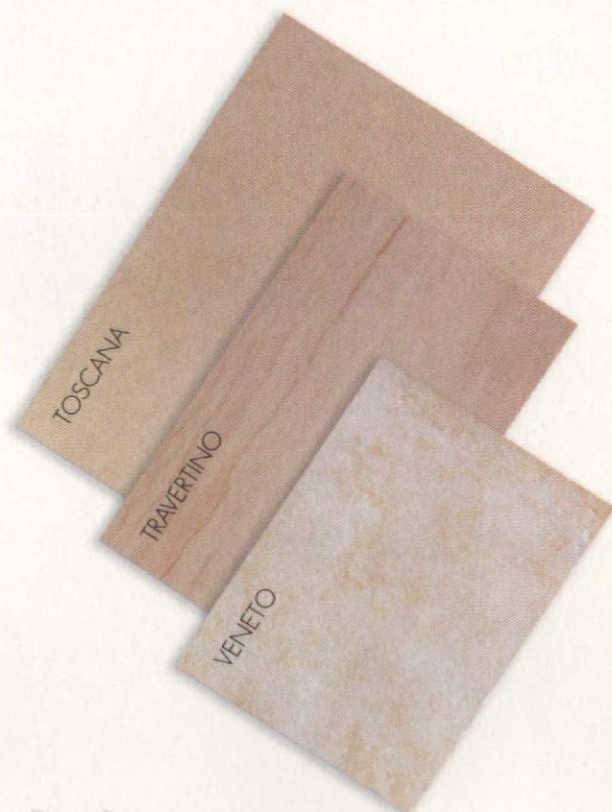
Large format tiles for walls and floors will give even the smallest bathroom a sense of space and luxury. Wall tiles are sized from 450 x 333mm to 333 x 250mm. Co-ordinating square floor tiles are 408mm or 333mm.

Strata, the essence of Euro Chic, is big on style too, reflecting the continuing popularity of natural stone finishes and colours.

Strata takes aesthetic influence from various stone formations including Limestone, Travertine and honed Perlino stone, to create three sub-ranges, Veneto, Travertino and Toscana.

Toscana, the largest tile in the collection, has a soft satinous stone finish in a single natural colourway. *Travertino*, has the sleek, sophisticated charm of natural marble travertine. *Veneto*, in its two colourways, Padua and Treviso, has a soft texture reminiscent of Limestone.

In all cases, the beauty of natural stone finishes, but with all the performance characteristics of ceramics, so no sealant required, to avoid staining and ease of cleaning.



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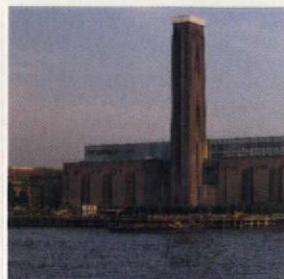
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Doors are suspended from the headrail. Feet are hidden from view. Aluminium frame with stainless steel fixings provide strength. With **oasis** there's less to see but more to admire. That must be why it's often specified near water.



Eldridge Smerin's country classic

Eldridge Smerin Architects has won planning permission for this PPG 7 country house outside Staplehurst in Kent.

The 1,000m² project – part of the Iden Croft Herbs nursery – will form part of a wider masterplanning project that includes the refurbishment of a series of historic buildings on the site.

In line with the country house clause within PPG 7, the practice is working with Jinny Blom Landscape Design to restore the surrounding landscape – originally created in the 19th century by Henry Hoare.

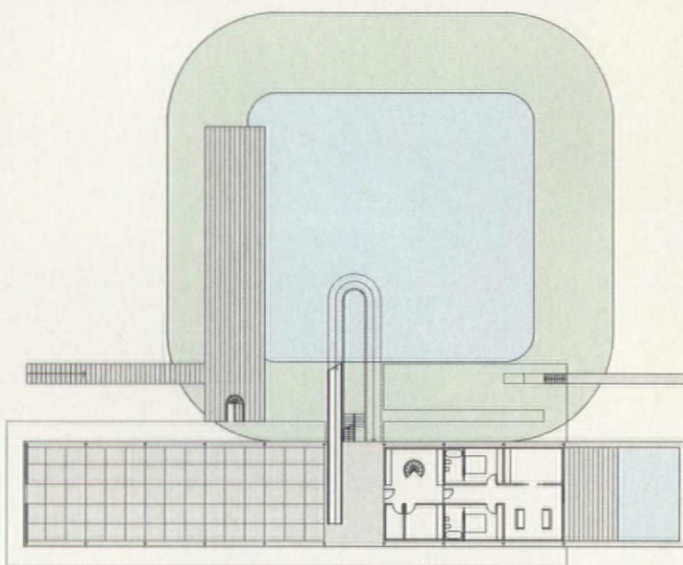
The house, which is located next to an existing raised reservoir, will be elevated to the same level on a series of pilotis to allow the landscape to continue underneath.

The concrete structure is also designed to achieve a high level of sustainability. Its massing aims to reduce the building's energy consumption – keeping it warm in winter and cool in summer – and the roof has also been planted by the neighbouring nursery. Photovoltaic panels, wastewater recycling and natural ventilation are also utilised in the design.

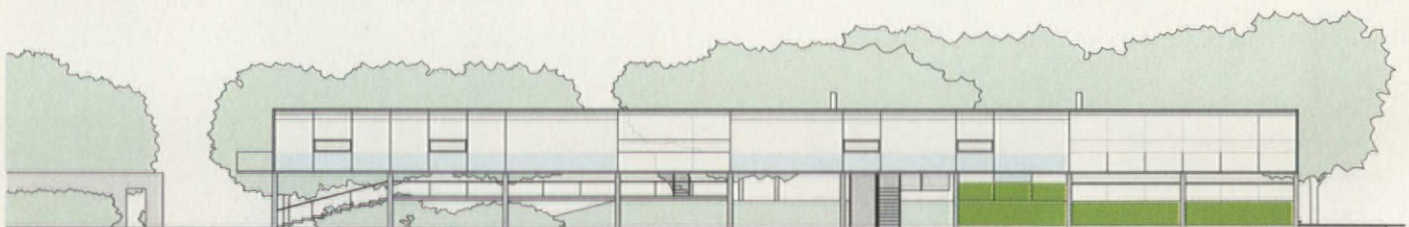
The CABA-backed scheme was highly praised by Maidstone council's planning department. The committee commended the sympathetic integration of the Modernist design – 'representative of our time' – into the original landscape of the estate and the rationalisation of the later additions.

The project designs are currently under further development and construction is expected to start next year.

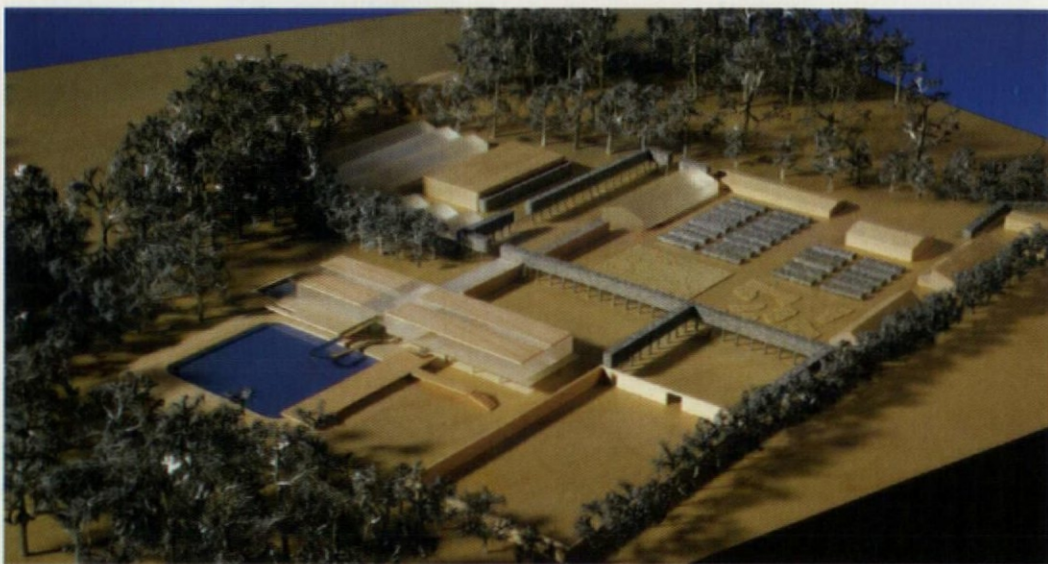
Ed Dorrell



ground floor plan



west elevation



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RIBA archive gift from Gilbert Scott

The RIBA has acquired possession of the architectural archive of the Gilbert Scott family, the UK's greatest architectural dynasty.

The dynasty, which began with Sir George Gilbert Scott (1811-1878), the leading Gothic Revival architect and restorer of his day, continued over five generations to the present. Between them they collected two knighthoods, two presidentships of the RIBA, two Royal Gold Medals, an Order of Merit and two RAs.

Much of the archive material has been placed on loan progressively since the late 1960s and is now converted into an outright gift from Sir George's descendant Richard Gilbert Scott, together with a final deposit.

The archive contains nearly 20,000 items, including sketchbooks, photographs and correspondence, as well as drawings for Sir George's numerous church and cathedral restorations, new churches, houses and public buildings.

Campaigners fight for Paisley's Modern offices

Heritage campaigners in Scotland are on the verge of rescuing a series of Modernist council offices from under the noses of the officers that inhabit them.

The Architectural Heritage Society of Scotland (AHSS) and local architect Jim Cuthberton have persuaded Historic Scotland to recommend Paisley Civic Buildings for listing after they discovered plans to demolish parts of the offices.

The buildings – designed by Hutchison Lock and Monk for a design competition in 1964 and built between 1968 and 1973 – are described by the RIAS as among the most significant post-war schemes north of the border.

But owner and occupier Renfrewshire District Council has proposed the demolition of parts of the complex as part of the process of modernisation of its services.

Cuthberton said he was horrified when he heard of the proposals. 'These are excellent buildings that represent an important stage in the development of Modernism in Scotland.'

'If the proposals win the go-ahead the site will read as two separate groups and the shared origins

of the buildings will be lost,' he added.

And Cuthberton has persuaded the AHSS to become involved. 'We've been pushing for a listing,' director Sean O'Reilly said. 'And we are keen to see them saved.'

'This complex is really very significant and the campaign to get it listed is one of the most interesting we are fighting at the moment.'

'In terms of the more radical architecture seen in post-war Scotland, this project was very much up there,' O'Reilly added. 'If we got it listed it would be a real achievement.'

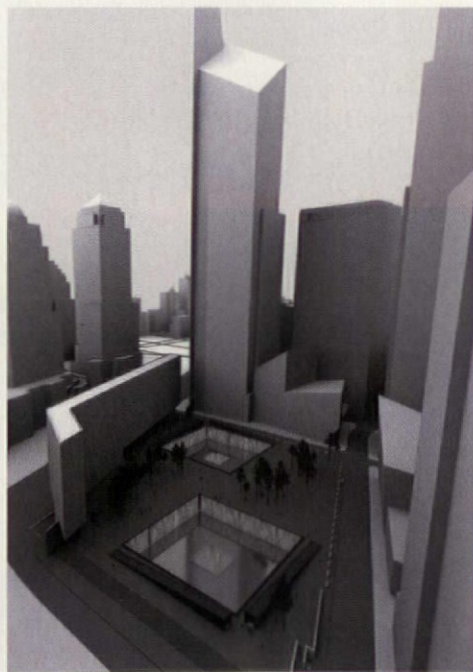
This campaign appears to be gaining ground. The AJ understands that Historic Scotland has accepted that HLM's projects are of a good enough standard to be listed.

A spokesman confirmed that the heritage agency is assessing the value of the buildings and would be taking the request 'very seriously'.

But the council remained unmoved. 'Clearly the local enthusiasts don't have to work here,' a spokesman said. 'These are nothing more than normal offices, which are not that pleasant to work in.'

Ed Dorrell

Eight shortlisted for New York's WTC memorial



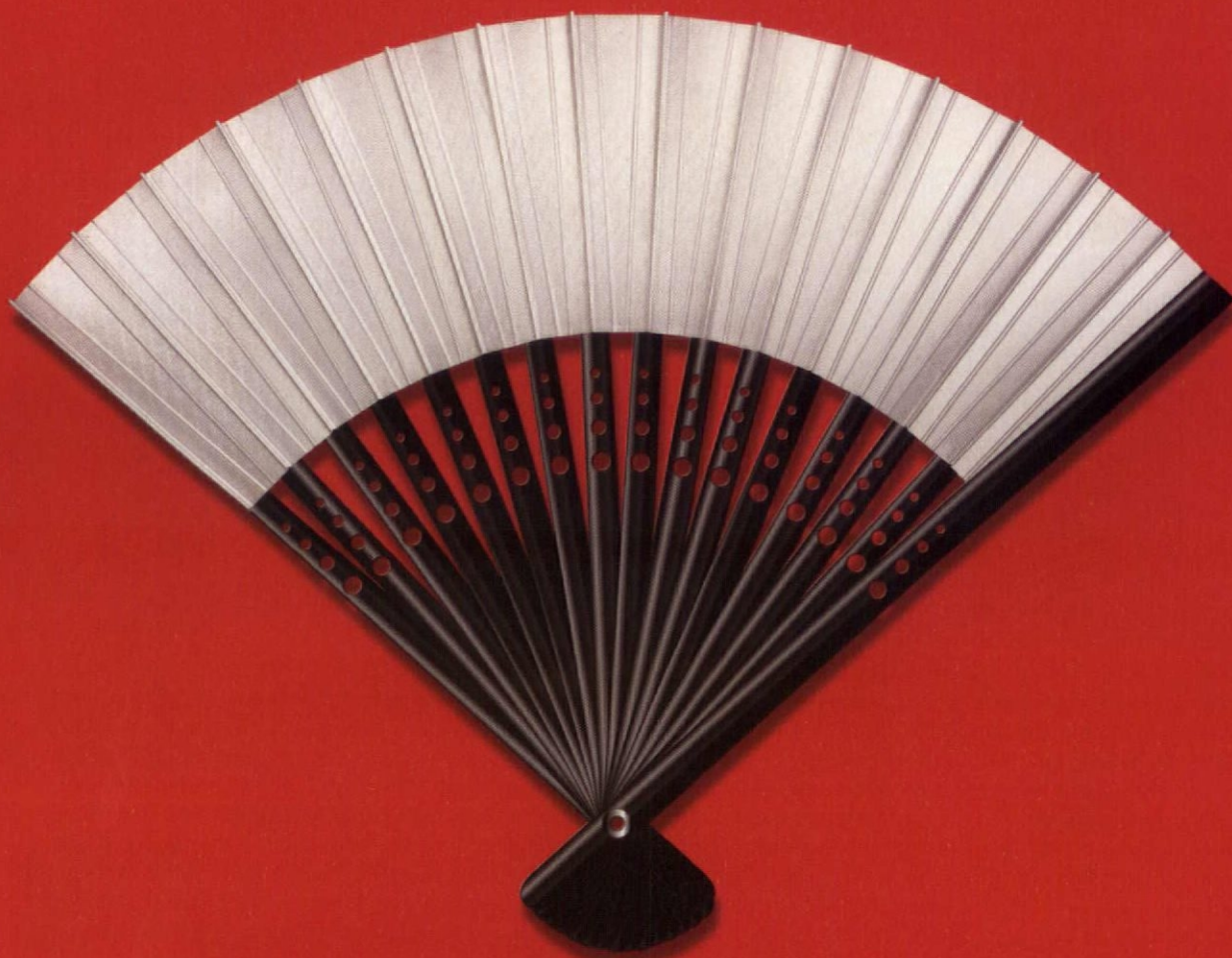
The organisation charged with rebuilding the World Trade Center in New York, the Lower Manhattan Development Corporation, has unveiled the eight shortlisted designs for a permanent memorial on the site.

The designs – which 'successfully interpret the competition guidelines shaped by thousands of public comments' – are currently on display in Manhattan's Winter Garden. They include (pictured clockwise from top left): Lower Waters by Bradley Campbell and Matthias Neumann; Votives in Suspension by Norman Lee and Michael Lewis; Reflecting Absence: A Memorial at the World Trade Center Site by Michael Arad; and Garden of Lights by Pierre David

with Sean Corriel and Jessica Kmetovic.

Also shortlisted are Passages of Light: The Memorial Cloud by Gisela Baurmann, Sawad Brooks and Jonas Coersmeier; Suspending Memory by Joseph Karadin with Hsin-Yi Wu; Dual Memory by Brian Strawn and Karla Sierralta; and Inversion of Light by Toshio Sasaki.

The design brief requires the winning project – which will fit into Daniel Libeskind's masterplan for the site – to respect the delineation of the tower footprints, recognise every individual killed in the two terrorist attacks in 2001 and 1993, and create a final resting place for unidentified remains.



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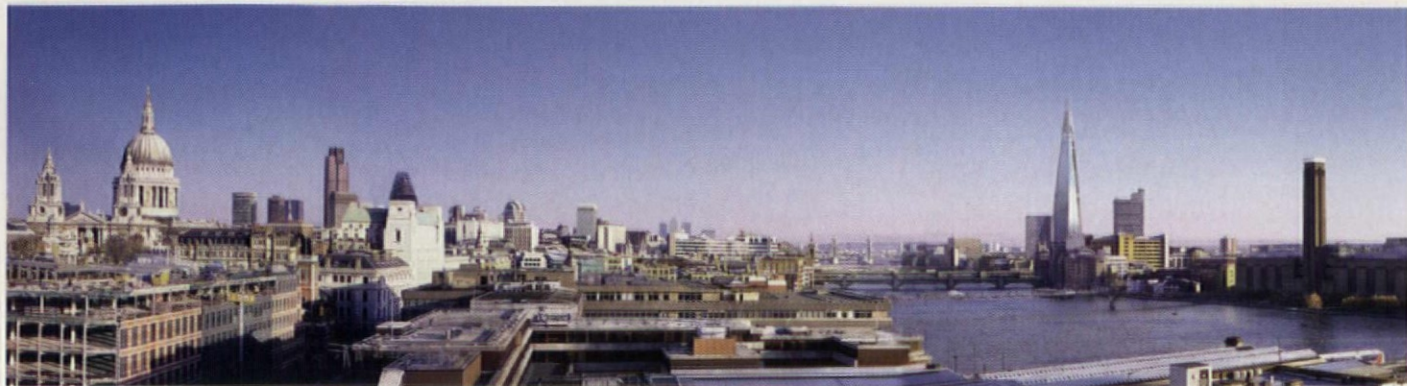
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High hopes or Shard times?

Last week John Prescott gave the go-ahead for Renzo Piano's 300m-high Shard of Glass at London Bridge station, which was the subject of a public inquiry earlier this year. Planning expert Richard Coleman considers the consequences of this decision and the planning inspector's conclusions



At any appeal the system is only as good as the evidence produced. In this case it was of the highest quality and the issues were penetrated, understood and clarified in the most intelligent way. The inspector's report is therefore essential reading for those involved in central London planning challenges.

Precedent plays no part in planning and the secretary of state endorsed this theory. Every proposal must continue to be judged on its own merits. His judgement elevated the part played by the quality of the design, concluding that potentially harmful impacts can be mitigated by good design, which in this case, the inspector agreed, was of the very highest architectural quality.

In the strategic views from Hampstead Heath, he found that Renzo Piano's Shard of Glass neither reduced the visibility nor the setting of St Paul's Cathedral. Rather, he found it enhances this view since it is a better design than the existing building on the site.

But what will this outcome mean for the future of other strategic views in the capital? Well, as no other strategic views give rise to a backdrop, let alone one as poor as the London Bridge cluster, this is perhaps only relevant to subsequent proposals at London Bridge.

The inspector concluded that the effect on St Paul's strategic views, the Tower of London, other listed buildings and conservation areas was to be set against the fact that modern development, including the existing cluster of buildings at London Bridge, is already a feature of their settings.

The fact that London Bridge Tower is of a higher quality of design than the mediocre Southwark Towers, which it replaces, apparently constitutes an enhancement to all views, irrespective of its height. There are few proposals, however, other than London Bridge Tower, where this could be the case. The result of this inquiry cannot be so relevant, therefore, for new proposals for tall buildings. In the inspector's considerations of its effect on the listed buildings (Tower Bridge, Lambeth Palace and County Hall), he acknowledged that the distance away from them played a part in making the appearance of the proposal accept-

able. He also included the fact that the Shard's conjunction with them was only one of very many views of these buildings.

He suggested there might be a distance limit for future high building proposals in relation to the Tower of London, and that the 'moat' may not prove to be enough of a limit. By implication, he believes tall buildings could come quite close, so long as they do not overwhelm it by 'standing closely to it'. Height seems to be less important than distance. However, he confirmed English Heritage's belief that the views of the tower from Queen's Walk, next to Norman Foster's City Hall, were now the most important ones to protect.

The inspector decreed that the draft London Plan, Southwark's emerging Unitary Development Plan and the draft Tower of London Management Plan should be afforded little weight in his considerations. He believed the Shard would be a good marker to identify St Paul's in regard to the strategic views, dismissing English Heritage's concern about the steadily diminished prominence of the cathedral as a 'purely historicist stance'.

On quality and its preservation, the inspector was explicit. He said: 'In this case, four weeks of inquiry time was spent considering a particular design. My recommendation is based on that design – not on variants of it.'

This decision only highlights the fact that solid supplementary planning guidance, based on studies such as that in draft for the London Bridge Tower, modified to account for this inquiry, and a similar study for St Paul's Cathedral, is necessary to make building high in London more predictable. This is surely the desire of the developer world. While the decision has shown

how scientific the process of inquiries can and should be, it has only provided a route to how predictability may be achieved. It has not opened up the floodgates to approvals. The floodgates may appear to be open and I am sure applications will now flow. But the 'gates of approval' have a discerning keeper, and they are by no means open, or even ajar.

Richard Coleman is a planning expert. www.citydesigner.com



The tower enhances rather than reduces the strategic view

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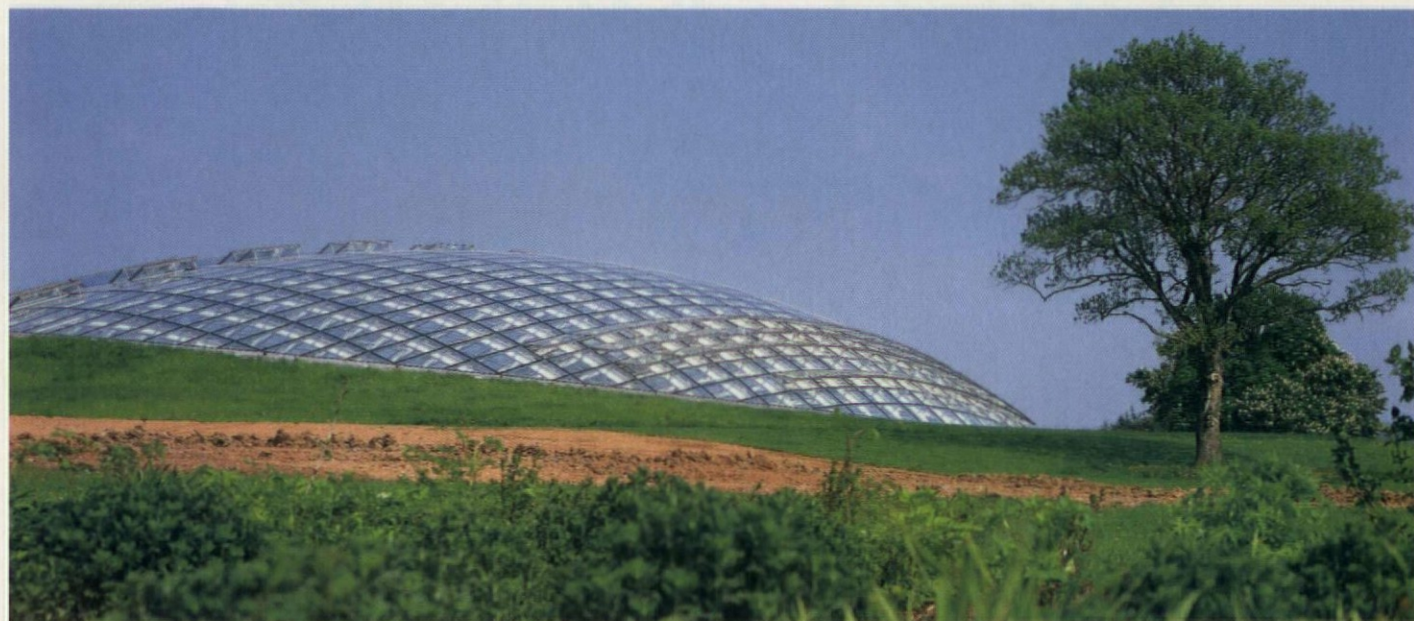


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The Welsh wonders of the world

Richard Rogers opened proceedings as 'Space-craft: the art of urban design' – the 10th anniversary conference of the Royal Society of Architects in Wales – landed in Cardiff



Foster and Partners' spectacular glasshouse at the National Botanic Garden of Wales won the Dewi Prys Thomas Award top prize

Successful conferences are like good urban design: lots of informal spaces for human interchange producing the vitality between the set pieces, and then continuity of the 'places' (the audience) between the formal set building blocks (the speakers) who may never stay around long enough to recognise the necessary dialogue there should have been between them.

Thus it was at the 10th anniversary conference of the Royal Society of Architects in Wales last Friday in Cardiff, entitled 'Space-craft: the art of urban design'.

Richard Rogers, speaking in the St David's Hotel and Spa across the water from his Assembly building site, gave a prodigal-son-returns-to-Wales speech to open the proceedings. He was clearly in more comfortable surroundings now that the new Welsh Assembly finance minister Sue Essex – a planner by training and one committed to design quality – had become his client for the Assembly building.

Many knowing smiles passed between minister and architect during both their presentations. All this bodes well for the future. But in an informal aside to the conference chair Paul Finch, Rogers recounted the 'best news of the week', John Prescott's approval of Renzo Piano's 'Shard'. Rogers wasn't there, at the end of the day, to rebut Niels Torp's veiled attack on such projects as 'too pompous and arrogant', a symbol of 'too many one-offs' and a result of 'boyish games'.

Rogers was upbeat about some of the place-making achievements at Cardiff Bay, particularly the continuous public domain around the waterfront, but was not around to hear Welsh-born New Yorker John Belle of Beyer Blinder Belle (awarded an honorary fellowship by RSAW) give an impassioned call for local architects to attend to the 'orphan' of the Cardiff Bay family, as he described it, the historic fabric of Bute Street, once the heart of the city's economic powerhouse. The neglect and mistreatment of its buildings deserved better.

But Belle, whose practice was wrongly hounded for the first Ground Zero proposals, turned again, like Niels Torp, on the real villains of that piece. Namely the mere 'form-making' architects whom Belle accused of distracting the public debate away from the essential reinstatement of New York's key urban design qualities.

Lars Gemzoe of Gehl Architects, author of the hot-selling book *New City Spaces*, gave a well-timed body blow to those who still play the must-have-car-parking card within our city centres. Gemzoe's

carefully researched figures on the economic impact of pedestrianisation provided useful ammunition for any developer. Dominic O'Rourke of Land Securities (its £450 million Cardiff scheme increases the parking from 1,800 to 3,500) nevertheless absorbed the message (and maybe bought the book) as he followed Gemzoe with an exposition of the Cardiff mega-scheme by Eric Kuhne and Reid Architecture. Let's hope he can convince the mayor of Cardiff, Russell Goodway, of the Dane's sanity and civility. It is only when you hear of other European city planning strategies that you realise how lopsided we are in the UK, with our shopping-obsessed developers (viz Birmingham's 'blob'). But then this is often a direct outcome of who owns the city-centre land.

In afternoon workshops on Urban Villages at Llandarcy and Ebbw Vale, speakers all sought to distance themselves from the ill-defined term and any thought that they might have to look like Poundbury, which is a relief to all of us. SOM's Daniel Ringelstein extolled the strategies of the Welsh Development Agency and Welsh Assembly-backed planning framework for Newport's Regeneration Unlimited project, and Chris Wilkinson of Wilkinson Eyre showed its National Waterfront Museum project for Swansea under construction. The southern seaboard of Wales seems awash with action.

As a poignant memorial to the 10th anniversary conference, RSAW had commissioned the poet Gillian Clarke. Her poem, *Letting the light in*, captured the spirit of the space-crafters: 'In the re-imagined nation, dream fine buildings/squares where a golden section of sunlight/turns all day like the gnomon of a sundial/touching the strollers, the drinkers, the street musicians /a woman sitting at a cafe table/ a curl of steam rising from a white cup/the silver in the fiddler's open case...' But she was not to have the final say.

In the first bi-annual Dewi Prys Thomas Award for an outstanding contribution to the Welsh environment, the first prize went to the ultimate 'object maker', Norman Foster and the practice's spectacular glasshouse at the National Botanic Garden of Wales – a classic example of an object growing contextually out of a place. The garden is in financial trouble. The nation won't pay up. In a magnanimous gesture by Graham Phillips of Foster's office, the practice donated its financial prize to the garden. These object fetishists are quite human really.

Tim Graham

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who said what

'At the moment it looks as though London seems to be turning into an absurdist picnic table – we already have a giant gherkin in the City, now it looks as if we are going to have an enormous salt cellar as well'

HRH the Prince of Wales speaking at the Traditional Urbanism in Contemporary Practice conference in London, 20.11.03

'People such as Richard Rogers and Frank Gehry turned themselves into the architectural equivalent of Coca-Cola or adidas'

Foreign Office Architects' Alejandro Zaera-Polo. *IoS*, 23.11.03

'We weren't the only freaks, but we were the most intense. We were the ones who'd work in the studio on Christmas Day'

Farshid Moussavi on student days at Harvard. *IoS*, 23.11.03

'Walnut is luxurious but it is also highly practical because it is extremely low-maintenance. If I want to change the colour scheme, I just paint the walls'

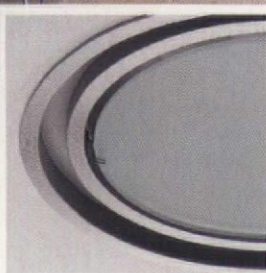
Simon Allford on his London flat. *Evening Standard*, 19.11.03

vital statistics

- Architects' fees will increase by 10 per cent in the next five years, reaching a national total of £2,965.1 million per year, according to latest figures from market research firm MBD. This will represent a slowdown from the 22 per cent recorded by the company over the last 24 months.
- The government has urged UK-based construction firms to bid for the contracts on the £10.9 billion Iraqi reconstruction programme being financed by the US leadership. George Bush has announced that British firms will be allowed to win primary contractor status in the work.
- The estate agency arm of Harrods is currently marketing an 863-year lease on a private box at the Royal Albert Hall for £250,000, the equivalent of a semi-detached in Canterbury.
- The UK's biggest property developer, Land Securities, has predicted an upturn in London's office market. Chief executive Ian Henderson has admitted the company is negotiating a deal on 60,278m² of space in the capital and predicted further acceleration in market growth in 2005.

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A beautiful friendship?

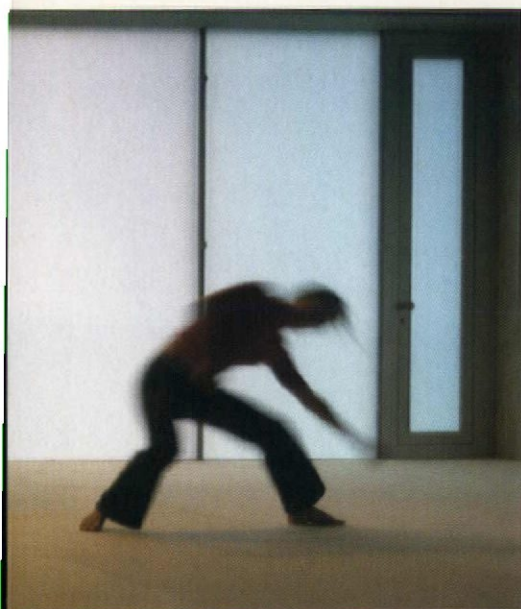
Clare Melhuish explores the collaborative qualities of dance and architecture in light of Herzog & de Meuron's Laban Centre Stirling win. Do both parties share an empathetic affinity, or are they performing on different stages?

The Royal Academy of Arts organised a pair of *fora* on dance and architecture last month, which seemed an appropriate subject for discussion following the triumphant Stirling Prize victory of Herzog & de Meuron's building for the Laban Centre, especially in light of reports that the continuing focus on the building has caused some discontent within the dancing community there. By all accounts, there is a feeling among some Labanites that the striking architectural quality of their new centre has done little or nothing to raise awareness of the activities that take place inside it. It has also been suggested that the design of the interior, notably the theatrical and transparent quality of the relationships between volumes and spaces, leading to an intense visibility, may have caused problems in inhabiting the building for students and staff alike. Which leads one to ask how far dancers and architects really empathise with each others' outlook and goals. There have been several instances of dancers collaborating with architects on performance pieces over the years, although collaborations between choreographers and artists are slightly more common, and it has been suggested that dancers and architects share an affinity in terms of spatial awareness and sensitivity to line. But, when it

comes to buildings, perhaps that notional 'beautiful friendship' is just as liable to turn as fraught and combative as in any other client-architect relationship.

If anything, the RA debate exposed differences in outlook rather than similarities. In fact, choreographer Jonathan Burrows, who has been touring a duet for two seated people moving only their arms and hands, admitted that his interest in participating in the dialogue had stemmed principally from his lack of interest in architecture. But what he went on to say revealed exactly why architects might, and often do, have an interest in dance or choreography. In particular, he recounted an experience of talking on a cordless phone to his colleague and realising that, as he talked, he was pacing the room, performing 'a brand new dance which is a by-product of the cordless phone'. He linked the idea of these spontaneous 'duets around the world' to the concept of 'pedestrian movement', current in the 1960s and '70s, which was all about using everyday movement as the inspiration for dance anchored in real places 'away from the illusion of the theatre'. A person, a dancer (and 'we are all dancers'), becomes 'a living dynamo at the heart of the space'.

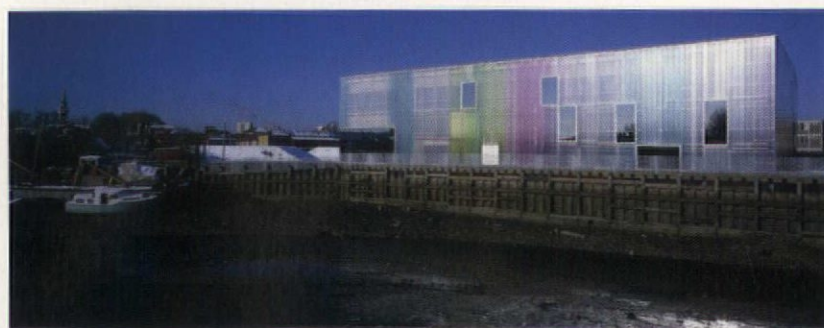
For an architect, or theorist of architecture, these should be exciting propositions,



central to the concept of design as a process of representing, but also directing, patterns and evolving patterns of movement generated by dynamic human actors. Architect Kengo Kuma, in his presentation of some of his designs for no theatres in Japan, demonstrated the relationship between diagonality and horizontality in Japanese architecture and the prevalence of diagonality and horizontality in dance and everyday movement. These cultural characteristics represent a discernible contrast with Western emphases on verticality, axiality and perspective in both classical dance and architecture. Burrows complains that buildings are frustrating because they 'remain fixed in their ways', and he would probably be interested to know that some architects have experimented with building forms that have a kinetic and transformative character, such as Kas Oostervhuis and ONL, with their networked and responsive architecture. But, really, recognising a connection between dance and architecture is not about making 'dancing architecture' but, rather, understanding static built form as a record, or memory map, of human movement stored within it, and rendered explicit each time the building is used. It is the people, the inhabitants, who

recreate the 'dance' each time, rather than the building itself.

Architecture has historically played a central role in civic society, defining and communicating social structures and the rituals, mapped out in movement, of public and private life. It does so to a lesser extent today, when all but the most significant buildings are viewed as the sum of their parts, rather than as the expression of an over-arching concept and, also, when 'invisible' technology has taken over so many of the processes of social communication. Dance, too, has progressed from being, as Dr Simon Goldhill put it, 'a social and moral obligation' and an 'embodiment of cultural tradition' in ancient Greece to an expression of more individual emotions today. Then, it explicitly 'articulated the space of public ritual'. Today, it may still do so, but in a more covert, behind the scenes sort of way. On the one hand, a lot of modern dance performance may appear, to the inexperienced viewer, to be more concerned with private, internalised dialogues than public debate, leaving audiences uncomfortable and unsure how to react. On the other, popular manifestations of dance, such as rave culture, mentioned by Burrows, are evidently expressive of a sense of collective identity, while at the same time emphasising the autonomy of each individual (insofar as each person has responsibility and control



over his or her own movements) within that overall form.

As choreographer Shobana Jaysingh put it, Indian classical dance performed in India 'is creating a huge public building, the conventions of which are already in the public arena'. But she came to feel uncomfortable presenting this dance form in the regional theatres of Britain, because it was incomprehensible to audiences. Indian classical dance is inspired by the dancing figure of Shiva, as

'pattern in space' – but also, space in time. Jaysingh claims that 'the signature of choreography is not so much the way it uses space, but the way it carves up time', and that this is something architecture 'does no do'. However, architecture experienced through movement, as a sequence of spaces, should do exactly that.

One of the problems of the Laban Centre, perhaps, is that it has been overly determined by a notion of dance and, ultimately itself, as spectacle, rather than as a collective enactment of social experience in space and time. The envelope of the building is very much a billboard – a vertical plane, the flat translucent surface enlivened with rainbow colours, which stand up in the blighted post-industrial landscape of Deptford like an illuminated advertisement for a new product promising a significant improvement in quality of life (and it has certainly raised Laban's profile as a cultural institution). Inside, the theme of display is achieved through transparency and theatrical devices for framing and lighting, contrasting with the warren of intimate spaces that was the centre's old building. Yet, at the same time, the life of the new Laban Centre seems to be internalised, the architecture driven less by a sense of physical movement and performativity in the public realm than by a concern for optical effect that asserts the power and presence of the building itself, and its impact on the landscape, and, indirectly, the institution which it represents.

As far as Burrows is concerned, 'dances in buildings are always overwhelmed by them' – but 'that's what a big building is meant to do'. Jaysingh refers to dance itself as an edifice replete with public meaning. Kengo Kuma seems clear that, at least

in the realm of no theatre design, the building itself should be scarcely distinguishable from the dance form, but, in no, those forms have a clarity and knowable quality, which perhaps is not the case in contemporary Western dance. If there is any conclusion to be drawn at this point, it would be that the common ground between dance and architecture, if there is one, is a contested territory that has still to be staked out and appropriated in different ways.



Forget about the detail, let's celebrate the bigger picture

The prospect of the Channel Tunnel Rail Link running through to St Pancras is a really exciting one, as is the redevelopment of King's Cross that will accompany it. Of course, we have known it was coming for some time but, as Michael Hammond's article on page 78 highlights, it is now taking shape rapidly for completion in 2006 and the first train arriving in 2007. There will be a dramatic new train shed, a sensitive reworking of the existing St Pancras station, and a new public square that should help kick-start the regeneration of an area that, despite being so near the centre of London, is woefully rundown.

This will be another feather in Foster and Partners' cap, if there is still room for one. Or will it? The initial masterplan and design strategy were Foster's, but then the whole concept was taken on by Rail Link Engineering, a consortium of the engineering shareholders of the client, London and Continental Railways. Doubtless, the absence of the maestro's guiding hand will be evident in several aspects of the detailing. So should we all prepare to feel affronted? Well, no. This is a fantastically complex project, which the client has chosen to tackle in a particular way. Architecturally its solution may not be ideal, but passengers and passers-by will still benefit from Foster's thinking.

Big projects always involve some compromises. This has been a great week for architecture in London, with Piano's tower getting the go-ahead, and Foreign Office Architects winning the competition for the BBC music centre. The BBC building hit problems at the competition stage, and both projects will probably encounter some difficulties before they reach completion. Most architects know that it is only on the smallest projects that they have even a chance of keeping complete control, and seeing every aspect turn out in the way they want. With bigger projects, they usually have to settle for the broader picture. At St Pancras it may be slightly broader than usual, but Foster is scarcely short of future memorials. With so much that is so good happening in London, this is a time for celebration. Now all we need to do is sort out the design of our hospitals...

Ruth Slavid

'Shard of Glass' ego trip puts London at risk

As a formal objector to the London Bridge Tower, I have received notice of the decision from the Office of the Deputy Prime Minister that the inspector's views are accepted by the secretary of state and, subject to the 'customary' conditions, permission is granted. This is despite recognising that 'the proposed development conflicts with Policy E.2.2 in the adopted UDP which states that "Southwark is not considered to be an appropriate area for high buildings"' and that 'there are material considerations which indicate that he should determine the application other than in accordance with the development plan'.

In the overall conclusions: 'the secretary of state considers that for a building of this height to be acceptable (note: proposed tallest building in Europe), the quality of its design is critical, in line with government's commitment to the achievement of good design. In this case, like the inspector, he is satisfied that the proposed tower is of the highest architectural quality. Had this not been the case, the secretary of state might have reached a different decision, but he considers the quality of design of this particular building is a very strong argument in its favour.'

I regard the decision as one of the most problematic and potentially damaging to London's character. No part of the Greater London area can be considered 'safe' from tall and large buildings, since the decision has set aside the views of the local UDP and rates the assessment of design quality as virtually the determining criterion. The precedent has been set. We do not have the wisdom demonstrated in Paris, which protects its historic centre and safeguards its character.



In my objection to the proposal, I drew attention to the fact that the 306m-high building was of huge size and mass. Any perspective illustration of the proposal shows the enormous thickness of the building at the height equivalent to the top of Guy's Hospital. It is a truly dense, thick building, completely out of scale with its surroundings and setting. There can be no case to be made that the proposal is satisfactory in urban or civic design terms, where scale is an important criterion.

With regard to English Heritage and CABE's joint 'Guidance on Tall Buildings', regrettably there is little recognition of the relationship of mass, size or scale to tall buildings. Where the word 'scale' is included as in paragraph 2.6 of Planning Policy, it urges the identification of suitable locations for tall buildings being determined 'after a detailed urban design study' has been carried out, which would consider 'historic context... scale, urban grain, natural topography...'. Under paragraph 4.4, Evaluating Tall Building Proposals, 'CABE and English Heritage will therefore assess proposals in terms both of contribution and

any adverse impacts which they may bring. These proposals should be considered as pieces of architecture in their own right, and as pieces of urban design sitting within a wider context; and in this respect they should be assessed in the same way as any other project, and against the most demanding standards of quality. It was clear at the inquiry, and has been borne out, that the understanding of mass and scale were not properly taken into account by the inspector or the secretary of state.

Furthermore, in cross-questioning during the inquiry, Richard Rogers, while not being able to say precisely how many tall buildings should form a cluster at London Bridge, did consider that there should be a cluster. In conceiving that not only one tall building but a number of tall buildings at London Bridge would be acceptable, desirable, suitable or appropriate, the impact for the future could be devastating.

The pressures behind the opinion that design exceeds all criteria, and that the current proposal is one of the highest quality in design terms, is dangerous and mischievous. However brilliant architects may consider the work of another, this does not override the first principles of scale, mass and context. I fear that this has been the case here with disastrous consequences.

Should the proposed London Bridge Tower not proceed, due to a downturn in office demand for instance, the fact remains that by this decision precedent is set and all London is at risk. Is the uniqueness of London to be destroyed forever, for the benefit of a few developers and the ego trip of a handful of powerful people; or should a proper considerate planning process prevail?

Tom Ball, London

Concern over Cambridge neighbourhood watch

The letter from David Owers about planning in Cambridge (AJ 30.10.03) is both disingenuous and patronising.

It is disingenuous because he fails to declare his personal interest as next-door neighbour to the Malting House. His formal objections to the city council were as much about the (perceived) impact of students living next door to him as the architectural merits of the proposed alterations. It is strange he did not mention this in his letter to you.

His letter is patronising because he seems to think we are all idiots. The application was subject to extensive consultation and, as a result, amendments were made to the extent of the proposed alterations to the house (in particular the retention of the dining room rather than its subdivision into two bedrooms). The application was discussed at length at two meetings of the planning committee, and Mr Owers was able to address the committee personally to express his concerns. Indeed, more than half the members of the committee had personal knowledge of the house's interior. So I fail to understand how Mr Owers can say that the decisions were made 'without advance participation' (whatever that means).

Rather than presaging the demise of planning control over Grade II-listed buildings, this case is merely an honest difference of professional opinion about the appropriate future for an unusual and quirky building. Mr Owers would prefer it to continue its life as a family house. As a next-door neighbour, I can entirely understand why he feels that way. However, we believe that Darwin College's alternative proposals, to exten-

sively restore and repair the house (which currently suffers badly from damp on its lower level), and make minor internal alterations to accommodate a community of postgraduate students and visiting Fellows, are also an entirely appropriate future for this building.

Mr Owers knows that we take design and conservation issues very seriously at Cambridge, and I can assure him that the city council's conservation team is one of the most able and experienced in the region. However, he should also recognise that it is quite possible to have differences of opinion from time to time, and that he does not need to draw such apocalyptic conclusions from this particular case.

Peter Studdert, director of environment and planning, Cambridge City Council

Back in Black: Redcliffe a medieval peripheral

I am very encouraged by the article 'Black Street Boys' outlining the proposals to rebuild the Redcliffe area of Bristol (AJ 6.11.03), but I must point out that Redcliffe was never 'the historic core of Bristol', as Rob Gregory wrote. Redcliffe was a medieval suburb, equivalent to Southwark or Bermondsey, downstream from the original river crossing at Bristol Bridge (the local equivalent of London Bridge). In Victorian times the area developed for warehouses and small factories, some of which still survive (I hope) in Redcliffe Street nearby. In medieval times, Redcliffe prospered particularly from maritime trade, hence its magnificent parish church.

David W Lloyd, Harlow

Indiana Price and the Last Crusade

A gentle correction to your otherwise admirable editorial

(AJ 13.11.03). Lord Kennet was not a junior minister for housing and local government, but for education. All credit to the dear old MOHLG: they did at least buy a copy of Cedric Price's Thinkbelt report, even if they probably sent it straight away to the warehouse at Hayes as too hot to handle (anyone remember the final frames of *Raiders of the Lost Ark*?).

Stephen Mullin, London EC1

Strangelove model was somebody else

Sam Webb is misled (AJ 30.10.03). Dr Edward Teller was the model for Peter Sellers' brilliant portrayal of a single-minded (ex-Nazi) presidential adviser, not Henry Kissinger.

Nobody who saw Dr Teller's television lecture, advocating the use of nuclear explosions for major civil engineering (he suggested great new dams in Australia), could be left in any doubt or forget a chilly thesis.

Michael West, London SE1

Corrections

● Mott MacDonald was the design engineer for the building and environmental engineering services at the Imperial War Museum North in Manchester (AJ 23.10.03);

● The cover picture of AJ 20.11.03 was by K O'Sullivan of Lightroom, not Dennis Gilbert as printed;

● Bob Emmerson, current chairman of Arup, is not retired as stated (AJ 14.11.03), but becomes a consultant to Arup in April when his four-year term as chairman comes to an end.

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



will alsop

people

Bring on the gap decade and learn at the university of life

I was a student at the AA in London. I started in September 1968. I well remember the head of school, John Lloyd, addressing us. He suggested that we would develop at different speeds and that if someone proved to be particularly talented it would be possible to finish in two years, while others could take 10 if necessary. He also said that some students would discover that they did not want to become architects and that he would try to help them along any new path they wished to pursue.

There were a number of students that fell into this category. I remember one who developed an interest in organs – he spent all his time in the workshop making them and the AA never asked him to leave. I understand that he went on to develop a career in organ design and production and is held in high esteem. Others were burgeoning writers, film-makers, alternative farmers, etc.

These two elements of John Lloyd's 'welcome' talk have stuck with me ever since. This was also the time of the development of the unit system, which has been adopted by many schools in the intervening period. How long does it take to become an architect? Is it good to look at the school community as a collection of people with different potential futures that should be nurtured and fed back to the students of architecture, or not? Schools, including the AA, have become very much more rigid in their treatment of 'difficult' students since then.

I am a professor in Vienna. When I first took up the post I was critical of two things. Firstly, that there were no entry qualifications required to study. In some politically correct notion of democracy, it was decided that anybody could study anything they liked. Secondly, I found that students often took

10-11 years to complete their course. But I have observed what appear to be the least promising students turn into some of the most talented by the time they complete. In fact, they are the very ones who would not have got into school in the first place. These students would have been denied a future and I would have lost the pleasure of seeing them develop.

The second issue, related to the time taken, is another example where my initial reaction was wrong. The students tend to dip in and out of the school, often picking off only one semester per visit (we have two semesters per year). In between they work, travel, exchange and get older. As they acquire more experience, they are better able to test out new concepts and push at newly perceived edges to their subject. By the time they obtain their diploma they are experienced, thoughtful and, most importantly, relaxed. I realise that there is little point in becoming qualified before you are 30 as there is nothing more to be gained materially by not prolonging your education.

With all these things in mind, it is possible to begin to imagine an architectural education perhaps being obtained through national or international courses, that would allow the student to enrol and easily select chunks of time from a range of centres. Vienna in 2003; London in autumn 2004; Barcelona in summer 2005, etc. Affiliated practices would commit 10 per cent of their labour requirements to employing our itinerant architects. Not a gap year but a gap decade. It is time for a change – the unit system is tired and the idea of a fully focused five-year school studying under a recent graduate is not good enough. Let's be more inventive as well as being more realistic. *WA, from BA flight 0831 Dubai to Heathrow*

Mike Lerner and Waldemar Januszczak's ZCZ company, producer of this year's Stirling Prize coverage on Channel 4, is spearheading architecture's television revolution

Two decades ago it would have been hard to imagine that a bumptious young art graduate and the trumpeter on Culture Club's first album – the one that includes *Do You Really Want to Hurt Me* – would together eventually become leading popularisers of architecture.

Yet Mike Lerner (the ex-trumpeter) and Waldemar Januszczak run a small television company, ZCZ, which has recently produced not only the Stirling Prize award programme *Building of the Year*, but also Will Alsop's polemic *Supercities UK*, both for Channel 4. Watched by more people than read architectural magazines and newspaper sections, these programmes are crucial gatekeepers to the profession and its output.

There is a slight problem, however. As Lerner puts it: 'The word "architecture" still frightens a lot of people in the world of TV. They like the idea but they'd rather it were called something else.'

Despite broadcasters' uneasiness, these are good times for architectural television. Lerner says: 'About five years ago, television suddenly woke up and decided that it loved architecture, and that it wanted it.' As well as ZCZ's own programmes, the romance is manifested in output like *Dreamspaces*, recently on BBC3, *Grand Designs*, *Restoration* and last year Charlie Luxton's *Not All Houses Are Square*.

For Januszczak, the sea change in opinion became evident when he was first asked to present the award's programme three years ago and Channel 4's director of programmes declared his intention to 'own architecture'. By this he meant that the station would be defined, in part, by its architectural output. 'Before then, no one would have been bothered to try,' says Januszczak.

One reason for television executives' growing interest is that the public is turning on. The Stirling Prize programme garnered almost two million viewers, which is comparable to other Sunday night arts programmes. According to Januszczak, this is all evidence of the victory of Modernism: 'Britain in general has discovered the new and learnt to like it.' As a consequence, architecture, along with modern art and design, has found new audiences. In parallel to this, a new generation of architects has been both more receptive to television and more telegenic.

A more prosaic reason for the rise in architectural television is the British public's near-obsession with their own property. While Januszczak reckons that what he pejoratively

'There is little point in becoming qualified before you are 30 as there is nothing to be gained materially by not prolonging your education'



Film for the future

Mike Lerner (left) and Waldemar Januszczak (second left) on location

called 'interior design' programmes such as *Changing Rooms*, *Home Front* and *Property Ladder* have little to do with architecture, they do create an environment in which viewers are more receptive. As Lerner puts it: 'There is a move from DIY to do it with an architect.'

The new interest is the culmination of a long journey of public taste. In the 1980s Januszczak was briefly the architecture critic of the *Guardian*, and he remembers the debates then about whether or not modern architecture was good, and the ruminations of Prince Charles: 'At the time you would have thought that the forces of reaction were stacked against us. Neither Rogers nor Foster were even able to build very much in the capital.' For Januszczak, a defining point in the story came with the opening, in 1997, of Gehry's Guggenheim Museum in Bilbao: 'That was the building that changed things the most; that banged home the idea that a building can make a place. That is power.'

The Stirling Prize programme provides a rare opportunity for television audiences to sit back and admire. 'We have a duty to the buildings,' says Lerner. 'It is a good format because it does not dent the ideas as it's just a simple way to look at the best buildings. And it's surprisingly rewarding to concentrate on a structure

in the same way you look at a painting.'

For all that, it is not always easy to make good television out of buildings. Still photographers can choose a few choice, majestic angles, but television necessarily requires the camera to wander around and outside a space. In some cases, like last year's Stirling Prize nominee, the Dance Space Studio in Edinburgh, the exterior views were almost entirely eclipsed by the pre-existing cityscape.

This year's Stirling Prize presented particular difficulties. The shelter on Tiree defied being captured on television and the venue for the awards, *explore@Bristol*, designed by two-time winner Wilkinson Eyre, had such a low ceiling that it was difficult to light and film. At the same time, a council-erected awning prevented good shots of the exterior. The building demonstrates, according to Januszczak, the lack of ambition of some architects: 'A society of newsgagents would be embarrassed to have had their annual dinner dance there.'

Likewise, finding the right presenter to front programmes is a tricky task in a climate obsessed by youth and good looks. Although Lerner admits Will Alsop had 'neither of those, he does communicate well'. It is, perhaps, a testament to how far architectural television has come that a polemic by Alsop

found space on the schedules.

In three half-hour sections, Alsop toured Britain sketching out his plan for three 'supercities', urban ribbons stretching along motorways and the south coast. The idea was that these conurbations should become new localities unified by distinct brands – Coast to Coast, Diagonal and Wave. Allowing Alsop to doodle a new landscape on his windscreen, promote his latest projects and rail against his pet hates – such as Grimshaw's Millennium Point in Birmingham – it was, according to Lerner, difficult to maintain its committed tone while not making it too intense or unwatchable. Part travelogue, part highbrow essay, it also included one of the most bizarre lines on television this year: an optimistic prediction that architects and planners will 'make sure that everyone smiles and has a deep sense of joy when they go to bed every night'.

Should they not do that, Januszczak has another plan. 'People who put up bad buildings should be put in jail,' he said. 'They are that damaging.' Until that happens, the viewing public will have to be satisfied not with the public trial, but with the prize giving, which Januszczak and Lerner hope to televise again next year.

Adam Wishart



Urban eternal or rubble inevitable: who wins the wardroom argument?

I listened to a debate last weekend. Nothing trivial of course, more the sort of thing that in the British Navy used to be called a wardroom argument. A bald assertion followed by a flat denial and personal abuse. On this occasion the subject of the 'debate' was terrorism, and in particular what chance there was of any urban renaissance continuing in spite of it.

The bald assertion – that there was every chance of traditional urbanism surviving a prolonged bout of terrorism on the scale of the four recent Istanbul

bombs, let alone the long ordeal of Baghdad – was advanced with extraordinary tenacity on the strength of the flimsiest of evidence by a youthful fanatic who had obviously read about the 'Dunkirk spirit', enjoyed an audience with HRH Prince Charles, been to see Poundbury and Seaside, and had absolute faith in the power of all of these to see off any cohort of suicide bombers. This young man, who nevertheless cultivated a beard to match his furry trousers and a fixed expression of boundless optimism that he not once let slip, clearly had many friends among the audience. His opponent was a man of an altogether different calibre. In his middle years but quick-moving, and with a polished bald head and a suit he seemed to have been poured into, he had brought with him a pile of reference works upon

which he frequently rested his right hand as though he were swearing an oath. In addition, he had a sheaf of word-processor printouts from which he read passages from time to time to make or amplify a point.

This speaker's flat denial was simple but all embracing. According to him, architectural style was an irrelevance, conferring no advantages where bombing was concerned. The German city of Dresden, he went on to explain, was a baroque architectural marvel until it was destroyed by aerial bombardment in 1945. Other than that there were abundant examples of cities that had been

destroyed in history, starting with those cited in the Old Testament and ending with Hiroshima and Nagasaki, and the vast majority of these cities too had been sufficiently retro in appearance to outclass even Poundbury and Seaside. Rather than try to find a formula for eternal urban life, it would be wiser to concede that eventually all cities are destroyed for one reason or another.

More important, this man urged his audience to accept that all cities survive on the brink of

disaster, and steadily lose populations until they are entirely overwhelmed by a powerful coalition of forces that they barely acknowledge the existence of. Forces like intraspecies aggression, which leads to the optimal dispersal of species in the animal world. Forces like the transport crises of the 19th and 20th centuries, which have sapped the energy of old urban centres and raised the cost and difficulty of new urban construction. The communications revolution of the same period, which has reduced the exclusivity of urban space. The GM agricultural revolution of the 20th century in food production – freeing massive amounts of rural land for potential settlement. The self-destructive removal of industry, commerce and distribution from urban centres. The globalisation

of industry, commerce and finance. The suicidal reversion to antiquated technologies – walking, cycling, mass transit, wind energy, pedestrianisation, solar heating and natural ventilation. The rise of heritage/theme park culture and stealth building. The rise of tourism and phantom populations. The growing incidence of schizophrenia, phobias, alienation, crime and antisocial behaviour. And finally the rise of terrorism and public disorder.

There was no vote. Instead everyone withdrew to the bar where a marked preference was shown for the views of the younger speaker.

'Rather than try to find a formula for eternal urban life, it would be wiser to concede that eventually all cities are destroyed for one reason or another'

Chris Williamson

Weston Williamson

When and where were you born?

1956, Stanley, Derbyshire.

What is your favourite building and why?

LA's Eames House, Pacific Palisades – the best architecture.

What is your favourite restaurant/meal?

I love seafood, especially anywhere outdoors in the sunshine.

What vehicles do you own?

Nothing but Citroens as I like the quirky design. Cars seldom excite, but I love my Cannondale cycle.

What is your favourite film?

Stand By Me, or at Christmas, *It's A Wonderful Life*.

What is your favourite book?

With novels I read anything. I love Martin Amis but it's still hard to beat *Catcher in the Rye*.

What is your favourite 'design classic'?

Jonathan Ive's Apple Powerbook or the Quad Valve Amps I've had for 25 years. Good design lasts.

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

The Farringdon Road is a bit of a depository of bad design. There's a building to the east adjoining Farringdon Station, and the Holiday Inn. Difficult to explain why, but it's bad proportion, materials, detailing and fenestration.

Who or what is your biggest architectural influence and why?

Working with Michael Hopkins in the '80s was a fantastic experience.

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

Andrew Weston and Steve Humphreys. All students together and 25 years of working since.

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

I can honestly say there is nothing I would rather do.

What would your advice be to architectural students?

Don't follow fashion, relax, and enjoy.

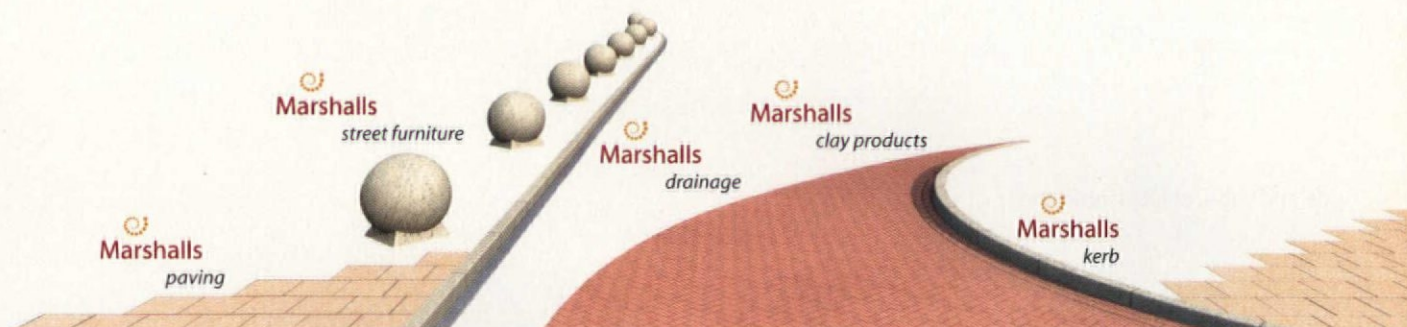
What would your motto be?

Ilkeston Grammar School's motto was *labor omnia vincit*, 'work conquers all', and I'll go with that.

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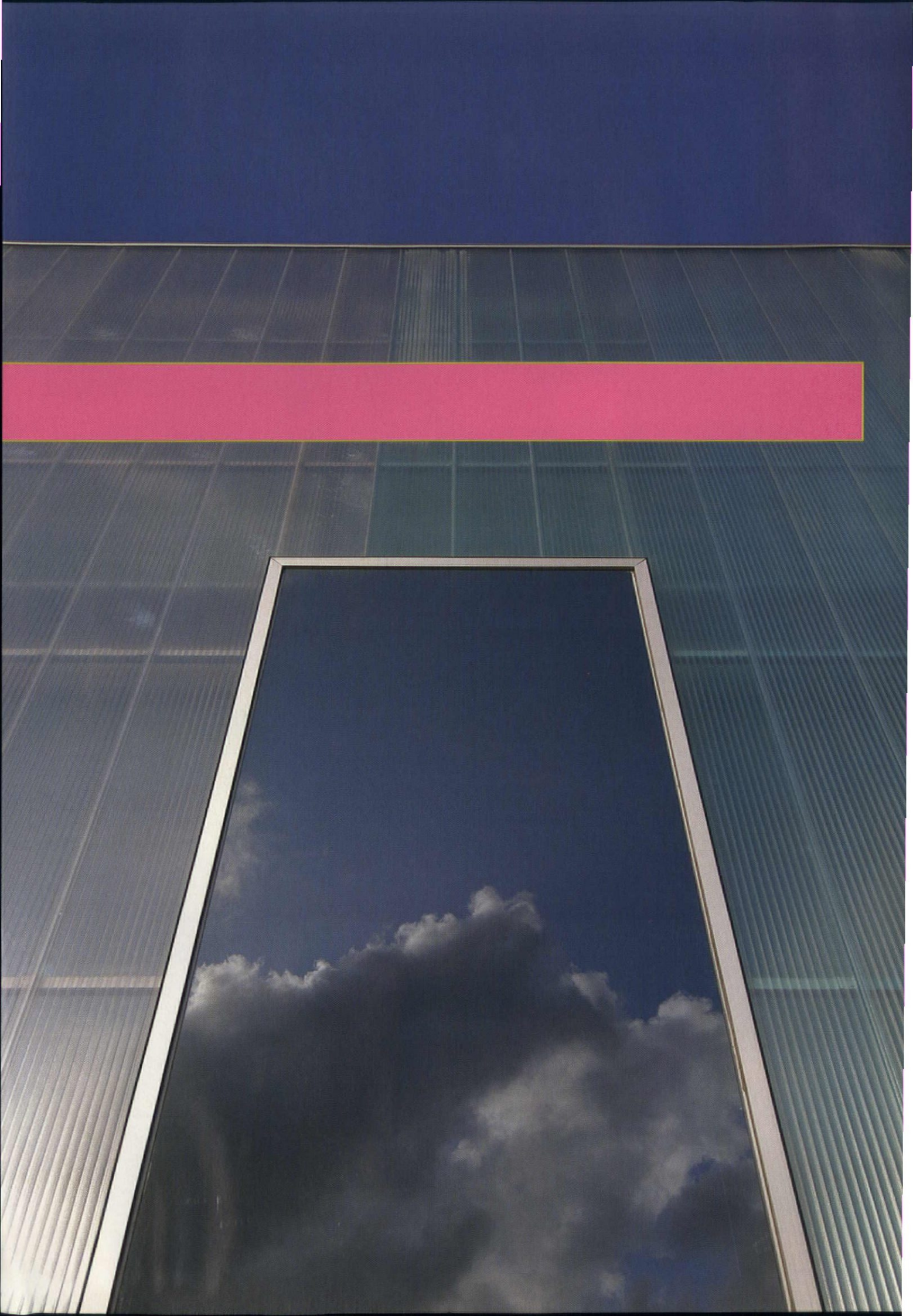
Stirling Prize 2003

This year's Stirling Prize winner, Herzog & de Meuron's Laban Centre, was a popular choice with both critics and the public. In this supplement we examine what makes the building so special, take a look at the winners of the RIBA Special Awards and predict next year's Stirling Prize contenders



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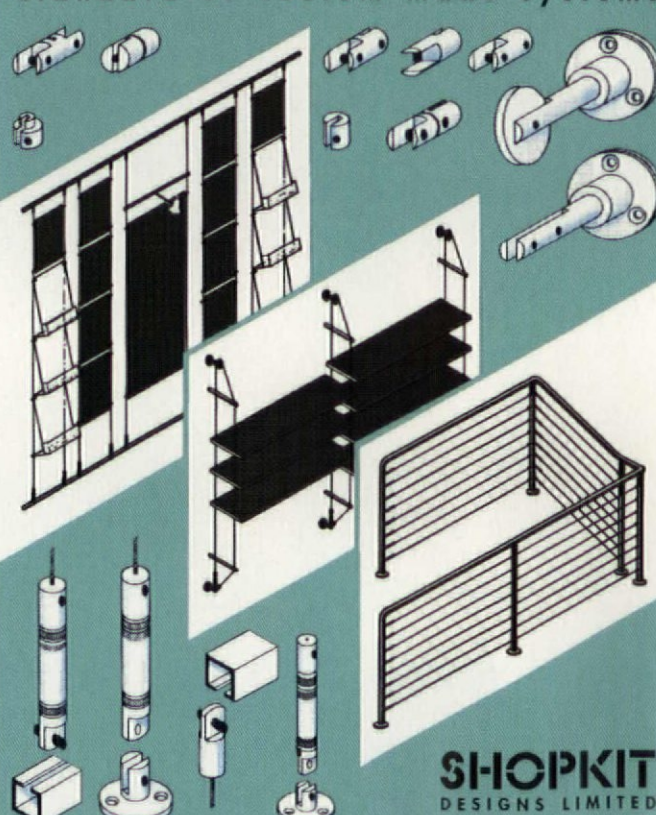
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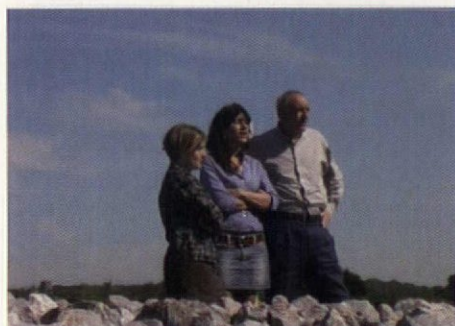
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Stirling Prize 2003

Judge and jury

RIBA head of awards and chairman of the judges Tony Chapman gives an insider's view of the thrills and spills of eight years of judging architecture's premier prize



Stirling judges are an interesting bunch, believe me. During the past eight years I've worked with 40 of them – give or take a few who came back for more. They all give up four or five days of their valuable time to trek around Europe and the architects among them also give up any chance they might have had of winning that year's prize. And only half of them have had the compensation of getting their faces on TV. So the judges – including the likes of James Dyson and Stella McCartney – who did it between 1996 and 1999 must have had some more obscurely altruistic reasons, as Channel 4 did not start televising it until 2000.

It is hard work. In the eight years, we've been as far north as Tiree, as far east as Berlin, as far west as Dublin and as far south as Stühlingen, which is practically Switzer-

land. In between, and most exhaustingly, we've covered the majority of the pages of the London A-Z, usually in a variety of minibuses driven by Gerry Mournian, a man who's seen more Stirling runners and riders than any of the judges. Armed with the architects' original entry material, a set of detailed criteria that runs to nine pages and a portfolio of air and rail tickets (means of transport supplemented by taxis, people movers and hire cars, not to mention feet the time we got stuck in a traffic jam), we've covered tens of thousands of miles in search of the best eight buildings in the European Union by a British architect.

Critics of Stirling say, how can they possibly choose from the diverse lists presented to every jury? I've seen more references to apples and pears in such articles than you'd

expect in a greengrocers. Yet human beings make such difficult choices all the time, whether we are picking a shampoo, a meal or a partner. And these are not purely aesthetic judgements either. The judges are looking for buildings that work for the people that use them, more than for the people who pass by them in their daily lives. That means talking to clients and not to architects, who are actually barred from being present on such visits. And these days, of course, every word the judges utter, every breath they exhale, is picked up by radio mic and committed to tape to be used in evidence against them. Unsurprisingly, this makes some judges pretty nervous, though the forthrightness of others does make you wonder what they might have said about a scheme without such inhibition. But then they are looking at

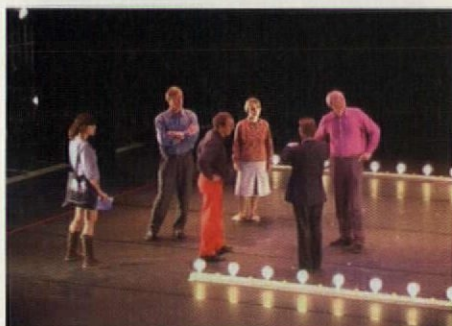
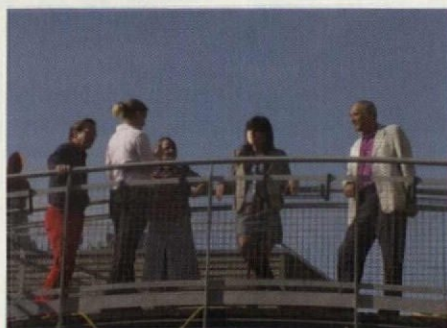


Stirling Prize 2003

Tony Chapman
(right). This year's
judges are shown
below, from left to
right: Julian Barnes,
Chris Wilkinson,
Isabel Allen, Justine
Frischmann and
George Ferguson



'We'd like to think that a building that advances the theory and practice of conservation or Classicism could one day win the RIBA Stirling Prize'

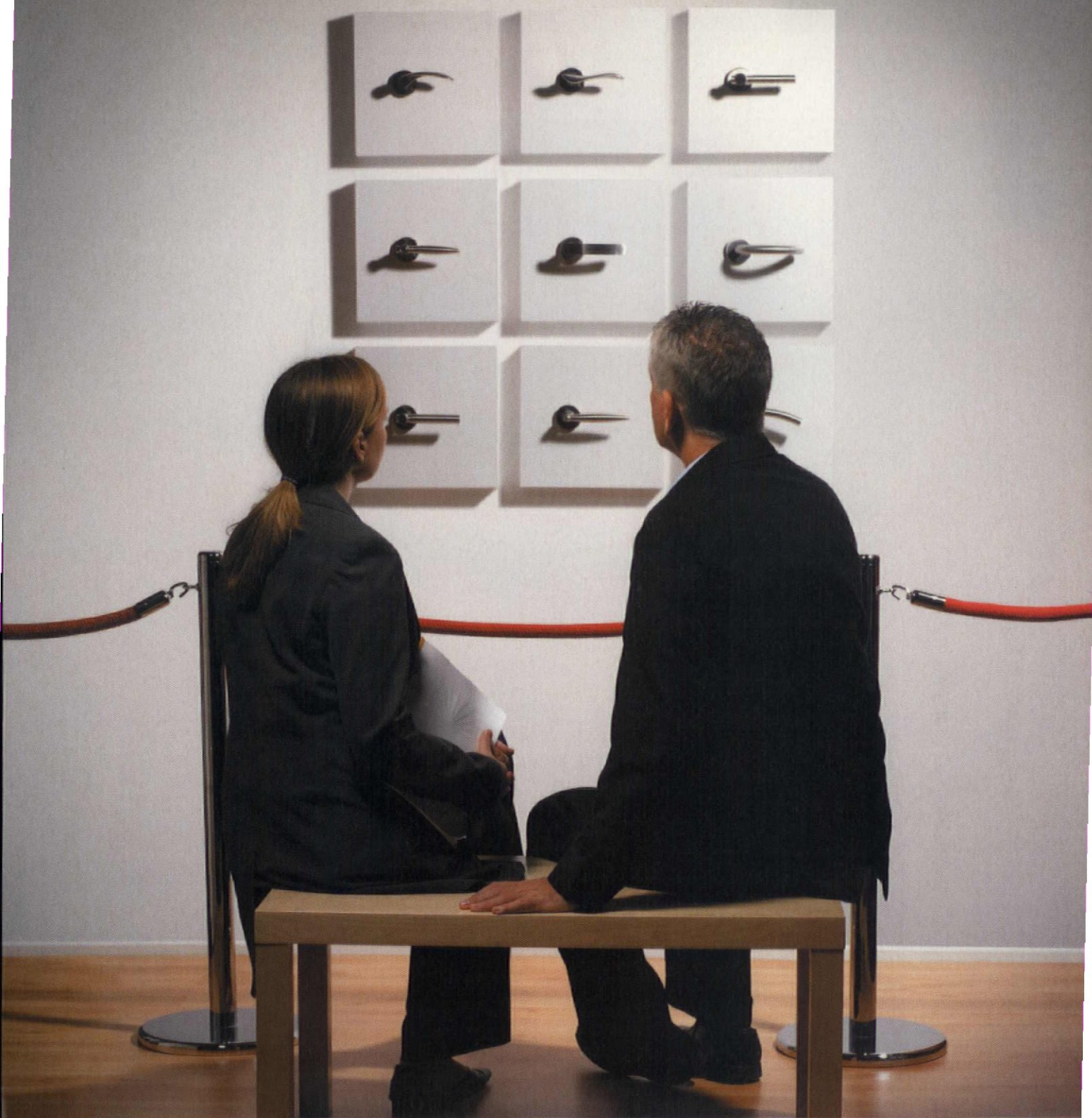


half a dozen of the best new buildings: there should be plenty of good things to say. What they're after is the building 'thought to be the most significant of the year for the evolution of architecture and the built environment', which is an interesting choice of words. Ah-ha, say the prize's critics, so there is a Modernists' agenda here. Not a bit of it; the words are not dissimilar to those in the RIBA's charter, the bit about advancing architecture, written in those heady days of Modernism, the 1830s. It's just a matter of development; we'd like to think that a building that advances the theory and practice of conservation or Classicism could one day win the RIBA Stirling Prize.

Little did Hugh Pearman, Jane Priestman and Chris Palmer – then respectively sponsor, chair of the awards group and RIBA director of public affairs – know what they were starting when they dreamed the thing up back in the mid-'90s. Taken forward by Marco Goldschmied, who was chair by the time the thing got under way and when they gave the first prize to Stephen Hodder, the award has been seen by five million people on Channel 4 and produced more column inches than Nelson. Having outgrown the RIBA's headquarters, the dinner has been to Glasgow's Kelvingrove, the Science Museum, the Great Court, BALTIC and Explore@Bristol, attracting more than two

and a half thousand guests. Thanks to all our sponsors, it is now *the* event in the architectural calendar. And as well as raising the public's consciousness of what makes for good buildings (as if they didn't instinctively know), it's helped put architecture on the political agenda as well – Tony Blair himself insisted on introducing the 2001 event, albeit on video. But, perhaps most importantly, it has helped to improve the self-esteem of a profession that – hard to recall now – had taken something of a battering in the '80s and early '90s, and has aided and abetted the fulfilment of their dreams. Which is good for us all.

Tony Chapman, RIBA head of awards



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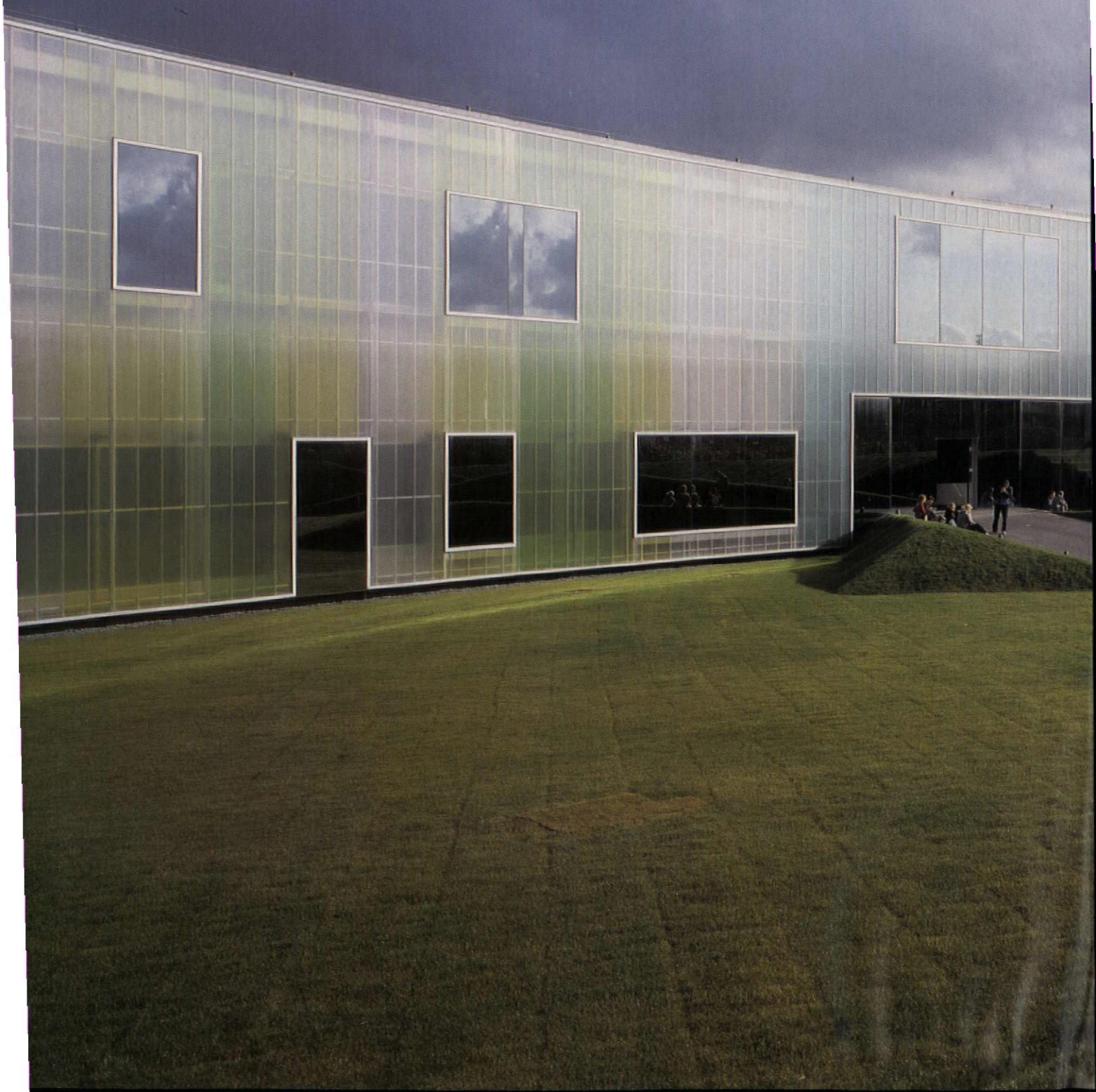
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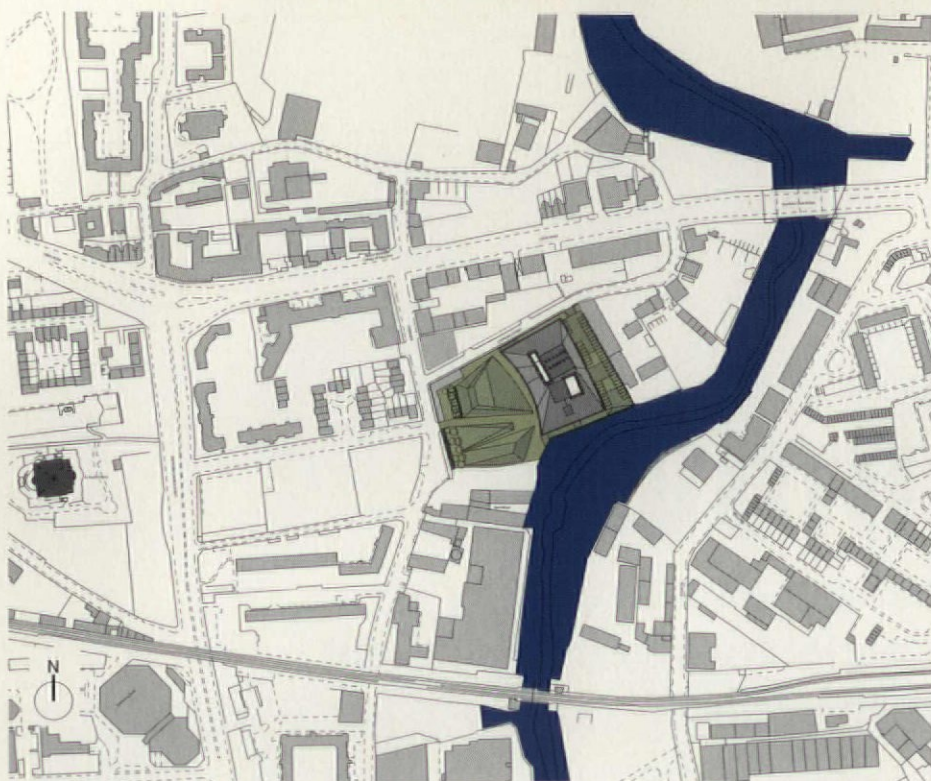


Smart moves

Herzog & de Meuron's Laban Centre is already establishing itself as a special creative environment and catalyst for local regeneration

By Kenneth Powell. Photographs by Hufton + Crow/VIEW and Dennis Gilbert/VIEW





site plan

In the short history of the Stirling Prize there have been several 'obvious' winners (including Grimshaw's Eden that, in the event, didn't make it). Herzog & de Meuron's Laban Centre in Deptford, south-east London, was another. On this occasion, of course, it duly carried off the prize. Laban has all the ingredients of very good – possibly great – architecture. For a start, it is a highly practical building which, after a year in use, seems to be loved and cherished by those who use it. Its extraordinary mix of toughness and delicacy is closely in tune with the art form – contemporary dance – that the centre teaches and promotes. Secondly, it is a building that enriches the neighbourhood in which it stands (one still in the throes of regeneration) and is a thing of real beauty and delight. Finally, Laban incorporates innovative ideas that genuinely advance the art of architecture and should certainly inform the booming field of educational building.

Extraordinary buildings generally have extraordinary clients and Marion North (who ran Laban in Britain for more than 30 years and was closely involved in the commissioning process for the new building) and Laban's current director, Anthony Bowne, clearly fall into that category. The ultimate inspiration, however, was that of Rudolf Laban (1879-1958), 'the father of modern dance', who came to Britain as a refugee from Hitler and initially established a studio in Manchester. Laban's school moved to Surrey in 1953 then, in the 1970s, to New Cross in south London where it colonised a rambling collection of old buildings, including a redundant church. As the school grew, these ad hoc premises became increasingly inadequate for more than 300 full-time students. A 1995 study by Burrell

Foley Fischer concluded that the scope for expansion on the New Cross site was virtually non-existent.

With the Lottery up and running, Laban resolved to seek funds for a new building. Lewisham council, which wanted Laban to stay in the area, provided the site at Creekside just within the bounds of the borough at a bargain price of £750,000. Creekside was then, and remains to some extent, a forlorn and polluted quarter of decaying industry in a notably poor and rundown corner of London. But a key attraction of the site was the availability of regeneration funding to supplement that from the Arts Lottery Fund. The 1997 competition, with Zaha Hadid chairing the jury, was a starry affair with submissions from Zumthor, Miralles, Chipperfield, Fretton and Elam Scoggins Bray, as well as Herzog & de Meuron.

The latter was clearly the winner, says Anthony Bowne: 'They'd taken the trouble to understand how we operate. They spent days at New Cross and saw that there were elements in the old premises, for all its shortcomings, that we didn't want to entirely lose – its informality, the corridors and stairs where chance encounters took place, the mix of activities, the slightly anarchic air of the place.' There were also practical issues, which the winning practice seemed to have addressed. 'A building in a gritty inner-city area with a couple of hundred women students running round in leotards needs to be secure,' says Bowne. 'There had to be one controlled entry point – the idea of a scattered campus of buildings was not on.' Nor was the relatively high-rise scheme proposed by one competitor deemed appropriate.

Herzog & de Meuron's £14.4 million building, occupied by Laban in autumn 2002 and formally inaugurated last February,





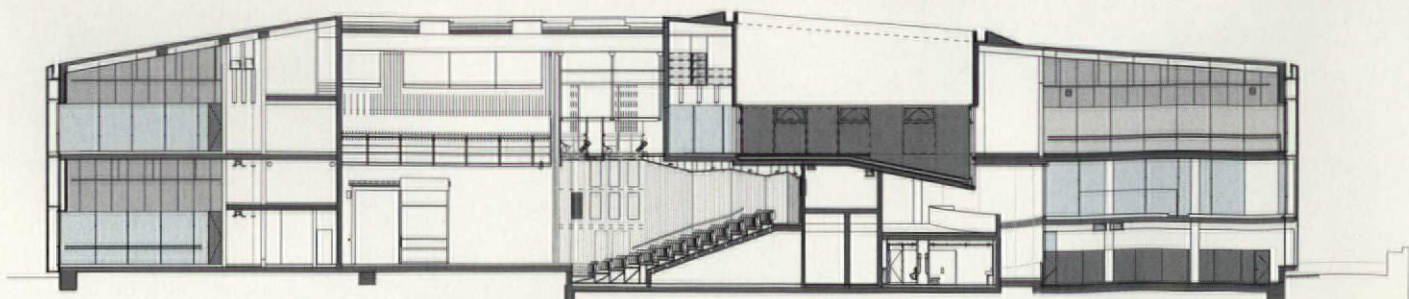


contains just two main levels of accommodation, plus a mezzanine. Most of the 13 dance studios are located on the top floor – no two are identical in size and shape and none is a precise rectangle. Arranged around the perimeter of the building, all the studios benefit from natural light. From outside they are private domains, but there are views into all of them from internal circulation spaces. Some students, used to entirely closed studios, apparently found this disconcerting at first. But as Anthony Bowne insists: 'They are

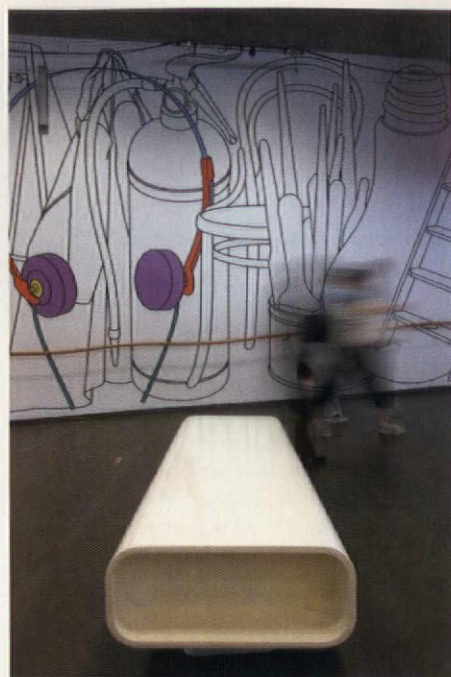
training to be performing artists – soon they'll be on a stage with an audience.' The 300-seat dance theatre, a facility Laban previously lacked, forms the concealed heart of the building – the fly-tower does not read externally since it is concealed by the top-floor studios. This theatre, used both for teaching and public events, is entered from the ramped 'street' (an echo of that in Tate Modern's turbine hall) that leads from the reception area to the entrance to the mezzanine level library at its top. The wavy timber

handrail along this street is a touch of wit on the part of a practice often noted for its deep seriousness. There are views from here down into the cafe and the exercise and treatment rooms (even the best dancers sometimes pull a muscle), located along the south side of the building at ground level.

Externally, Laban reads, by day at least, as an elusive presence, with areas of clear glass occasionally punctuating the over-cladding of translucent polycarbonate sheeting that forms a protective shield for the glazed inner



long section



Opposite page: looking up the ramp from the main entrance, the auditorium is behind the wall to the left. Left: looking back towards the main entrance. Above: the Michael Craig-Martin mural along the ramp wall. Below: the cafe near the main entrance, which has views to Deptford Creek

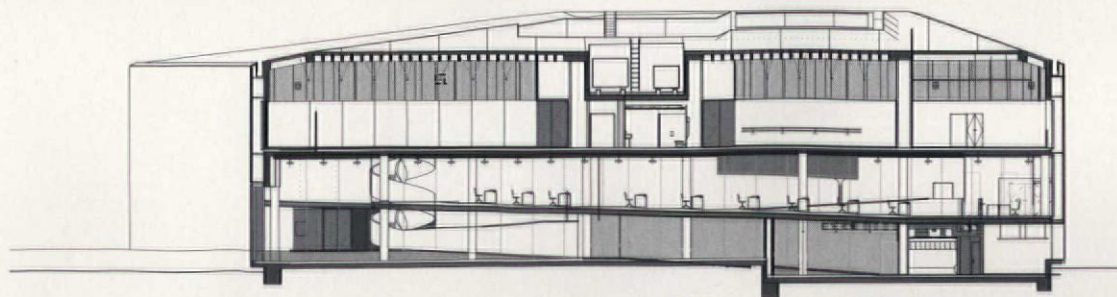


facades. (The double facade acts, of course, as an environmental buffer and is part of the low-energy strategy for the building developed by Whitbybird in association with Waldhauser Haustechnik of Basel.) The material is cheap and tough, with a subtle colour range that creates an effect that Herzog & de Meuron's Michael Casey describes as 'watery'. The aim was to avoid a stridently stripey look, says Casey. The proximity of the river also has some relevance to the chosen aesthetic. After dark, the building

emerges as a coloured lightbox, a real beacon of renewal.

Inside, however, Laban is clearly a big-boned concrete structure, an interior landscape that focuses on three broad corridor spaces (or wedges) at top-floor level, accessed by remarkably chunky spiral staircases formed of in situ concrete and painted black. Each of the wedges is colour-coded using a range of vivid hues selected by artist Michael Craig-Martin, whose role in the project (says the architect) was that of a key

member of the design team from day one. Colour has always been an important element in Herzog & de Meuron's architecture and Craig-Martin, for his part, insists that his scheme is a response to the varying character of the spaces – which are much more than circulation routes. Laban students typically spend eight or nine hours a day in the building – classes start at 8.45am. And as Casey says, 'they need somewhere to relax and just hang out'. There are lockers for personal possessions, seats and views out – to



Cross section

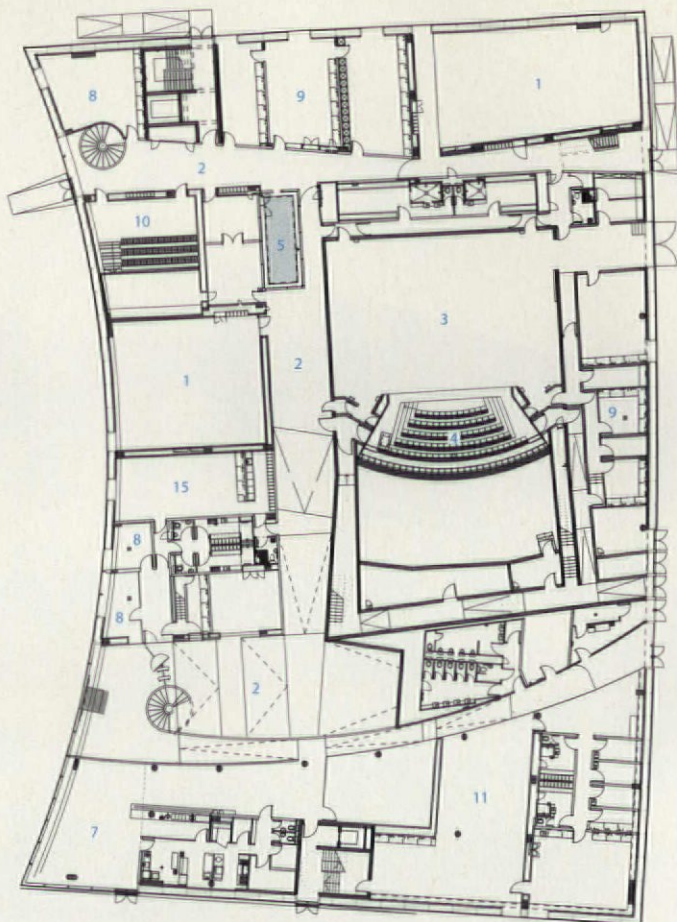
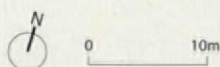
the centre of Deptford, with its fine Baroque church of St Paul, to Greenwich and the river. (Some of these views may soon be blocked by the overscaled housing scheme by Broadway Malyan, which will surround Laban on two sides. This is regeneration at work, of course. But the proposed blocks seem to take no account of their distinguished neighbour.)

On one level, Laban can be read as a rather sophisticated shed. Unlike, say, Wilford's Lowry or Farrell's The Deep, which were equally intended as symbols of regeneration, it eschews self-conscious gestures and seems, indeed, at home in a landscape of low-value sheds. In form, it is an irregular rectangle with a curved swathe cut out along the western elevation. The depth of the plan made it necessary to create three internal courts, which, in addition to channelling daylight into the building, act as visual connectors. One was intended to contain a reflecting pool, yet to materialise. ('We had to do something for the Stirling jury visit,' Anthony Bowne admits, 'so we laid Astroturf!') The intention was that moss would be allowed to cover the other courts, but a dry summer and autumn has left them bare and they remain oddly glum spaces. Ideas of creating a roof garden on top of the building had to be abandoned in the context of a tight budget.

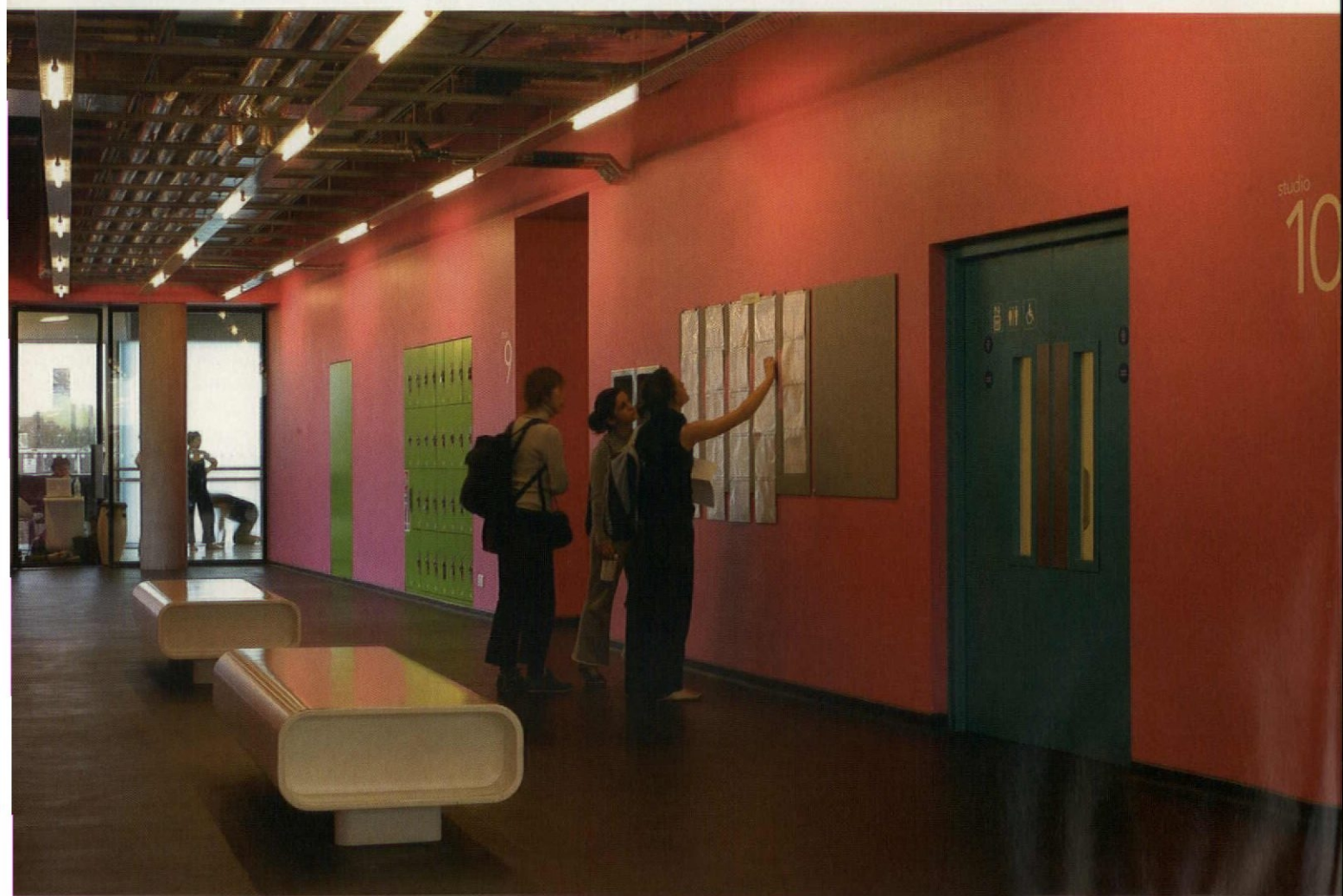
Another consequence of inadequate funding was that some facilities have had to

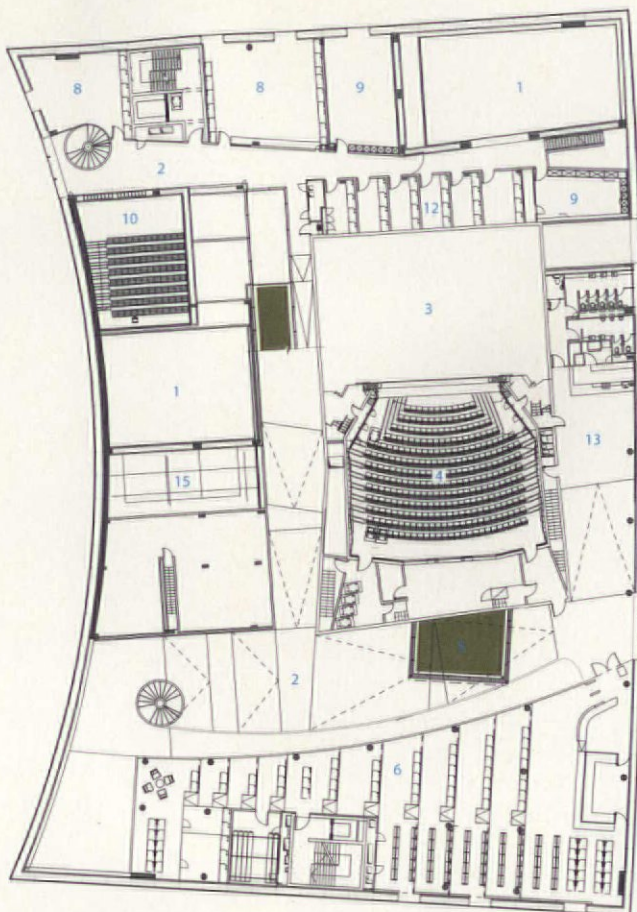
KEY

- 1 dance studio
- 2 circulation
- 3 stage
- 4 auditorium
- 5 courtyard
- 6 library
- 7 cafeteria
- 8 office
- 9 workshop
- 10 lecture theatre
- 11 therapy area
- 12 tutor room
- 13 bar
- 14 studio theatre
- 15 staff area

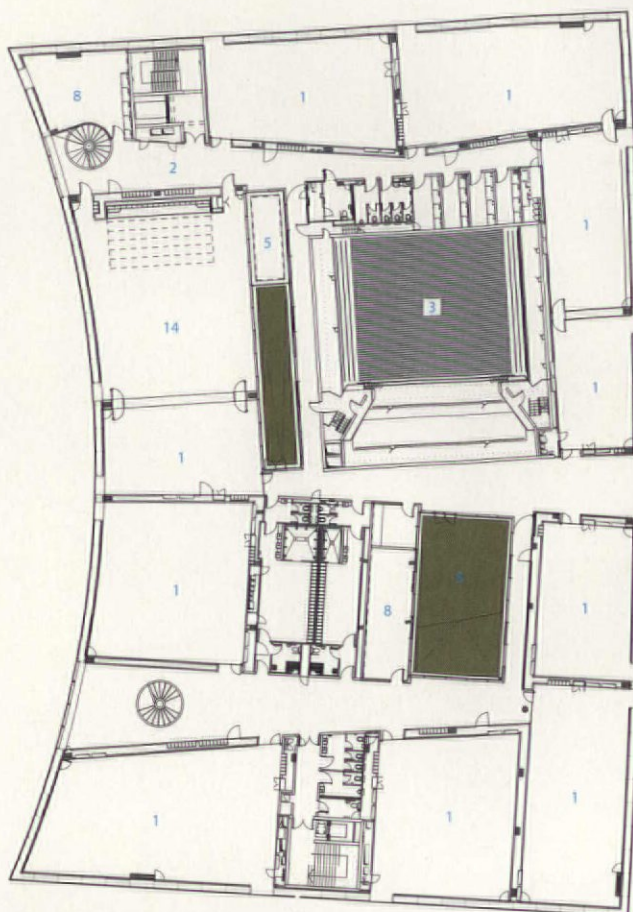


ground floor plan





mezzanine floor plan



first floor plan





be housed in a run of converted Victorian buildings separated from the centre by the recently completed landscaped garden designed by Gunther Vogt. The architect's collaboration with the latter is as significant as that with Craig-Martin – the jaggedly enveloping landscape of grassed mounds and ridges, an extension of that inside the building, shields the centre from the road and includes an amphitheatre for performances in fine weather. Removing soil from the site would have cost up to £300,000. Instead, it was put to good use and, as Michael Casey says, 'it's no more polluted than most of the soil around here'.

After a year in Deptford, Laban is in buoy-

ant mood. It has recently announced what is virtually a merger with Trinity College of Music, now down the road in part of the former Royal Hospital at Greenwich (AJ 10.10.02). The two institutions are already working closely together. Both aim to produce not just performers but rounded artists and, as Anthony Bowne says: 'Laban is a terrific environment in which to nurture artists.' Applications for full-time courses are at a record level and part-time and community-based courses and activities are booming.

You would be hard-pressed not to find Laban visually stunning but, as one cynical visitor reportedly asked, 'won't it all seem very dated before long?' In 50 years, Laban

may have as much to say about the architecture of the millennium as the Royal Festival Hall (a 'dated' classic) says about that of the '50s. Its success lies not only in vivid colour and strong form but in a really committed response to the needs of users. This is an artistic village, a working landscape that is as varied and unpredictable as a slice of city, an immensely stimulating place just to visit, let alone to use regularly. It is also a tough, no-nonsense piece of educational plant that infuses an element of sensuous enjoyment into the business of training and learning. Made of ordinary, unprecious materials, it transcends site and budget to make a creative environment of tangible potency.



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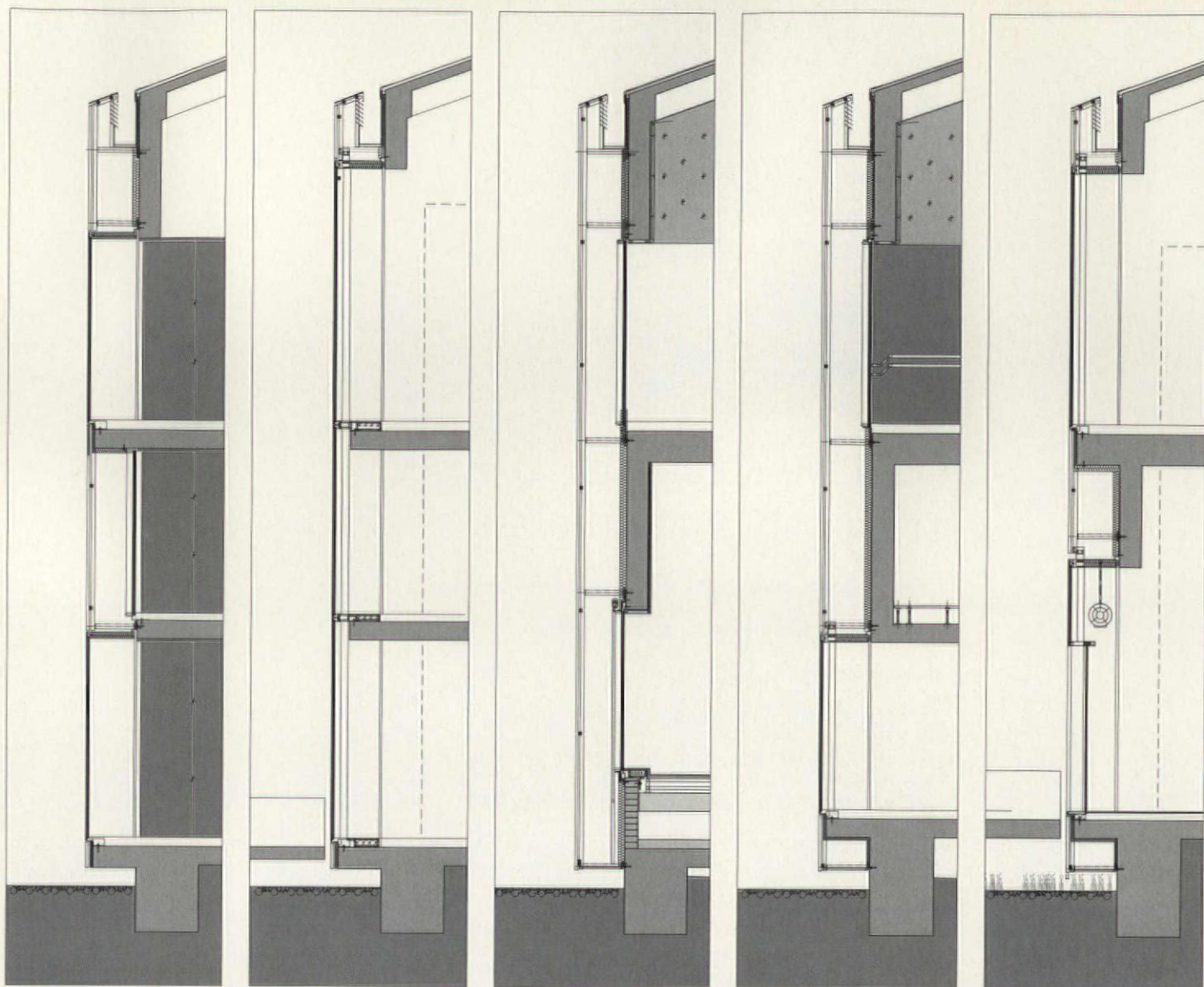
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Some variations on the straightforward cladding theme – generally comprising a double facade with an outer polycarbonate skin (plus some glazed windows) and glazed inner skin. The space between the two is ventilated using louvres at top and bottom

Environment and engineering

The initial brief was for a low-energy environmental services solution that would also deliver the exacting thermal comfort conditions required by dance students.

The design solution for the dance studios features side-wall displacement heating and underfloor heating. This combination ensures suitability uniform temperatures and air velocity gradients within the occupied space while taking advantage of free cooling (there is considerable exposed thermal mass), air stratification and lower water temperatures, resulting in high-efficiency mechanical systems.

The environmental controls strategy is supported by the climate moderating aspects of the building fabric. As well as the concrete soffits, exposed to maximise thermal mass so helping reduce peak heating and cooling loads, the performance of the envelope was optimised to maximise daylighting to the dance studios while avoiding excessive solar gain. The envelope comprises an outer skin of polycarbonate and inner skin of low-emission glazing; the space between the two is ventilated using louvres at the top and bottom to prevent temperature build-up.

Internal lighting is controlled by a programmable lighting management system with photocells, detectors and manual switches.

Whitbybird is monitoring the performance of the building using a package developed with the controls company E-Squared. The environmental performance of the building is 10 per cent better than the original target and we are confident of reducing this still further by fine-tuning of the controls strategy during the post-occupancy evaluation phase.

It is difficult to believe now that the original structural scheme involved a steel frame with precast concrete planks. But as the architectural and environmental schemes developed, in situ concrete became more than just a 'solution' – it is an integral part of the delight of the building. The capacity that concrete has to be moulded into any form is apparent throughout the building. Upon entering, the black-painted, bush-hammered concrete spiral staircase sets the scene for the rest of the building. Moving up the ramp with its curved upstand parapet, there is the inclined floor slab of the lightwell jutting into the space. The slender magenta coloured 'column' in the corner is, in fact, a rainwater pipe.

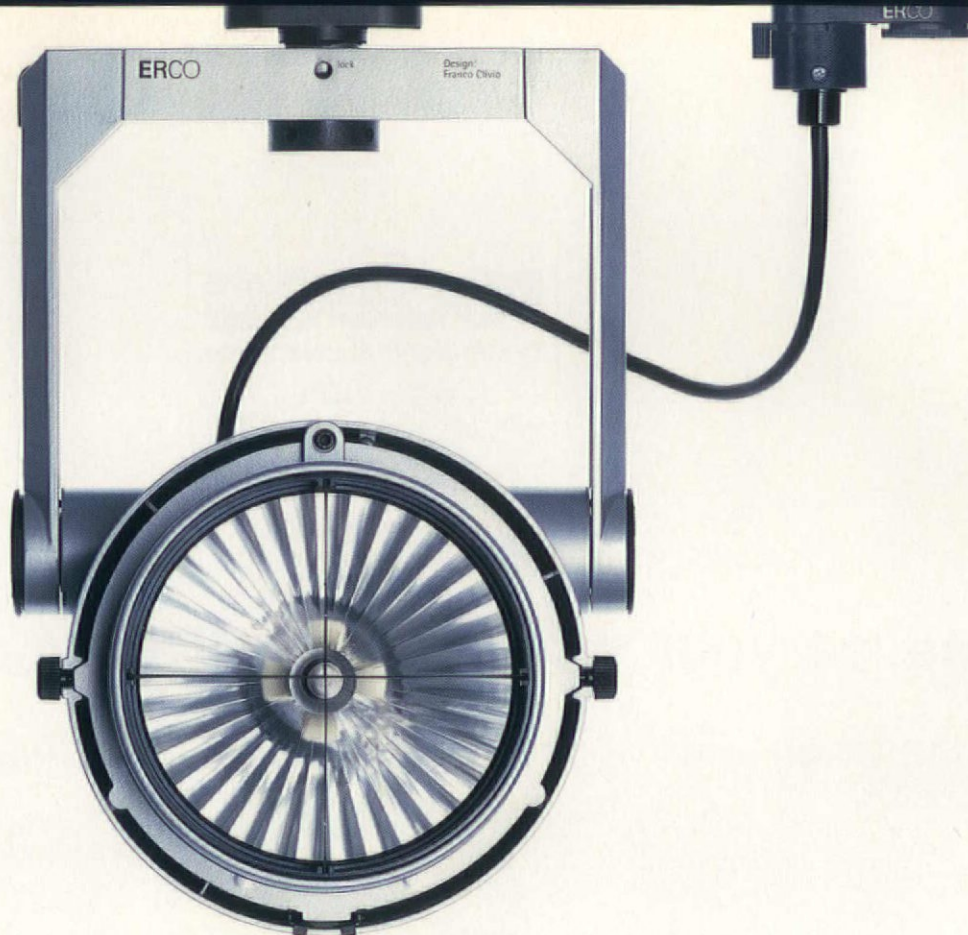
The concrete is on view throughout, often painted but frequently unfinished, thus exposing the standard concrete 'features' such as blowholes. The quality of the finish is a credit to the contractor's team and a model of what can be achieved with a standard, non-enhanced, specification.

The interesting use of concrete continues up to the roof where the slab is ribbed. The central portion is flat but higher than at the eaves, which produces a series of inclined ribs spanning onto four hip beams. Advantage is taken of the deep eaves beams to minimise the number of columns around the perimeter.

The structure is supported on piled foundations. The design of the substructure had to respond to piles, which changed positions on site to avoid soft spots in the underlying strata and ground anchors that restrain the Deptford Creek wall.

Andy Keelin and Des Mairs, Whitbybird

Indoor luminaire: Stella; Design Franco Clivio



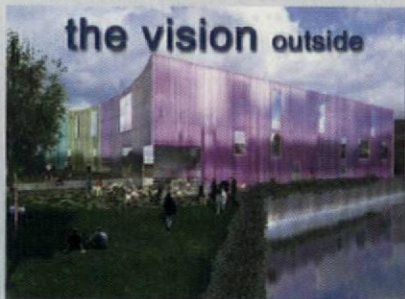
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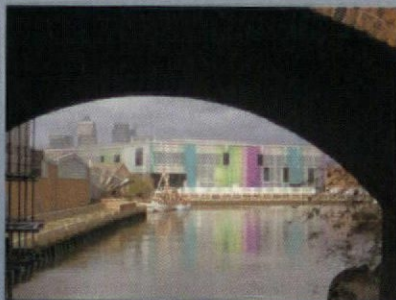
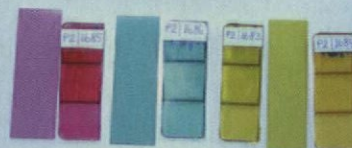


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CREDITS

COMPETITION DATE

1997

PROJECT DESIGN

1998-1999

TENDER DATE

July-December 2000

PROJECT REALISATION

2000-2003

CONTRACT

Two-stage JCT98 private without quantities

TOTAL COST

£14.4 million

GROSS INTERNAL FLOOR AREA

8,203m² (7,800m² net)

CLIENT

Laban Centre, London

ARCHITECT

Herzog & de Meuron: Jayne Barlow, Konstanze Beelitz, Christine Bisnwanger, Nandita Boger, Fun Budimann, Michael Casey, Peter Cookson, Irina Davidovici, Rita Maria Diniz, Hernan Fierro Castro, Alice Foxley, Harry Guggler, Jacques Herzog, Detlef Horisberger, Jean Paul Jaccaud, Nick Lyons, Stefan Marbach, Christoph Mauz, Pierre de Meuron, Christopher Pannett, Kristen Whittle

COLLABORATION

Michael Craig-Martin

STRUCTURAL ENGINEER

Whitbybird

SERVICES ENGINEER

Whitbybird, Waldhauser Haustechnik

LANDSCAPE DESIGN

Vogt Landschaftsarchitekten

QUANTITY SURVEYOR

Davis Langdon & Everest

THEATRE CONSULTANT

Carr & Angier

ACOUSTIC ENGINEER

Arup Acoustics

IT ENGINEER

Arup Communications

PROJECT MANAGEMENT

Arup Project Management

MAIN CONTRACTOR

Ballast Construction

SUBCONTRACTORS AND SUPPLIERS

Acoustic panelling Soundcheck; ballet barres Bailey Fabrications; carpet Tretford Carpets, Joseph Hamilton & Seaton; cladding Wicono Bausysteme, Rodeca, Hirsch Metal; concrete frame O'Keefe; dance floors British Harlequin; dry lining Knauf, Thermofelt Contracts; fixed seating Race Furniture; internal glass screens, doors, mirrors ISI Partitions; internal metal doors MK Door Systems; ironmongery Geze, Dorma Door Controls, Glutz; joinery Jarvis Newman Northern; lifts Kone; lighting Artemide, Erco; entrance doors Geze; M&E Encor Drake & Skull; metalwork Fire Escapes & Fabrications; resin floor, wall finishes Flowcrete, Ryebrook Resins, Floortec; roofing Trocal, Robertson Roofing; signage Sapphire Signs, Holmes Wood; theatre equipment Harkness Hall, Northern Light, Stageteq Sound & Lighting Projects; timber handrails Mallinson

WEBLINKS

Laban Centre, London

www.laban.org

Whitbybird

www.whitbybird.com

Waldhauser Haustechnik

www.waldhauser.ch

Vogt Landschaftsarchitekten

www.vogt-la.ch

Arup

www.arup.com

Ballast Construction

www.ballast.co.uk

Davis Langdon & Everest

www.davislangdon.com

COST SUMMARY

	Cost per m ² (£)	Percentage of total
SITE PREPARATION, DEMOLITION	21.83	1.23
PILING	25.96	1.46
SUBSTRUCTURE	143.41	8.09
SUPERSTRUCTURE		
Frame, upper floors	110.32	6.22
Roof	110.32	6.22
Staircases	7.35	0.41
External walls, windows, external doors	328.89	18.55
Internal walls and partitions	99.34	5.60
Internal doors	41.44	2.34
Group element total	697.66	39.34
INTERNAL FINISHES		
Wall finishes	35.05	1.98
Floor finishes	83.88	4.73
Ceiling finishes	11.3	0.64
Group element total	130.23	7.35
THEATRE EQUIPMENT	40.75	2.30
FITTINGS AND FURNITURE	36.79	2.08
SERVICES		
Mechanical & electrical services	427.12	24.10
Lift and conveyor installations	14.40	0.81
Builder's work in connection	5.15	0.29
Group element total	446.67	25.20
EXTERNAL WORKS	71.60	4.04
PRELIMINARIES/INSURANCE	157.73	8.90
TOTAL	1,772.63	100

Cost data provided by Davis Langdon & Everest



1950



1960



1980



2004



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Stirling Prize 2003

True colours

Michael Craig-Martin, the artist who made the Laban Centre work as a colourful, beautiful building, believes contemporary architecture is putting modern art in the shade

By David Taylor



Do a Google search on Michael Craig-Martin and you'll find various references to this genial, successful, Prada-clad man as hailing from the Pop Art school.

He hates that.

'I'm a very difficult person to place, as an artist,' he says, preferring that simple term 'artist' over any other – largely because it is wide enough to take in all his work, including boundary-blurring architectural projects such as his collaboration with Herzog & de Meuron on the Laban Centre. And it is also a bit like calling this Irish-born, American-educated and accented, 60-something London resident 'British', which he equally applauds.

'I started my career in a conceptual

approach to making art in the '60s,' he says, 'and in my early work it was much easier for people to see it in that frame of reference. In the late '70s, I started to deal with making imagery through drawings, and essentially now I'm making paintings. But if you call me a painter, it seems to me that it's not accurate. I don't make paintings like Howard Hodgkin makes paintings – I'm coming from a very different point of view.'

And from very different backgrounds. Born in Dublin in 1941, Craig-Martin moved with his parents to Washington DC five years later. He 'came back' to England aged 25 in 1966, taught at Goldsmiths, and is happy now working in a studio off the City Road and living in a place in Kentish Town

designed by his friend, John Pawson. Happier still today because he has just heard he is a grandfather, thanks to his famous photographer daughter Jessica, in New York.

Craig-Martin's 'fascination' with particularly contemporary architecture stems from his student days at Yale, where buildings from Saarinen, Johnson, Rudolph, Breuer and others were going up around him. And since then, his art – typically applying 'very high, impolite' colours to line-drawn, utilitarian objects – has shifted up a scale to meet architecture, or what he calls 'art with a public function'.

'I'm very interested in the point of conjunction between art and other things, and I've always thought that's one of the most interesting places to be: the conjunction



Stirling Prize 2003

with architecture, advertising, sign-making, interior design – all these things that are peripheral to art and parallel, but are not art.

Happily, Craig-Martin found an enthusiastic ear with Herzog & de Meuron. The two parties first met when Craig-Martin, one of the Tate's artist trustees, was judging the Tate Modern competition.

'I was rather stunned,' he says with a laugh, 'because I had had so much interest in architecture over the years, and suddenly I was in a situation where it was useful.' Herzog & de Meuron impressed by refusing to treat the former power station simply as a 'big box with the machine taken out', or as a casing for the building they had wanted to create, if demolition had been allowed.

At Laban, the same outfit delivered 'an unbelievable bargain of a building'.

Craig-Martin recalls how they convinced their 'architecturally naive' clients by uniquely requesting a site visit and dialogues with all concerned about what they liked and didn't like about their current facilities. This was evident in their submission. Then, having already had the idea of using a polycarbonate skin, and acknowledging their own inexperience in using colour, they called on Craig-Martin.

Where did the art start and the architecture stop?

'I felt it was seamless, and felt very comfortable with them. They seemed to think in a way that was much more like the way artists think about what they do than the way, in my experience, architects think about their work.'

At Laban, colour could not be dealt with without looking at materials; materials couldn't be tackled without looking at light, and light couldn't be dealt with without looking at windows, etc. 'So there were a number of complex design issues and the architects involved me in all the principal discussions about this ever-increasing number of discussions.'

He was, crucially, on board early enough. It was Craig-Martin's proposal that each of the three corridors dissecting the building would be in a principal colour, from a palette – magenta, bright green and turquoise blue. The walls would be in 'intense' colours and

each would 'break' into windows, where it would be as if it had 'leaked' into the plastic. They had toyed with Craig-Martin imagery in the polycarbonate, and dealt with worries that too much colour would render the dancers in odd hues, such as green. So all the colour was concentrated in the public spaces – with black and white and silver grey in the calm, understated studios.

'I have found that when you use very electrifying colour, it can lift people's spirits for some reason that seems almost corny – it does

fan is a little joke about the Euston Tower downdrafts, chosen because fans 'are man-made objects that bring to mind the weather'. He also prepared a proposal for the Dome. This was essentially a garage-like building on a pole, from which huge lights beamed out across the Meridian line hourly, like a giant cuckoo clock or 'slightly stranded boathouse'. Craig-Martin has also worked with Sauerbruch Hutton on Berlin's British Council building, and with David Chipperfield on the Bundesbank in Gera, Germany. And he's working on an interior for Foster and Partners, to jazz up the everyday lives of accountants at Ernst & Young ('They always choose the most controversial designs', he chuckles).

But Laban is his most successful art and architecture collaboration to date. Was he surprised it won the Stirling Prize?

'From the minute I saw the plan they asked me to work on, I thought to myself: "This is an incredible, amazing building and an absolute gem". I thought that throughout the whole project, and it got better and better. It never occurred to me that it wasn't the best building.'

He was a little miffed that Channel 4 cut a tribute to his influence on the project from Harry Guggler. But he is clearly deeply proud and hopes to work again with Herzog & de Meuron, who he places high up in a thriving global scene.

'It's an incredible moment in contemporary architecture, with interesting projects being done all over the world that are truly experimental, involving technologies and forms and materials that haven't been used before. What's going on in architecture strikes me as much more open-ended and exciting than what seems to be

happening in art.'

He assumes this is to do with computer technology in both design and fabrication. And that architects are no longer looking at computers as replacing draughtsmen, but grasping their true potential, informing their 'expansive confidence'.

'Always the great moments are the moments when people don't quite know what it is that's happening. And it seems to me that's the moment we're in.'



Bright green and magenta were thought uplifting for the students

make people feel good. People are afraid of these colours but, in actual fact, they walk into these spaces and their hearts lift. When I go to the school myself it feels unbelievably exciting and vibrant to be in those passageways.'

Craig-Martin has also worked with other architects. At Regent's Place, the British Land scheme on London's Euston Road, he worked with architect Sheppard Robson to create 'the fan', a colourful frieze that acts as an enormous lightbox on a '60s building. He says the



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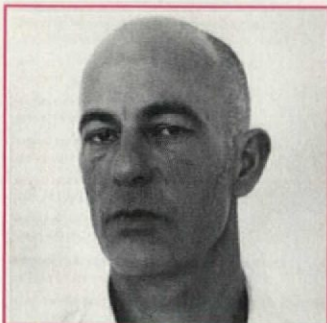


Stirling Prize 2003

Ahead of the pack

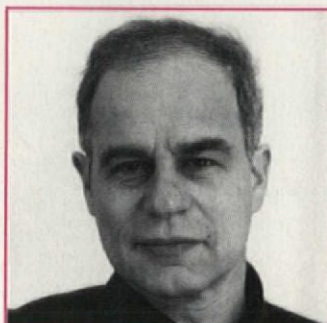
Herzog & de Meuron has confounded expectations with its idiosyncratic mix of playfulness and austerity. With a rapidly expanding workload and an increasing international presence, can it keep delivering the goods?

By Isabel Allen



JACQUES HERZOG

Jacques Herzog was born in 1950. He studied architecture at the ETH, Zurich, and went into partnership with Pierre de Meuron in 1978. He has held various teaching posts including visiting professor at Cornell and Harvard Universities and professor at ETH-Studios in Basel.



PIERRE DE MEURON

Pierre de Meuron was born in 1950 and was a contemporary of Jacques Herzog at the ETH, Zurich. Since forming Herzog & de Meuron in 1978 he has held various teaching posts including visiting professor at Harvard University and professor at ETH-Studios in Basel.

PORTRAITS BY MARGHERITA SPILLITIN

HARRY GUGGER

Harry Gugger, the partner in charge of Tate Modern and Laban, was born in 1956. After studying at the ETH, Zurich, and Columbia University, New York, he started working with Herzog & de Meuron in 1990 and became a partner in 1991. He is visiting professor at EPF-Lausanne.



CHRISTINE BINSWANGER

Christine Binswanger was born in 1964. Like the other partners, she studied at ETH, Zurich, graduating in 1990. She started working with Herzog & de Meuron the following year and became a partner in 1994. She is a visiting professor at EPF-Lausanne.



When Piers Gough described Herzog & de Meuron as 'a little bit ahead of us' at this year's Stirling Prize, he was referring not only to the practice's undoubted talent but to its ability to keep coming up with surprises. Here in Britain, where architectural heavyweights fall obligingly into clearly defined camps, it is difficult to know what to make of a practice that refuses to be pigeon-holed.

If the practice's architecture is labelled at all it is generally as being 'Swiss', but this is a tautology. It is, indeed, recognisably Swiss, but only because our understanding of con-

temporary Swiss architecture is limited to a vague knowledge of Herzog & de Meuron's work. Certainly, it is hard to see how, say, the eye-catching facade of its apartment building in Basel (1993) with its intricate steel grille, often held up as typical of the practice's experiments with layered facades, is more Swiss than, say, Islamic – or even French. It is strongly reminiscent of Jean Nouvel's Arab Institute in Paris, and indeed a precursor to Herzog & de Meuron's own apartment block on Paris' Rue des Suisses (2000).

In its playfulness, and promiscuous plun-

dering of historic and cultural references, the practice's early work could be loosely described as Post-Modern. But the play-school faux naiveté of the Blue House in Oberwil, near Basel (1980), quickly evolved into the a more restrained idiom, exemplified by buildings such as the Ricola storage building in Laufen (1987) and the Stone House in Tavole (1988) – starkly controlled compositions far removed from the whimsy and vulgarity associated with so much Post-Modernism.

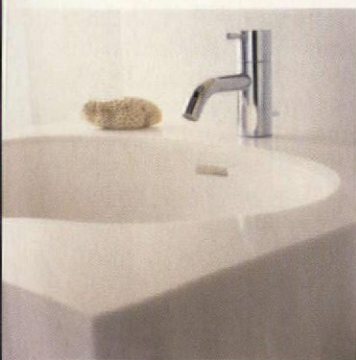
In the telling, at least, these buildings are open to charges of flippancy, literalism and

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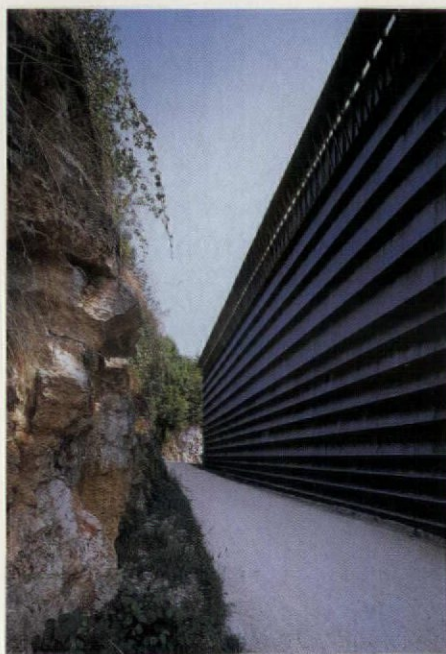
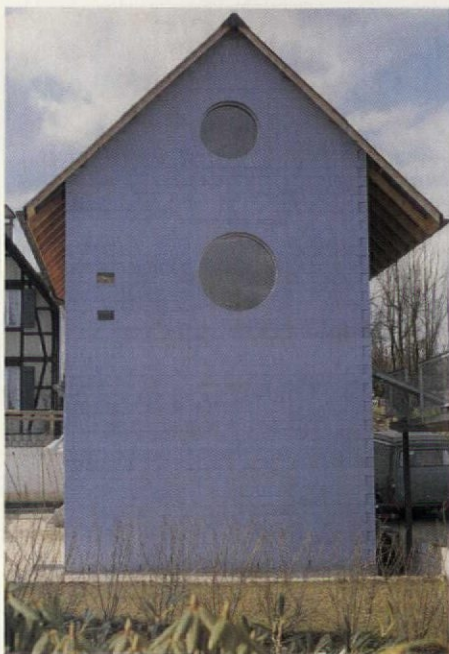


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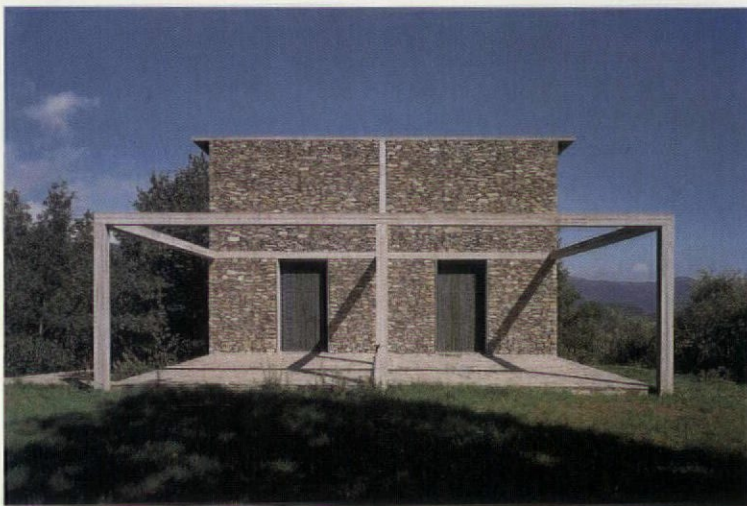
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Stirling Prize 2003



From left to right: the Blue House in Oberwil (1980), the Ricola storage building in Laufen (1987) and the apartment building in Basel (1993)



The Stone House in Tavole (1988) (left) and the Rue des Suisses apartment block in Paris (2000) – ropes allow plants to cover the concrete wall

'architectural wit'. The strongly horizontal elevations of the Ricola building, for example, are explained as a literal representation of the building's purpose – a built tribute to the prosaic art of stacking shelves. In reality, it reads simply as a rather beautiful abstraction, more Brutal than Post-Modernist, but strongly rooted in its landscape. The juxtaposition between the stripy elevations and the layers of limestone in the adjacent quarry wall suggest a work that is as clearly contextual as the Stone House in Tavole, where the mortar-less facades echo the dry-stone walls of the surrounding olive groves.

Jacques Herzog spelt out the explicit influence of natural phenomena on the practice's work in his acceptance speech for the 2001 Pritzker Prize, saying: 'We look for materials that are as breathtakingly beautiful as the cherry blossoms in Japan, or as condensed and compact as the rock formations of the Alps, or as enigmatic and unfathomable as the surfaces of the oceans.'

Over time, the fascination with natural materials has evolved into a concern with the possibilities of creating hybrid artificial/natural structures, exemplified by the Ricola Headquarters building (1998), its second

building for the company, where living plants were woven into the roof, and the Rue des Suisses apartment building where fair-faced concrete walls were covered with a grid of synthetic ropes as a framework for climbing plants. Such investigations created an architecture that was arresting, often eerie and, to a certain extent, out of control. But the spirit of experimentation tended to be restricted to the building envelope; many of the practice's more weird and wonderful offerings are firmly, and prosaically, anchored in rectilinear plans.

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becoming increasingly blurred. At the office and retail development for Prada in Tokyo (2003), for example, the crystalline structure of the facade is reflected both in the irregular plan and in three-dimensional pods. And with the shift towards mega-projects jump-started by a series of high-profile competition winners in the mid-1990s, the practice has drawn inspiration from natural and geological phenomena as a means of organising – as opposed to simply decorating and styling – buildings that are programmatically complex. The design for Tate Modern, for example, where the need to accommodate vast numbers of people in a constant state of flux was informed by thinking of the building 'almost like a mountain where people may walk'.

Laban was an opportunity to create an 'artificial landscape', where, paradoxically, the rolling contours of the main public space feel more conventionally 'architectural' than the strongly geometric landscaping that complements, and even penetrates, the building's permeable form. (The effect is only marginally undermined by the fact that the mossy ravines that ought to punctuate the interior are currently steeply sloping paved lightwells due to lack of funds.)

If there is a continuous thread that runs through Herzog & de Meuron's extraordinarily diverse and prolific output, it is this constant willingness to explore and reinterpret the tension between the manufactured and the organic. Even at Prada, arguably its most glamorous and polished venture to



The Ricola Headquarters building, Laufen (1998)

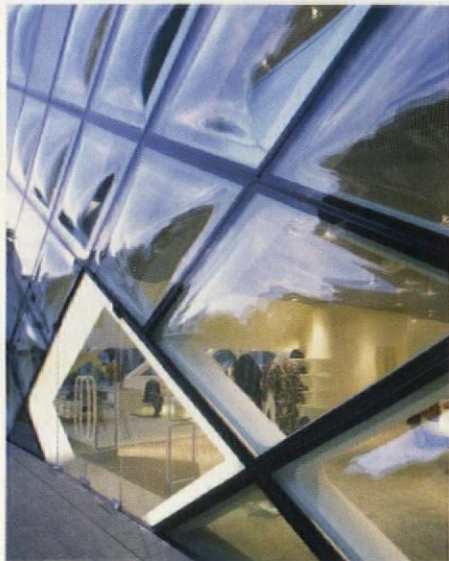
date, the palette of highly-processed materials such as silicon, resin and fibreglass is offset against natural materials such as leather and wood.

It has proved a winning formula, capable of inspiring varied and unpredictable solutions and of alleviating the monotony of conventional High-Tech architecture while keeping the more whimsical excesses of organic architecture firmly in check. But, of course, there is no magic formula. Its success to date is down to its sophisticated execution and to the instinctive genius of the partners – Jacques Herzog and Pierre de Meuron, who have been working together since graduating from ETH Zurich in 1975, were

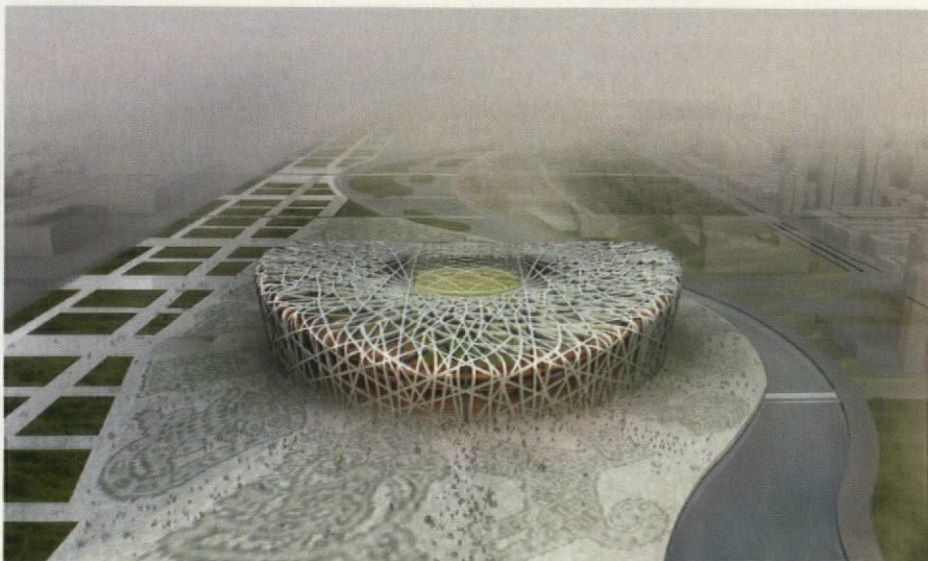
joined by Harry Gugger in 1991 and Christine Binswanger in 1994. But with 150 employees, branch offices in London, Munich and San Francisco, and an increasing portfolio of mega-projects worldwide, there is a danger that they will find it increasingly difficult to control the quality of the practice's burgeoning body of work.

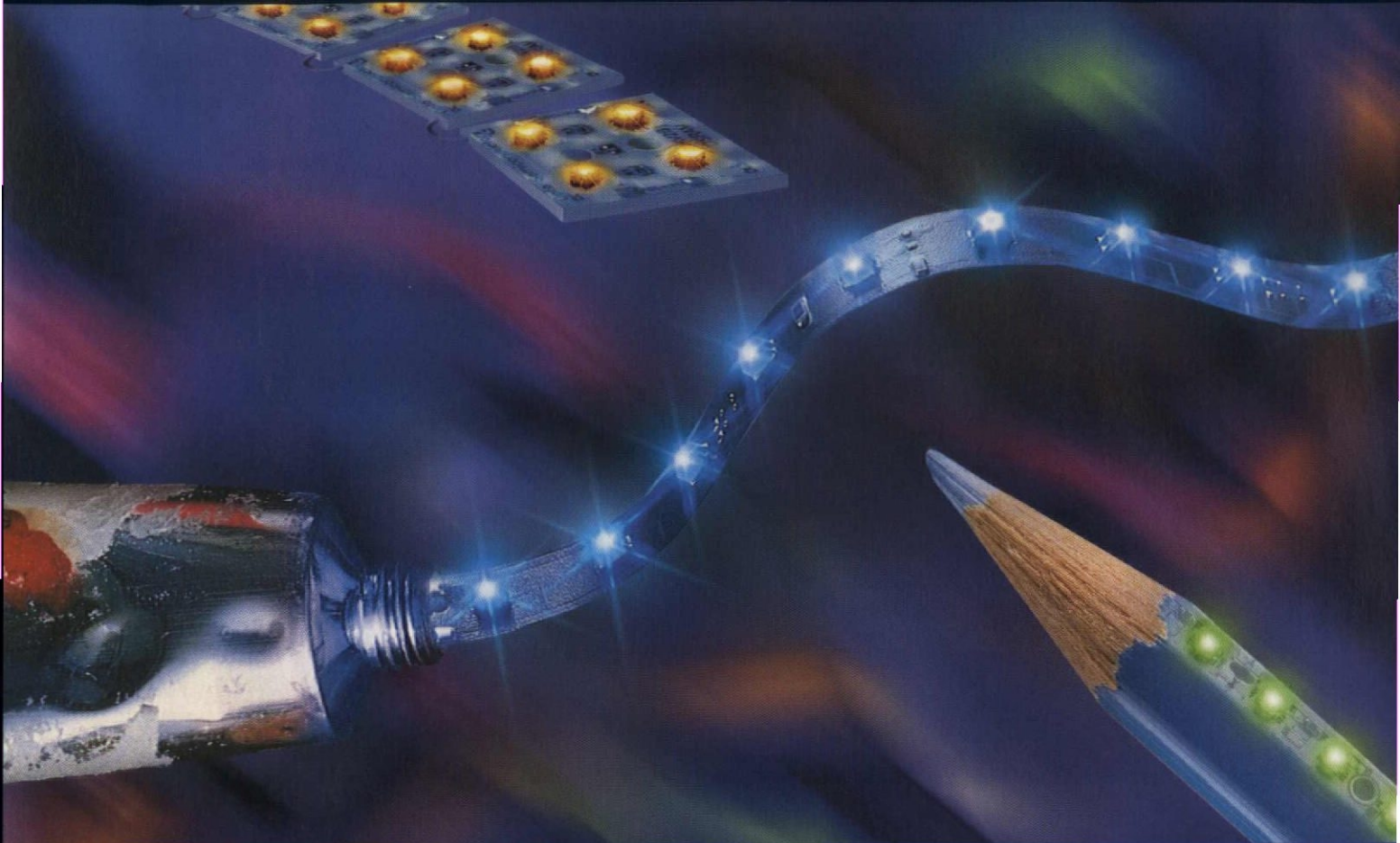
Early illustrations of its designs for the 100,000-capacity Olympic stadium in Beijing – the practice's third stadium commission and its first project in China – suggest an architecture bordering on the kitsch. Conceived as a 67m 'bird's nest', the external structure represents the twigs while inflated cushions play the role of moss and earth. While the practice's signature moves are all there, the balance is all wrong. The elegance, rigour and restraint of High-Tech has been forfeited for a crude parody of nature, devoid of the effortless sensitivity that is more easily applied to organic structures at a small scale.

In fairness, this may reflect a cynical understanding that international competitions favour crude one-liners, and it could be that the design is considerably improved after a stint out of the limelight and back on the drawing board. Or it may highlight the difficulty of maintaining control of such an idiosyncratic oeuvre while operating at a geographical distance and at such a large scale. If the practice is to stay 'a little bit ahead of the rest of us', it cannot afford to have projects that break free from its elusive – but highly distinctive – poetic touch.



Prada Tokyo shop and offices (2003) (left) and an early visualisation for the proposed 100,000-capacity Olympic stadium for Beijing



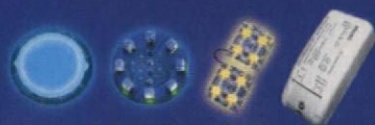


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Architect: MacCormac Jamieson Prichard

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The shortlist

With such a popular winner it is easy to forget just how good the other finalists were. Just a reminder...



NIGEL YOUNG

Great Court

Foster and Partners' £100 million Great Court at the British Museum, joint favourite with BedZED in the Radio 4 poll, is undoubtedly a tour de force. An engineering miracle, the glazed roof has turned a forgotten courtyard into a stunning public space, simultaneously sorting out the museum's circulation problems and giving Smirke's magnificent Reading Room the prominence it deserves.

Buro Happold was the structural and services engineer, Northcroft Nicholson was the quantity surveyor and Mace was the contractor.



PETER MACKINVEN

Tiree Ferry Shelter

The surprise contender, a £95,000 collaborative venture between architects Sutherland Hussey and artists Jake Harvey, Donald Urquhart, Glen Onwin and Sandra Kennedy for the Tiree Arts Enterprise, is the smallest building ever to have made it to the shortlist. Curiously, it failed to make the shortlist for the Stephen Lawrence Award for projects worth less than £350,000. But there was a sense of justice having been done when it picked up the RIAS award for the Best Building in Scotland, announced shortly after the Stirling Prize.

David Narro Associates was the structural engineer and Inscape Joinery was the contractor.



IAN RITCHIE

Plymouth Theatre Royal

This £5.8 million production centre by Ian Ritchie Architects succeeded in combining a robust backstage building with an arresting sculptural aesthetic, bringing new glamour to a half-derelict industrial zone in Plymouth. The building was the joint winner, with John Simpson's Queen's Gallery, of this year's Royal Fine Art Commission Building of the Year.

Arup was the structural and services engineer, Davis Langdon & Everest was the quantity surveyor and Bluestone was the contractor.



HELEN BRINT

30 Finsbury Square, London

Eric Parry's £26 million essay in load-bearing Portland stone for Jones Lang LaSalle won critical acclaim but was always considered an outsider – not least in view of the fact that an office building has yet to win the Stirling Prize. It is, however, widely credited with establishing a new direction for the marriage of contemporary corporate architecture and traditional materials.

Whitbybird was the structural engineer, Hilson Moran Partnership was the services engineer, Gardiner & Theobald was the quantity surveyor and HBG Construction was the contractor.



DONNIS GILBERT/NEW

BedZED

Bill Dunster's £15 million 'carbon-neutral' housing development in Wallington, Surrey, for the Peabody Trust is the first housing project to have made it to the shortlist. Joint favourite in the Radio 4 poll, the project was popular with the public and a triumph for the cause of sustainable design. It was a clear winner in this year's Sustainability Award (see page 72).

Ellis & Moore was the structural engineer, Arup was the services engineer, Bioregional Development was the environmental consultant and Gardiner & Theobald Construction Management was the contractor.

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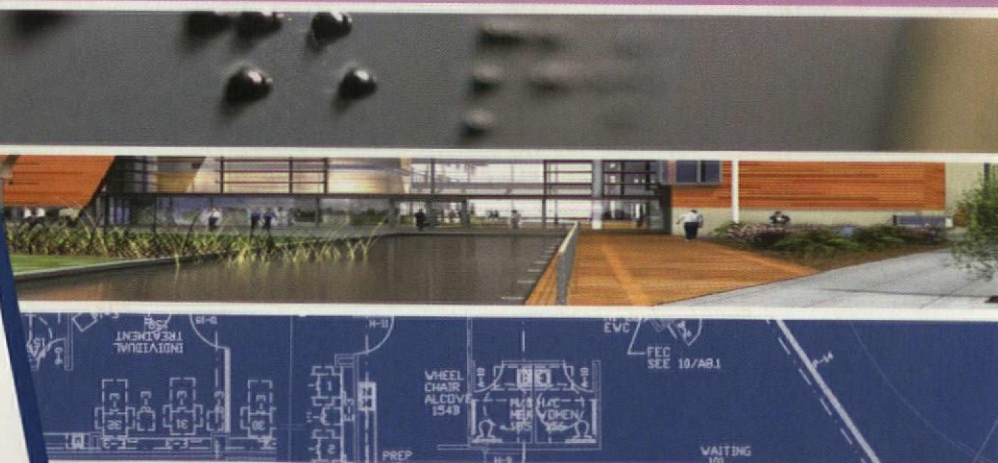
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The AJ First Building Award in association
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De Rijke Marsh Morgan's £1 million apartment block for Solid Space Development, set hard against a Eurostar viaduct in central London, represents the intention to invent a new typology: a hybrid of the European horizontal apartment and the English vertical terraced house.

The judges said: 'The project is the product of the collaboration between an intelligent and brave client and an intelligent and brave architect. The site is initially unpromising, set between a railway arch on one side and a row of listed buildings on the other, leading to acoustic and planning constraints. But as in many of the best buildings, constraints have prompted innovative solutions borne out of lateral thinking. Most striking is the use of in situ concrete as both structure and internal finish, giving both physical protection (from noise) and also psychological protection (from the ravages of the city beyond).

'The concrete also allows flexibility in the spatial solution for the interiors. The obvious solution would have been to stack up four floors of repetitive loft-type space. Instead, the client and architect devised a more innovative system of two-storey apartments on the ground floor with three-storey apartments over, leading to a spatial (and social) richness. To achieve this sense of spatial delight in a one-off house would have been commendable – to get it on a tight urban site for speculative private housing – is really remarkable. The north-facing apartments have winter gardens, double-height spaces of glassy luxury. And best of all are the roof decks that sit at the same level as the main railway lines curving out of Waterloo with Big Ben glimpsed beyond – an intense



MICHAEL MACK

London experience under big skies.

'Materially, the project demonstrates architects' research into new building materials: everyday, prefabricated, and often surprising. The outside is clad in a rain-screen made out of wood-grained fibrous cement boards, usually employed for North American kit houses. It sounds tacky but, in the way it is detailed and spaced, the cladding feels completely appropriate for the

toughness of the site. Elsewhere, the roughness of the in situ concrete is juxtaposed with rich linings of walnut veneer, the latter imbuing the former with a certain luxury. This is a project that pushes at the edges of architecture, both materially and spatially. It breaks normal rules of decorum and refinement and is all the better for that.'

Adams Kara Taylor was the engineer and Parkway Construction was the contractor.

OTHER SHORTLISTED ENTRIES

- Aberdeen Lane House in Islington, north London by Azman Owens Architects
- Think Tank in west Ireland by Gumuchdjian Architects
- Cowley Manor Hotel & Spa in Gloucestershire by De Matos Storey Ryan



Stirling Prize 2003

RIBA Client of the Year Award in association with Arts Council England

Manchester City Council



Clockwise from above: Ian Simpson Architects' Urbis; Arup Associates' Commonwealth Stadium; BDP's Piccadilly Station; and Hopkins' City Art Gallery

The judges said: 'Manchester City Council has been an exemplary client and enabler of good architecture, both directly and indirectly, for the last decade. As a result of what its chief executive Howard Bernstein has described as "positive discrimination in favour of quality outcomes", the city has transformed its architectural and public realm identity through a series of projects including the Commonwealth Stadium (now home to Manchester City FC), the expanded City Art Gallery, Urbis, the upgraded Piccadilly Station, and public realm programmes including Piccadilly

Gardens and the Castlefield area. The response to the bombing of the city centre has been to embrace good-quality design by both local and national architects, a policy that is now extending to the renewal of post-industrial regeneration sites in east Manchester.

'The city council has provided an inspiring example of civic leadership that echoes the spirit in which the city fathers created the great architectural landmarks from the 19th century, and is a more than worthy winner of this year's award.

'This year alone the City Art Gallery, Urbis

and Piccadilly Station (for Network Rail) have won RIBA Awards. In previous years as client, it has won RIBA Awards with Manchester International Convention Centre (2002), Bridgewater Hall and Hulme Arch Bridge (both 1998); doubtless there will be more in the future. It has also helped facilitate many more RIBA Award winners: post-bomb schemes such as Marks & Spencer and the Corporation Street Footbridge for Prudential (both 2000), and numerous housing schemes for Urban Splash, Crosby Homes, the Irwell Valley Housing Association and the Guinness Trust.'

OTHER SHORTLISTED ENTRIES

- Gateshead
- The University of Cambridge
- Peabody Trust
- Laban Dance Centre in London

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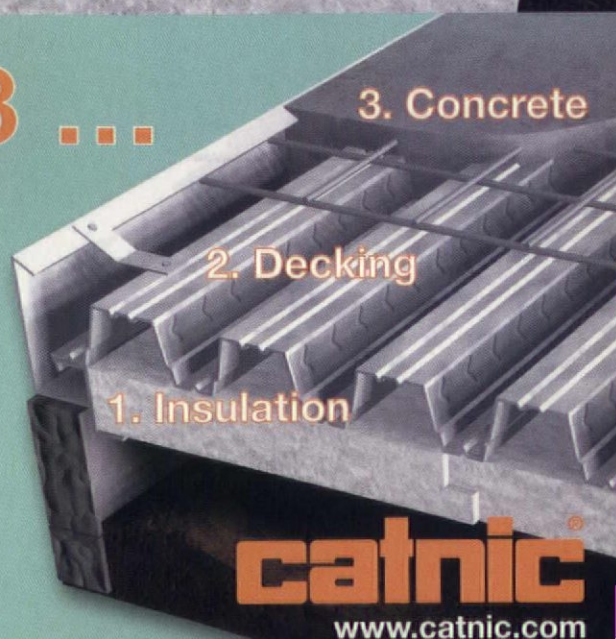
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The ADAPT Trust Access Award

The Space, Dundee College



Dundee College's £3.35 million centre for dance and drama projects by Nicoll Russell Studios had a complex brief. It had to both provide a base for professional contemporary dance training and performance, and be an accessible and welcoming venue for local people.

The building consists of three independently stable structures linked together by public spaces and walkway bridges covered by a partially glazed roof. A triangular auditorium points its prow towards the visitor, and its dark concrete walls are lined on one side by the playful, curvaceous forms of overlapping metal screens. Inside the building, a full-height foyer wraps around the

auditorium, and the dancing metal screens continue through to a courtyard at the rear. Spatially, the foyer moves into a flowing succession of reception hall, lobbies and upstairs galleries. On the other side of the foyer there is a row of finely detailed mirrored rooms with west-facing window walls for dance practice.

The judges said: 'Instead of applying facilities for people with a variety of disabilities retrospectively, as sadly is so often the case, here all the thinking has gone on well in advance, with continuous consultation with access consultants and local groups. It could even be said it was the starting point for the project. From the closely placed designated

parking spaces (or convenient drop-off point), to the easy-to-open doors, the clear and elegant signage and obvious routes both in and out, the well-designed lifts, an auditorium with the flexibility to deal with late bookings from wheelchair users and the excellent acoustics: everything is designed to be inclusive and to make for a welcoming and enjoyable experience for people of all abilities. The same goes for behind the scenes, with good access to backstage, the control room and even the operational fly galleries. This is a scheme that goes well beyond what is statutorily required.'

WSP Services was the engineer and Torith was the contractor.

OTHER SHORTLISTED ENTRIES

- Whitby Abbey Visitor Centre by Stanton Williams
- Hampstead Theatre in London by Bennetts Associates
- Laban Dance Centre in London by Herzog & de Meuron

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Stirling Prize 2003

Crown Estate Conservation Award

Newhailes House, Musselburgh

Newhailes is a national treasure and deserves to be treated with the same care as would a painting or piece of sculpture. As such, it was the subject of a detailed study into the nature of its beauty before any work began or damage was done. The resulting conservation plan carried out by LDN Architects for the National Trust for Scotland placed any changes in the context of the whole rather than treating any element in isolation. The £4.8 million project consisted of work to the house (including external repairs, the improvement of access and the updating of services), work to the stables (including the provision of visitor facilities and staff offices), and works on the estate (including restoration of the gardens and a new car park).

The judges said: 'The contribution by Law & Dunbar-Naismith to the minimalist preservation of the Grade A-listed 17th-century Newhailes House lies at the cutting edge of building conservation theory. The house was acquired in 1995 by the National Trust for Scotland with its fabric, decorations, fittings and contents dating back to all the periods of its four-century existence. After extensive research, the trust decided to preserve the house as found, with all its mellow ageing, rather than heavily restore it to some selected date in the past. Unsafe balustrades were re-fixed, but their peeling paintwork was left untouched pending redecorating at some later date. Bowed floors were checked for structural integrity and further movement simply inhibited. This policy of conservation rather than restoration has



shocked some visitors, more used to the brightness of conventional restoration. Much of the key conservation work is all but invisible, such as the installation of electrics, heating, disabled access, fire detectors and sprinklers. The use of radio telemetry helps reduce the amount of wiring in the principal rooms and enables the fire brigade to pinpoint a fire source with uncanny accuracy. (The use of such equipment elsewhere alerted the brigade to smoke so they were on the scene the instant the first flame appeared.) But backstage, these services are

exposed, following the routes of Victorian plumbing and gas pipes.

'The family regarded themselves as stewards rather than owners of Newhailes, declining creature comforts such as central heating because of the damage such changes would cause. The National Trust for Scotland continues to take the same line: that to replace anything is to take away from the past. They are to be commended for this exemplary approach to conservation.'


Elliott & Company was the engineer and Linford-Bridgeman was the contractor.

OTHER SHORTLISTED ENTRIES

- Blackwell in Bowness-on-Windermere by Allies and Morrison
- Cowley Manor Hotel & Spa in Gloucestershire by De Matos Storey Ryan
- Whitby Abbey Visitor Centre by Stanton Williams



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Stirling Prize 2003

RIBA Journal Sustainability Award

BedZED, Wallington, Surrey



BedZED, designed by Bill Dunster Architects for the Peabody Trust, is a 21st-century take on the English garden city. It is the first attempt in the country to achieve a near 'carbon-neutral' lifestyle – helping the residents to cut all carbon emissions related to their daily lives, whether from personal transport, from bringing their food to their doors or from running their homes. The £15 million project has been described as an exemplar of sustainable housing design and shows the architect's great determination in turning ideas that a few years previously seemed purely theoretical into a constructed project.

The judges said: 'Sustainability covers a wide range of issues that affect the environmental impact of a building. This year the

RIBA Journal Sustainability Award jury was looking for buildings that pushed the sustainable agenda through a step change and took a more radical approach. For this reason, they were unanimous in their decision to award the prize to BedZED solar urban village.

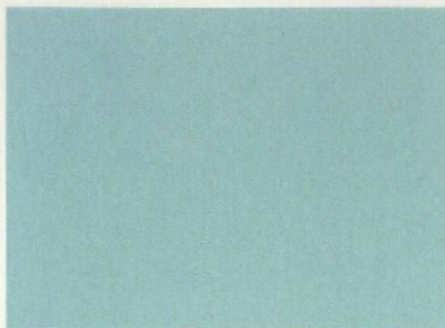
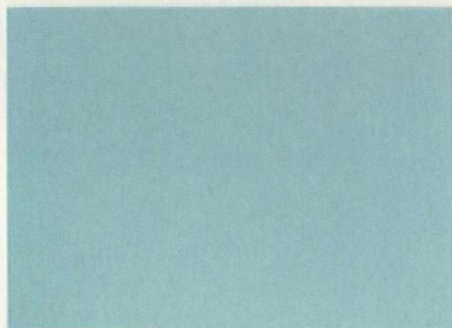
'While other schemes the judges considered were varying shades of green, BedZED goes way beyond the standard environmental checklist by challenging both the way we live and work. The near carbon-neutral lifestyle at BedZED is, of course, only achievable if there are sustainable technologies to support it and people willing to buy into a very different way of life from the one most of us are used to. Until now, pioneering communities have often been attained at the

expense of architectural ambition but at BedZED the architects have been highly innovative. Although the development is dense, each unit has its own external space while the flats themselves have very high levels of daylight, making modest space standards appear more generous and airy. The judges were also impressed by BedZED's long-term goal, which is to see our urban habitat transformed to carbon-neutral mixed-use development by the end of the century. This project is a powerful incentive for the housing industry to change its way of thinking and building.'

Ellis & Moore was the engineer and Gardiner & Theobald Construction Management was the contractor.

OTHER SHORTLISTED ENTRIES

- Lowestoft Waste Water Works in Suffolk by Barber Casanovas Ruffles
- The Centre for Mathematical Sciences at The University of Cambridge by Edward Cullinan Architects
- Biological Research Laboratories in Germany by Sauerbruch Hutton
- Offaly County Council Civic Offices by ABK Architects



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Stirling Prize 2003

Stephen Lawrence Prize
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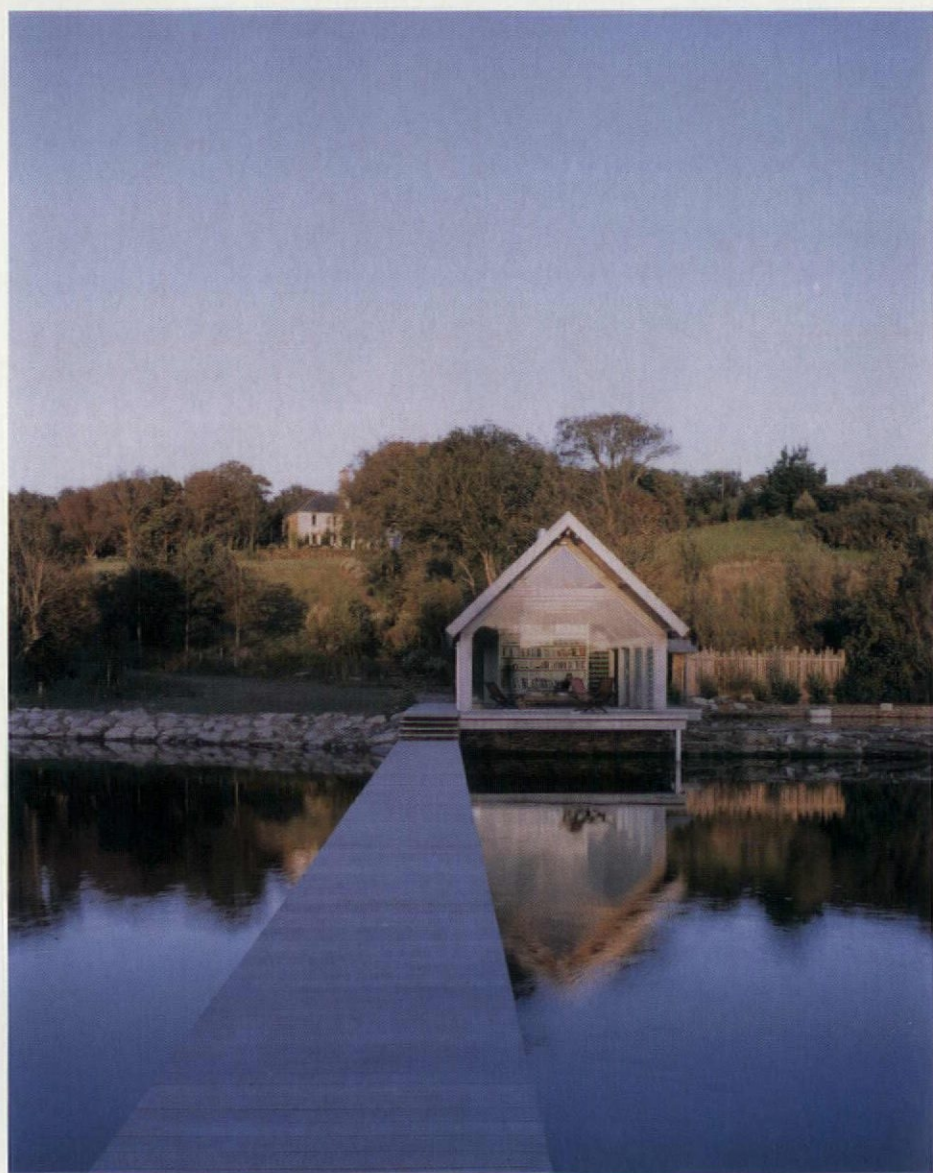
Think Tank, Skibbereen

Set on the banks of the River Ilen, near Skibbereen in West Cork, this £200,000 building by Gumuchdjian Architects was conceived as a cross between a thinker's retreat and a bird-watcher's hide. Architectural references to both boathouses and barns are resolved into a simple expression of roof, frame and screens, making a timeless, almost 'found' object in a stunning landscape. The openness of the structure is tempered by cedar slatted screens, which provide shade and contain the views.

The judges said: 'This is a sophisticated yet primitive hut which very successfully fuses the tradition of vernacular building with immaculate detailing. The design process was an excellent collaborative effort between the local builder – with his knowledge of materials and weathering – an architect with well-informed vision, a London-based specialist contractor and a client with an unerring sense of simple decorum.'

'The materials were selected to juxtapose "stable" elements, such as glass and stainless steel, with those materials that weather, like the cedar roof planks, slats and decking. The low walls and the overhanging cedar roof provide physical and psychological shelter from the volatile weather with its sudden and dramatic storms, while the transparency of the glazed wall panels sets the occupier within this most beautiful river setting. The hybrid structure of timber-encased steel piers and timber roof trusses and edge beams speaks of a close dialogue between engineer and architect in the struggle to create a simple, timeless object.'

Buro Happold was the engineer, Verney Naylor was the landscape architect and Bill Wolfe/DMI was the contractor.



WERNER HUTHMAYER

OTHER SHORTLISTED ENTRIES

- Moat House in Dorsington by Glenn Howells Architects
- Young House in London by Tonkin Liu
- Private house in Galicia, Spain, by David Chipperfield Architects with Carlos Seoane

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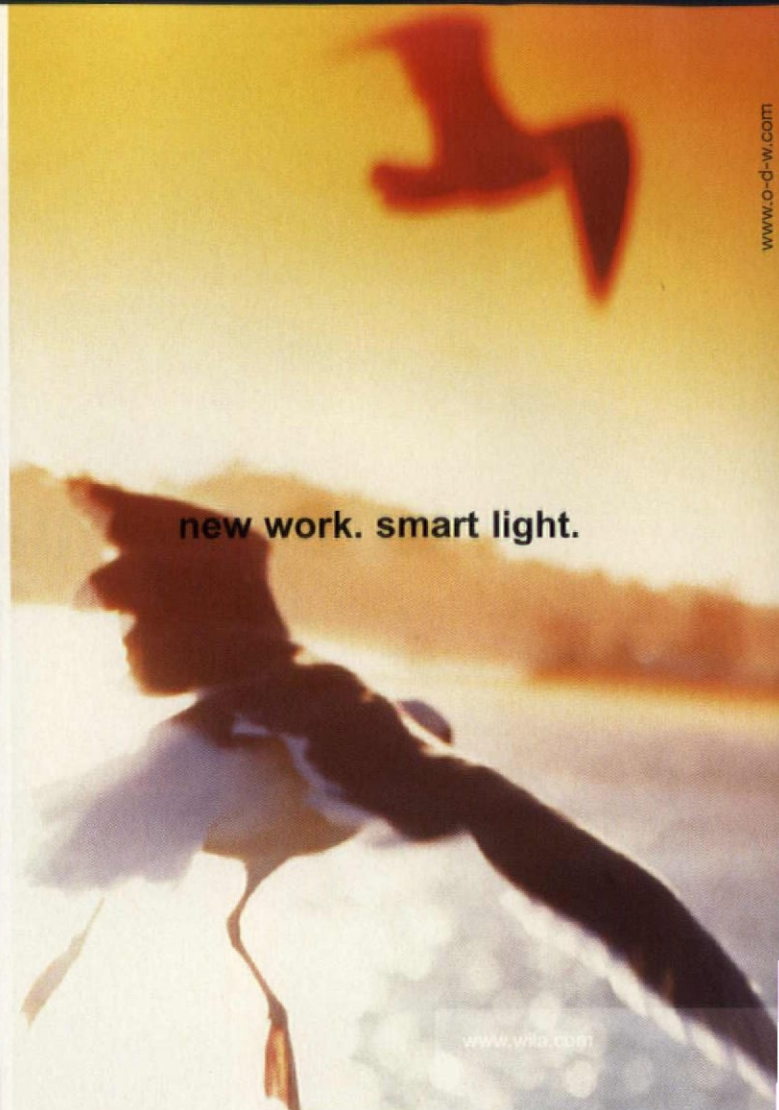
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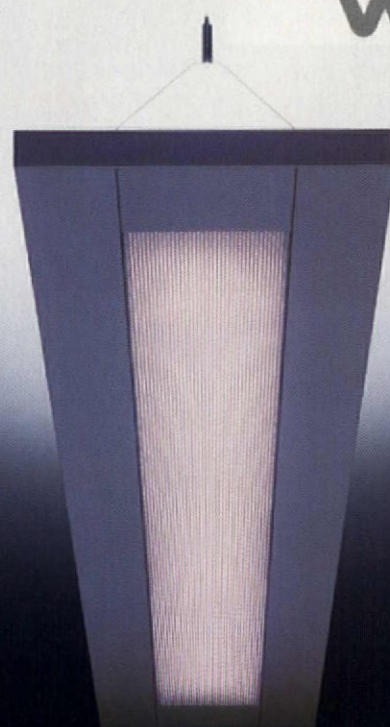
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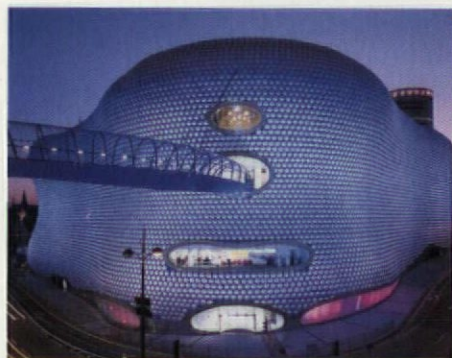
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Future winners

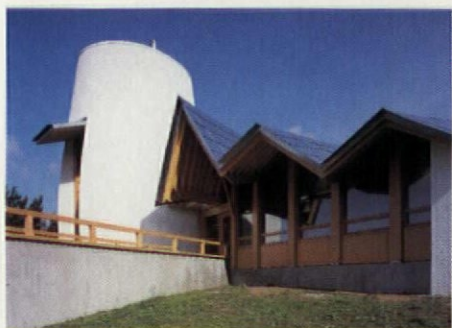
The AJ tips the runners and riders likely to make it on to next year's Stirling Prize shortlist



NICHOLAS KANE/ARCAD

Selfridges, Birmingham

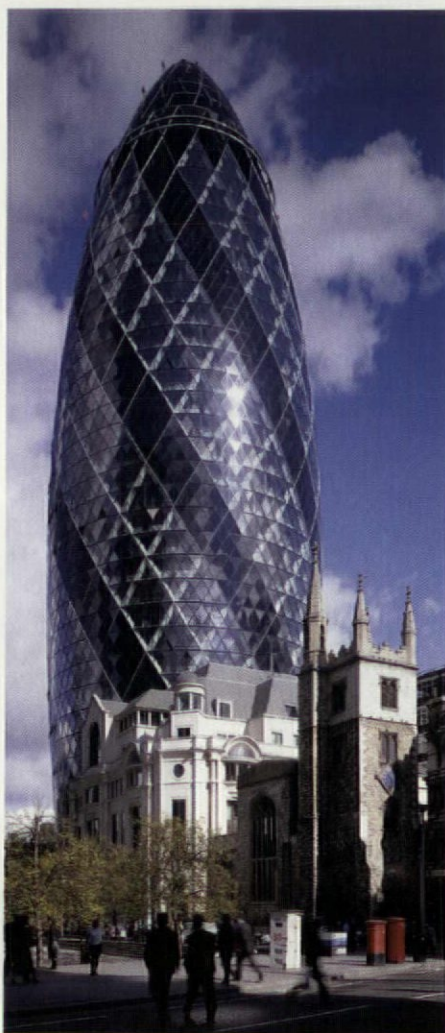
Possibly the most publicised building of the year, Future Systems' showstopping Selfridges is a love it or hate it building, but will undoubtedly kick-start Birmingham's regeneration and has put department store design back on the architectural agenda. If successful, it would be the practice's second Stirling victory following its success with the NatWest Media Centre at Lord's in 1999.



KEITH HUNTER

Maggie's Centre, Dundee

The RIBA's decision to open up its awards to honorary fellows means that Frank Gehry's Maggie's Centre could be a contender for next year's Stirling Prize. Although decidedly humble for a Stirling Prize contender, the prestige of both architect and client (Charles Jencks) along with the pioneering success of the Maggie's Centre initiative could sway the judges.



Swiss Re

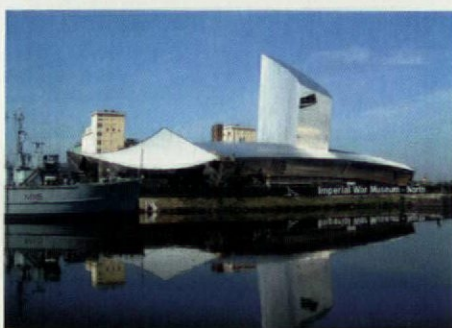
Could the 'erotic gherkin' be the first office building to walk off with the Stirling Prize? A bumper year for Foster, other possible contenders include City Hall and the James Bond-style semi-underground headquarters building for TAG McLaren. If successful, this would be its second Stirling win following the success with the American Air Force Museum, Duxford in 1998.



EDWARD SUMNER/VIEW

Bath Spa

Dogged by troubles with the contractor, Grimshaw's Bath Spa is nevertheless an astounding piece of work and a strong contender for next year's prize. A victory would compensate for the 2001 award, when Grimshaw's Eden Project was tipped to win but was pipped at the post by Wilkinson Eyre's Magna.



Imperial War Museum North

The winner of this year's Building category in the British Construction Industry Awards, Studio Libeskind's startling Imperial War Museum North was not eligible for this year's Stirling Prize but, like Gehry's Maggie's Centre, could be entered this year following changes in the rules.

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All change

The new terminal at St Pancras encounters the complexities of adding a contemporary extension to a Grade I listed building

BY MICHAEL HAMMOND

The Channel Tunnel Rail Link (CTRL) is the first major new UK railway for more than a century. The project was authorised by parliament in 1996 when London and Continental Railways (LCR), as the new owner, became responsible for the construction, operation and finance of the project.

Foster and Partners created a masterplan for the 52ha King's Cross site, including a design strategy for the development of St Pancras, in 1997. This was adopted by Rail Link Engineering, a consortium made up from the engineering shareholders of LCR comprising Ove Arup & Partners (engineering) Bechtel (project management) Sir William Halcrow and Partners (tunnelling) and Systra (French railway network constructors). RLE is responsible for the design and project management of the rail link.

Taking over a project conceived by such a high-profile architect was clearly a sensitive issue. RLE inherited



Top: a new public square will be created between St Pancras and King's Cross. Above: the Foster/RLE shed will give new definition to Midland Road

Foster's plans to extend the existing William Barlow-designed building at its northern end by the addition of a contemporary glazed shed. It also maintained Foster's plans for the replanning of Barlow's shed.

The RLE team took responsibility for the detailed design of the main roof and transition roof and the side and entrance screens of the new building, and also for heritage renovation works to the Barlow shed. It

was also responsible for obtaining the relevant approvals from English Heritage and the London Borough of Camden.

Track record

Alastair Lansley, lead architect of RLE, is a man with a mission; heading a team of some 900 staff, he is a rail man through and through. 'Liverpool Street took ten years of my life, this will take another ten.' The sheer scale of the operation is impressive even before you add the complexities of a contemporary extension to a Grade I Victorian gothic building, a Eurostar tunnel under half of London, two new Underground stations – and the fact that the Midland trains have to keep running throughout.

In its time, the St Pancras complex was not only opulent but cutting edge, incorporating 300 rooms, hydraulic lifts, revolving doors, fire-proof floors and a world-class clear span roof. Originally designed under the guidance of William Barlow, the London terminus for Midland Railway opened in 1868, eight years before the addition of Sir George Gilbert Scott's Midland Grand Hotel. Lansley describes it as 'incredibly hi-tech at the time. It had the biggest roof in the world; a gutsy building, bombed in both wars and still the roof held. We have the original drawings from Kew records office and will be interpreting those.' Together with nearby Euston Station, St Pancras predominantly serves the Midlands.

The aptly named Midland Hotel closed in 1935, when it became uneconomical to run. Almost demolished in the '60s, it was reprieved when granted Grade I-listing status. Under the new banner of St Pancras Chambers, it served a grey period as offices for British Rail, but in the '80s failed to achieve a fire certificate and was closed down. Much of the interior finishes were destroyed during this period. A £10 million refurbishment funded by British Rail and English Heritage was completed in March 1995, restoring the exterior to its original condition. The hotel is being brought back to life by the Chambers Group Consortium, made up of the Whitbread Hotel Company, Manhattan Lofts and RHWL.

Section one of the high-speed

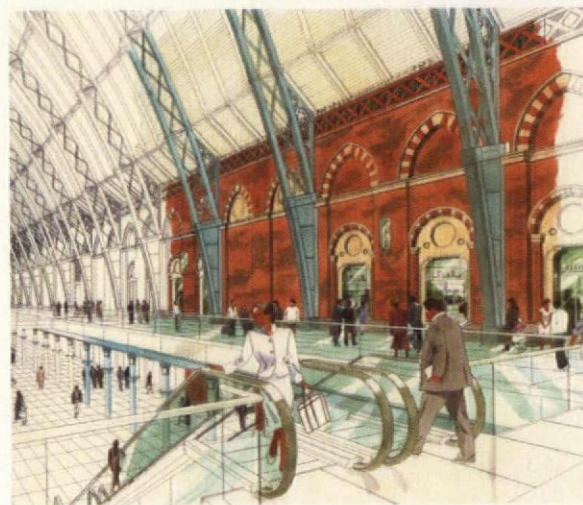
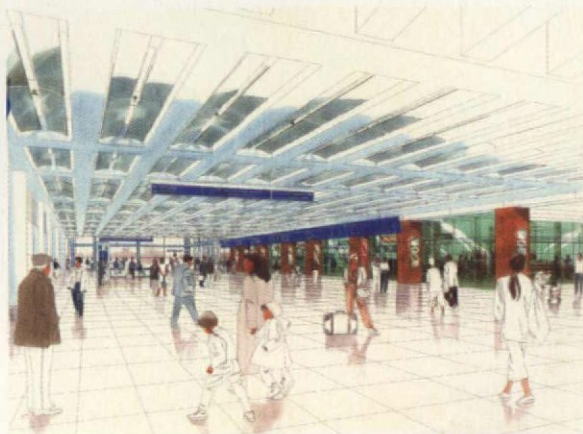
Channel rail link from Folkestone to Ebbsfleet opened on 17 September. Section two, mostly underground, following the route of the North London line, will emerge at the top corner of the St Pancras site. Why St Pancras? 'It is a fantastic place to end up, linking with the Northern network, it takes you across the Thames and brings you out nearer the City and will help rejuvenate an area of London that was in need. On its way we pick up a brand new station at Ebbsfleet and then another at Stratford,' says Lansley.

Barrel vaults

King's Cross was built in 1852 with the Midland Railway paying a tax to use the station. The Regents Canal cuts across the north of the site and when the King's Cross line was built the decision was made to go under the waterway. However, when the Midland Railway decided to build its own terminus at St Pancras, they elected to go over the canal. This resulted in the platforms at St Pancras being about six metres above those of King's Cross. The extra height provided space underneath for the storage of beer from Bass, the Midland brewer, for distribution around London.

The height difference, described by Lansley as 'the reason St Pancras has always looked much grander', plays a fundamental part in the current redevelopment. The new station will have the main concourse at street level with trains above. 'Like Covent Garden there will be significant cut-outs so that you can view down into the undercroft level of the arrivals. Conversely this provides a visual link to the trains above you from below,' Lansley says. The under-platform concourse has been designed around the labyrinth of support columns originally spaced – not just for structural reasons – but in multiples of beer barrels.

The Thameslink line currently passes underneath the tower of the hotel, but will be realigned along the western side of the site where a new Underground station will be built at roughly the same level as the Victoria line. A new ticket hall for King's Cross is being built underneath the forecourt of the hotel. 'This is the spaghetti junction of the Under-



Top: interior view of the new Foster/RLE shed. Above: the refurbished Barlow-designed shed

ground. We have just about every tube line underneath here bringing in 1,500 people at a time. We need to get those people into the system and taken away, preferably by Underground or train, not taxi,' adds Lansley.

Straight but not narrow

Managing people movement plays a big part in the project, such as making passengers walk the 400 metres along the platform to disperse them and help the customs process. The brief requires passengers to exit the 13 platforms within 17 minutes. Parking for 300 cars is also incorporated. The wedge of land between St Pancras and King's Cross will become a vibrant public square and provide access to both domestic and international entrances. It is clear, too, that RLE is striving to maintain the building's integrity. Where doorways have to be punched through the east wall to form new entrances, arches are of load-bearing brickwork – there is not

a lintel in sight. The roof steelwork finish will be matched to the original colour used when the station first opened.

Unlike the sweeping curves of the existing Eurostar terminal at Waterloo, St Pancras will be dead straight. To accommodate the 400m trains, an extension larger than the existing shed is being built to the north. A transition roof has been created to allow the contemporary extension to sit with the original Barlow shed. 'Unashamedly, old meets new and the scale is enormous,' says Lansley.

Part of the reason for its size was English Heritage's stipulation that the view through the original end screen be maintained. This has resulted in the new roof being some 20 metres above the ground. Like a giant flat umbrella, the edges are not sealed but calculations predict that most rain will be caught by cunningly positioned side screens. Structurally, seven pairs of columns, 30 metres apart, straddle the tracks creating a colonnade. Lansley points out that 'it's really saying, in architectural terms, "I'm holding a bit of railway so I look quite heavy here but now I'm just holding an umbrella so I'm relatively light"'. English Heritage has been very brave and cooperative with us.

Air will be drawn from the top of the Barlow roof and ducted through underfloor vents through the new concourse. This gets over the necessity for unsightly hanging ducts that would have impacted on the look of the original roof. Spent air will be extracted from the halls via upside-down chimneys and, in the case of fire, smoke could be extracted the same way. The eastern elevation is being completely rebuilt in a pastiche of the original, incorporating the Thameslink Station, food hall and Marriott hotel extension above. The original ridge and furrow roof will be recreated with glazing incorporated within the centre section.

Looking forward to handing the keys over in 2006 and the first public service in 2007, Lansley said: 'It was never going to be easy. I think we should let history decide whether we have got it right or not.'

Michael Hammond is a freelance journalist

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A new source of profit?

In the first article in a two-page debate, we look at the positive benefits of outsourcing tasks abroad

BY ALEX FORD

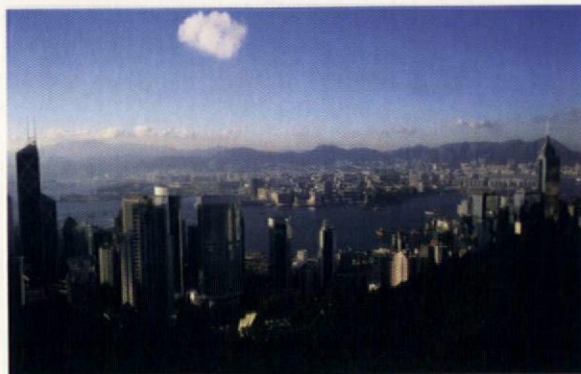
Securing the client relationship from early planning stages has always been the key to the architect's leadership position. To capture client confidence, architects must deliver the best project outcome in the face of all competition. When predictable and routine back-office activities can be delegated with full confidence, practice leaders are more able to focus on managing clients, developing new skills, and shaping distinctive projects.

One response is for UK practices to outsource appropriate documentation packages to offshore service providers, for example in India or Vietnam, while concentrating in-house resources on activities of maximum impact. Business process outsourcing has become a huge industry – according to some estimates worth US\$5,000 billion (£2,960 billion) per annum globally. While much of the attention has focused on the growing use of Indian-based professionals servicing the IT and financial services sectors, the outsourcing of 'back-office' processes to professional and white collar workforces offshore is an emerging trend across many professional services sectors.

Experience from lead industries demonstrates that the most relevant advantages include:

- reduced and controlled operating costs;
- improved resource base flexibility;
- access to resources that are unaffordable internally;
- improved 'best practice' capabilities;
- refocusing of internal resources towards higher-value activities;
- improved service to clients;
- assistance with a difficult-to-manage function;
- risk sharing with the outsource provider; and
- greater job satisfaction for more junior practice staff.

Architects often strive to focus attention on activities with most impact, but too often find themselves



Outsourcing to offshore service providers is now big business

'A low-cost, flexible, high-quality external resource base also offers a tool for leveraging in-house talent'

distracted by daily fire-fighting. A common culprit is the struggle to deliver working drawings within budgeted cost and timelines. Overruns at E, F and G stages often drain profitability from otherwise successful projects.

Offshore service providers are offering documentation packages at 40 per cent to 70 per cent of the RIBA scheduled fee. Furthermore, for practices, obtaining a watertight fixed-cost contract offloads overrun risk. Our modelling, based on conservative assumptions, indicates that successful outsourcing of the E, F and G stages will convert up to 20 per cent of project fee into additional profit. Vendor analysis proposes that an outsourcing-driven redeployment of existing in-house resources can add as much as 40 per cent of fee revenue to operating profit.

In the economically volatile, project-based construction industry, human resource flexibility is important to survival. The availability of high-quality documentation resources on demand gives architectural practices a powerful tool for managing fluctuating workloads. Less inhibited by resource worries, ambitious practices can aggressively tender for projects.

A low-cost, flexible, high-quality external resource base also offers a tool for leveraging in-house talent. Access to external resources has

allowed some practices to punch above their weight. For example, Willmore Iles, a small architectural practice based in Bristol, was able to handle a £30 million student accommodation project, and by using offshore outsourcing it was able to do so without taking on additional office space, staff or, more importantly, increasing project risk.

While practices prepared to make offshore outsourcing work are seeing benefits, this success has required competence, commitment and good judgement. In the first place, experience indicates that the quality of providers is highly variable: the selection of offshore partner is critical. Secondly, to gain full benefits, practices require strong commitment, informed judgement and an ability to manage workloads and work processes.

Not all practices are capable of developing the competencies required to outsource successfully, and many will lack motivation. Ill-informed decisions and inadequate implementation will expose those poorly prepared practices to considerable operational and strategic risk. Effective dissemination of information, as well as ongoing monitoring and research, is required.

British architects increasingly face global competition for attractive UK projects. Well-resourced and competitive foreign practices and construction companies are winning major contracts in, for example, the UK PFI healthcare market. Even where global practices operate through an acquired UK practice, control, profit and design expertise tend to migrate overseas. Should UK architects fail to capture and deliver the value available from integrated offshore/onshore operations, contractors will act, splitting the architect's package to their own best advantage. Practices aspiring to harness the efficiency transformation promised by offshore outsourcing must set the pace, or lose out to industry competitors.

Alex Ford is a practising architect. This article is based on his recent research carried out as part of the MBA programme at the London Business School. For further information, contact ajhford.mba2002@london.edu

Foreign exchange

This second article in the outsourcing debate questions whether it is really the way to go?

BY BRAD EASTLIE

Outsourcing seems like a quick and simple way of buying into a more productive and globalised operating network. But how easy and efficient is it? After all, I worked in an architectural office spread over three storeys and the lack of internal dialogue between floors – even though we communicated by intranet and internal phone system – was such that unless we instituted regular face-to-face meetings (on the middle floor), then drawing schemes would often go haywire. Effectively, there became a laziness in cohesion and an inability to see the big picture. Impose that scenario over not three floors but, say, three continents and you have a disaster waiting to happen.

Over the years we have come to know of many technical fixes to the inherent fragmented nature of architectural education and practice; design and build, QA, Egan, partnering, consultancy, etc. And the beauty of them all is that none of them has really made a blind bit of difference to the situation on the ground. We still have a linear, labour-intensive, wet-trade prevalent, drawings-based production of buildings in this country.

Outsourcing is the latest in the long line of ideas that tries to address the inefficiencies in the system, but to a certain extent represents and exacerbates those very inefficiencies. In their latest book *Why is Construction So Backward?* (Wiley 2004, pp192), James Woudhuysen, Stefan Muthe-sius, Miles Glendinning and Ian Abley examine the reactionary consequences of over-precaution, over-protection (as well as the over-statement of environmental problems) as the barrier to real progress in the industry. Whether offices are located in Bali, Bombay or Brixton is a second order consideration.

However, there is something to be said for cheap labour. Architectural firms going abroad – just like call centres in the '80s that went to Ban-



Practices can benefit from overseas labour, but at what price?

'Chasing one's tail to improve margins by searching out cheap labour says a lot about the parlous state of some businesses'

galore – can benefit from the fact that Indian labour is even less expensive than the north-east of England. However, let's not pretend that this is a particularly dynamic business case. When National Rail Enquiries decided to relocate 'overseas', it was on the basis that the Association of Train Operating Companies (ATOC) believed that it could save £10 million per annum, primarily on wage reductions.

Chasing one's tail to improve margins by searching out cheap labour says a lot about the parlous state of some businesses, if that is all they can come up with. Instead of improving profitability by focusing on a vigorous investment and accumulation process, they scurry around for ideas to save money, penny-pinch and generally scrape the bottom of their business barrel.

Criticism of ATOC's decision on the basis that quality would decline if core jobs were outsourced is a Little

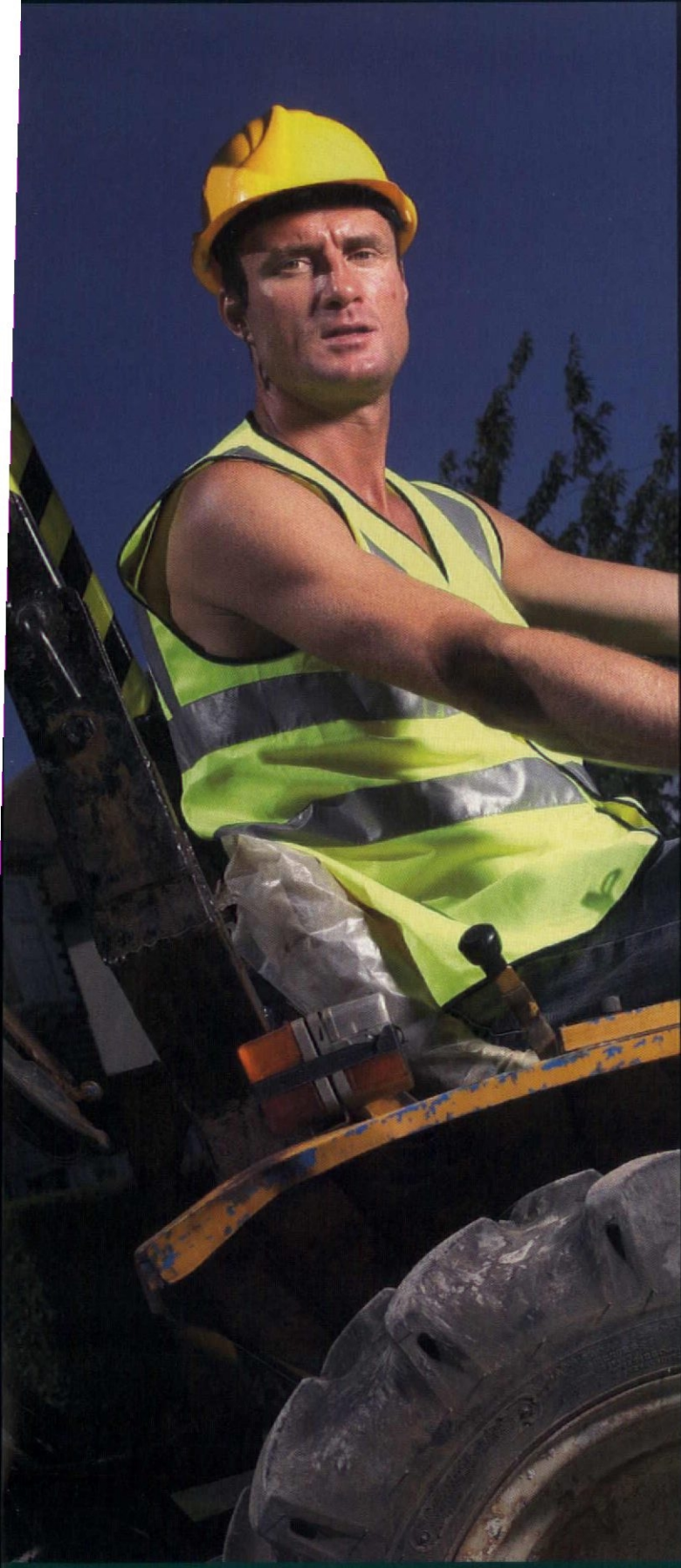
Englander mentality from those who have obviously not experienced the so-called quality of the existing UK-based rail enquiry service. Similar criticisms relating to outsourcing architectural services are misplaced. Technology is technology and the ability to draw in a variety of CAD packages is as high or, in some developing countries, even higher than it is in this country. An Indian friend who is studying in the UK is applying for a position with the British Consulate in Mumbai and, apart from the fact that all applicants have to have a PhD, she is competing for the job with *four million* other applicants. It is crazy to assume that technical standards would be anything other than as high in the outsource country.

However, it is inevitably the case that increased managerial intervention and control would be necessary if that technical skill isn't to go awry in production terms.

Back in the UK, it is true that staff might have a better job satisfaction if all the crap gets shovelled over to some minion in the Third World, but since a large proportion of architect's day-to-day activity is basic crap anyway, maybe the junior practice staff may find themselves out of a job. After all, profit margins will only increase if the cheap labour from abroad displaces 'expensive' labour over here. The notion that staff can use their time more productively is premised on the office's workload increasing to fill the vacuum. Unfortunately, this appears not to be a believable, or a stable long-term forecast of the real economic future for construction, and so job cuts would be on the cards.

There are examples of where such outsourcing has worked, and is working – whether it's Gehry and Libeskind outsourcing to Dundee and Manchester, or Atlas Industries, a technology company based in Vietnam that does the majority of its work for the UK architectural sector.

Undoubtedly, this market will continue to grow, with Third World countries competing to keep their own labour costs competitively low, but in the grand scheme of things, this is not something to be proud of. *Brad Eastlie is an architect who has worked regularly in south-east Asia*



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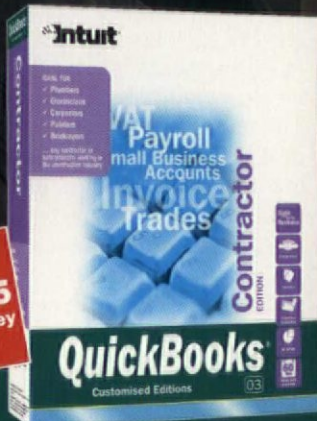
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A quick fix for planning?

A radical shake-up of the system could help to simplify and speed up the planning process

BY BRIAN WATERS

Planning minister Keith Hill's recent announcement* of a new regime for 'planning obligations' (Section 106 agreements under the Town & Country Planning Act) is intended to be slipped into the proposed planning reform legislation early in the new year; the consultation deadline is 8 January.

Developers are to be offered a choice of paying a fixed, predetermined 'charge' – a payment meant to cover all obligations relating to the development including community facilities, infrastructure improvements and affordable housing – or to negotiate with the planning authority as now. The developer will retain the choice of reverting to the fixed charge if it does not like the way negotiations are turning out.

Hill said: 'The planning system has the potential to deliver so much for the community, from affordable homes to health centres to parks and open spaces. The problem is the system is simply too slow and fails to deliver what's needed when it's needed. We need a radical solution to simplify and speed up the process.'

Under the proposal, local authorities must set out details of the charge (for example, cost per unit of housing or square metres of retail floorspace) in their local development plans. This would ensure that all the parties involved would know the cost of the charge before an application is submitted.

Kelvin MacDonald, director of policy and research with the RTPI, said: 'The new spatial planning system must focus on delivery, and this change adds to its ability to do so. The RTPI is particularly concerned that the government's own policy objectives for affordable housing may suffer as the list of potential uses for the funding gained through the new system grows ever longer.'

British Property Federation planning director Christopher Morley

'If this upfront charge is a "one-hit fee", it is likely to be the preferred option for developers'

commented: 'The concept seems to be a good one. If this upfront charge is a "one-hit fee", it is likely to be the preferred option for developers whose overriding requirements in making development happen are for speed and certainty. If the

local authority's upfront expectations are unreasonable, or unviable, the developer can opt for negotiation instead.'

However, Morley was concerned that the devil would be in the detail, and discussion with the government will be needed to ascertain how it intends to ensure that these charges are pitched at a reasonable level, reflecting the precise nature, location and viability of any proposed scheme. Furthermore:

- in that respect the formula adopted for arriving at the charges will also be key;
- there must be flexibility to ensure that in instances where marginal developments need to be encouraged for purposes of regeneration, no charges are levied;
- the upfront charge must be a once only payment;
- there must be safeguards in the system to ensure that developers are not penalised by local authorities for not accepting the charge option and for choosing instead to negotiate; and
- it will be vital that local authorities are able to start negotiating and agree figures with developers reasonably efficiently.

Provided that it is not unreasonable in the circumstances of the proposal, the fixed charge will be a brake on an authority's demands in a negotiated alternative, particularly since the government has cleverly allowed the developer to maintain both options through negotiations.

The most remarkable aspect of the new policy is its inevitable impact on affordable housing. When first introduced by PPG 3 in 1992 and elaborated in Circular 6/98, authori-

ties were quick to agree payments into their designated housing funds in lieu of on-site provision of affordable homes. Planning officers were able to take into account empirical issues such as the desirability of bringing a long disused site into use, or the cost of converting a listed building.

Despite widespread predictions that the policy would 'kill the golden goose', policies soon evolved that demanded not only on-site provision but how it should be distributed within the development and the proportion of different tenures called for. The consequence has been to increase the deterrent value and to create inordinate delays in the granting of permissions.

The government now seems to understand that the affordability of housing depends on ramping up supply and that the current process is having the opposite effect. Its announcement does not acknowledge the vacuum that will be created in the provision of sites for affordable housing and the fact that authorities, having established sometimes complex policies on mix of size, tenure and disposition of affordable homes, will now have to think afresh. One possible outcome is the designation of sites for such developments, which will be off-limits for private house building.

The new policy will make more transparent the intended reduction in land costs for all housing but fails to recognise the distinction between the charge (an upfront cost payable once development commences) and a tax on profits, which can only be assessed once a profit has been achieved. It will not happen anytime soon. First the details have to be written into the new Planning Act; second the LPA has to formulate its policy within the rules that may be laid down; third the Development Plan has to be agreed/adopted; and fourth the developer has to work out whether they can afford to pay the charge.

Brian Waters is principal of the Boisot Waters Cohen Partnership, contact brian@bwcp.co.uk

*'Contributing to sustainable communities – a new approach to planning obligations', see www.odpm.gov.uk

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Adjudicator's jobs, like their decisions, are reasonably secure

Adjudication under the Housing Grants Act did not exactly come crashing onto the collective consciousness of the construction industry back in 1996. One of the main reasons for this was the year-and-a-half delay between drafting the relevant provisions of the Act and the finalisation of the government's scheme, which itself was required to plug the many gaps left by the legislation. As a result, a few construction commentators were very exercised about the embryonic process, while the rest of the world remained in blissful ignorance. Once the Act and the scheme had finally heaved themselves onto the statute books in 1998, such disputing parties as were brave enough to give adjudication a go were much preoccupied by the big question at the time: namely, what happens if the losing party refuses to abide by the decision?

It is hard to remember, looking back now, that the legislature thought that it had answered this one, by giving the winning party the right to enforce the decision via some tortuous route that involved provisions borrowed from the Arbitration Act. The courts, however, made short

work of the point with the first contested enforcement of an adjudicator's decision in *Macob v Morrison* (1999), in which it was decided that an adjudicator's decision should and would be enforced by summary judgment.

Another question that came up from time to time was: 'What happens if the adjudicator does not give their decision within the statutory 28 days?' This was not such a pressing problem in practical terms for two reasons. First, in the beginning adjudicators were so thrilled with the process, and the rich vein of work it provided, that they diligently produced their decisions within the stipulated time.

Second, once the novelty had begun to wear off, they realised that most disputing parties would agree to extend the timetable if they perceived that they might thereby curry favour with the adjudicator and improve their prospects of obtaining a favourable decision. Many adjudications are conducted over periods longer than 28 days – the longest to my knowledge being well over 100 days. But practical considerations apart,

is an adjudicator's decision given outside the required or agreed period still valid?

Five and a half years after the advent of adjudication, the courts have finally had cause to decide the point in *Simons Construction v Aardvark Developments* (Judgment, 29.10.03). In this case, contractors and employer referred their dispute to an adjudicator, who was engaged under the terms of the JCT adjudication agreement. The parties had agreed to extend the timetable for the adjudicator to decide the dispute beyond the required 28 days.

The adjudicator gave a decision, in draft, in favour of the employer on the last day of the agreed period. It also required the unsuccessful contractor to pay the adjudicator's fees. The draft decision was issued, without amendment, in final form a week later. The contractor declined to comply with the decision or to pay the adjudicator's fees. It argued that it was invalid because it had been given outside the agreed time limit. Both the employer and the adjudicator were interested in upholding the decision and applied to the court accordingly.

Technology and Construction Court Judge Seymour QC agreed that the draft decision was only a provisional decision in respect of the matters referred. It was not signed or dated and was clearly marked as being 'for the parties' comment'. A final decision had not, therefore, been produced in time. This, however, did not mean that the decision, produced a week later, was not binding on the parties. Neither the Housing Grants Act nor the scheme prescribe a final, long-stop date, by which a decision should be given, once the parties had agreed to an extended timetable.

An adjudicator's decision, whenever given, is binding on the parties unless the adjudicator's engagement under the adjudication agreement had been terminated for failure to produce a decision in time. It is unlikely, however, that either party would rush to sack the adjudicator for being out of time, as they would thereby guarantee that they would not receive a decision in their favour.

Kim Franklin

Bottom up, top down, slide left, slide right

I can't remember who suggested I take a look at the website of Mary Thum Associates at www.marythum.com. Whoever it was has an eye for quality because this is almost an exemplary architectural site in the sense that it is simple, fast, clearly organised and has an elegantly restrained design based on much of the screen having a black background with text in white and images in neat borderless boxes. And there is not too much text. Economically, it makes use of your browser's 'Back' button – although late in the day I found 'Home' and 'Contact us' buttons hidden off screen to the right and below, in what is probably intended as expansion space for future projects.

I say 'almost exemplary' because there are two really irritating barriers to accessibility. Make that two and a half. One is the fact that the site is bigger than the viewer's screen: you need to use the scrollbar slider if you are not to miss out on stuff on the right. The other is sideways text. There is something of self-infliction about the former because the practice's contact details are in the invisible far right column. Maybe it was a problem because, at the time of surfing, I was using only a 17-inch screen – but I guess most potential clients don't have the 19-inch and bigger screens customarily used by designers and architects. Incidentally, although the type is of a readable size, you can't change it. Half marks off.

The sideways text is really irritating. Publishers put book titles sideways down the spine of books. But this is only because the spine is the sole physical surface of a book that is visible when they are stored, as they customarily are, in a bookshelf. It may amuse the practice that surfers have to suddenly lurch perilously in their office chairs to the right in order to read the site's section headings. But it is a real pain in the neck. Otherwise a great site.

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'In the beginning adjudicators were thrilled with the process and the rich vein of work'

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Office politics

STEPHEN GREENBERG

The Twenty-first Century Office

By Jeremy Myerson and Philip Ross. Laurence King, 2003. £45



This is the latest in a long line of studies that parallel the evolution of the workplace. As a sourcebook it is an exemplary collection of the best designs and designers and a bellwether for current fashions and preoccupations. This book shows just how rich and varied interior architecture has become.

It is also the most succinct review of trends in office design since Frank Duffy's *The New Office*. Duffy structured his analysis around four distinct *modus operandi*, and the use of simple nouns: cell, den, club and hive. With Myerson and Ross, it is still in four modes, but the lingo is new. It is now adjectives and adverbs: narrative, nodal, neighbourly and nomadic. The case studies illustrate more and better ways to encourage office workers to stay 24/7 within the office, the firm, the culture, and the production envelope. We live and breathe the brand in the working environment – *narrative*. We let employees work on the road – *nomads*; we make hubs where they can touch down and be mentored – *nodes*. We give them cosy corners, make it home from home – *neighbourly*.

But here's the rub. Duffy's 'new office'

was like New Labour. His thesis was optimistic: he saw the evolution of the office in a historic continuum, and revealed a palpable fascination with it as a 20th-century phenomenon – how it evolved and where it was going. The workplace could only get better. But his book pre-dated the images of 11 September; the collapse of Enron; the dot.com bubble; the anti-globalisation movement and Naomi Klein's *No Logo*.

Myerson's book is on the other side of the apocalyptic extreme event. Everything has changed: optimism has been replaced with uncertainty and vulnerability. The beautifully photographed, staged, clean-desk images have a ghostly feel, and are hard to read without a post-apocalyptic take.

All kinds of spaces can now be used for offices, particularly for the small and medium-sized enterprises that make up the majority. Advances in hand-held cordless phones and laptops have presented us with a menu of new and more effective ways of working: live-work; the desk-less office; the business lounge; serviced office suites; and hotels. Set against this, millions of square metres of urban office space have been converted into apartment and loft-living spaces as many businesses have located out of town to business parks, generating more car journeys and longer working days. The perpetual workplace revolution continues apace; the call centre boom that began in sheds on industrial estates in areas with soft regional accents is being shipped out wholesale to Mumbai and Bangalore.

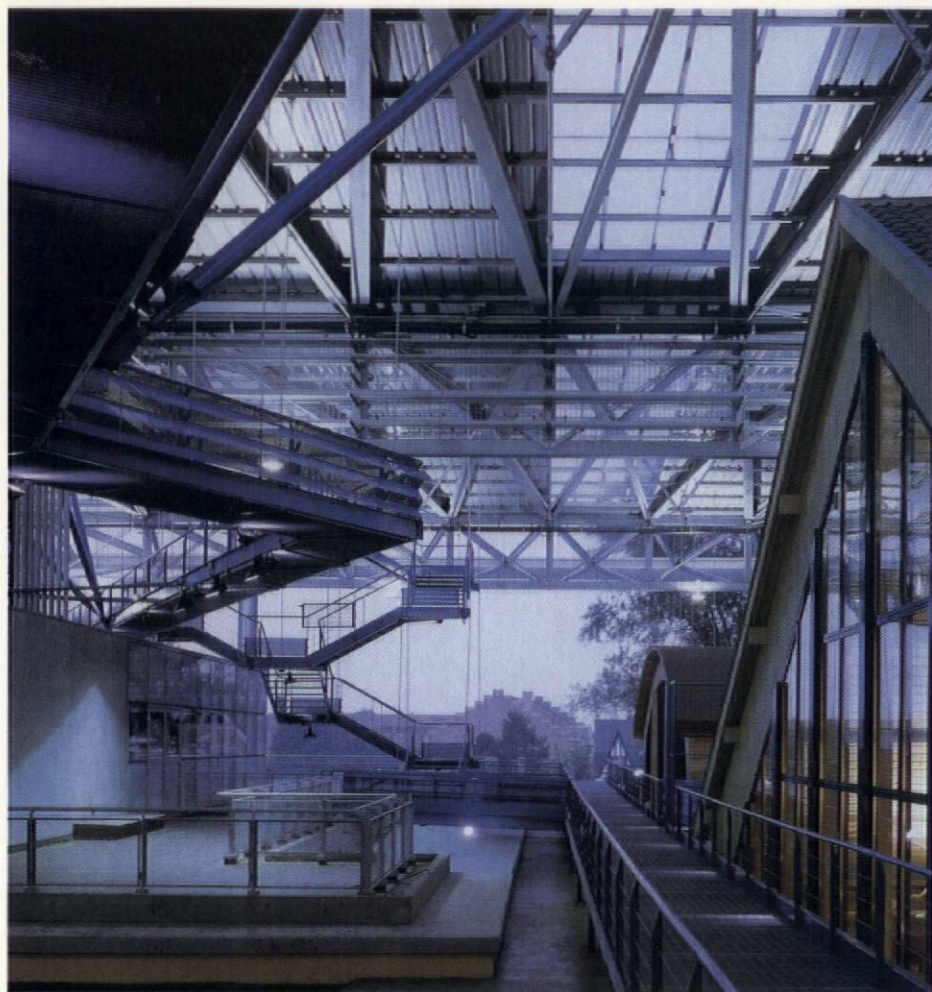
Office design is only one part of the continual upheaval that is in the nature of the contemporary workplace, and it should be seen against the other – the texture of working life, what really goes on in these environments. This is most acutely observed by commentators like Scott Adams, creator of the *Dilbert* comic strip, who can make any audience roar with laughter, just by walking up to a lectern and saying 'people are a company's greatest asset'.

So when I read the neighbourly office described as 'a social landscape to bring people together in a community of purpose. Its repertoire of town squares, garden fences, entertainment zones, quiet spaces and lively bars increasingly mirrors the dynamic of the modern city,' I imagine this being said by Ricky Gervais, replete with hand gestures. The sassy office is both an ameliorative and a palliative. It is needed to attract and retain workers who are increasingly on short-term contracts in a demography that is alarmingly insecure, youth-oriented and global.

Stephen Greenberg is director of *Metaphor*



Top: Nowicka Sterns' another.com, London.
Above: Foote, Cone & Belding at Irvine, California, by Clive Wilkinson Architects



The main events

COLIN DAVIES

Bernard Tschumi

Edited by K Michael Hays and Giovanni Damiani. Thames & Hudson, 2003. £15.95

In an interview transcribed for this monograph, Marco de Michelis asks Bernard Tschumi: 'If space as movement, time and flux is architecture, doesn't this mean that the notion of tectonics is definitely dead?' Back comes the answer, brief and blunt: 'Yes, materiality is alive but tectonics are dead.'

Later in the interview, Tschumi talks about the systems of notation derived from cinema and dance that he used in his famous theoretical project, *The Manhattan Transcripts*. 'They provide a good means of developing concepts,' he says. 'Unfortunately, however, you have to translate back into the general architectural code [plans, sections and elevations] so that these concepts can be understood by the building industry.'

The implication is clear: architecture, in Tschumi's world, has little to do with

building. For him, the physical fabric is unimportant. Events, not forms, are the true stuff of architecture. At Parc de la Villette in Paris, his first major work designed in 1982, the only new structures recognisable as architecture in the conventional sense are the so-called *folies*. Set out on a square grid that deliberately ignores any existing features of the site, they are tongue-in-cheek parodies of Russian Constructivism, not so much architecture as a mockery of architecture. The park as a whole is conceived as a support structure for events rather than an architectural composition. It is no surprise to discover that Cedric Price's Fun Palace project was an early influence on Tschumi while he was teaching at the AA.

But if Tschumi's architecture is all about events, what kinds of event does it envisage?

Certainly not the ordinary kinds implied by conventional clients' briefs. Tschumi is only interested in events that involve an element of 'transgression' (a favourite word) or even danger. 'To really appreciate architecture, you may even have to commit a murder,' says the caption of one of his 'Advertisements for Architecture' published in the mid-1970s.

Such straining to shock seems comical now, after the enfant terrible's decade or more as dean of the graduate school at Columbia University, but the underlying theory remains valid. Tschumi wants to break down conventional barriers and encourage unusual juxtapositions, like the jump-cuts in a film. Above all, he wants to subvert the normal relationships between events and spaces. Pole-vaulting in the Sistine Chapel and hang-gliding in a lift shaft are among the surreal examples often cited.

In practice, juxtapositions are achieved either by planning buildings in parallel strips, like the project for a new national theatre and opera house in Tokyo, or by providing a common space in which the various functions can mingle. The latter might be an ordinary atrium, like that of the School of Architecture at Marne la Vallée, or, more interestingly, an enveloping structure like the umbrella roof thrown over the existing buildings of the Le Fresnoy contemporary arts centre in Tourcoing (see picture).

The problem for a monograph of this kind, which presents projects and buildings straightforwardly in photographs, drawings and descriptive text, is that the subtleties of the theory are completely lost. The events that are supposedly so important to this architecture are invisible. Most of the photographs are conventionally architectural, which means they don't have people in them, and the buildings look ordinary. For example, the front cover shows a detail of the double-curved corrugated-metal envelope of the recently completed concert hall in Rouen. It is elegant enough, but it might have been designed by any reasonably competent architectural practice equipped with the right software.

The monograph shows us only the physical fabric of the buildings – the aspect of architecture in which Tschumi, by his own admission, is least interested.

Theoretical essays by K Michael Hays and Giovanni Damiani don't help much, clear ideas emerging from the fog of architectural theory-speak only in direct quotations from Tschumi's own writings.

Colin Davies is a professor at London Metropolitan University

There's always tomorrow

NEIL PARKYN

To-Morrow: A Peaceful Path to Real Reform

By Ebenezer Howard, with a commentary by Sir Peter Hall et al. Routledge, 2003. 232pp. £60

In the great – and somewhat dusty – pantheon showcasing 'timeless heroes of planning', the place of former pioneer farmer, Chicago stenographer and parliamentary notetaker Ebenezer Howard has always seemed secure. Most architects of a certain generation can summon up his bewhiskered image, or draw a passable version of Howard's famous 'Three Magnets' diagram, with its deftly contrasted poles of town, country and town-country. Warm sepia-toned images of workers at the Spirella Corset Factory in Letchworth Garden City, or taking their leisure at the alcohol-free Skittles Inn nearby, are familiar staples of textbooks for aspirant planners. It is all healthy, wholesome and suitably removed from the Thames Gateway.

Not so far removed, perhaps. Why else would Sir Peter Hall, our most credible can-

didate for entry to the planning pantheon, veteran writer/campaigner Colin Ward, and planning historian Dennis Hardy choose this moment to bring forward a facsimile edition of Howard's one-shilling volume, first published in 1898, if not to remind those in the land of bean counting and bullet points that it does no harm to start with a 'vision' in planning our new urban settlements?

At a time when the Gadarene rush to shoehorn any proposed residential expansion into the category of an 'urban village' has seemingly abated, and the cappuccinos of the Urban Task Force cooled to the point of becoming undrinkable, it is salutary to be reminded by this editorial trio that this modest publication can lay legitimate claim to having shaped the way we design settlements worldwide. And it continues to do so,

east of Tower Bridge, in the Fens and on former MoD sites.

In reminding us of Howard's influence and continuing legacy, the editors are, ironically, ill-served by the very high production standards achieved by publisher Routledge. This is an elegant volume, no longer slim enough to be slipped into one's pocket as reading on a Fabian cycling holiday, but one to be savoured and dipped into for historic endorsement when penning the 'Heritage and Pedigree' chapter of some future report on this or that new settlement. Once past the presentation, however, the force of Howard's arguments remains impressive, all the more so because many of them, as the editors argue, were not in themselves new. Their power and longevity stem directly from their *combination* as a single strand or thesis.

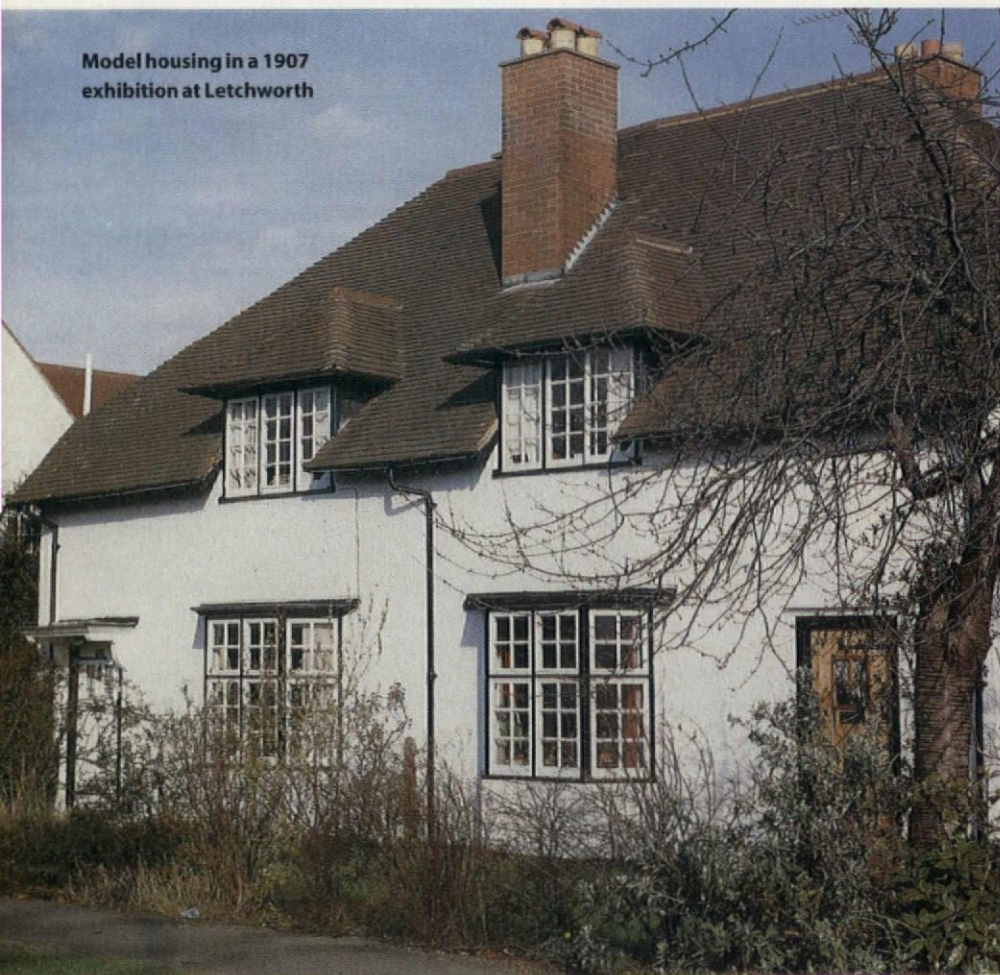
Peter Hall, perhaps with one astute eye on Thames Gateway, understandably makes much in his commentary of Howard's concept of a polycentric pattern of urbanisation in which each settlement matures to a finite size, determined at the outset by what were later to become New Town planning standards. Further growth can be accommodated by cloning the basic unit, while maintaining some form of Green Belt between units and around the city as a whole.

Such a pattern of planned greenfield (usually in the literal sense) urbanisation has proved enormously attractive to societies that would seem to have little in common – from the *den-en-toshi* (pastoral cities) of Japan to the *cité jardin* of France and the *gartenstadt* favoured in Germany, or Forest Hill Gardens, New York – at the turn of the 20th century.

In providing a page-by-page commentary alongside the facsimile pages of Howard's text, the editors make many resonant and perceptive observations, most notably that Letchworth Garden City represented a very real innovation in town planning, in that almost all designed settlements until then had been the products of a single, all-powerful will; whether that of King Edward in founding Winchelsea and his other planned town, Robert Owen at New Lanark, later philanthropists at Saltire, Bournville and Port Sunlight, or indeed of recent efforts near Dorchester.

Letchworth, by contrast, was democratic, collaborative and transparent in its founding philosophy as well as in its day-to-day operations. Heady stuff indeed, and no less provocative today than when Howard first put pen to paper more than a century ago. Neil Parkyn is an architect, town planner and director of Huntingdon Associates

Model housing in a 1907 exhibition at Letchworth





ROBERT SINEX



Collected works

KENNETH POWELL

Other Criteria: Sculpture in 20th Century Britain

At the Henry Moore Institute, 74 The Headrow, Leeds, until 28 March, 2004

This exhibition marks the 10th anniversary of the Henry Moore Institute, which opened in a former wool warehouse, strikingly converted by Jeremy Dixon and Edward Jones, in 1993. Since then, the institute's parent body, the Henry Moore Foundation, has ploughed £15 million into its activities in Leeds, into exhibitions, conferences, lectures, fellowships, publications and the development of its collections.

Leeds has clearly gained from its association with Henry Moore, but the relationship is very much a partnership between the institute and the Leeds museums and galleries. Alongside *Other Criteria*, you can see – in the City Art Gallery, across Dixon Jones' bridge – a new display of sculpture and supporting material curated by the institute; the two institutions are, where sculpture is concerned, run in tandem and effectively share a unified collection.

Other Criteria reflects the breadth of that collection in terms not just of completed works of sculpture and maquettes but equally of drawings, photographs, the letters and other papers of sculptors, publications and

printed ephemera – all of which illuminate aspects of the practice of the art. Here are press cuttings about Epstein's *Adam*, once consigned to a freakshow in Blackpool but now to be seen in Harewood House, near Leeds; drawings by Richard Deacon and Tony Cragg; Sir Charles Wheeler's 1962 diary; a pendant made by Henry Moore in 1923 and a note in which Hamo Thornycroft asks 2/6d for his autograph (the proceeds went to Battersea Dogs' Home).

One of the largest exhibits is Alfred Gilbert's magnificent chimney piece, completed in 1913 and installed in the house of the Leeds collector Sam Wilson. Long buried in an obscure room in the City Art Gallery, this work can be seen for the masterpiece of the 'New Sculpture' that it is.

One of the achievements of the Henry Moore Institute has been to position sculpture firmly within its social and political context – exhibitions on Nazi and, more recently, Italian Fascist sculpture were pioneering exercises in this direction. Sculpture has suffered, institute curator Penelope Curtis argues, from being seen as purely formal

gallery art, a progression of star figures from Michelangelo to Moore. One of the achievements of recent British sculpture, notably the 'land' works of Long, Nash and others, has been to erode that preconception; while Anish Kapoor has worked with success in challenging urban situations, including Tate Modern's turbine hall.

The institute has fostered interest in architectural sculpture, in largely forgotten artists like Gilbert Ledward, Gilbert Bayes and A H Gerrard, and more recent figures such as Laurence Bradshaw (responsible for Karl Marx's monument at Highgate Cemetery) and Peter Peri, both artists strongly aligned with the Left. A further element in the institute's work – underlined by the careers of Epstein, Peri, Kapoor and many others – has been the exploration of the cosmopolitan and international nature of British sculpture during the last century or more.

In tandem with the activities of the Yorkshire Sculpture Park, a short drive away down the M1, the Henry Moore Institute has made West Yorkshire a major European centre for the display and study of sculpture. The institute itself, however, cannot expand physically on its present site and Leeds City Council now faces the challenge of reconstructing the City Art Gallery (which is in poor condition, with one large gallery closed on safety grounds). The Henry Moore Foundation is likely to provide some funding, but the bulk of the finance must come from elsewhere. The city missed out on the major Lottery grants that paid for the reconstruction of Manchester City Art Gallery, for example. As the 10th anniversary celebrations got under way, this prospect provided a sobering thought.

Kenneth Powell is an architectural journalist

London

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.

John Frazer: Accelerating Architecture Tuesday 2 December. A lecture at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

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

Thames Gateway Regeneration Conference Thursday 4 December. At the City Conference Centre, EC2. Details 020 7903 6522.

The Smithsons Thursday 4 December, 18.30. A 20th Century Society lecture by Dirk van den Heuvel at The Gallery, 77 Cowcross St, EC1. Details 020 7250 3857.

ar+dEmerging Architecture Awards, 2003 5 December-2 March. At the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

The Smithsons: The House of the Future to a House for Today 6 December-29 February. An exhibition at the Design Museum, Shad Thames, SE1. Details 0870 833 9955.

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.

Optic Nerve: Abstract Colour Photography Until 17 January. An exhibition at Photofusion, 17a Electric Lane, SW9 (020 7738 5774).

Roadside Architecture Until 17 January. Photographs by John Margolies at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

Eric Ravilious: Imagined Realities Until 25 January. A centenary exhibition at



LIGHT FANTASTIC

Elisa Sighicelli's past lightbox photographs have dwelt on the border between interior and exterior. Her new work can be seen at the Gagosian Gallery, 8 Heddon Street, London W1 until 17 January. Details 020 7292 8222.

the Imperial War Museum, Lambeth Rd, SE1. Details 020 7416

Bricks & Water Until 28 February. The architecture of London's waterworks – an exhibition at Kew Bridge Steam Museum. Details 020 8568 4757.

East

William Curtis: Monument, Memorial, Myth Tuesday 2 December, 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.

Repair and Conservation of Historic Joinery 12-13 February. A course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

North West

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

Ian Simpson Wednesday 14 January, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5567.

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

Should I Stay or Should I Go? Decommissioning Public Art

Thursday 4 December. A Public Art Forum event at the International Study Centre, Canterbury. Details www.publicartforum.org.uk

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

Wessex

Zehedee Jones: New Paintings 29 November-25 January. 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.

Piers Gough: Masterplundering Monday 8 December, 18.15. A lecture at The Watershed, Bristol. Details 0117 922 1540.

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

West Midlands

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

Shropshire Society of Architects' Christmas Dinner Wednesday 10 December. Details of time and venue fax 01743 364944.

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

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

Sarah Featherstone Thursday 4 December, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

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

Generalism Enacted: Fergus Purdie Until 5 December. An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

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

Louise Crawford & Stéphan Guéneau 9 December-31 January. Nocturnal photos of Glasgow and Paris at Street Level, 26 King St, Glasgow. Details 0141 552 2151.

Wales

RSAA Small Practice Surgery Series: Planning Update Wednesday 3 December, 16.00. At the Faenol Fawr Hotel, Bodellwyddan. 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.



MIPIM ARCHITECTURAL REVIEW FUTURE PROJECT AWARDS 2004

MIPIM, the international property market, attracts over 16 000 delegates, the elite of the property world, to Cannes every March. For the 15th anniversary of MIPIM, the MIPIM Awards are divided into two branches: the long-running MIPIM Awards for completed projects, and new AR awards for unbuilt work. The Architectural Review Future Project Awards are in six categories: retail, hotel and leisure; offices; residential; regeneration and sustainability; urban masterplanning; tall buildings over thirty storeys.

There will also be a Best of Show Award.

Selected commended entries will be reviewed by international panels at Cannes. Since its inception in the nineteenth century, The Architectural Review has always been devoted to excellence in architecture and environmental design and now invites entries to the MIPIM Architectural Review Future Project Awards. All submissions will be displayed at MIPIM and will be published in a catalogue which will be given to all delegates.

The MIPIM/AR Future Project Awards are organized in partnership with Immobilien Zeitung and Directions Immobilières.

Closing date for entries to the Architectural Review Future Project Awards is **6 December 2003**. For further information and an entry form see The Architectural Review website at www.arplus.com and www.mipim.com. Email enquiries to TimBattle@btconnect.com

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What I would really, really like for Christmas this year is

4x Specialist **Healthcare Architects** for London, Herts, Surrey and Manchester. Perm to £47500 depending on location and exp. Ref: 10281,11169

6x **Residential Technical Coordinators**, Essex, Hertfordshire, Northampton packages to £42500.00, start asap. Ref: 9469, 10078, 10847,11554

3x **Design Architects** with Residential or Education experience in Hertfordshire and Kent. CE30-35k depending on exp and location Ref: 11444, 11513, 11412

2x **Architectural Assistants** looking for Part 3 exp in Suffolk, AutoCAD skills essential and 18 months work exp. To £20k. Ref: 11598

7x **Architectural Technicians** with Healthcare experience, London, Manchester, Cardiff. CAD Essential X training given. To £37500. Ref: 11168,11774,8575

1x **Lead Architect** with at least 7 years dedicated education exp. must have experience of PFI projects. London Based, £ to 50k. Ref: 11200.

Thanks

PS. If they wont fit down the chimney use the details below.

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Call Jeremy midlands@siv.co.uk 0121 607 8773
Architect Northamptonshire £18-22/h

Fun contract for multi-talented Architects, key skills: design, job running & contract admin. AutoCAD, 2 & 3D & Photoshop experience essential. High profile projects and clients, including very high spec private Healthcare facilities with emphasis on originality. Plans for significant growth in coming year. Enjoyable work; excellent Practice - get in Quick!

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SOUTH WEST

Call Paul sw@siv.co.uk 0117 922 5777
Architect Bristol £22/h

Design, job run, detailing? Basically we need an all rounder to join this international organisation on an initial 6 month contract with great hopes of further work to follow. Education schemes and more. 3 Man team in larger multi-discipline office. AutoCAD is a must.

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Please apply in writing with a current C.V. and contact details to Julie Butcher, Search, 89 Gedney Road, Long Sutton, Spalding, Lincolnshire PE12 9JU.

ARCHITECTS REQUIRED

Small but established and rapidly expanding architectural practice seeks committed architects. The Practice, which occupies the UK's first earth sheltered architectural offices, is located in the south Lincolnshire Fens. This is the UK's most thermally monitored building and has attracted major media attention.

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Experienced Senior Architects & Technicians Dublin / Kilkenny

We are looking to expand our team with experienced self-motivated Senior Architects & Architectural Technicians to work on a range of exciting city centre commercial / residential and retail developments. The successful candidates will demonstrate an ability to work on their own initiative within a team structure, and have a minimum of five years post qualification experience, a good understanding of the Building Regulations and proficiency in AutoCAD. We can offer an attractive remuneration package, commensurate with experience and ability with good future career prospects to the right candidates.

Replies in confidence with C.V. to:
Annette Matthews, Anthony Reddy Associates, Dartry Mills, Dartry Road, Dublin 6, Ireland.
Fax: 01-4987001 or Email: info@arad.ie



competitions

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

E COLLEGE

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

LANDMARK EAST COMPETITION

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

PETERBOROUGH INNOVATION CENTRE

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

SPRINGFIELD LANE

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

Babtie was recently included in the AJ's top 100 practices as one of the fastest growing consultancies in the UK. Our award winning offices offer a complete environmental service including architecture, quantity surveying, structural and building services engineering, and other related disciplines. Current projects include the design of major PFI schemes, new Schools and Law Courts. We are currently looking for staff to join our teams in Birmingham and Aylesbury.

Architect Team Leaders

Ref: 248

You must be qualified to RIBA level with at least five years' relevant experience.

Project Architects

Ref: 65

You must be qualified to RIBA level with at least two years' relevant experience. AutoCAD skills essential.

Architectural Assistants

Ref: 64

You must be qualified to either RIBA Pt 2 or BTEC level together with AutoCAD skills essential.

Apply on-line at www.babtie.com/careers or alternately, please send your CV to Sue Stewart, Divisional Director, Babtie Group, Lincoln Place, Green End, Aylesbury, Bucks HP20 2TU.

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Vectoworks Architect - Central London / Herts - To £30k pa

We have a number of architectural practices looking for talented project/design Architects with strong vectorworks abilities. These clients are all working on residential projects, therefore knowledge of this sector is essential together with good design flair and job running skills. Ref AR3

Part 2 / 3 Architect - Hampshire - £24-30k pa

Only 1 hour commute from London Waterloo our client is a large, well established architectural practice specialising in both contemporary & traditional design. Good experience on Vectorworks, ArchiCAD and/or manual draughting abilities are essential for this position, as is a strong proven background on residential projects. Ref AR3024

Project Architect - Surrey - To £30k pa + benefits

This reputable architectural practice is looking for an experienced Architect to join their Surrey office. For this role you must be a confident job runner, fluent in AutoCAD and experienced in the Retail sector. The office is based just a 35 minute commute from London Waterloo. Ref AR4170

Project Architect - Hertfordshire - To £33k per annum

My client is a small, but friendly architectural practice who specialise in the residential and commercial sector. They are actively looking for a project architect to join their team of 8. The role will involve both job running and design therefore this position would suit someone with 5 yrs post part 3 experience. AutoCAD skills are essential. Ref AR3021

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We are able to offer tremendous opportunities and experience on a variety of exciting new projects within our friendly and busy Cambridge Office. Write with CV to:

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Architect & Technicians

Vac Ref 0311-45

Permanent

An expanding Leeds based practice is seeking 3 permanent architectural staff: A Senior Architect with 5 + years UK based experience needed to job run and handle all aspects of contract administration. Experience within the Residential, Educational or Healthcare sectors would be preferable, although not essential. A Senior Technician with a solid and proven architectural background with AutoCAD detailing and job running experience, together with team leading / management skills. And a Junior Technician to work in an office based team producing and detailing technical drawings using AutoCAD. A role which would ideally suit an architectural technologist with 2-3 years post graduate experience.

Architect & Technicians

Vac Ref 0311-60

Permanent

A large corporate architectural practice is seeking Architects with a minimum of 2 years post qualification experience, with design flair, a practical build ability and understanding. Highly motivated individuals are required with AutoCAD literacy being essential. Architectural Technologists / Technicians are also needed with candidates possessing BIAT qualifications, a good working knowledge and proven track record of construction practice. AutoCAD literacy is also essential.

Senior Architectural Technician

Vac Ref 0311-30

Contract

This large client is seeking a senior architectural contractor to work on projects throughout Yorkshire. The candidate must have full knowledge of AutoCAD along with good technical knowledge of construction and UK building regulations. This is a full time position and would be long term for the right applicant.

Architect / Technician

Vac Ref 0309-70

Permanent

This Leeds city centre based practice is currently looking to employ an experienced architect or technician. Healthcare sector experience is required along with a good knowledge of UK building regulations. Technical construction knowledge and experience is a must, along with skill in AutoCAD.

Buckinghamshire Vacancy

dave.smith@rdrecruitment.co.uk

Senior Technician

Vac Ref 0311-61

Permanent

My client is an established Multi-Site practice specialising in the Residential sector from their Milton Keynes operation. They are now seeking a Senior Technician with experience of Planning work and Running a Team. You will also need outstanding detailing skills and a sound knowledge of the Building Regulations as they apply to Residential Developments

South West Vacancy

dave.smith@rdrecruitment.co.uk

Architect & Technician

Vac Ref 0311-56

Permanent

This client is an expanding general practice who are currently experiencing an unprecedented demand for their expertise. They have identified a need for two additional members of staff. An Architect with 1 or 2 years post Part 3 experience and a Technician with a background in Autocad. Because of the wide range of projects in which they get involved, your experience of specific sectors is less important than your enthusiasm and passion for Architecture.

Architectural Technician

Vac Ref 0311-54

Permanent

My client is a rapidly expanding practice with offices in 2 locations in Devon. They currently employ 50 Architectural staff and are still unable to cope with both the volume and quality of the projects they are winning. The range of work encompasses a number of sectors including MoD, Commercial, Educational, Healthcare and luxury Residential Apartments. The role will involve Scheme Design, including Detailing, Production Information and Planning Drawings. Ideally you will have Microstation experience, but the client will cross-train suitable applicants.

Hertfordshire Vacancy

dave.smith@rdrecruitment.co.uk

AutoCad Technician

Vac Ref 0311-51

Contract

My client is seeking a contractor to work until early January to work on a large project. The job will mainly involve detailing and preparation of working drawings. The majority of their work is in the Housing sector, although they do get involved in Sports Halls and Barn Conversions. The vacancy will suit an experienced Cad Technician with a good knowledge of Autocad.



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E-mail: stanford.eatwell@diol.pipex.com

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Architectural Asst, C London, £to 16phr

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Based: Leeds

Ref: 2457

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Please call David Bean



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To apply, please mail a covering letter and CV to: James Berry, T5 Head of Design, Terminal 5 Project, PO Box 620, Longford House, 420 Bath Road, Longford, West Drayton UB7 0NX.

www.baa.com/t5



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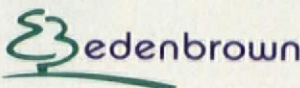
We are currently seeking a Strategic Land & Planning Manager on behalf of a well-reputed housing developer based in Suffolk. You will be required to deliver profitable development opportunities as well as managing and developing the existing land portfolio. The role requires excellent knowledge of local authority policies as well as the planning and local plan processes. This is very much a career move for the right candidate, the company boasts an enviable working environment as well as an attractive salary and package. This is also an enjoyable team to join as they are both enthusiastic and focused as well as enjoying the social aspect to the job. Alex Oglesby • 0121 685 8700 • Ref: 51901

**Architects & Technicians
London • £28-35k**

This renowned, medium-sized international design practice is seeking several staff to join their London office to work on high quality residential new build and refurbishment projects valued at £2-5m. They have a classical design feel to their work and require candidates who can reflect this. It is essential that candidates have excellent technical detailing experience and sound knowledge of materials and construction. AutoCAD literacy is also important. Having a foreign language (especially French) would be advantageous. Nick Ray • 020 7309 1304 • Ref: 53037

**Architectural Technologist/Technician
Newcastle • £23.5k**

This small, but expanding practice, requires an Architectural Technician/Technologist to work on a variety of projects including new build community and residential. The position will be based in their offices in the centre of Newcastle. Ideally you will be HND or degree qualified with a minimum of 2 years' experience working in a similar role. Excellent prospects available, including opportunities to be involved in running your own projects. Proficiency in AutoCAD is essential. Paul Wheeler • 0113 394 0133 • Ref: 51879



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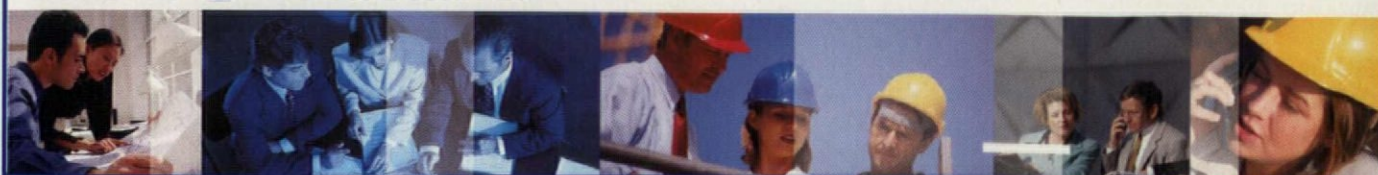
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email - rowena@paulhenryarchitects.com.

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Architectural Technicians with minimum 5 years experience.
Applicants must be MicroStation proficient.

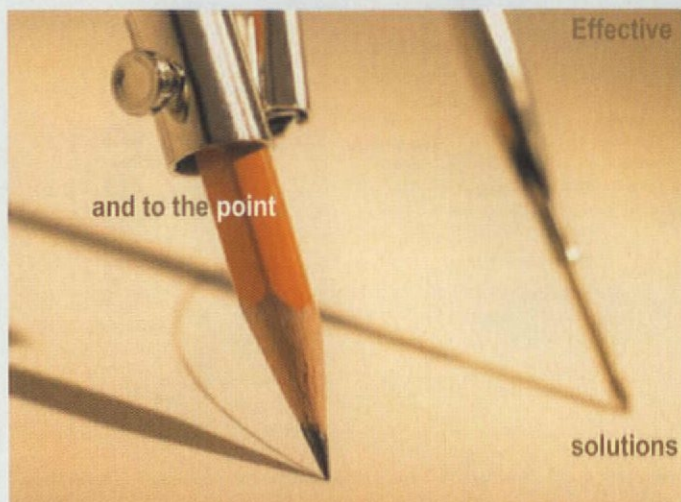
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Highly literate writer/manager required to coordinate submissions for new business in the field of architecture and design. The role will involve liaison between the Communications Group and the lead Architect to produce relevant written and visual material that best represents our skills and experience.

A background in promotional writing combined with managerial experience and a strong interest in architecture is essential.

If you would like to apply for the above positions, please forward your CV and representative samples of your work (where relevant, no larger than A4) to:

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Welsh Household and Dwelling Survey 2004 Call for surveyors

BRE/MORI seek expressions of interest from surveyors who wish to be considered for part time work on the Welsh Household and Dwelling Survey, which is being carried out for the Welsh Assembly between March and August 2004. BRE are working with the main contractor, MORI, to recruit, brief and manage the surveyors. We wish to recruit qualified Architects, Surveyors, Environmental Health Officers who should have recent experience of surveying or refurbishment of older properties and a good understanding of building pathology.

For further details see our website at <http://www.bre.co.uk/latest.jsp> or contact Gillian Bates on 01923 664156 or by email batesg@bre.co.uk

Nottinghamshire County Council

Expressions of interest for Sherwood Forest Visitor Centre Consultancy Contract

The Council is seeking expressions of interest from the suitably qualified and experienced consultants to perform consultancy services for research into the future development of Sherwood Forest Country Park Visitor Centre, near Edwinstowe, Nottinghamshire.

The contract will involve carrying out consultations with a variety of organisations, visitors and local residents. A report on future options will then be expected, assisting the County Council's Country Parks service to best balance the demands of tourism with the need to protect a site of national ecological significance.

Interested consultants need to complete and return to the Council a pre-qualification questionnaire to determine their technical capability, financial standing and experience in undertaking research work under consultancy contracts.

Tender documents will only be sent to those consultants that are shortlisted.

Expressions of interest should be made in writing or emailed to Nick Broomhead, Head of Country Parks, Rufford Abbey, Ollerton, Newark, Nottinghamshire, NG22 9DF. email: nick.broomhead@nottscc.gov.uk

The completed pre-qualification questionnaire should be submitted at the above address by mail or email by 12 noon on Wednesday 17th December 2003.

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

For further details contact:

The Registrar, British School at Rome, at The British Academy, 10 Carlton House Terrace, London, SW1Y 5AH
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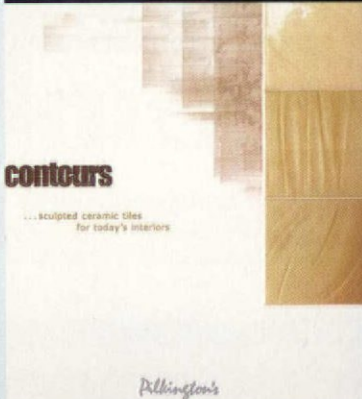
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Stripes continue to be a top choice for stylish interiors, and choosing Wilton Stripe from Blenheim Carpets will ensure extra luxury and comfort. Wilton Strip is made from a superior Wilton construction in 100% pure new wool and is offered in a 4m width. There are nine geometric rib designs with a selection of natural shades ranging from soft cream to dark chocolate.

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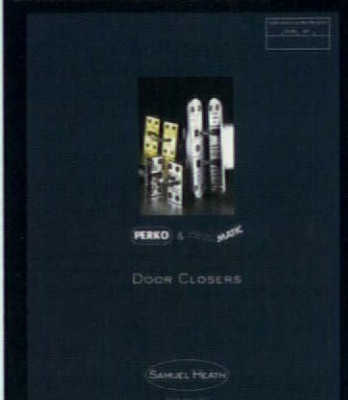
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BDP's recent office move had one main objective, 'the creation of individual spaces with strong flexible form and a very adaptable high-profile space'. They found all this in Brewhouse Yard along with a little help from DORMA Huppe Movable walls. In order to create a large front of house gallery, two nine metre long mobile screens were provided by DORMA Huppe Movable Walls.

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Samuel Heath & Sons has published a new brochure featuring its Perko and Perkomatic concealed door closers. The full-colour brochure details new product finishes, technical details and performance characteristics for the closers, which are suitable for use in commercial and domestic buildings. Copies can be obtained by calling Samuel Heath on 0121 766 4200.

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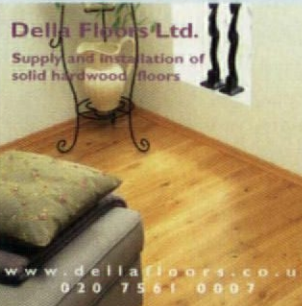


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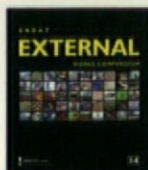
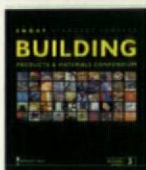
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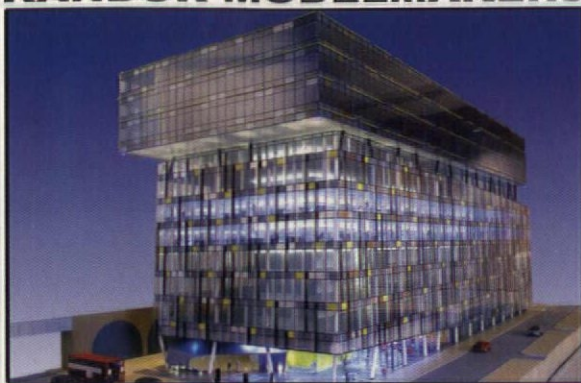


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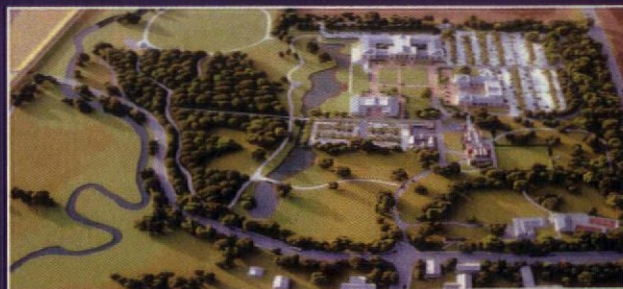
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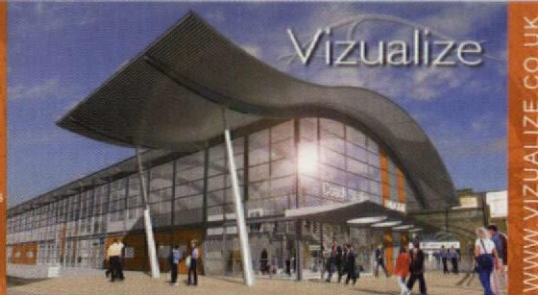
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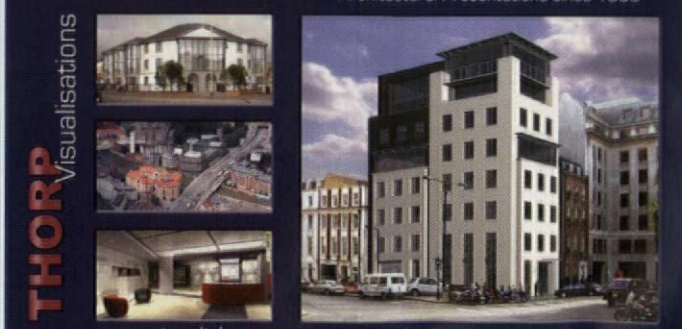
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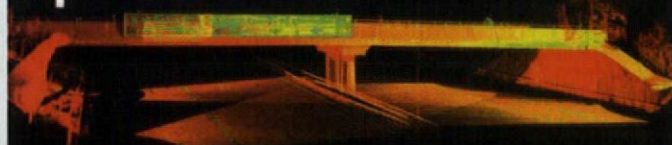


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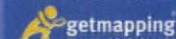


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Shard appeal

News of the **Renzo Piano** appeal decision in relation to his 'shard' design spread like wildfire on the evening before it was announced, not least at a splendid office-warming in Allies and Morrison's new home in Southwark. Various Southwark figures (including ex-development director **Fred Manson**) were in attendance, as were English Heritage representatives **Andrew Fane** and **Geoff Noble**. Consultants including **Francis Golding** and **Richard Coleman** seemed as gloomy as the EH crowd about the decision, announcing that it represented the death of views. Actually the decision letter gives no comfort to people who might think that anything goes as a result of it. It is based on the quality of the architecture, thank goodness. Incidentally, I hear developer Irvine Sellar is now describing the scheme as the Rockesellar Centre. It could be worse. It could be Irvine New Town.

Still sorry

The disgraceful treatment of **Jonathan Ball**, the architect who provided the intellectual backbone for the Eden project, still continues. But justice is sometimes seen to be done, which explains public notices which appeared in *The Times* and the *Western Morning News* last Friday and Saturday. A news story in the latter, based on the announcement, read: 'Eden project says sorry to co-founder'. The statement, from trust chairman **Sir Ronnie Hampel** and the project chairman **Ken Hill**, says Ball's role as co-founder of the scheme (with Tim Smit) 'has not been properly acknowledged in recent Eden project publications and other media coverage. We would like to set the record straight.' The various trustees and directors 'wish to endorse the fact that Jonathan Ball and Tim Smit are the joint co-founders of the Eden Project. It was their original exchange of ideas that forged the Eden vision... The combination... was

the catalyst that turned the dream into reality' etc etc.

Round two

Eden's story didn't quite come to a conclusion when Ball reached an out-of-court settlement over a multimillion-pound lawsuit he brought in respect of his removal from the project. Confidentiality clauses precluded details of the settlement being discussed, but it is known that it was on the basis of 'reinstatement' not reward, ie a settlement in respect of what he had put in rather than what he might have received. That bit of the story is now being played out in another legal action, brought by Ball against the solicitor **Druces and Attlee**, which worked for Ball and Smit before switching to acting for the Eden trust. Ball claims their actions resulted in him losing substantial sums. Hilariously, in 2001, the solicitor was enjoined from

acting for the trust and Smit in the dispute with Ball, because it had at one time acted for Ball and Smit. As ever, Astragal wishes Ball every success.

Zoo two

Off to Berlin for the launch of **Rem Koolhaas/OMA's** Dutch Embassy and an exhibition of the practice's work at Mies van de Rohe's Neue Staatsgalerie. At an embassy launch by the great man, Koolhaas begs us to focus away from the cult of his personality – OMA is a partnership bent on building and **AMO**, its research arm, has also been formally constituted. 'We don't feel grandiose or confident,' avers Koolhaas. And he is hoping that the new arrangements will provide 'lesser turbulence and greater serenity in the office'. In this corporate vein, Koolhaas is keen to pay tribute to many collaborators, prominent among

them Arup's **Cecil Balmond**. **AMO** itself is focused on areas it thinks need architectural thinking, not necessarily buildings, such as the phenomenon of shopping – areas Koolhaas hears his contemporaries describe as 'not quite respectable'.

Old is less

Somehow the idea of the team gets forgotten and it is back to asking Koolhaas about Koolhaas. What about Berlin? 'In all its forms and in all its episodes, Berlin has influenced me most, has most emotions good and bad'. While we are in the Neue Staatsgalerie, what about **Mies**? 'Mies is part of our unconscious'. We think of him 'like a parent... We respect Mies less and less but feel more able to play with him.'

Our boy

The new embassy is a marriage of contrasts, exhibiting OMA's view of the world as dissymmetrical though not dystopian. The key organising device is the 'trajectory', here a continuous route of ramps and stairs weaving from bottom to top of the building. The Dutch are keen to promote its architect as a national symbol; **George Lawson**, counsellor for cultural affairs, describes Koolhaas as 'the most important source of inspiration for Dutch architects' and 'the most important reason for... the interest and appreciation for Dutch architecture'. An enigmatic quote from *S,M,L,XL* masks Rem's blushes – 'In Holland there are no mountains, just wind'.

In XS

Not unaware of the need to market ideas, **OMA** has a stall at its exhibition selling own-brand T-shirts for 20. As you would expect, they come in sizes S, M, L and XL. But also in XS. How PC.

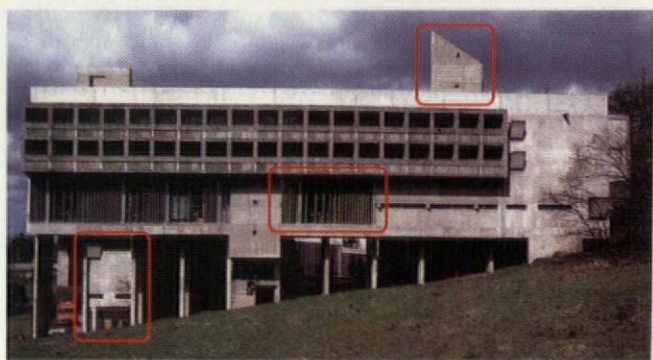
Conduct code

Back to Britain, where **John Prescott** and **Charles III** pretend to be in love over design codes. In reality, the two have as much in common as Poundbury has with the 'shard'.

ring the changes



Congratulations go to Robert Sakula of Ash Sakula Architects in London, who wins a bottle of bubbly for identifying the three changes we made to La Tourette (below). Can you spot the three changes we've made to Berlage's Beurs (above)? Post your entry, to arrive by first thing Monday morning, to AJ Ring the Changes, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins the champagne.



FUTURE DESIGNS

AJ ENQUIRY NO: 201

Future Designs has produced the Edge Series of modular luminaires. When used in the correct configuration, a fully compliant installation with the CIBSE LG3 amendment is assured. This four-lamp luminaire has also been tested to confirm that the suspended element will not interfere with the air-conditioning flow and therefore avoid the coander effect. There are four lamps around the perimeter of the luminaire, with asymmetric reflectors designed to control the lamp performance, and suitable for a modern office and design-led prestigious projects.



HANSENGROUP

AJ ENQUIRY NO: 202

AccentHansen has developed the SoundShield range of high-performing acoustic doorsets that meet the toughest standards for sound transmission, fire safety and smoke control. The doors are faced in steel for strength and finished in RAL colours for stylish good looks. Contact AccentHansen on tel 0161 284 4100 or email sales@accenthansen.co.uk



ELECTROHEAT

AJ ENQUIRY NO: 203

A new deal agreed between Electroheat and the Scottish and Southern electricity supply group allows Amptec electric boiler customers to use the group's low-cost and more convenient E10 off-peak supply tariff to save money on central heating. The Amptec electric central-heating boiler has become a popular choice where mains gas is unavailable or unsuitable for home heating.



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



LEGRAND

AJ ENQUIRY NO: 205

Legrand has provided further evidence of its standing as the UK's leading cable management company by launching a new range of Arena-Walsall Power Track. Designed for quick, easy and safe installation, the ultra-compact busbar range features an innovative click-fit system. The Power Track range comprises four types: standard, clean earth, dual circuit and three phase.



YBS INSULATION

AJ ENQUIRY NO: 206

An eight-page technical leaflet has just been published describing the range of easy-to-install insulation materials specially developed for the timber frame industry by YBS Insulation. Claimed to offer a 'complete solution', the leaflet provides details of the products available to meet or exceed the thermal resistances required by Building Regulations Parts L1, L2 and J.



CORUS

AJ ENQUIRY NO: 207

Corus Colors, the UK's largest manufacturer and provider of organic-coated and pre-finished metallic steels to the construction industry, is offering the most comprehensive guarantee in the UK for pre-coated steel products - Confidex by Corus. The Confidex guarantee is exclusive to Corus and covers both the exclusive finishes of Celestia and HPS200, giving up to 30 years' cover on HPS200 and 21 years' on the metallic-effect Celestia.



ARNOLD LAVER TIMBER WORLD

AJ ENQUIRY NO: 208

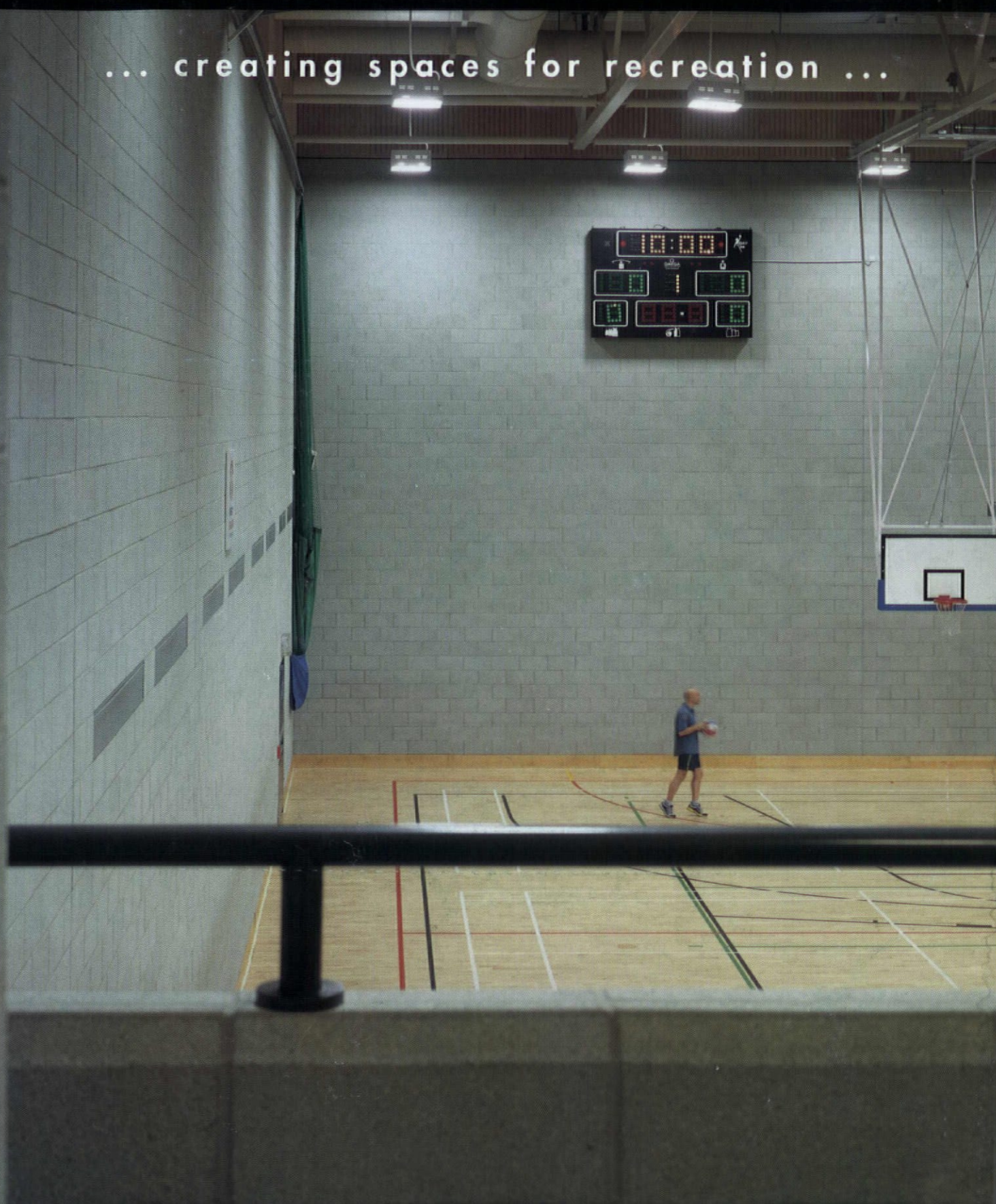
The Sheffield branch of Arnold Laver Timber World has supplied materials to the Chesterfield 'Rammed Earth' project, featured in the television series



Home Wasn't Built In A Day. The challenge set by the programme makers was to construct the 'dwelling' within a 24-hour period. The scheme is part of a research and development project into sustainable building techniques, and involves both Sheffield Hallam University and Chesterfield Borough Council.

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