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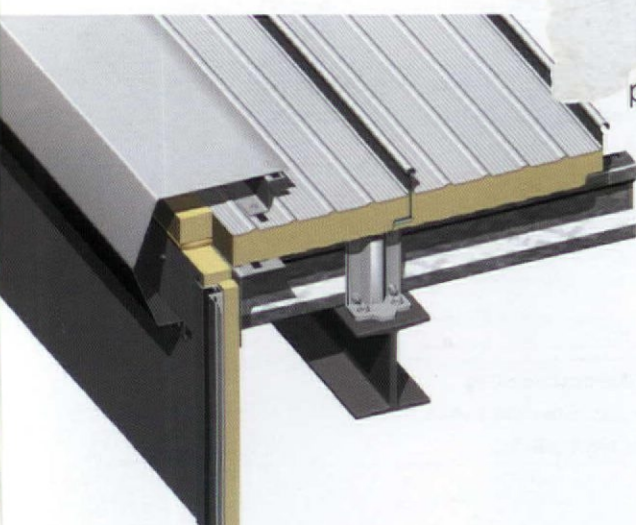
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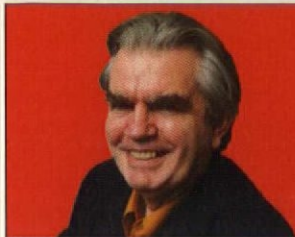
De Matos Storey Ryan has designed a Christmas light to be auctioned as part of housing charity Shelter's seasonal fund-raiser, 'Let There Be Light'. Its design, entitled 'Let There Bee Light', features a neon bee that buzzes and illuminates as the viewer approaches. More than 20 lights by designers, who also include Tord Boontje, Ron Arad and Tom Dixon, are on show at B&B Italia, 250 Brompton Road, London SW3. To view all the exhibits and bid online, visit [www.shelter.org.uk/light](http://www.shelter.org.uk/light). The auction runs until 22 December. All proceeds go to Shelter.

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Terry Farrell calls for a new National Park in the Thames Gateway  
» page 6

“It is a basic human right to go where you want, when you want”  
Barry Hugill of civil rights group Liberty objects to BDP's Liverpool Paradise Street scheme » page 8

aj news

# Trading agency triggers fee crisis

The Office of Fair Trading has forced the RIBA to shelve its Recommended Fees Guidance, a move that observers have warned will slash incomes for small practices.

The OFT has instead ordered the institute to publish details of its 2002 market research, which show architectural rates as much as 40 per cent lower than in the last fees guide.

Practitioners fear that clients will use these new statistics as a weapon to negotiate architectural rates down to a new low.

Hourly fees represented in the market research – to be published in the new Clients' Guide within weeks – are up to £30 lower than in the guidance, while the recommended construction percentage for small projects has fallen from 18 per cent to 12 per cent.

The OFT has been investigating the RIBA's Code of Practice throughout 2003 and in July it forced the institute to drop the pivotal Clause 3.3, which prevented architects from undercutting one another.

But RIBA councillor Chris Roche said he was most dismayed by this latest development. 'The institute has simply given in to pressure when it should be fighting our corner,' he said.

'We are supposed to send these figures to our clients – a move that would be completely detrimental to business. The OFT should

understand that if they drive down fees then architectural standards throughout this country will be lowered.

'The RIBA should have stood up to the government instead of simply rolling over and giving in,' Roche added. 'This is a disgrace.'

And small practitioner George Pace of Dunthorne Parker Architects said he was amazed by the news: 'I think it is pretty likely most major clients will take into account this downward trend and use it when they are negotiating. We lost the mandatory fee scale under Thatcher and it is devastating to discover that this supposedly centre-left government has made the situation even worse. I feel really embattled over fees at the moment.'

However, the RIBA's new practice director Richard Brindley insisted there was nothing to worry about. 'This is only market research and I believe clients will understand that.'

'These market research figures are not a guidance and I do not think they will be treated as such,' he said. 'They simply show how much architects have actually been paid.'

The OFT and the Department of Trade and Industry were unavailable for comment.

Ed Dorrell

## Humanitarian group in cash call

Architects are being asked to mark last Monday's World AIDS Day by helping to ease the growing humanitarian crisis in Sub-Saharan Africa.

New York-based charity Architecture for Humanity has called on the British architecture community to help fund its campaign to 'find design solutions to some of world's major problems'.

Founder and architect Cameron Sinclair says he wants the architecture community to provide cash for a proposed design charette planned to take place next year with South African doctors.

He also called for money to help fund the construction of the winning scheme in its OUT-REACH competition, challenging architects to design a mobile HIV/AIDS clinic. Sinclair hopes that if all goes to plan, construction on Denmark-based KHRAS Architects' winning designs will be under way late next year.

For information, visit [www.architectureforhumanity.org](http://www.architectureforhumanity.org)



Turner Prize nominee Jake Chapman has commissioned Waugh Thistleton to convert this former brethren meeting hall in his home town into a 'baronial stately home'. Black gloss pebble-dash will cover the three-storey Victorian building in Hastings' Blacklands neighbourhood – the site of a burial ground during the great plague. The scheme reworks the interior to create a number of large open spaces. Chapman's top-floor bedroom includes a landscaped floor that resembles a crazy golf course and a first-floor garden features a series of De Chirico-inspired arches. Andrew Waugh, director of the Shoreditch-based practice, said: 'I was keen to do something I perceive as being about Jake.'



**“The scheme shows a lack of clarity of thought at both a strategic and detailed level, and we think a total rethink is required”**

**CABE rejects Norfolk Property Services' bus station designs** » page 13



**Learning from Sydney: new research casts fresh light on the opera house**  
» page 16

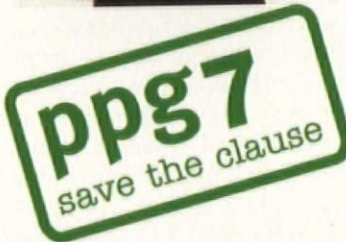
## Ex-culture secretary Chris Smith signs up to save the country house

Political heavyweight Chris Smith MP has given a further boost to the AJ's country house campaign by joining the band of parliamentarians fighting the proposed changes.

The former culture secretary and founder of CABE has signed the AJ's Early Day Motion, which calls on John Prescott to change his mind and retain the PPG 7 country house clause.

Long-standing parliamentary troublemaker Tam Dalyell, the Father of the House of Commons, has also joined the group of over 20 MPs supporting the EDM.

RIBA public affairs coordinator Steven Harding said he was delighted that Smith had agreed to sign up to the AJ's EDM.



'He is a greatly experienced MP who is hugely respected in the House on built-environment issues,' Harding said. 'I believe his support can only give the campaign further impetus and attract more names to the EDM.'

Smith as secretary of state for culture, media and sport between 1997 and 2001, launched CABE and pioneered free entry to museums and galleries.

He joins a growing list of MPs across the house that includes Alan Howarth (AJ 13.11.03), former DCMS minister Kate Hoey, former Lib Dem deputy leader Alan Beith, All-Party Built Environment Group chair Peter Luff and veteran right-winger Teddy Taylor.

## Northern Ireland plans CABE-style champion

Northern Ireland is set to gain its own CABE-style design watchdog, which could be up and running within two years.

Latest delays in the restoration of the Northern Ireland Assembly could speed up moves to establish an architecture policy for the province, with a design commission as a central feature.

The Arts Council of Northern Ireland has been pushing the UK government to adopt its recommendations for a cross-departmental policy on the built environment. And discussions have been taking place, hosted by the Department for Culture, Arts and Leisure (DCAL) with the Department for Finance and Personnel, to develop the plans.

The Arts Council's architecture and public art officer Paul Heron said details about the new watchdog were yet to be concluded.

'At the moment we are in the process of trying to establish a framework,' he said. 'What form a design commission would take would have to be decided. But some say it should follow the model adopted in Wales.'

The Royal Society of Ulster Architects has been

contributing to the discussion. RSUA president Ciaran Mackel said he would like the new commission to have greater power than England's CABE, including a statutory right to examine all major projects.

Mackel added that the extended suspension of the assembly, likely to follow last week's elections, could in fact aid progress: 'In theory, it could and should go through faster, but we would prefer it to be adopted by the assembly, to be voted in by local people.'

Mackel said the creation of 'design champions' was also on the agenda. But since the different departments in the province were much smaller than those in Westminster, there would probably be just one champion for the entire regional government. The arts minister would most likely take on this role.

A draft policy could be in place by 2004 with implementation scheduled for 2005.

The discussions in Northern Ireland follow the creation of a CABE-style body in Wales, the Design Commission for Wales. CABE's chief executive Jon Rouse visited Belfast last year to offer initial advice.

Zoë Blackler

### POMPIDOU PRIZE

The jury in the international competition to design the new Pompidou Centre in Metz in eastern France has selected Philip Gumuchdjian Architects as the winner, together with Shigeru Ban and Jean De Gastines. The winning entry saw off five other shortlisted practices – Herzog & de Meuron, Dominic Perrault, Foreign Office Architects, Maupin and Nox Architects.

### ALSOP CENTRES ON HARROW

The London Borough of Harrow has appointed Alsop Architects to masterplan a new mixed-use development in Harrow town centre. The 4ha site is centrepiece to a new regeneration scheme focusing on a new rail and bus terminal. +

### SALTIRE SEES THE LIGHT

The winners of this year's Saltire Housing Awards will be announced this evening (Thursday) at the Lighthouse architecture centre. This year's eight winners were schemes by Vernon Monaghan Architects, Page and Park Architects, Wren Rutherford A-S-L, Catherine and Kevin Cooper, Arcade Architects, Zone Architects and McKeown Alexander PJMP.

### TALL HOUSE RIDING HIGH

Merton council in south-west London has added Terry Pawson Architects' 2002 Tall House to a local list of buildings of architectural merit, which it hopes will be eventually added to the DCMS's statutory list. The RIBA Award-winning project was praised by local planners for its 'natural lighting, its use of materials and its exquisite detailing'.

**The AJ is taking a winter break next week. The next issue will be published on 18 December. Don't forget to visit AJ Plus every day for the latest news.** +



# Camden opposes Jestico + Whiles Tube scheme

Jestico + Whiles' plans for Camden Town Tube station suffered a major setback last week when the borough's planning committee voted to oppose the controversial scheme.

Councillors condemned the five-storey building at the centre of the proposals as out of scale and harmful to the character and appearance of Camden's conservation area.

The mixed-use scheme has attracted opposition from residents and conservation groups, among them local MP Frank Dobson.

An inquiry has already been scheduled for February – brought by London Underground when Camden missed its target timescale for considering the scheme – and planners will now appear in opposition.

Planning officer Rob Brew said the design



Jestico + Whiles is revising its plans for Camden

'was not the standard we would expect'. He added that both the scale and form of the building were unacceptable and it 'lacked coherence'.

However, Jestico + Whiles project architect Alex Costa said he was continuing to develop an alternative scheme that would address the concerns. The five-storey office block had been softened, he said, and its 'horizontality' reduced. The top two storeys were now also set back around the building's entire perimeter.

Costa said the design team would be meeting with officers next week to discuss the revisions.

However, Brew said it was 'likely' that the second revised scheme, to be considered by Camden on 18 December, would also be recommended for refusal.

## Miralles was 'best of a bad bunch', inquiry told

Serious concerns were raised over the ability of Enric Miralles to design the Scottish parliament before the project even started on site, the Holyrood inquiry heard this week.

The Fraser investigation has studied memoranda from project director Bill Armstrong in which he expressed 'serious doubts' about whether the Scottish Executive should appoint the late architect. Armstrong – in one secret 1998 memo to the Scottish Office's chief architect, Dr John Gibbons – attacked the proposals drawn up by the Barcelona-based architect.

'The decision to separate the various buildings seems a Spanish contextual decision and unsuited to the Scottish climate,' he wrote. 'I think the scale is right but the

planning is poor and does not respect the brief in terms of cost, area and working relationships.'

In another earlier memo, Armstrong also questioned the quality of the five-strong shortlist: 'I find only Viñoly and Miralles as serious contenders, and even then I have reservations and doubts on their abilities to produce the building we envisage within the brief, context and budget constraints.'

'I should think none of these proposals could be built within budget,' it continues. 'I don't envy the secretary of state [Donald Dewar] in making a decision based on this poor response [to the competition].'

Holyrood commentator and author David Black said he was unsurprised the spotlight was

moving from 'one dead person, Donald Dewar, to another'. 'There seem to have been major concerns over whether Miralles was up to the job,' Black told the AJ. 'To most it seemed to be an ideas-based practice largely staffed with students. Everybody knew that Miralles was an exciting architect to be working on the project,' he added. 'But there were concerns about his capacity to bring the project in on time and on budget.'

Lord Fraser QC is looking at how costs for the Holyrood building spiralled from £40 million at the outset to the present figure of £401 million (AJ 6.11.03). He is expected to report early in the new year.

The inquiry continues.

Ed Dorrell

## 'End the ARB vs RIBA bickering'

ARB board member and RIBA councillor Yasmin Shariff has called on the institute to stop interfering in the work of the registration body.

Shariff has demanded that rebel board member Ian Salisbury – and his 'unnamed backers in the RIBA' – rein in their campaign to abolish the ARB and work towards constructive reform.

She told the AJ that 'the RIBA must fork out for legal advice' on the role and size of the board and cease 'this underhand and unproductive campaign'.

'Neither the RIBA or the ARB is being helpful, bickering like divorcing parents and, as in all these situations, it is the children that get hurt. The children here are normal practising architects.'

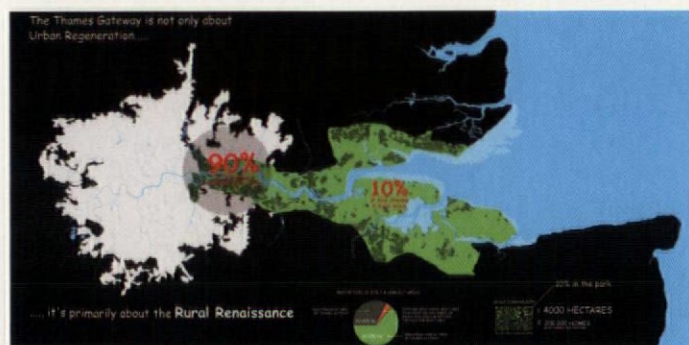
'Ian Salisbury has done a good job bringing the board's role to light, but he should now step back and allow sensible negotiations to go ahead,' Shariff added.

## Farrell calls for National Park at the heart of east London expansion

Terry Farrell has outlined proposals to transform London's Thames Gateway into a new National Park as a framework for the ODPM's house-building programme.

Farrell – speaking at an event organised by his practice yesterday – called on the government to put a new rural landscape at the heart of the east London expansion.

He claimed the 'vast majority of the Thames Gateway area is rural', pointing out that the government's house-building targets could be reached using only a small proportion of the land.



'It is a desperate landscape that has suffered hugely from industrialisation and neglect; not

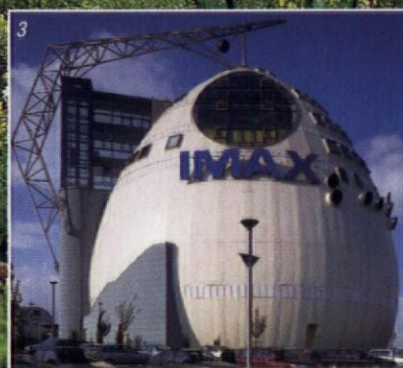
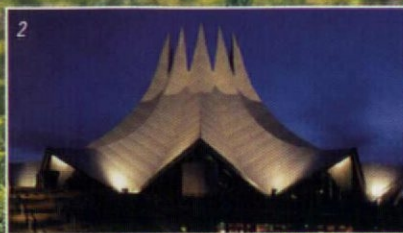
a positive place to start as an attraction to new inhabitants and visitors,' Farrell said. 'Yet the land-

scape of the UK is almost entirely man-made and we have the choice to remake it. We should transform the Thames Gateway from dispirited and neglected into a very positive, fine new landscape.'

'New parks and commons with the quality and stewardship of London's Royal Parks would actually have a positive effect in the region, creating new opportunities for ecological balance, tourism and employment,' he added. 'Why not a new type of National Park for the Thames Gateway?'



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# Alsop Cloud losing race to meet 2008 culture target

Alsop Architects' controversial Fourth Grace in Liverpool is unlikely to be finished in time for the 2008 Capital of Culture celebrations, the AJ has learnt.

The scheme – which was at the heart of the city's bid for the honour earlier this year – has come under pressure to be completed by the start of the year-long event.

However, it has emerged this week that the centrepiece of the building's cultural features, the National Museum of Liverpool (NML), is already behind in applying for the funds it requires to fit out its floors.

A source close to the North West Development Agency told the AJ that this leaves in doubt the building's completion date. 'We are waiting to see if and when the NML will get the cash together for their part of the project,' the source said. 'If it doesn't happen very soon then we will be behind schedule but they don't seem in a rush.'

He said that there was little doubt that the shell would be finished but uncertainty remains over

the interiors. 'It is one thing completing a shed but it is quite another turning it into a fully fitted out cultural institution,' the source added.

And Alsop Architects' project director Christophe Egret admitted that parts of the project were unlikely to be ready for the beginning of the year. 'I don't think absolutely everything will be complete,' he said. 'Only one of the two residential towers will be finished in time.'

'We only found out about the success of the Capital of Culture bid after we had won the Fourth Grace competition, so the schedule for the scheme has always been tight.'

'We are only responsible for the building's shell. It is up to the NML to get their act together and sort out the design, the funding and the schedule,' Egret added.

Liverpool council said it was convinced the city would be ready for the 2008 celebrations, even if the Fourth Grace is incomplete.

Ed Dorrell

AJ'S RUTH SLAVID ACCLAIMED



Ruth Slavid, editor of *AJ Focus* and special projects editor for the AJ, was honoured with the Special Achievement Award at the International Building Press' annual awards last Thursday, in recognition of her distinguished service to the profession. The award was presented by past RIBA president Paul Hyett at a ceremony in London.

## MAYOR'S SQUARE PLANS

London mayor Ken Livingstone has named the next 14 projects in his 100 public squares programme. Southall town centre, Little Wormwood Scrubs, and Ealing Broadway are among the next phase. Livingstone said enough progress had been made on the first 10 pilot projects to extend the scheme. 'The work on Trafalgar Square in the summer shows what a difference well-planned public spaces can make to our appreciation of the city,' he said. 'But good design shouldn't be reserved for iconic attractions. The next 14 projects are largely in outer London – the kind of spaces we all use every day.'

## LIME STREET TEAM SELECTED

A design team led by Urban Initiatives has won the commission for a dramatic new entrance to Lime Street Station in Liverpool. A panel of judges including representatives of Network Rail and Liverpool City Council chose the team, which also comprises Glen Howells Architects. The aim is to complement the station's Grade II-listed Victorian heritage and create a landmark for Liverpool's European Capital of Culture celebrations in 2008.

# Human rights watchdog 'furious' at BDP's Liverpool Paradise plans

The UK's biggest civil rights lobby group, Liberty, has launched an attack on BDP's £750 million proposals for the redevelopment of Liverpool's Paradise Street shopping quarter.

The charity has demanded changes to the project's designs and financial arrangements, calling for several of the city's streets to remain open to the public.

It believes the scheme – which involves the replacement of 17ha of city-centre land with a massive retail, residential and commercial development – will result in the closure of several public rights of way. Liverpool councillors have already agreed a deal to hand

over control of the roads to the Duke of Westminster's property empire Grosvenor.

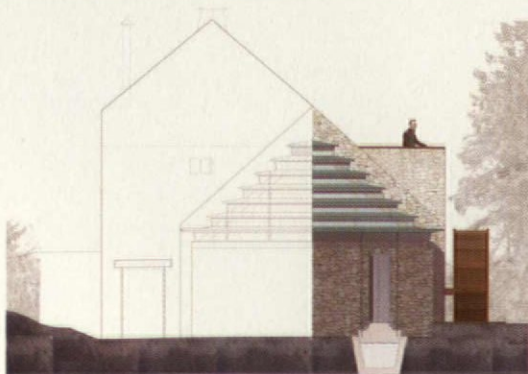
But Liberty spokesman Barry Hugill has warned that it is considering legal action if the streets are not immediately handed back to the city council. 'The potential for abuses of civil rights are enormous on this project,' Hugill told the AJ. 'It is a basic human right to go where you want, when you want.'

'There are plenty of rights of way in this area and it seems to me that handing over control to private hands is simply a tool for stopping beggars and skateboarders – sanitising the streets,' he

added. Hugill warned that if the council fails to take back control, Liberty would find someone who has been banned from the development and 'consider supporting a legal action'.

Liverpool City Council – one of the project's major backers – has dismissed the criticism. 'This is just management and maintenance and nothing to be concerned about,' a spokesman said. 'While it is true one would have to ask permission of Grosvenor for a public demonstration, for example, they would be expected to say yes. This is nothing like the first time a private company has managed a town or city centre.'

STUDENT SHOWCASE



Dianna Ingram undertook a project for the conservation and reuse of a listed watermill as a research centre. She has given the building, which is in a sensitive rural setting in Aberdeenshire, a new copper roof that follows the overall pitch of the existing roof but introduces glazing. This allows natural light into the exhibition space below, while excluding direct sunlight. Ingram produced this work as a third-year student at Scott Sutherland School, the Robert Gordon University, Aberdeen. Her tutors were John Donald and Ian Ramsey.

Student Showcase is sponsored by Students' Union, a website set up by Union in association with The Architects' Journal at [www.students-union.net](http://www.students-union.net). To submit work for publication in Student Showcase, email a publication quality image to [ajstudentshowcase@emap.com](mailto:ajstudentshowcase@emap.com)





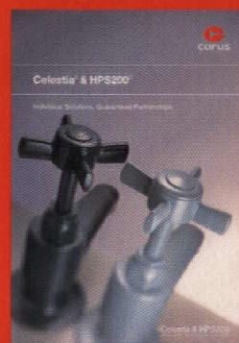


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Ian Simpson Architects is seeking planning permission for its new headquarters for Chester City Council. The 8,500m<sup>2</sup> Gorse Stacks building, located just outside Chester's city walls, forms part of the £200 million Northgate development. It will bring together all the council's functions on a single site and provide a new landmark for the historic city. Plans include a meeting room on each floor and restaurant at street level. Patterned and coloured glass will be used to reflect the character of the city's historic buildings with contemporary materials. Construction is due to begin at the end of 2004.

## RIBA agrees deal for conservation register

The RIBA has agreed a deal with the Architects Accredited in Building Conservation group (AABC) to develop a joint register of architects approved to work on listed buildings.

The new body – the only one of its kind in the UK – is seeking to address concerns raised earlier this year after English Heritage decided it would only provide funding for conservation projects by an accredited architect (AJ 20.2.03).

Critics attacked the heritage body's move, which was supported by the Heritage Lottery Fund, pointing out that the AABC has only 97 members, who each pay £50 a year.

But both the institute and the AABC hope the new 'RIBA Register of Architects Accredited in Building Conservation' will increase membership by marketing the register and so ease these concerns.

RIBA president George Ferguson said he was delighted to have made the breakthrough. 'This is an important move that marks the RIBA's renewed involvement in the historic building sector,' he said.

'I am determined that we put ourselves at the centre of this process, in order to contribute fully and ensure that through good architecture we help protect and enhance our historic buildings and areas,' Ferguson added.

The register – which is for architects, not practices – will be open to all UK registered architects who have been accredited by the AABC. All new members will be appraised and assessed as to their individual knowledge and experience in conservation work.

Ed Dorrell





# NPS's Norwich bus station: 'waste of money'

CABE has condemned a design by Norfolk County Council's in-house architects for a new bus station as an 'unacceptable use of public money'.

In a damning design review, the commission called for the current scheme by Norfolk Property Services (NPS) to be abandoned, saying it 'fails to grasp the basic principles in designing a bus station'.

The design review committee also criticised the council's handling of the project, questioning why it had neglected to use a competitive OJEC notice before commissioning an architect.

NPS's £4.1 million scheme replaces an existing bus station on Surrey Street in Norwich city centre. As well as spaces for 12 buses and three 'layover' spaces for resting drivers, it creates a new travel office with seating, WCs and vending facilities.

But CABE said the scheme failed at first principles, by putting buses first and people second. 'The scheme shows a lack of clarity of thought at both a



The design by Norfolk council's in-house architects was deemed a 'failure' by the design review committee

strategic and detailed level, and we think a total rethink is required. While we welcome the aspirations set out in the brief, they are not matched by the quality of the design.'

NPS's scheme is a 'catalogue of missed opportunities', it said, which had barely evolved since the initial sketches. 'We suspect the best thing now would be to abandon the current design and start again on that basis,' it concluded.

However, NPS's head of project management, Clinton Powell, disputed the criticisms

and the need for a fresh start. 'This has been a challenging site to develop and we have tried very hard to come up with something that will be pleasant and pleasing for the public and visitors to use, while providing good value for money – and this is what we feel we have achieved,' Powell said.

'We are a Beacon-status authority with an in-house service provider, so no OJEC notice was required,' he added.

Powell also claimed to have the continuing support of Norwich City Council, which will decide

on a planning application this week. 'If planning approval is granted, it is hoped to start work on demolishing the existing site in January,' he added.

● CABE's design review committee also examined Associated Architects' masterplan for Wapping Wharf in Bristol, which it said 'provides both a sound framework for the consideration of the development of the site and a sound basis for the progression of the detailed design of the built form and open spaces'.

Zoë Blackler

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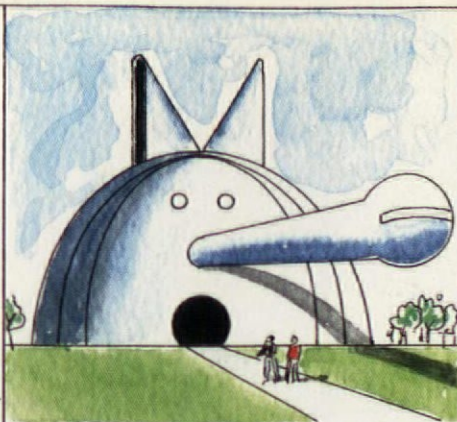
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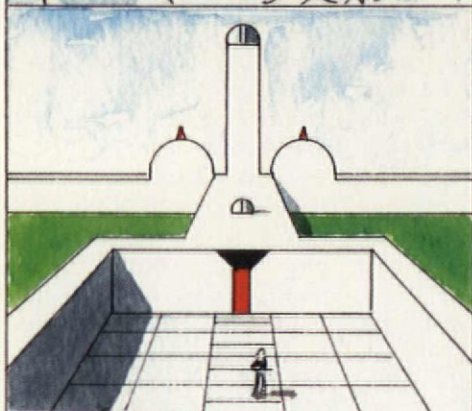
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## who said what

'John Simpson had his first 15 minutes in the public eye a decade ago when he unveiled a ghastly Neo-Classical phone box for a gang of free-marketeers pompously calling themselves Mercury. His design was to Giles Gilbert Scott's original K2 and K6 kiosks what Robbie Williams is to Frank Sinatra'

Keith Miller. *Daily Telegraph*, 29.11.03

'Despite his high-minded allegiance to Modernism in architecture, he couldn't get on with Modernism in books or on screen. Pulp thrillers were his favourite kind of fiction, and TV comedy – *The Two Ronnies*, *Morecambe and Wise* – was what he most liked to watch'

James Lasdun remembers his father Denys. *Guardian*, 29.11.03

'I'd rather have controversy than produce a dull, boring building that nobody comments on. I'd rather be out there doing something outrageous that people either love or hate'

Ken Shuttleworth, about to leave Foster and Partners. *Guardian*, 27.11.03

## vital statistics

- Some 15 per cent of Britain's stock of 18th-century landscapes by Lancelot 'Capability' Brown have been turned into golf courses, a trend that is expected to continue for some years, according to English Heritage's 2003 *State of the Historic Environment* report.
- The same survey also found that the 21 per cent of buildings constructed before 1919 are worth 20 per cent more on average than those built later. This figure rises to 34 per cent for 17th-century period houses.
- House prices in Liverpool have risen by up to 70 per cent since it was announced that the city would be the 2008 Capital of Culture. According to local estate agent Sutton Kersh, this represents the best market in more than 20 years.
- The Welsh health minister Jane Hutt has admitted that some 307,000 people in the principality are on an NHS waiting list. This represents one in 10 people in Wales.





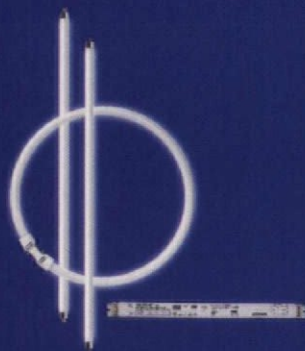
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# Opera dramatics

The Sydney Opera House was opened by the Queen 30 years ago. Peter Murray reveals just what happened when Jørn Utzon left the project halfway through, and shows that, despite the passage of time, the lessons of the opera house are still relevant today

Clive Woodward would understand how Jørn Utzon felt. Getting mauled by the Sydney press pack is a nasty business. But unlike Woodward, Utzon didn't manage to stick it out until full-time; when he flew out of the New South Wales capital in 1966, never to return, not even the raw concrete shells of his landmark Sydney Opera House were completed.

Today, the opera house is loved and admired by the people of Sydney, but while it was under construction attitudes were very different. The *Sydney Morning Herald* and the *Australian Daily Telegraph* continually attacked its cost, its delays, its architect and the fees he was earning; headline writers gave the now-familiar white shell roofs nicknames such as 'the concrete camel', 'copulating terrapins' and 'the hunchback of Bennelong Point'. Following a visit to the site, Utzon's former teacher, Steen Eiler Rasmussen, wrote: 'Every day whilst I was in Sydney there were attacks on him in one way or other, as if he was a foreign swindler, who had come to extract money from the poor government.'

In 1966, while at the Architectural Association, I was editor of the two-page student section of the AJ (once a regular feature of this publication). I commissioned a drawing by Martin Sharp, of the infamous Oz maga-

zine, which caricatured the New South Wales minister of public works, Davis Hughes, boasting of having forced Utzon to resign. Sharp's critical and incisive view of the opera house affair, describing the philistine destruction of genius, was to stay with me for the next 35 years. But as I delved into the historic records, an altogether more complex and difficult story began to emerge.

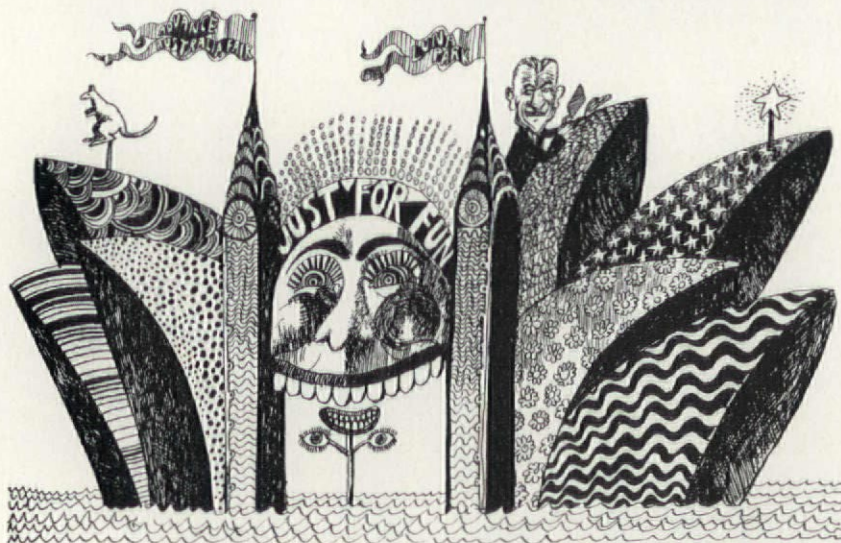
I had access to archival papers that have not been read for 35 years, to oral histories that have only recently become accessible, and to unpublished personal accounts written by some of the leading players. There is also a mass of information and drawings in archives in Sydney and in the UK.

## Magnificent doodle

Utzon quit the project nine years after winning an international open competition in 1957 with a scheme that the critic Robert Hughes described as 'nothing more than a magnificent doodle'. Overcoming huge technical and structural problems, Utzon and the engineer Ove Arup solved the problems of building the now-famous shells; but Utzon got stuck on the interiors. He was finding it impossible to fit the required number of seats into the larger of the two main halls. Unless it contained 2,800 seats for concerts, the Sydney Symphony Orchestra would refuse to move to the new accommodation. Meanwhile, costs were escalating from an optimistic AU\$3.5million at the start of the project to AU\$25 million when Utzon departed (the final figure at the opening in 1973 was AU\$102million).

Politicians tried to control the costs and speed up the programme. In February 1966 the pressures reached such a point that Utzon wrote to Hughes, saying: 'You have forced me to leave the job.' The minister accepted with alacrity what he took to be the architect's resignation. Utzon then denied that the letter meant he had resigned, although reading it today it is hard to see how it could be interpreted in any other way. Any misunderstanding was either the result of Utzon's inadequate grasp of English or a negotiating ploy that went horribly wrong.

In an attempt to keep him on the job in some capacity, Hughes offered Utzon the



MR DAVIS-HUGHES IS SEEN HERE ENCRUSTING ONE OF THE CENTRAL SAILS WITH OYSTER SHELLS

Martin Sharp's caricature of Davis Hughes, boasting of having forced Utzon to resign



role of design architect under the control of the government architect. Utzon, however, supported by the 'Bring Back Utzon' campaign, refused to return unless he had complete control – something Hughes, frustrated at the delays, was unwilling to concede. Soon after Utzon left, Hughes hired three local architects, Peter Hall (design), Lionel Todd (construction) and David Littlemore (contracts and documentation).

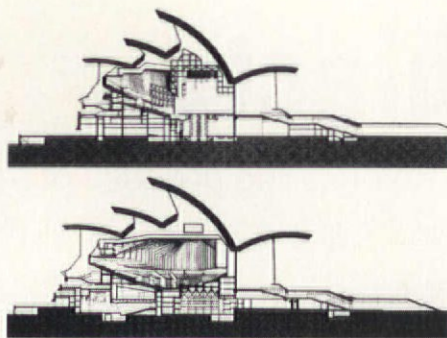
Despite having built so little (the Bagsvaerd Church and the Kuwaiti parliament building were the only major buildings he completed following the Sydney debacle), Utzon remains a major figure in late 20th-century architecture. In April this year, at the age of 85, he was awarded the Pritzker Prize. The citation read: 'There is no doubt that the Sydney Opera House is his masterpiece. It is one of the great iconic buildings of the 20th century, an image of great beauty which has become known throughout the world – a symbol for not only a city, but a whole country and continent.' According to Frank Gehry, 'without Utzon's vision, there would hardly be the Guggenheim in Bilbao today'.

The significance of the opera house, though, is not merely its iconic status. The building identified Utzon as a member of what Siegfried Giedion called the 'third generation' of Modernist architects, who sought a more plastic and more humane way of building, and it buried the concept that 'form follows function'.

### Pushing the boundaries

Utzon's desire to push the boundaries of architecture meant the building became a test bed for new technologies in construction. The use of computers for structural design was in its infancy, but Arup could not have designed the roof shells without them. Even so, calculations that would now take a mere fraction of a second took a couple of weeks in 1958. Computers were used for the first time in the positioning of elements of the roof during construction. The opera house story also raised questions about the need for changes in the management of major contracts, and advanced considerably the concept of project management in the construction industry.

These successes were garnered from a project that stretched many involved to the limit, professionally, personally and psychologically. As a direct result of the opera house, open competitions have been used less and



**The Sydney Opera House became a test bed for new technologies in construction**

less, with a growing preference for limited competitions in which the organisers have a chance to check architects' credentials before they invite them to participate.

When Utzon won the competition, Ove Arup and Partners was engaged as structural and civil engineer directly by the client, the New South Wales government, rather than by the architect, as was more usual in Australia at the time. Arup was also given responsibility for all other engineering disciplines – electrical, heating and ventilating, acoustic and theatrical. Even so, Utzon retained the authority to hire and fire these consultants. In 1962, Arup concluded that it was taking responsibility for managing the project, as well as doing working drawings for the shells that it would normally expect the architect to do, without suitable recompense; and it asked to renegotiate the contract once the main structural work was complete. The scale and the pressure of the project was taking its toll on staff morale as well as on Ove Arup's health. Utzon misinterpreted this move and came to the erroneous conclusion that the engineer wanted to take over the job.

During the first stages (the podium and the shells) Utzon and Arup worked together harmoniously. In Denmark and London, architects and engineers collaborated to create the great shells, the form of which was the result of a true marriage of their two disciplines. When in 1962 both offices moved to Sydney and Utzon's attention turned to the interiors, the goodwill gradually evaporated and the process of collaborative design ceased.

Utzon was recently invited by the New South Wales government to prepare a series of design principles, with local architect Richard Johnson, that will guide refurbishment of the opera house in the future. This move reflects long-held feelings of guilt over the treatment of Utzon by a city that prides

itself on its world status. It is a guilt-trip it does not need to take. Looking back, it is clear that something needed to be done if the opera house was ever going to get finished.

When Hall took on the interiors he thought he was going to carry out Utzon's designs, which the Dane had stated were making 'good progress'. Yet when the public works architects went to collect the drawings 'the cupboard was bare', according to Charlie Weatherburn, the deputy government architect. None of the 131 drawings were working drawings (despite Utzon's claims that these would be carried out by subcontractors, he had been unable to sort this out in the nine years he was on the project).

### Triumph and tragedy

As Bent Fyvberg *et al* described in *Mega-projects and Risk*, there are patterns in the way major construction projects overrun on cost and schedule. Sydney has lessons for all those involved in schemes like the Scottish parliament, where the early cost estimates were underplayed in order to ensure political acceptability; or Frank Gehry's Disney Concert Hall, where the complex construction outstripped available funds in the early 1990s, as well as the computer capability for calculating its flowing lines.

The saga of the Sydney Opera House is a dramatic tale of triumph and of tragedy. The building has become the icon of modern Australia, but because of the uproar following his exit, Utzon's career failed to reach its full potential. Arup, who described Utzon as the best architect he had ever worked with and treated him like a son, was devastated when the two fell out over the building. Hall, who was pilloried by his peers for taking on the job, died prematurely in 1995, aged 65, having suffered from alcoholism, the collapse of his practice and crippling debt.

The Sydney Opera House is a dramatic story of the passion and fury that can be engendered by great architecture. But every Sydney commuter ferrying into Circular Quay, whose day is kick-started by the thrill of the morning light glinting off those lizard-skinned shells, and every tourist attracted to the city by Utzon's iconic shapes, can be grateful to all those who sweated blood and tears to design and build the 'eighth wonder of the world'.

● *The Saga of Sydney Opera House*, by Peter Murray, was published on 27 November by Spon Press.



# Foreign objects

FOA's new exhibition reveals an on-going process of theoretical investigation. Jeremy Melvin admires the work but wonders what the future holds



Set in three zones within London's Institute of Contemporary Art, Foreign Office Architects' (FOA) exhibition 'Breeding Architecture' seems devised to reinforce the faith of true believers, encourage heretics to repent, and convert the unbelievers.

It didn't take FOA long to prove that it was not just another struggling young practice. Within a couple of years, Alejandro Zaero-Polo and Farshid Moussavi had won the Yokohama Ferry Terminal, forcing Jacques Herzog to notice them and demonstrating that they could think on the scale of their one-time mentor, Rem Koolhaas.

In part a stroke of luck, it was also an extremely rare example of a project where they could fully develop their interest and capabilities. It had size and scope for formal inventiveness. Unhindered by the imposition of context, it allowed FOA to generate a design from programme and to show that somewhere between Koolhaas' incisive cynicism and Herzog's powerful formalism, there was another game in town.

Maybe it does not satisfy conventional expectations of 'beauty' from every angle. Perhaps its uniqueness does rule it out from being a generic proposition. But in terms of a complete vision of an urban environment, of generating relationships between form, movement and function, of references that Harold Bloom would call 'the anxiety of influence' (where young artists just swerve

away from exact imitation of their masters), it is compelling.

Now, at the ICA, true believers can delve deeply into the practice's inner workings in the pair of elegant upper galleries given over to FOA's 'operating system' – interviews with clients, results of 'community consultation' in the Lower Lea Valley, and the process of construction. Casual visitors to the exhibition might be overwhelmed by the surface patterns, such as the tessellating tiles from the Barcelona waterfront park on the walls and floor of the corridor, along which they have to pass to reach the bar.

It is in the lower gallery that heretics might find cause to repent. Here are 20 or so projects up to the BBC Music Centre, laid out in an evolutionary chain that may owe something to Charles Jencks but does convey FOA's interest in phylogenesis – the potential of a few elements to combine in self-generating and often non-repeating patterns.

One of the most evocative is the Bundle Tower, and not just because it was first proposed for the World Trade Center, but because its snaking, interlocking tubes simply beg to become the tallest building in the world. In some designs, the ground appears to liquefy, only to reform into comforting enclosure; roofs fragment and open, only to reassert themselves in constantly shifting planes. Spaces expand, momentarily offering the possibility of specific activities, only to close again

as one opportunity segues into another. These designs have the filmic qualities of Koolhaas yet depend on forms that are as powerful, if less mute, than any of Herzog's.

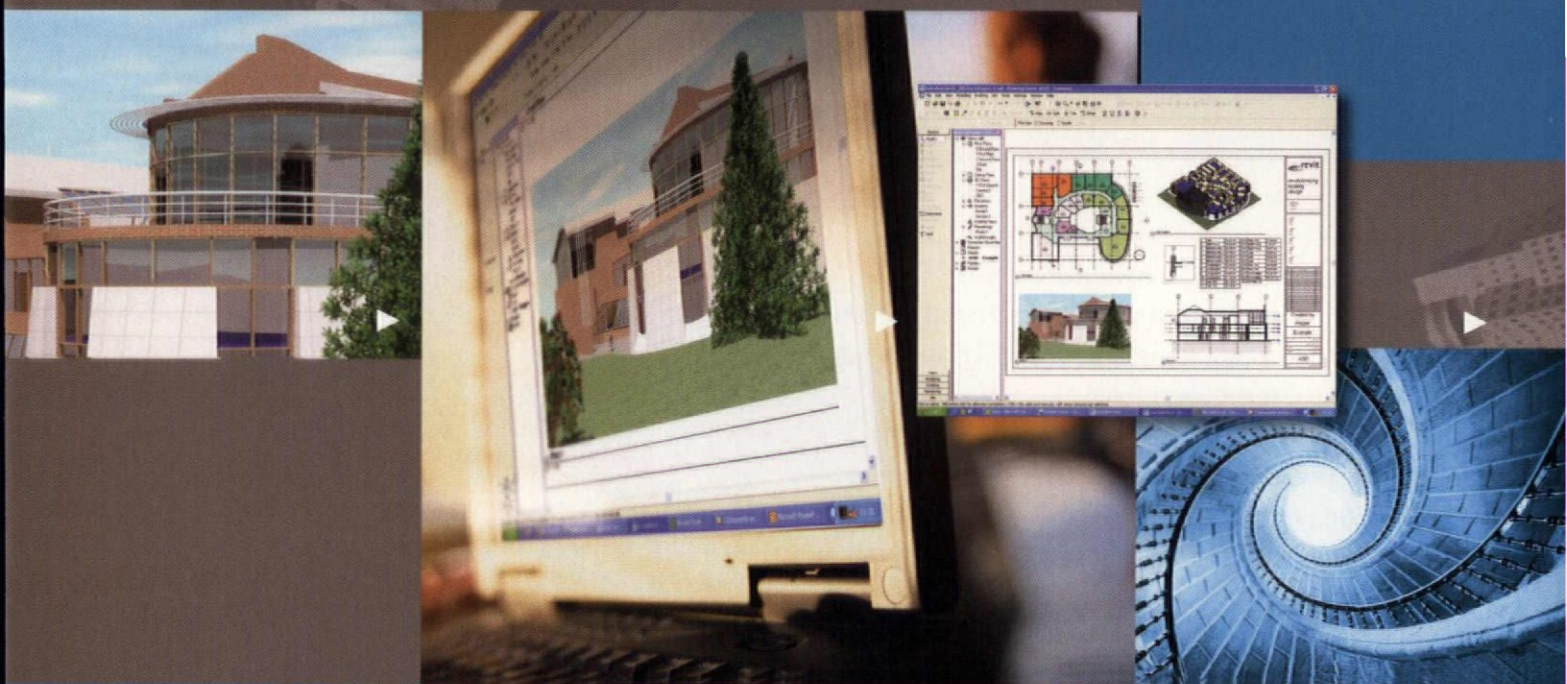
Architecture, in FOA's hands, might reassert its haptic values, yet still embrace the tribulations of Post-Modernity, the lack of certainties and the turbulent intellectual foundations which spring from it. Advanced mathematics offers a way of recombining the familiar, as here and there within these rich forms a beacon or landmark appears: it might be the traditional form of the cathedral in an unbuilt scheme for Seoul, or what could be a reference to the work of Alejandro de la Soto in the Torrejón Theatre. In their interweaving with tradition, these forms become more disciplined than those of gesturalists like Gehry or Calatrava; however oblique, a concrete purpose always lurks within the formal gymnastics. Often it seems to be the ground itself that dances to the designers' intentions.

This takes us to the dangerous intellectual territory between analogy and actuality. For as yet it is unclear whether FOA is just an extraordinarily consummate appropriator of visual metaphors or if its forms really do 'go through' from symbol to reality. Is it mirroring a new formal realm and can it genuinely achieve it?

*'FOA: Breeding Architecture' continues at the ICA until 29 February*



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## From Sydney to Scotland: the art of engineering reputations

In the ever-increasing cast of characters in the Scottish parliament debacle, the structural engineer is noticeable by its absence. Given that the controversy centres on cost and that the structural complexity of the project is clearly a contributing factor, the low profile of the engineer is extraordinary – but undoubtedly deliberate. Arup was well placed to predict the troubles that beset the Holyrood project. It has been here before – many times, but perhaps most famously in the saga of the Sydney Opera House, another project which was structurally ambitious, way over budget and very much in the public eye.

As Peter Murray reveals in his new book, *The Saga of the Sydney Opera House* (see AJenda, pages 16-17), Arup found itself shouldering the responsibility for managing the project and for carrying out working drawings for the building shells – services for which it received no formal acknowledgement or financial reward. Confusion over the relationship between architect and engineer continues to this day. While Richard Weston's book *Utzon: Inspiration, Vision, Architecture*, published last year, contended that, in continuing to work on the project after Utzon's departure, Arup denied the architect the support that 'conceivably might have saved him', Murray argues that Arup was fully supportive of the architect and that its decision to see the job through was motivated not by 'business interests', as Weston contends, but by a sense of moral obligation to the project and the client.

The controversy caused immense pain, particularly to Ove Arup himself, a great admirer of Utzon, who was dismayed at the deterioration in their personal and professional relationship. But the practice has learnt from the past, not least in the way it handles situations that are potentially inflammatory. This, after all, is a practice so adept at public relations that it managed to turn the potentially catastrophic saga of the Millennium Bridge into a PR triumph. Tony Fitzpatrick, who died in an accident earlier this year, was universally remembered as 'the man who took the wobble out of the wobbly bridge'. Arup is ahead of the game not only as an engineer but in its astonishing ability to remain untouched by controversy while working on the most controversial projects.

Isabel Allen

### Piano's Shard plot should not be part of the plan

The grant of planning permission for the London Bridge 'Shard' tower is indeed problematic, as Tom Ball says (AJ 27.11.03), representing as it does gross over-development on a small site in a tightly packed area. The idea that such a major project, with such wide-ranging implications, cutting across UDP and other established policies, can be approved, very largely on questionable assessments of design quality, is certainly disturbing.

Planning decisions should, as far as possible, be made on objective criteria, minimising subjective assessments. In this respect, the abolition of plot ratio as a criterion during the unlamented regime of Nicholas Ridley and Margaret Thatcher was surely ill-advised. Plot ratio may have led to anomalies on particular sites and to have been a relatively blunt instrument, but at least it was an objective bulwark against over-development. While not precluding the tallest buildings (the NatWest Tower was built under plot ratio constraints), it would tend to discourage them and ensure that there is adequate space around them.

The notion that tall buildings should be tightly clustered is, I believe, a serious mistake. They require space around them.

James Dunnett, London N1

### Belief in the brick does timber trade a disservice

There may be some merit in the Traditional Housing Bureau's warnings about adopting untried lightweight constructional systems (AJ 20.11.03), but the argument that such construction is a threat to family inheritance I believe to be relevant to a different century.

And if true, why do the majority of Americans and Scan-

dinavians live in timber-frame houses?

Those of us who do own property will probably need to sell it to pay for care in our old age. Our sons and daughters will need to save up for their own pensions as well as pay for their parents', and in the south of England they will need at least two incomes to set foot on the property ladder.

Let's hope this is not the start of the sort of campaign that damaged the timber-frame housing industry in the UK a few decades ago.

That industry offers huge advantages of timing, sustainability, efficiency and quality in a century that is experiencing severe shortages of traditional skills and, in my part of the world, a supply of 'affordable' housing exactly one-eighth of that required according to government guidelines.

Not a problem that will be wholly solved by brick and block, I believe.

Colin James, Witney, Oxon

### Time to appreciate the art in architecture

I appreciated Clare Melhuish's comment on Richard Sennett's address at the Victoria and Albert Museum in October (AJ 13.11.03), and particularly the last two paragraphs.

The concept that people get the buildings they deserve may well be justified in our contemporary situation. Speculative developers and construction companies certainly do not promote architecture. They are only concerned to employ methods of construction that are practical and most certainly cost-effective. If we take the 'art' out of architecture, we are left with building construction that better accommodates the plethora of legislation which binds us. Any artistic breath that architects may have is systematically being



squeezed out of them – good design is apparently a quality that our society does not value enough to appreciate.

As an architect I have always envied the free spirit of the artist, unrestrained by costs, efficiency and regulation. But artists need patrons and so do architects if, as Melhuish says, ‘architects who commit themselves to producing good buildings are likely to sacrifice themselves financially’.

Yes, I do believe that our society gets the buildings they deserve.

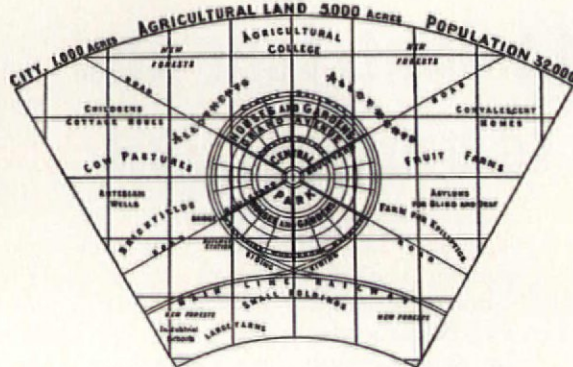
*For Alastair Murdoch Partnership*

## All good funds: now two teams to tackle the crisis

I applaud Alan Phillips’ initiative in setting up the Architecture Education Trust (AJ 20.11.03) as much as I respected him as a teacher when we were colleagues at Kingston. However, in his quoted comments he may be both wrong and right.

There is a ‘conduit for giving a little back’. When the ARB was formed in 1997, the new statute did not allow it to act as a charity. ARCUK’s accumulated funds of £130,000 for student awards and research bursaries were transferred to the RIBA and for the past six years the Education Trust Funds Committee, which I now chair, has allocated money to students in financial hardship.

Even with accrued interest the fund has dwindled to £30,000. Allocations to students this year of £15,000 will mean we can give help for 2004/05, but not thereafter. Despite the best efforts of my predecessor Larry Rolland, it has proved impossible to get corporate funders interested. Many architects did not realise that 16 per cent of their ARCUK retention fee of £30 (those were the days) meant that each person on the register contributed £4.80 a year to help students in difficulty, and this part of their retention fee helped enormously.



Turning rhetoric into reality: Ebenezer Howard's Garden City concept

In the knowledge that the fund was declining to crisis point the committee has been trying to persuade the RIBA to allow either a voluntary 1 per cent addition to members’ subscriptions (which could generate £51,000 a year for students in increasing financial hardship as the 2006 fees top-up looms) or for just £1 from each member to enable us to continue to allocate at our present level.

When I became chair in September this year, I wrote to the president asking if I might have the opportunity to put the case to the council. If the RIBA fails to respond to this crisis in funding for students in hardship, then maybe it is as moribund as Alan Phillips asserts.

I wish Alan success in getting £100 from each architect. If he does, then my committee has a very well-tryed, confidential and sympathetic awards group to help him allocate it.

*Peter Jacob, Gloucestershire*

## Changes to sustainability education essential

It is important to clarify what RIBA president George Ferguson meant when he said: ‘We need a definition of sustainability that contains design quality at its core. Design quality and sustainability should be inextricably linked.’ (AJ 2.10.03)

Historically, 20th-century visionaries contributed to our sustainable living discussion.

Ebenezer Howard’s Garden City concept advocated moderately sized cities where central parkland was surrounded by housing and the factories were to be on the outskirts, all enclosed by the city’s green belt. They were self-contained and capable of all the functions of an urban community. People worked, lived and farmed in the same town. The circular metabolism of taking food from the land and returning fertility to the soil is one of the major practices in sustainability. Walkability is another.

In the 21st century, the vision of sustainable models has expanded from a concern with manipulating or improving the physical environment to a more scientific, technocratic end product. Applications of renewable energy technologies, water recycling, carbon-zero, carbon-neutral developments are basic practices to achieve the sustainable goal.

Promoting sustainability should not be just a moral crusade. Environmental analysis and renewable energy technologies are tools for architects to achieve sustainable goals. Our understanding of sustainability should balance the present with the future and with the past, with the aim of benefiting future generations. Moving from rhetoric to reality requires cultural changes and changes in the way we design, deliver and operate the built environment.

‘To put design quality at the forefront of the government’s Sustainable Communities Plan’ or ‘design quality and sustainability should be inextricably linked’ (AJ 2.10.03) are not easy to achieve without substantial changes in our educational system and our practical habits. Graduates leaving our architectural schools need to be artists, builders, graphic designers and, at the same time, scientists.

*Kem F To, Lincoln*

## Councils fighting fit, just under-resourced

The title of your article ‘Councils unfit to protect our heritage, claims EH’ (AJ 27.11.03) was misleading. Our latest audit report, *Heritage Counts 2003*, shows local authorities under-resourced, not ‘unfit’. For the most part, conservation officers are struggling heroically to keep up with the demand for their time and skills.

Funding for local authority conservation provision has declined in real terms over the last five years. This lack of resources is having a direct effect on the historic environment.

We are currently working with local authorities to address this. The National Heritage Training Group, a specialist skills development team, was established this year to address the skills shortage within the conservation sector. English Heritage will also be rolling out a project in 2004 to increase heritage-related skills within local authorities. All initiatives we would hardly invest in if we believed them ‘unfit’.

*Dr Simon Thurley, chief executive, English Heritage*

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](mailto:angela.newton@emap.com) to arrive by 10am on the Monday before publication.





will alsop

people

## Three years of talent, fear and sadness: time to bid farewell

It was three years ago that my editor asked me if I would like to take over this weekly column from my old chum Paul Hyett. I initially said no, as I thought it might be too much like writing a school essay each week. A simple lunch with Isabel reversed my decision, although I set the condition that I would only do it for three years. This is my last written piece – in the next issue will be my pictorial Christmas card – and despite a touch of regret, I am pleased it is over. Not because I have not enjoyed it but because I have done it long enough.

I did not enjoy the fact that, within a brief period, people I cherished have died. When you are required to write, these events take on a new dimension. Frank Newby, Jaques Hondelatte, Cedric Price – it is as though the pen is forced to respond to the passing of major components of your life, which brings you closer to your own inevitable demise. This sadness should remain private and not be displayed on the pages of a journal.

I did not enjoy the increased appetite for the acceptable face of architectural boredom, receiving so much reward in new commissions. Even worse was seeing critics try to make a case for an architecture of quiet, unremarkable taste. To me, this flies in the face of what I see as a taste in the general public for the extraordinary, the individual and the unique. This is clearly a sin perpetuated on society by architects who wish to invent rules by which they can abide, at the very time when rules would appear to be relaxed and the general architectural horizon refreshingly open.

I have not enjoyed some of the letters I have received in response to my articles. I had not expected my architectural colleagues to be so bigoted and arrogant. This truly saddened

me, as surely we are all engaged in an optimistic occupation that ought to be about the business of 'yes', and not 'no'.

During the three years I have become even more disillusioned by competitions. They are seen as the salvation for the younger architect, who rapidly becomes a slave to the system. In society's struggle to be fair, the net result is thousands of wasted hours of human effort, spent on often ill-conceived briefs, by often unscrupulous clients, who recognise that competition is an inexpensive form of advertising. This effort could be redirected into the exploration of ideas which society has not even dreamed of yet. Surely our job is to raise the debate by offering speculation for discussion.

I have not enjoyed the fact that aversion to risk has risen to the point where no one wants to take decisions. This results in a flatness that ultimately detracts from diversity and difference, which both feed the imagination.

I am appalled at the hours people are expected to work and the fact that people do not have time to take their holidays.

I have travelled a lot in the past three years and observed that the UK has some real architectural talent in comparison with other countries. Sadly, we tend not to exploit this at home, as a result of the connivance between the non-risk takers and the architectural taste makers, who still prefer American corporate banality or minimal Swiss cuckoo clocks.

I have enjoyed being part of the AJ team and I wish my successor, whoever it is, the best of the luck. It will be fantastic, but for three years only – the same time it takes to get a BA in architecture.

*WA, not from a BA flight but a table for one at the Lowry Hotel, Manchester*

**Developer Tony Pidgley and Terry Farrell's three courtyard homes near Richmond are just one element of their shared interest in the advancement of housing**

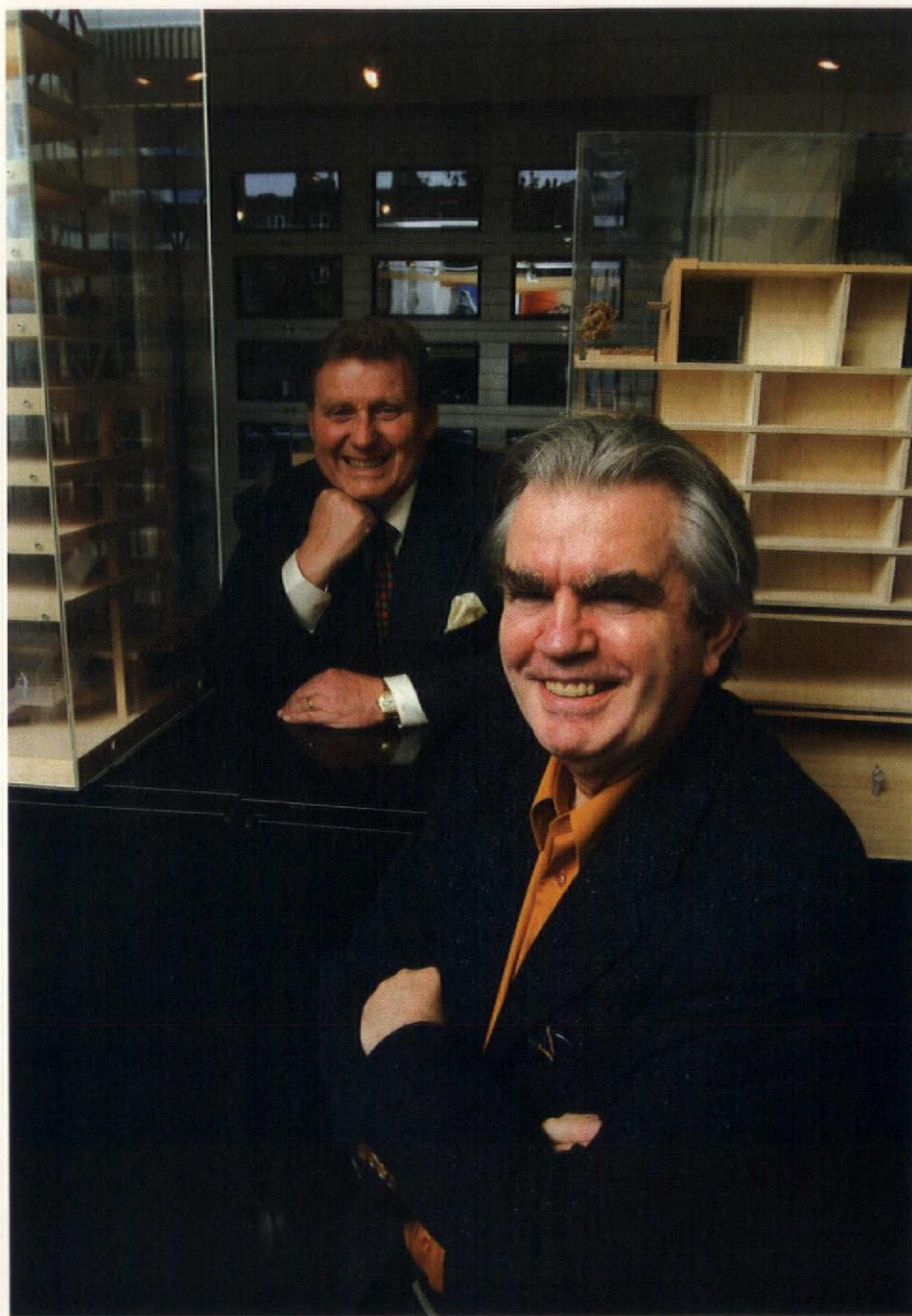
Terry Farrell and Tony Pidgley are something of a mutual admiration society. Different personalities certainly. But both are committed to changing housing provision and to getting things done. Pidgley (left) was in a particularly good mood when we met; his Berkeley Group (and the local authority) having just received English Partnership's award of best UK Partnership in Regeneration for Gunwharf Quays in Portsmouth. With 316 homes, 19,500m<sup>2</sup> of shopping and a similar area for leisure, it has become a visitor destination alongside the city's historic ships. (Pidgley is happily isolated from the Spinaker Tower project, though it sits on the Gunwharf harbour-mouth site.)

Gunwharf is more typical of Berkeley today than the Petersham project near Richmond (see pages 26-33), though Pidgley would have another go at the latter if the right site came up. Petersham is at least on a recycled site, as are more than 90 per cent of the units Berkeley is developing. The Berkeley Group is no longer heavily dependent on detached properties in the Home Counties and large apartments in central London. It now includes St George (which describes itself as 'London's leading mixed-use residential developer') and Berkeley Community Villages ('established to create new sustainable settlements'). Change, and thus opportunity, are in the air.

As for Terry Farrell & Partners, the big buildings for a time shifted the practice's focus from housing, but the growth of masterplanning work and the increasingly mixed use of schemes in general have brought it back. From the mid-1990s the practice has been re-establishing a housing interest. The practice's mode of working is not just to develop a particular scheme but to use the research that goes into that as an occasion for exploring wider issues. So the layout of the three Petersham houses is not only a use of courtyard planning to get three very large (600m<sup>2</sup>) houses on relatively modest-sized plots. It has also awakened an interest in courtyard housing more generally, both the domestic experience of an intensive relationship between indoors and contained outdoor space, and as a housing type that can potentially contribute to the densification of housing. Pidgley, too, is interested in this potential: independently Berkeley has been replanning a number of its sites to increase densities

'Surely we are all engaged in an optimistic occupation that ought to be about the business of "yes", and not "no"'





ROBERT GREENHOFF

## The odd couple

(though not yet with courtyard housing).

In an apparent warm architect-developer afterglow following Petersham's completion, Pidgley and Farrell will go together – just the two of them – to look critically at what they have built and what they can learn. Pidgley wants to work with Farrell again. He asserts that he is 'a great believer that architecture has to move forward', and is looking to the architect 'to create something that is different'; for the practice to be 'visionary'. By that he means having ideas that move housing on rather than the creation of signature buildings. But he also needs attention to detail; for the architect to

care about 'storage in the bathroom'.

Part of Pidgley's warming to the architect, more than do some developers, is because he sees that in future 'regeneration is the name of the game'. As Farrell says, 'urban housing has always been more design-led'. Pidgley is also aware of a greater expectation and openness among potential residents, based on travel, on experiences of more imaginative new architecture as workplaces and public buildings, and on consumer purchases more generally such as cars. 'People are ready for change. People want exciting architecture', he says.

One of the difficulties of such a brown-

field-site future is making these sites attractive as destinations, as locales where people want to live. Pidgley feels he can see the opportunities in sites but needs the architect to realise the vision. For example, Berkeley has bought the Royal Arsenal site at Woolwich, with many existing buildings, several listed. More than half of the 1,200 new housing units will be in refurbished buildings. Housing 'must be exciting and different', he says. 'We have got to be much more into it as developers.' But he also wants to get more out – Pidgley notes unsentimentally that 'we play with the design to get more value out of it [the site]'.

He will not be drawn on the issue of affordability (though his schemes, of course, have quotas of affordable housing). He does not see affordability as a big issue in this country, not worse than 30 years ago, rather that expectations have risen. But Farrell chips in that one problem is the small size of the private rented sector in Britain, very different from say Hong Kong, something that could be changed. In some ways Berkeley is active here: in the 2003 financial year some 45 per cent of reservations (pre-sales) of units were to 'investors' – defined as ranging from households purchasing a second home, to one-off buy-to-let and to institutional investors. The flakiness of equity-based investments may have a silver lining.

There is agreement between Pidgley and Farrell that planning is the villain of the piece. It is not just the experience of delays (Pidgley finds it can take in excess of two years to get planning permissions), but planning more generally – as Farrell points out, release 1 per cent extra land in London and you could build one million extra homes. The infrastructure is already there. In principle, space is not hard to find. Farrell cites the research done for his scheme to revitalise Euston Road, which showed that north of the road between Euston and Edgware is some of the lowest-density housing in central London. In this case it is mostly local authority housing and, as he notes, 'local authorities are frightened of density'. But Farrell argues that making sites available has to be recognised for the national issue it is and organised that way. Administering the process on a local basis is just an invitation to Nimbyism. Where is the democracy in a housing development for 1,000 people being blocked by 10 site-neighbours?

Whether it is the more entrepreneurial Pidgley frustrated on current projects, or Farrell, more focused on the general limitations of what he sees as a development control rather than planning process, the feeling that the 'system' is not just a source of delay but is inhibiting imaginative change is a shared one.

Barrie Evans





## Double-dipping at Tyntesfield leaves us paying over the odds

I have noted in this column before that, by a strange coincidence, whenever a new, to die for, priceless heritage 'national treasure' turns up, instead of making us all feel richer – as any bona fide 'national treasure' should – it turns out to need a large fortune in public money to 'save' it first. A fortune so large, in fact, that in some cases the actual sum has to be concealed for fear of spreading alarm and despondency and questions in the House. Now it turns out that Tyntesfield in Somerset, the great 'Treasure House' bargain find of 2002, actually fell into that category in spades.

Readers will recall that the whole business started in the early part of last year after the second Lord Wraxall died intestate leaving his grand Victorian pile, Tyntesfield, to be shared between 19 relatives. This meant that the house had to be sold and its 1,870-acre estate broken up. Initially, the property agents involved considered the house itself to be something of a white elephant and a total price of less than £15 million on the open market was expected. Or at least it would have been had someone, somewhere, not put it about that Kylie Minogue had expressed interest. This turned out to be untrue, but by then the heritage lobby had woken up to the opportunity to acquire it.

With the aid of some evocative photographs – awesome chapel, book-lined library, tousled stair-carpet, frayed something or other, grim servants' quarters – Tyntesfield had reignited the country house frenzy triggered by Gosford Park and fanned the flames of the listing classes.

The next price mentioned was £17.5 million, this time to be paid by the National Trust for the house and 500 acres. Now the Trust, venerable organisation that it is, was as strapped for cash as heritage outfits usually are, but it knew how to organise an appeal. A 'Save Tyntesfield' campaign aimed at

its 2.7 million members and the public at large raised £1.5 million in small donations and another £5 million in anonymous gifts.

'Time is running out for Tyntesfield,' cried the broadsheets over an expensive helicopter shot. 'Will you help save one of the last great Victorian estates?' 'This is our only chance to save Tyntesfield, please send your donation today.' And further down in the small print, the advertisements detailed the horrible fate that would overwhelm the estate if the money

was not raised: 'Soon Tyntesfield could be gone – its treasures auctioned and its buildings and land sold off... we cannot stand by and watch as this national treasure is lost forever.'

But while the National Trust's '£20 million' collection box provided a useful distraction, it was already obvious that the real money to buy Tyntesfield would have to be obtained from an organisation with deeper pockets and, because there was no time for a fiddly Lottery bid – or so it was claimed – an approach was made to the National Heritage Memorial Fund instead. This organisation, by bundling together three years of its annual grant, contrived to come up with a donation to the Trust of the order of £11 million, with which the purchase appeared to have been completed. But only

appeared to be completed, because it has now emerged that the National Trust plans to request another £20 million from another source, the Heritage Lottery Fund, and this money is intended to ensure that there should be 'participative access' for the public during the process of restoration and refurbishment that the house and its ancillary buildings are undergoing. If this request is successful, between them the National Trust, the National Heritage Memorial Fund and the Heritage Lottery Fund will have managed to pay £37 million for something that appeared to cost £17 million.

'Someone, somewhere put it about that Kylie Minogue had expressed an interest.

This turned out to be untrue, but by then the heritage lobby had woken up'

### Anthony Cooper

Breathe Architecture

**When and where were you born?**

1969, Durban, South Africa.

**What is your favourite building and why?**

My rented house, because I need to live in it daily.

**What is your favourite restaurant/meal?**

A rare Aberdeen Angus steak cooked on a sizzling hot barbecue, and my favourite red wine.

**What vehicle(s) do you own?**

A bicycle and a Beetle.

**What is your favourite film?**

*Mitt Liv Som Hund* ('My Life as a Dog') – a Lasse Hallström film.

**What is your favourite book?**

*A Long Walk to Freedom* by Nelson Mandela.

**What is your favourite 'design classic'?**

An E-type Jaguar.

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

All residential developments springing up in Cambridge and Cambourne: too much of the same... will we never learn?

**Who or what is your biggest architectural influence and why?**

Alvar Aalto, for making complex design and planning issues seem effortless, and Glenn Murcutt, for reinforcing ideas about material, aspect, climate and form.

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

My university lecturers, Jo Noero and Lone Poulsen, who never accepted second best or whimsical design, and said: 'Every line you draw has meaning, so draw it confidently.'

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

A photographer.

**What would your advice be to architectural students?**

Never give up on your morality and principles. If and when you do, make sure you have a bloody good reason, while promising yourself to make up for it later.

**What would your motto be?**

*Quisque sibi verus* ('to thine own self be true').





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# Closed encounters

**Terry Farrell & Partners' rekindled interest in housing finds expression in three exceptional courtyard houses for Berkeley Homes**

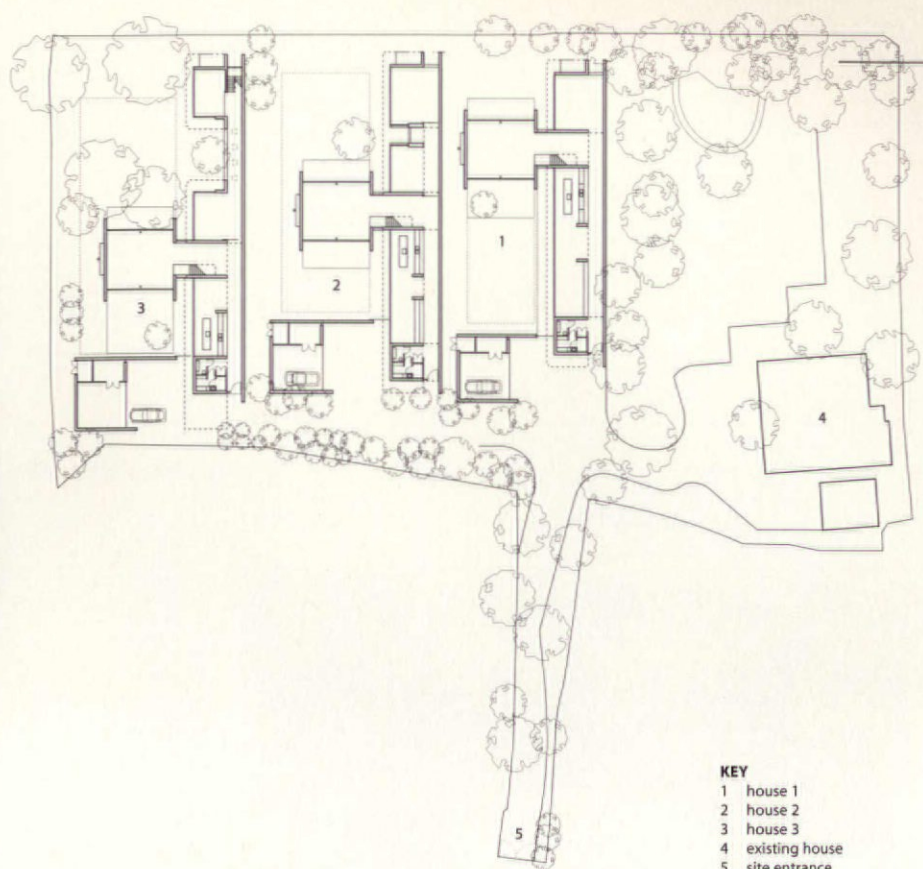
By Barrie Evans. Photographs by Richard Bryant/Arcaid







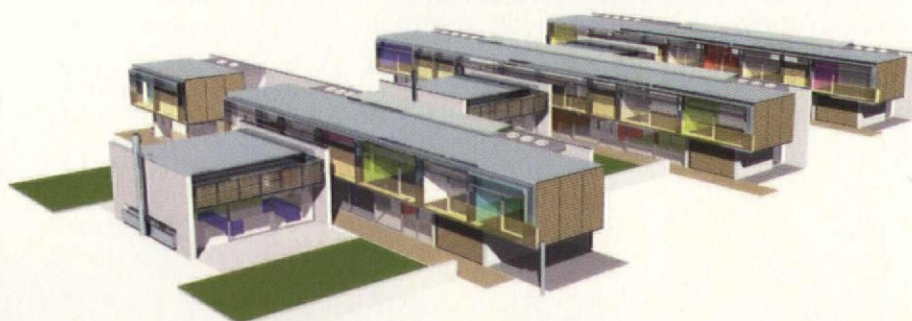




- KEY**
- 1 house 1
  - 2 house 2
  - 3 house 3
  - 4 existing house
  - 5 site entrance



site plan



Above: main blocks and pavilions (without surrounding walls). Left: the pavilion of house 3

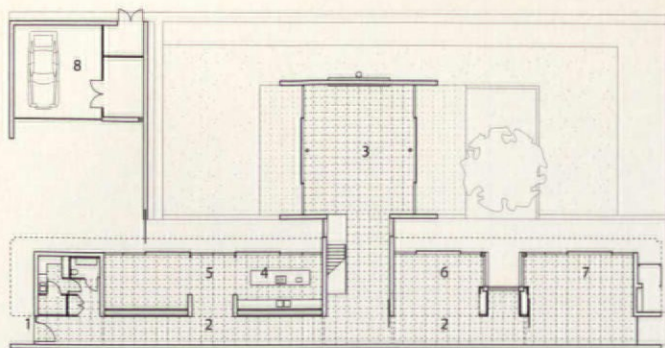
Richmond, though part of London's inner commuterland, 16km from central London, has much of the residual character of a separate market town. And Petersham, 2km to its south across open Thames-side water meadows, retains much of the rural village. Not surprising, then, that this prized setting is the location for seriously expensive housing. Farrell's three new houses here of 600-650m<sup>2</sup> have an advertised guide price of £4 million each.

Nor is it surprising that Petersham, long an exclusive enclave preoccupied with privacy, has some of the feel of a gated community. Yes, the narrow roads have through traffic, but many of the mansions stand behind high walls with opaque gates. On River Lane, a walled route to the river edge, a gate leads to a backland site where Leonard Manasah built two houses in 1964-67. One, Courtyards, still stands. The other, Drum

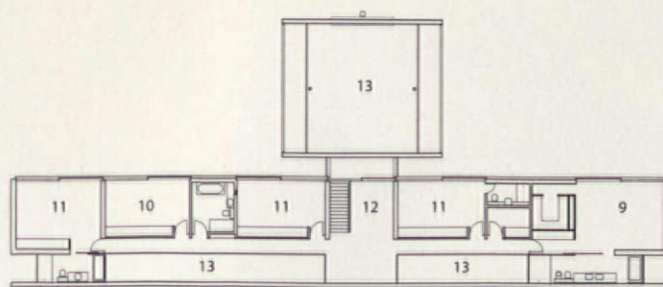
House, much altered, was demolished to create the site for the three new houses. Both local planning and conservation officers were supportive of building the three houses on this site, once the principle of grouping them was put forward, though there were some private objections. The houses now stand side-on as you emerge from the drive, their flank and courtyard walls and garages creating a faceted but continuous visual barrier in keeping with Petersham's tradition of built privacy, but not fortress-like. As elsewhere in the village, buildings and trees are evident above the walls.

Farrell's use of the courtyard form at Petersham is part of a wider interest in courtyard housing as a general housing model. He describes Petersham as an urban form in a rural setting, though the precedents cited in relation to Petersham are as much suburban/rural as urban – Barragán, Utzon's Fredensborg housing, Peter Aldington's Turn

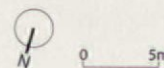




ground-floor plan



first-floor plan



#### KEY

- 1 entrance
- 2 gallery
- 3 pavilion
- 4 kitchen
- 5 family room
- 6 dining room
- 7 music room
- 8 garage
- 9 master bedroom
- 10 guest room
- 11 bedroom
- 12 library
- 13 void

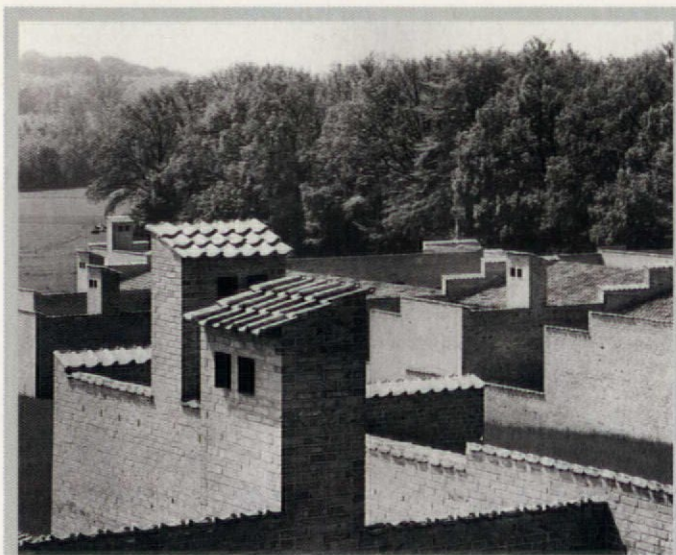
**Above: exemplar floor plans for house 2.**

**Left: inspiration from Utzon; precedents and prototype for affordable courtyard housing. Below: view from the entrance. Opposite: view towards the entrance**

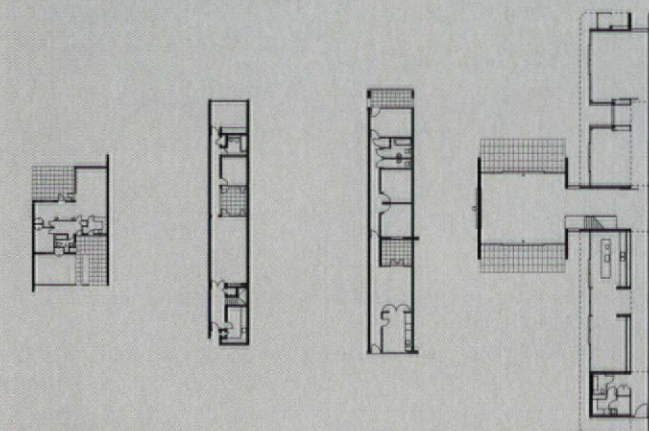
End and his own work at Northampton (1963). Other Farrell schemes – the urban Colonnades in London's Porchester Square (1973) and Swiss Cottage (2001) – plus the Petersham houses, demonstrate that high aspect-ratio house plans can make workable homes, with the potential to play the role of both house and perimeter wall of a courtyard unit (*see plans*).

And if Petersham, especially, suggests that large floorplates are a prerequisite, Farrell argues against this with a recent concept scheme for courtyard housing based on a two-storey 100m<sup>2</sup> house (*see plans*).

Courtyard housing offers two potential strategies for the designer bent on densification. One is the potential for close packing of plots, which in principle could be contiguous with others on up to three sides. The other is an intensive rather than extensive

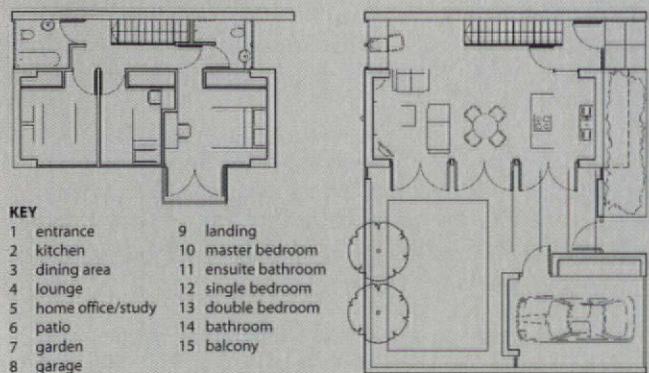


Utzon's Fredensborg housing



Northampton 1963 The Colonnades 1973 Swiss Cottage 2001 Petersham 2003

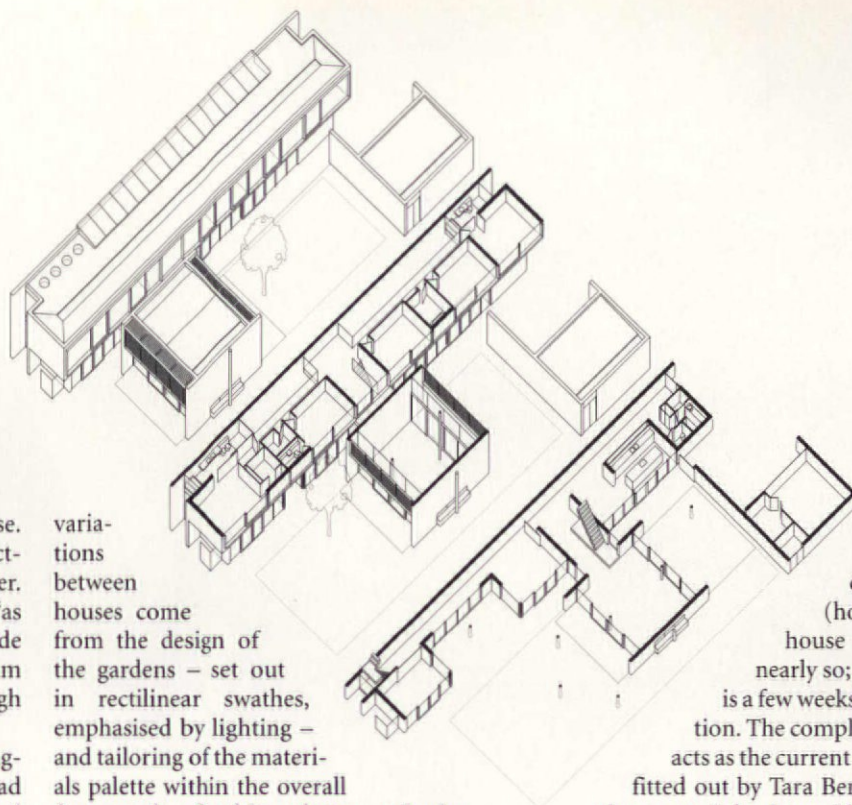
#### Comparative plans – courtyard housing



Prototype – 100m<sup>2</sup> three-bedroom house







relationship of the garden to the house. House and garden are highly interconnected; the garden works harder but is smaller. Outdoors really are rooms, as Farrell says, 'as intimate as any room in the house'. Inside the boundary wall, the surprise at Petersham is to look at the site plan and realise the high plot ratio.

In laying out three houses on this long-established Petersham site, the architect had to negotiate the site's shape and established trees. While the designs of the three houses were never intended to be near-identical, Farrell's Mike Stowell says that they have turned out more different than initially envisaged. In outline, each plan is a long block with an attached lounge pavilion. Varying the position where the pavilion connects to a block changes the garden shapes and in part drives each block's layout. Other

variations between houses come from the design of the gardens – set out in rectilinear swathes, emphasised by lighting – and tailoring of the materials palette within the overall framework of white plaster and glass. House 1 is the lightest, using white limestone for floors, worktops and garden, and a white reconstructed stone bath. The stairs and landing are beech. House 2 uses green slate and oak, including an oak master bath lining. House 3 is the darkest and most 'woody', with grey slate and walnut, plus teak decking to the garden and wenge in most bathrooms.

At the time of writing, the house furthest

from the drive is complete (house 3);

house 2 is very nearly so; and house 1 is a few weeks off completion. The completed house 3 acts as the current show house, fitted out by Tara Bernerd, and is the one mainly pictured here.

Passing through a solid front door in the protective flank wall, you are immediately in a two-storey, galleried hall, fully top-lit, stretching some 35-40m. Too long and simply terminated to focus your attention on the end point, there is rather the intriguing ambiguity of where you are being led. You know that the continuous, exceptionally smooth (laser-levelled, dry-lined block)







north wall on your right is also the boundary to the neighbour's courtyard. To the left, light spills from openings without doors.

Passing a group of service/store rooms, you turn first into a kitchen/breakfast space (and dining area in one plan), and are immediately confronted by the south wall which is glazed everywhere, incorporating large sliding doors and a garden area beyond. The sense of room and garden as an ensemble is made the more defined by the walls containing the garden. Flooring generally flows out into gardens. Kitchen fittings are as high spec as you would expect. This, though, is not the designed heart of the house. That, unambiguously, is the pavilion. To reach it you must return to the hall for a ceremonial entrance. Passing beneath the gallery and through a single-storey transition space (including the glass-balustraded stair), you emerge into the dramatic symmetry of the square pavilion, a 4m hearth set in its solid facing wall, glazed to either side, with an appropriately high ceiling. In fact, this ceiling is a storey and a half, much lower than the hall, but the transition space makes the act of entering the pavilion feel expansive rather than reduced.

It is only here in the pavilion that the whole

scheme is revealed and the transparency of all spaces is evident. Brise soleil to the pavilion east and west both provide some shading and keep the eye's focus down on the connected outdoor rooms of the garden rather than up to the distant sky. It is a relaxed space, the architecture not seeking to assert itself.

Further along the hall of houses 2 and 3 there is a dining area, more a recess off the hall than a room, though more enclosure is available from sliding walls. These spaces are surprisingly small, especially for houses where entertaining is very much part of the design agenda. They feel somewhat hemmed in too, behind the nearby wall of the pavilion, despite it being painted with Barragán brightness. (This is less an issue for the bedrooms above, as they are high enough to look out over the pavilion.)

House 3 shows a particular response to an established tree. The house wraps around it with the plan depth cut back as far as the hall. This has been turned to advantage by placing the ground-floor room beyond to the west and the bedroom above a potential guest wing. Unusually, there is a second stair here and this bedroom does not connect to the rest of the house along the gallery.

First floors comprise bedrooms and white mosaic-tiled bathrooms, the latter expressed as boarding on the south facade, which is otherwise fully glazed with sliding doors as on the ground floor. Stowell was a bit defensive about the size of the bedrooms, not because they are in any way inadequate – they are large-normal – but because having paid the high price, purchasers may expect an ostentatious size. Some bathrooms are located in the upper level of the hall, a neat ordering though the 1.8m hall-width restricts layout. Some of these bathrooms' walls which face along halls are of obscured glass, borrowing light by day and providing another source of illumination by night.

Throughout, the standard of workmanship is, of course, exceptionally high. Even with all this attention to detail, the feel is more of a component building than something crafted, perhaps in part reflecting the Farrell interest in the potential for housing prefabrication. The houses' scale and expected use for entertaining result in some formality to the layouts, but they avoid that 'art gallery' quality of occupants constantly on show. With their intense privacy from neighbours they offer relaxed places for living.





Views in house 3, with 'show-house' decor by Tara Bernerd. Clockwise from top left: the kitchen; the view from the pavilion through the transition space with the main stair through the gallery; the master bathroom in the 1.8m-wide slot above the hall; a bathroom close-up, with individual fittings; the master bedroom with blinds for privacy and shading (there is also air conditioning); the dining space. Opposite page: the pavilion, including a contact slot to the garden above the remote-controlled hearth



#### CREDITS

##### HOUSE BUDGET COST

£3,970,000 (£2,174/m<sup>2</sup>), including fees

##### REVISED SPECIFICATION

£4,404,000 (£2,415/m<sup>2</sup>) with enhanced M&E, landscape, finishes, entry systems

##### DEVELOPER

Berkeley Homes

##### ARCHITECT

Terry Farrell & Partners: Terry Farrell, Malcolm Lerner, Giles Martin, Aidan Potter, Mike Stowell, Roda Sulaiman, Julia Davies

##### STRUCTURAL ENGINEER

Battle McCarthy

##### LANDSCAPE ARCHITECT

Gillespies

##### LIGHTING DESIGNER

LAPD

##### SUBCONTRACTORS AND SUPPLIERS

Steelwork Mid Kent Steel; cladding, glazing English Architectural Glazing; glass door systems Hueck; staircase metalwork Advance Fabrications; render Sto; stone flooring In-Situ; timber flooring UK Wood Floors; security MR Security; kitchen, bathroom fittings Alternative Plans; fireplaces Pedrette Engineering; control systems SMC; roofing Robseal; lighting control Lutron Homeworks

#### WEBLINKS

Berkeley Homes

[www.berkeleyhomes.co.uk](http://www.berkeleyhomes.co.uk)

Terry Farrell & Partners

[www.terryfarrell.co.uk](http://www.terryfarrell.co.uk)

Battle McCarthy

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## Junction coordination between materials

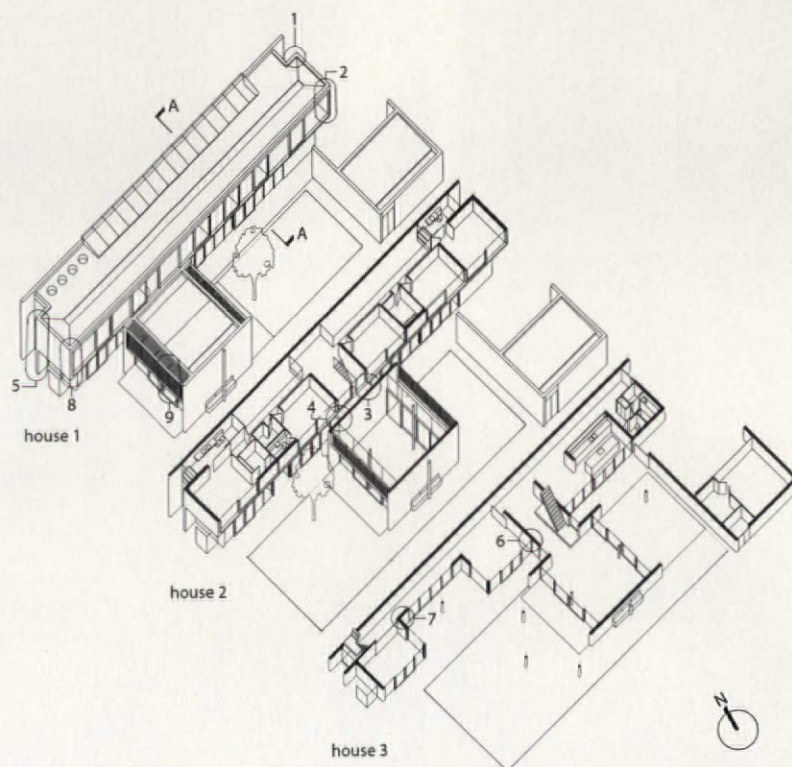
The three detached houses are relatively similar in plan: each house is a 35-40m-long two-storey building with a double-height 8.5 x 7.4m 'pavilion' drawing room linked to it.

The construction is a steel frame; to reduce depth the first-floor beams are doubled up and their bottom flanges support precast concrete planks. External walls are of concrete blockwork finished either with a rainscreen of western red cedar boards or with insulated acrylic render. Walls that face internal courtyards are largely glazed with double-glazed units in natural silver aluminium frames. Copings and fascias are of polyester-coated aluminium and the roof is a single-layer membrane.

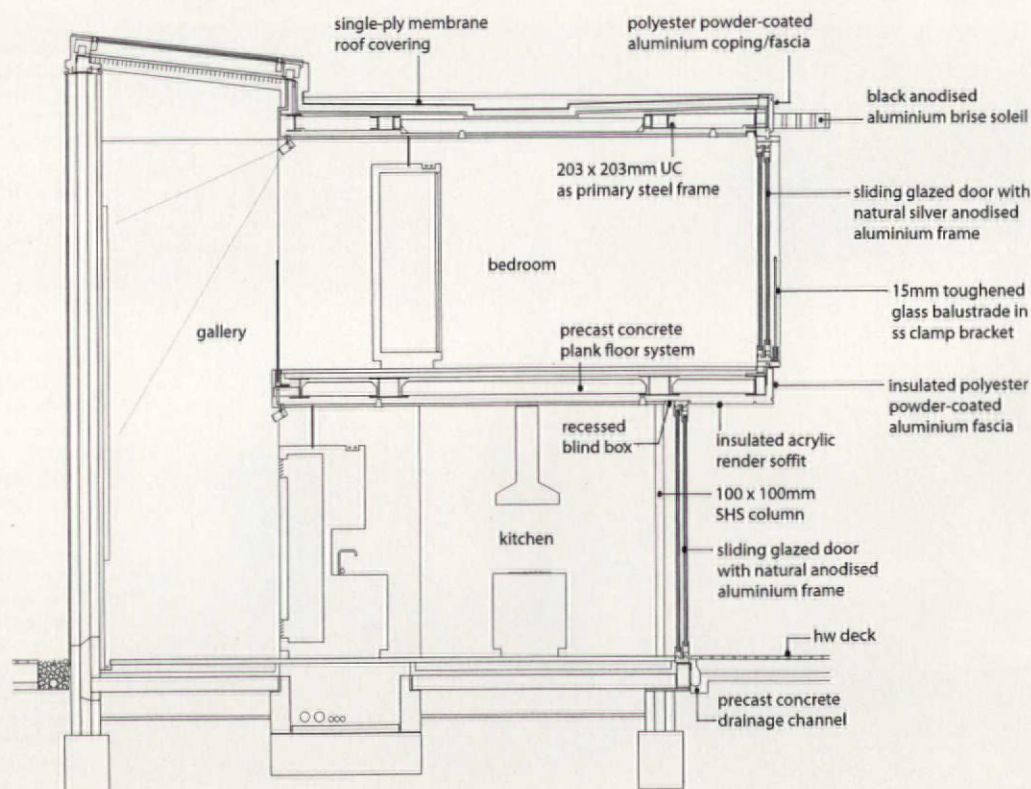
Although the construction was straightforward, the details of junctions between materials, especially at inner and outer corners, were relatively complex. To control the quality of detailing – in particular to demonstrate the precision required to a contractor who was also the client – the architect drew details of all key junctions at corners (see *right-hand page*) which demonstrate how a simple yet precise coordination of materials was achieved:

- the aluminium coping can be used separately (as in *Detail 1*) or combined with a fascia (see *Detail 9*) and a cladding panel (see *Detail 2*);
- a polyester-coated aluminium fascia with grooved edges runs at first-floor level (*Details 3, 4, 6 and 7*). The grooved detail at the soffit can accommodate junctions with structural silicone glazing and/or acrylic render;
- the corner and lower edges of the cedar boards are lined with polyester powder-coated aluminium trims;
- the aluminium-framed glazed sliding doors (*Details 2 and 8*) have projecting aluminium edge frames to which the balustrades and brise soleil are fixed.

Susan Dawson

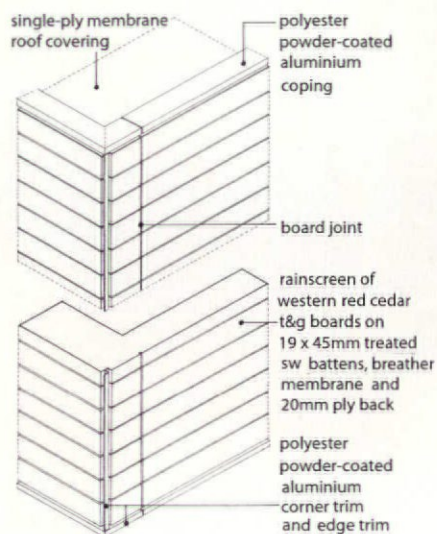


KEY AXONOMETRIC OF THREE HOUSES

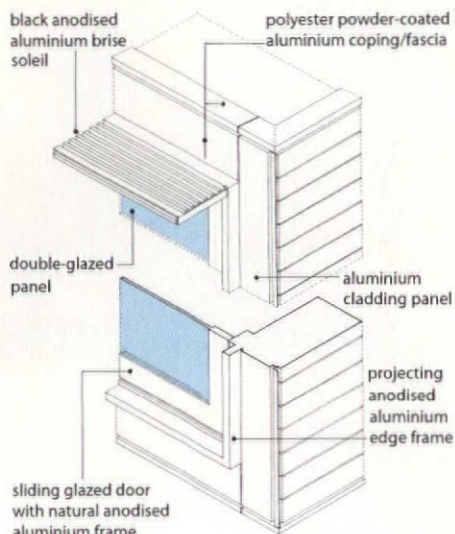


CROSS-SECTION A – A THROUGH GALLERY AND KITCHEN/BEDROOM

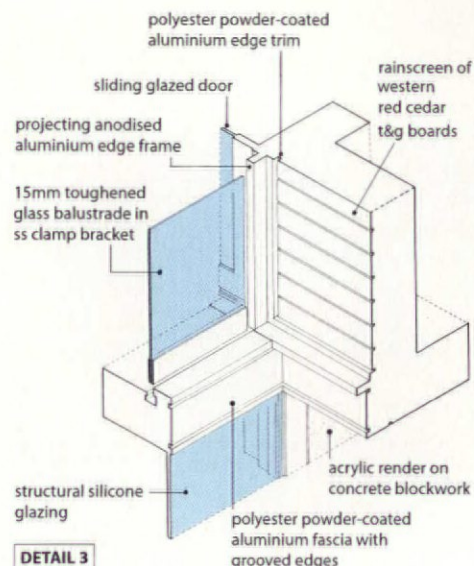




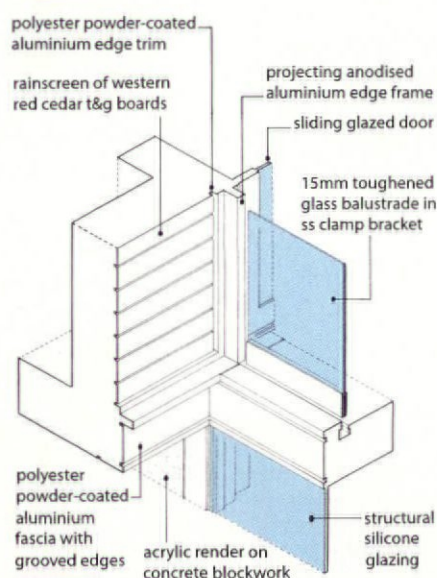
DETAIL 1



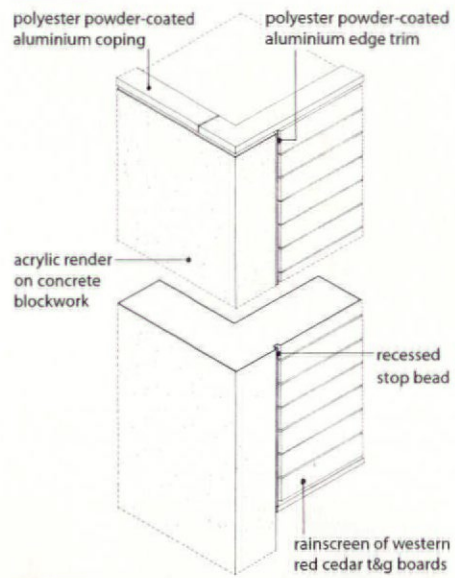
DETAIL 2



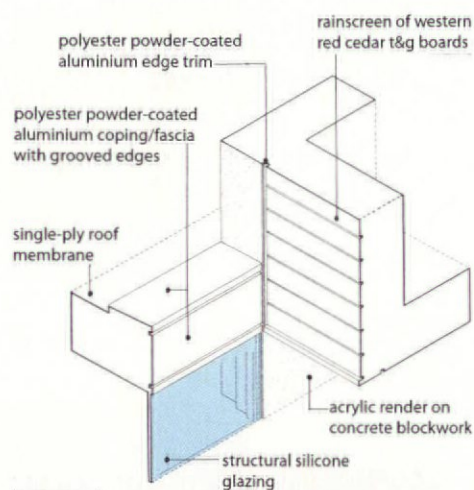
DETAIL 3



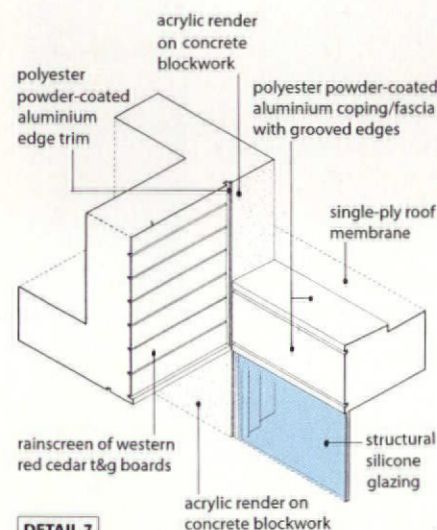
DETAIL 4



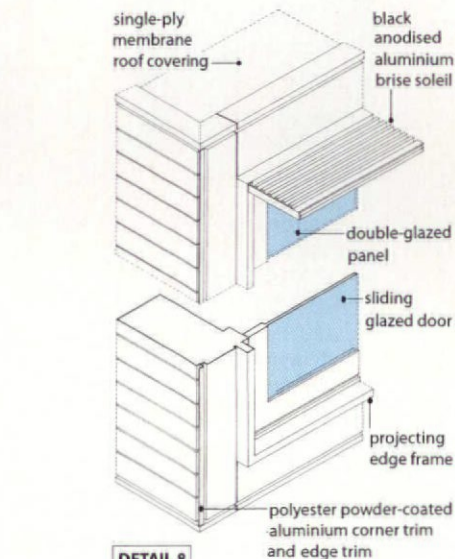
DETAIL 5



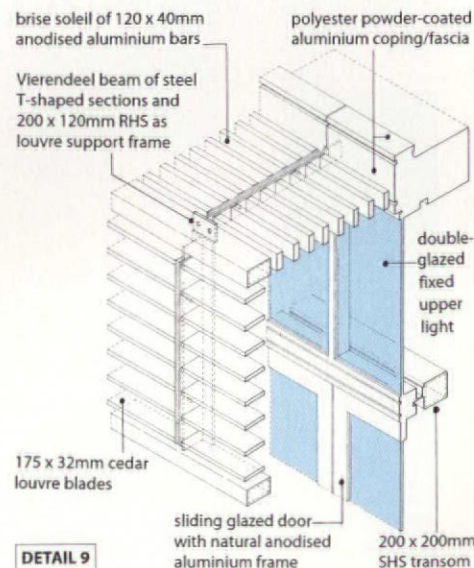
DETAIL 6



DETAIL 7



DETAIL 8

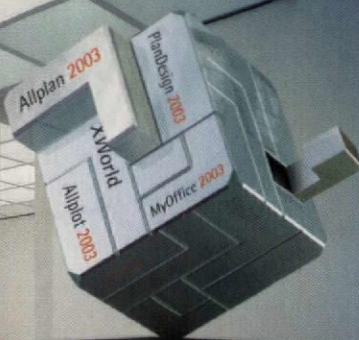


DETAIL 9

ISOMETRIC DETAILS OF JUNCTIONS BETWEEN FACADE MATERIALS



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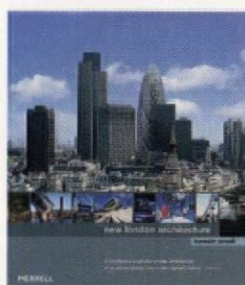
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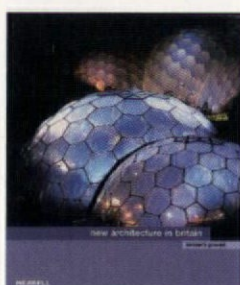
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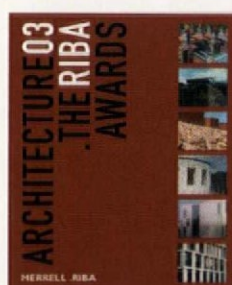
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The President's Medals are the Royal Institute of British Architects' international awards scheme, celebrating the talent of outstanding students nominated by Schools of Architecture worldwide. An internationally renowned judging panel selects the award winners, including the Bronze Medal for Part 1, the Silver Medal for Part 2, and the Dissertation Medal. The winning projects featured in this supplement offer a unique insight into our schools of architecture.

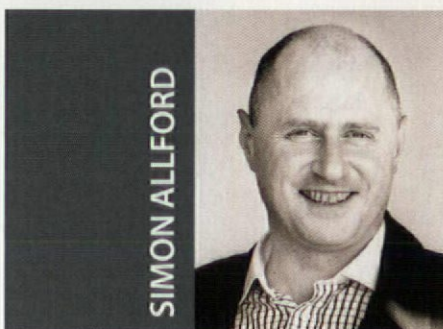
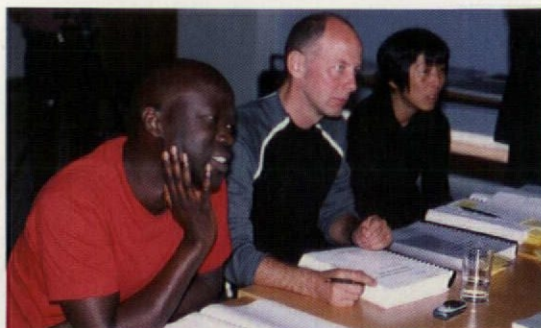
All of this year's entries can be viewed at [www.presidentmedals.com](http://www.presidentmedals.com)



The enthusiasm and talent of our best graduates gives me great confidence for the future. I am always struck by the capacity of our students to embrace knowledge and technologies that push the boundaries of architectural design. Practitioners understandably sometimes criticise submissions as 'impractical', and so may some of them be, but it is not the sole purpose of architectural education to design the buildable, or the intention of the President's Medals to reward only those who work within the boundaries of what is plausible. For who knows what new opportunities and technologies will emerge? Who can anticipate the challenges that lie ahead? If architects are to lead the development of our environment, we must have confidence that today's graduates will not only bring the essential skills of immediate use, but also the creative abilities to respond to a continually changing context.

Finally, the RIBA is grateful for the generosity of the President's Medals' sponsors and supporters – in particular, our main sponsor, The Concrete Centre, Service Point for its printing services including 'Visions for the Future', Graphisoft, John McAslan and the SOM Foundation.

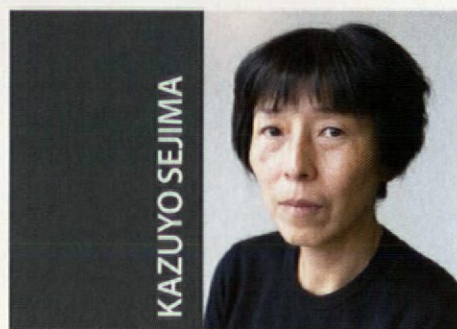
*George Ferguson, president, RIBA*



Simon Allford was born in London in 1961 and educated at the University of Sheffield and the Bartlett School of Architecture. He co-founded Allford Hall Monaghan Morris in 1989. The practice has won numerous national and international awards and been extensively published in the UK and abroad. Allford is a guest lecturer at the Bartlett where, together with Paul Monaghan, he has run a unit since 1989. He is involved in teaching throughout the UK and abroad as an examiner, lecturer and guest critic. He is an adviser to the RIBA (Student Medals for Architecture), and is closely involved with the programme of works at Portland Place. He has judged a number of international competitions and has appeared on a variety of radio and TV programmes.

Allford has taken on a number of advisory roles for a variety of industry bodies including The Construction Industry Council, The Steel Construction Institute, Building Centre Trust, M4I (Movement for Innovation) and the *CIBSE Journal*. Simon is a member of The Bond, The Architecture Club and the Architectural Association, where he has served as honorary secretary and is now honorary treasurer.

Simon Allford is the non-voting chair of the Design Project Judging Panel 2003.



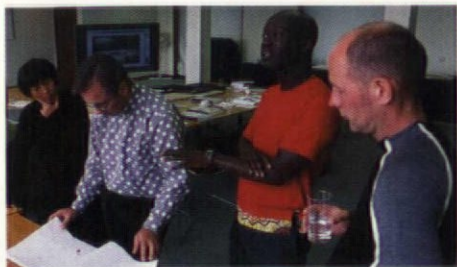
Born in Ibaraki Prefecture, Japan, in 1956, Kazuyo Sejima graduated from Japan's Women's University in 1981. Following a period working for Toyo Ito, Sejima set up Kazuyo Sejima & Associates in 1987. Sejima has taught as a visiting lecturer at the Japan's Women's University, Kyoto University and the Science University of Tokyo.

Sejima has been awarded a number of prizes, including the Tokyo Architects Association Special Prize for Residential Architecture (1989), the Japan Institute of Architects Young Architect of the Year (1994), Architecture of the Year (1994) and first prize in the Kenneth F Brown Asia Pacific Culture and Architecture Design Award, University of Hawaii (1995).

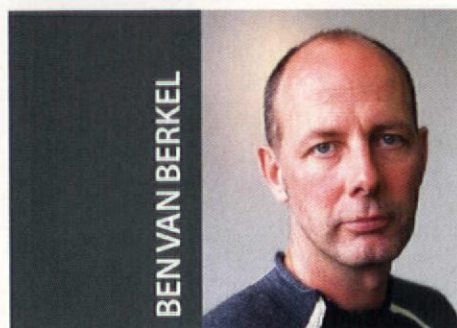
Built projects include the Gifu Kitagata Apartment Building (1994-1998); Day Care Centre for the Elders in Yokohama (1997-2000); the O-Museum in the Shiroyama mountain range (1995-1999); and a number of housing projects, including the N-House, Kumamoto (1997) and the M-House, Tokyo (1997).

Sejima's work has been featured in publications including *Matter & Mind in Architecture* (Ginkgo Press, 2001), *El Croquis*, *World Architecture*, *Japan Architect* and the *AIA Journal*.





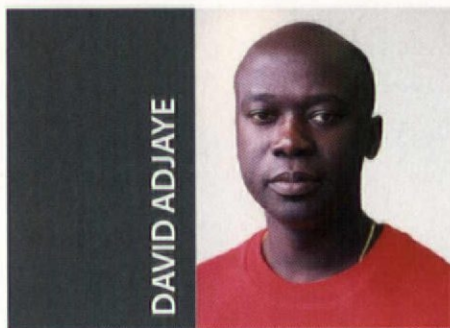
CHARLES GLOVER



BEN VAN BERKEL

Ben van Berkel studied at the Rietveld Academy in Amsterdam and the Architectural Association in London. Together with Caroline Bos he founded in Amsterdam Van Berkel & Bos architectural office (1988) and UN Studio (1998). UN Studio is a network of specialists in architecture, urban development and infrastructure. Its works range from civil infrastructure such as viaducts, bridges and tunnels to office buildings, research buildings for universities and an electricity station in Austria. Its public buildings include a music hall in Graz, Austria, the Valkhof Museum in Nijmegen, Holland, and the Wadsworth Atheneum. Residential projects range from private houses, like the Moebius House, to housing estates; and larger urban projects such as Arnhem Central Master Plan. UN Studio has undertaken industrial design commissions from a coffee and tea set for Alessi to the development of a standard window.

Besides his architectural work, van Berkel lectures at several architectural schools around the world and participates in international debates on architecture and new media. Recent publications are *MOVE* (UN Studio and Goose Press) and *UNFold* (Nai Publishers, Rotterdam, 2002).



DAVID ADJAYE

Born in 1966 in Dar-Es-Salam, Tanzania, David Adjaye studied architecture at the Royal College of Art. He has taught at South Bank University and the Royal College of Art, and lectured at various colleges both in the UK and abroad.

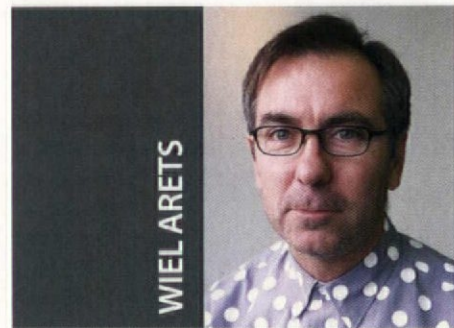
Adjaye started a small practice in 1994, quickly establishing a reputation for reconstructing cafes, bars and private homes. In June 2000 he reformed his company as Adjaye/Associates.

The firm has grown to 30 in the last year. Projects include the Elektra House in Whitechapel and the £2 million refurbishment of a penthouse at Kensington Palace Gardens.

In June 2001 Adjaye won the Idea Store competition for two new-build libraries in Tower Hamlets.

This project was selected for the 'NEXT' exhibition at the Venice Biennale 2002. He is also designing the Bernie Grant Centre in Tottenham, a 5,000 sqm village with a 300-seat theatre, performance cafe, dance and theatre studios, enterprise units and a new civic square.

The studio is working on the Nobel Peace Centre in Oslo and the new visual arts building for iNVA (Institute for International Visual Arts) and Autograph here in London.



WIEL ARETS

Born in 1955 in Heerlen, the Netherlands, Wiel Arets graduated from the Technical University Eindhoven in 1983 and established Wiel Arets Architect & Associates a year later. Arets has previously taught at the Academy of Architecture, Amsterdam and Rotterdam, and the Architectural Association, London, as well as holding visiting professorships at the Berlage Institute, Amsterdam – where he was also dean of the Postgraduate Laboratory of Architecture from 1995-2001, Cooper Union, New York, and the Royal Danish Academy of Fine Arts, Copenhagen.

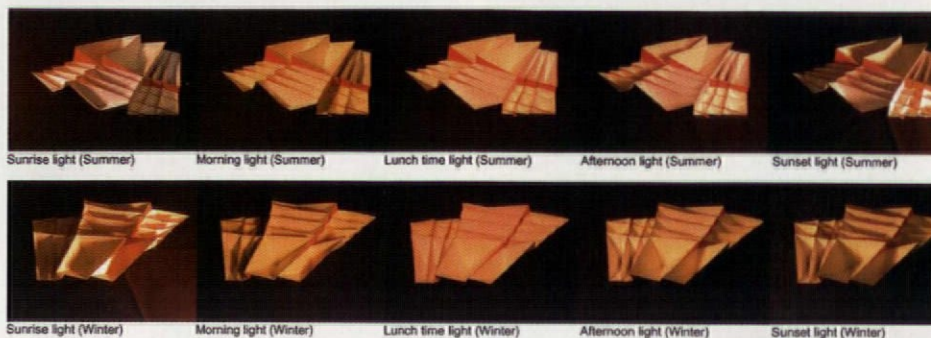
Arets is one of the most influential architects working in Holland today. His reputation is founded on such works as his pharmacy and apartment building in Hapert (1988-1989), the Academy of Art and Architecture in Maastricht (1990-1993) and the headquarters for the AZL Pension Fund in Heerlen (1990-1995). During a prolific career, Arets and his practice have handled a wide range of commissions including the Beltgens Mens Fashion Shop in Maastricht (1986-1987), a 21-floor apartment tower on KNSM Island in Amsterdam (1990-1996), police stations in Vaals (1993-1995) and Boxtel (1994-1997) and the Villa Van Zanten ('Body House') in Lisse (1997-2000).





**BRONZE MEDAL WINNER**  
**SOM RUNNER-UP**  
**DANIEL COLL I CAPDEVILA**  
*Effective Surfaces*  
*Architectural Association*  
 Tutors: Mark Hemel and Nathaniel Kolbe

This project, for an open-air classroom and library in Ghana and a 'responding house' in the Barbican, London, impressed the judges for the way it demonstrated an understanding of the full range of the architect's craft: research, depiction, construction and narrative. There was a slight concern that the research was designed to lead to an inevitable conclusion; the panel would like to have seen a greater demonstration of enquiry leading to something unexpected. That said, the judges were unanimous in their praise for this scheme, and it was agreed that this student's ability to build a carefully crafted argument was impressive. The quality of the drawing attracted considerable praise, as did the compilation of the portfolio; each sheet managed to generate a life of its own, which one judge called 'inspiring'. The ability of the drawings to encompass a multitude of meanings, which captured the beauty of the areas that lie 'in-between' traditional architectural considerations, also caught the judges' imagination.

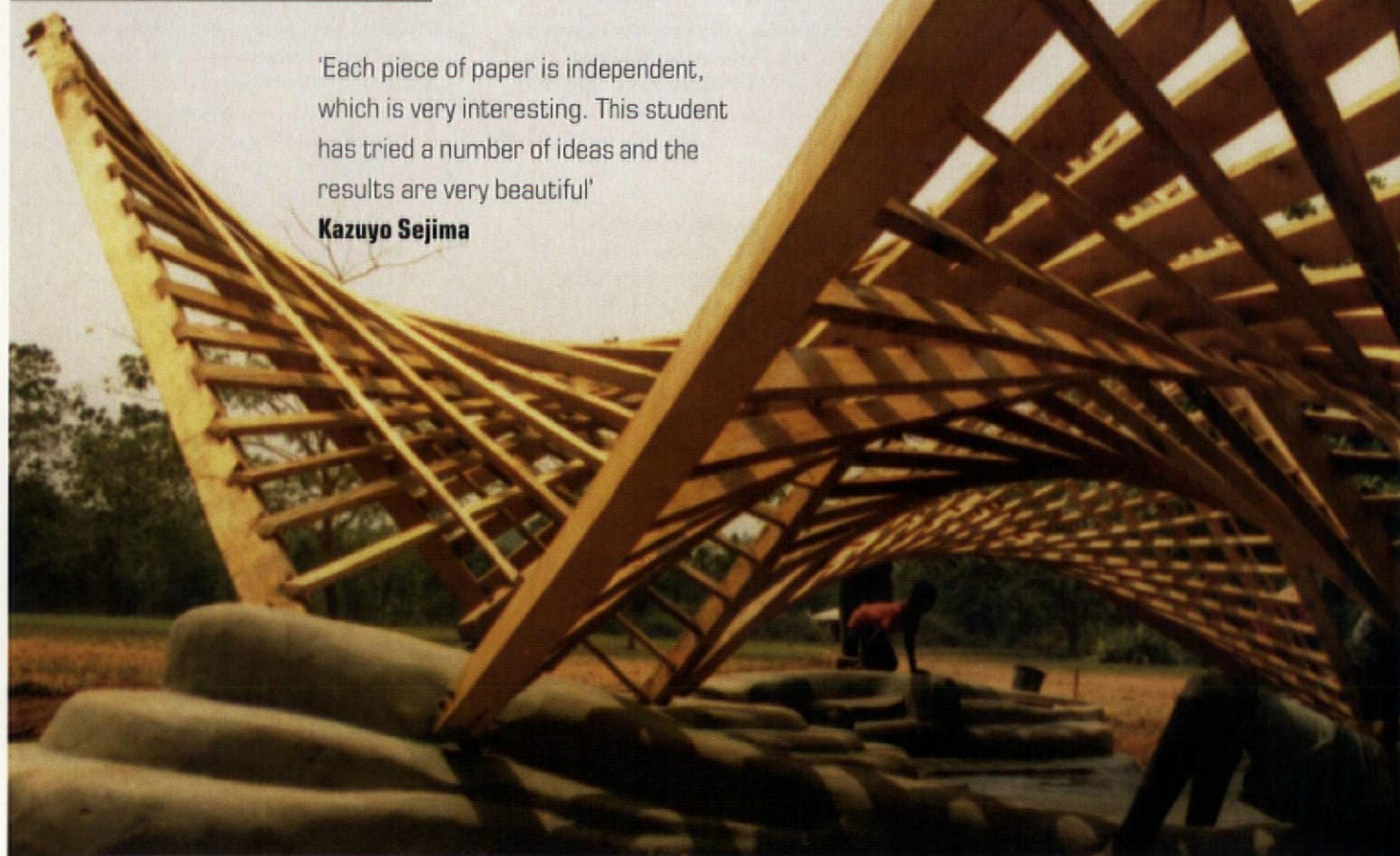


'We all agreed this was good. This student demonstrates a wide understanding of the issues that will challenge them in their later studies and in professional development'

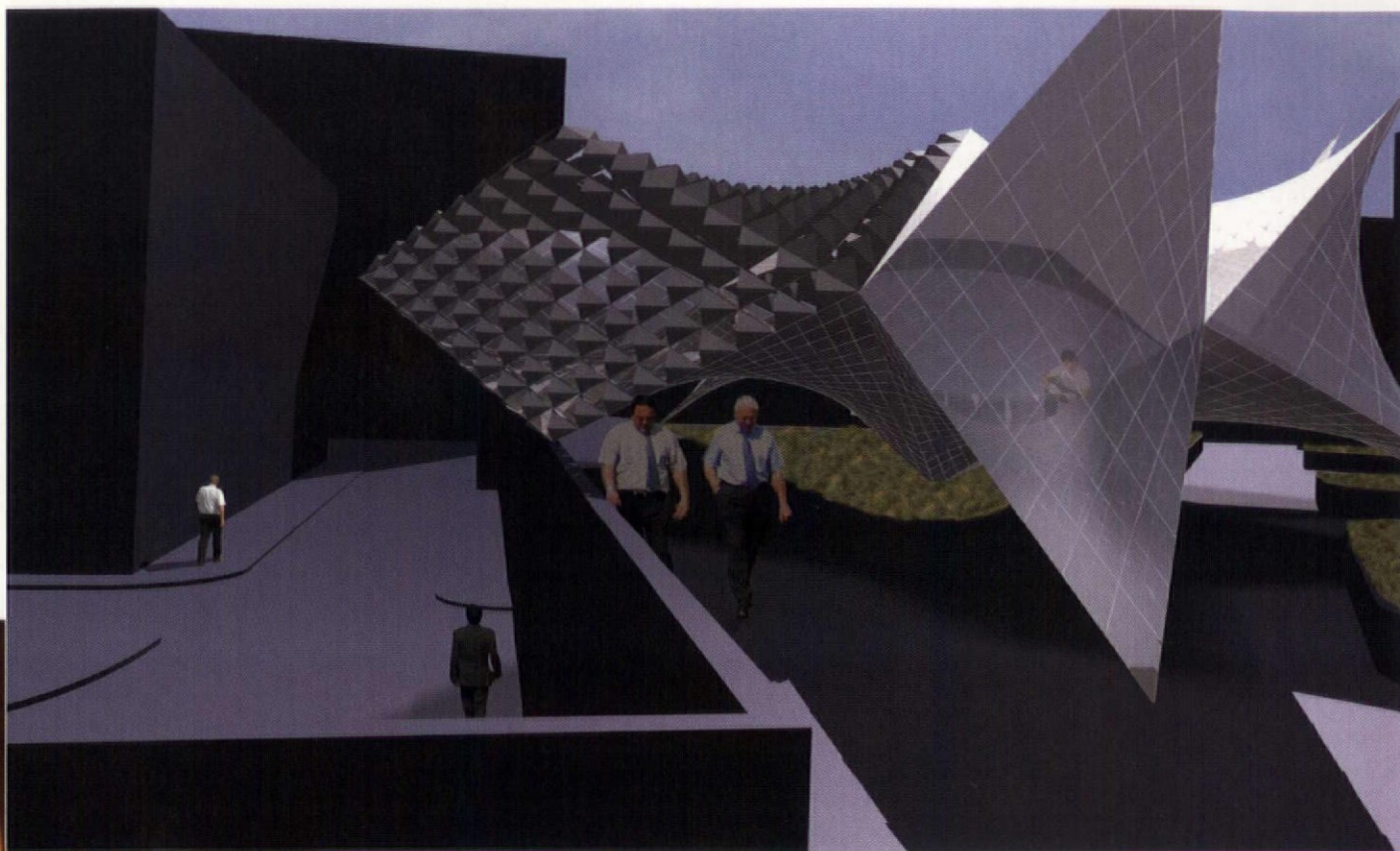
**David Adjaye**

'Each piece of paper is independent, which is very interesting. This student has tried a number of ideas and the results are very beautiful'

**Kazuyo Sejima**

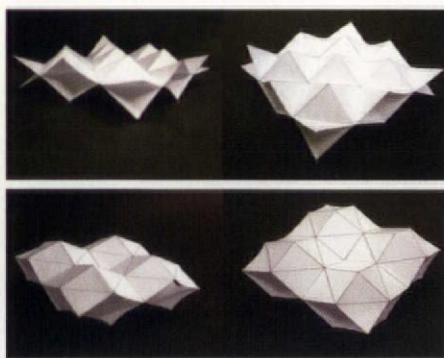






'The quality of representation is very sophisticated. My only criticism is that some of the research could have been better elaborated – but I don't mind too much. For a young architect I'm much more interested in ideas and building up a good argument'

**Wiel Arets**

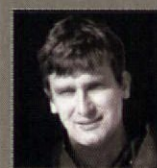


'The quality of drawing is what appeals to me – the exploration of the issues which lie between the ideas, the research and the built work. It is amazing to see a student show such sensibility for research and representation'

**Ben van Berkel**

#### TUTOR PRIZE

MARK HEMEL | NATHANIEL KOLBE



#### MARK HEMEL

Mark Hemel studied at the Technical University of Delft and at the AA in the Graduate Design Program. He has received several

scholarships for research in Africa and Asia from the Netherlands Foundation for Visual Arts. He was a co-founder of the office for information-based architecture ([www.informationbasedarchitecture.com](http://www.informationbasedarchitecture.com)), which is currently undertaking projects in the UK, the Netherlands and Africa. Hemel has been a unit master at the AA since 1999 and design-tutor of the postgraduate environment and energy program since 2002.



#### NATHANIEL KOLBE

Nathaniel Kolbe studied architecture at the University of Colorado, Boulder, and the AA DRL. He is a member of

Do-group ([do-group.net](http://do-group.net)) and is currently working in London and abroad through his collaborative architectural practice, [superfusionlab.com](http://superfusionlab.com). Superfusionlab's current trajectory includes architecture commissions, competitions, exhibitions, installations, identity development, branding, and user-interface design. He has been teaching at the AA for three years.







**RUNNER-UP**

**DANIEL ROWLAND**

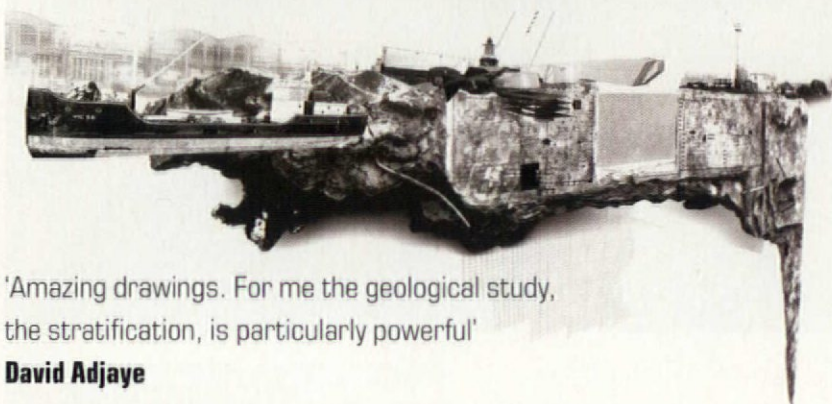
Subterranean Specimen Rig

*Oxford Brookes University*

Tutors: Simon Herron, Susanna Isa

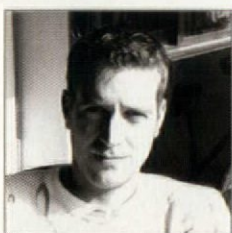
This project impressed the judging panel for single-handedly inventing a new architectural language. Using the notion that the appearance of the landscape reveals little of its material nature, this student developed a set of startling images to explore landscape as a collection of splintered topologies and unseen narratives. The panel was impressed by the original research that underpinned the work, and was beguiled by the presentation of a new way of seeing the commonplace. Moreover, the

enquiring mind that underpinned this project seemed to lead to some genuinely unexpected turns of event, rather than using research to underline a preconceived outcome. The power of the drawing was key to understanding this scheme, which was variously described as 'amazing', 'powerful' and 'rich'. There was even a view that the scheme, for a 'subterranean specimen rig' situated in the Lea Valley, was better than many of the Part 2 projects under review.



'Amazing drawings. For me the geological study, the stratification, is particularly powerful'

**David Adjaye**



**RUNNER-UP**

**DAVID DE LA MARE**

The Guild

*Kingston University*

Tutors: Daniel Rosbottom, David Howarth, Jillian Jones

This project, focusing on issues within the contemporary construction industry, caught the eye of the judging panel early in the selection process. Its straightforward simplicity, and the clarity with which the ideas were presented, drew universal praise. This student demonstrated a clear understanding of construction practice, particularly with regard to building with timber. Even the manner in which the model was made,

with an unexpected attention to junctions and corner detailing, made for a single image that almost managed to explain the entire project at once. The spatial implications of the project were also well-considered. The panel felt that the project was 'undersold' on research, however. Although a highly competent piece of work, it might have benefited from a more exploratory and theoretical approach at the outset.



'This is a very well worked-out project in terms of its spatial implications. It's very, very well done. Almost the whole idea is explained in one model shot'

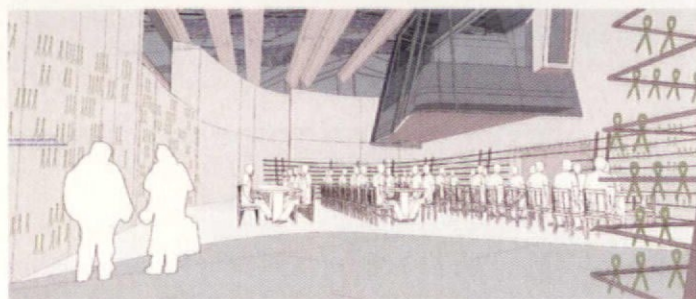
**Wiel Arets**



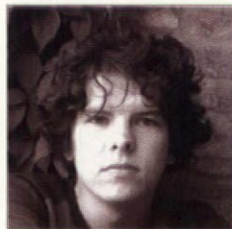
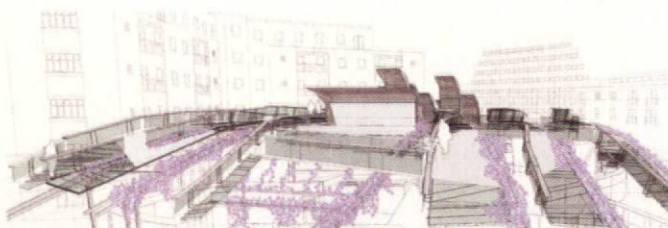


**COMMENDATION  
SOM WINNER  
JOHN THOMPSON**  
*Reflections*  
*University College London*  
Tutors: Karl Unglaub, Felicity Atekpe

This exploration of how inward reflection and collective experience can influence architecture proved difficult to assess. Although the panel remained less than fully convinced about the integrity and direction of the architectural language, all four judges were impressed with the quality of the depiction, the strength of the graphical image-making and the intuitive approach taken by the student. The project showed careful handling of the architectural palette, while it also appealed to the panel for its ability to successfully combine architecture with a landscape intervention.

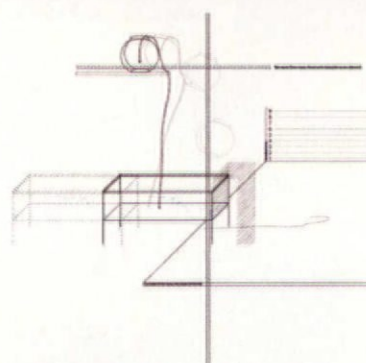
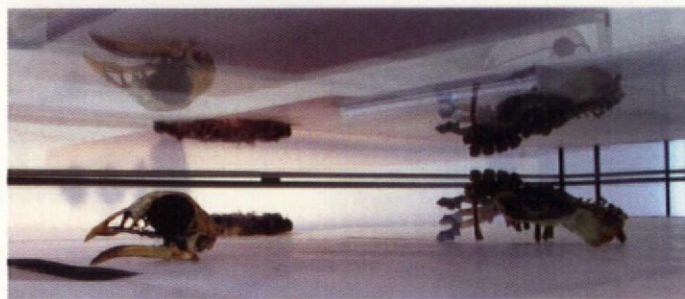


'It is beautifully and confidently presented'  
**SOM judges**



**COMMENDATION  
SERJEANT AWARD FOR DRAWING  
PAUL JAKULIS**  
*Re-Silvering the Mirror*  
*University of Greenwich*  
Tutors: Ed Frith, Teresa Stoppani

This architectural investigation into Lacan's psychoanalytical research stood out for its photographic, sculptural and other-worldly qualities. In fact, it was the work's highly-charged, metaphysical resonance that appealed most to the judging panel. The architectural elements were used to good effect in communicating the force of the intellectual examination. Many of the forms and materials were unrecognisable in an architectural sense, but the panel appreciated the symbolic and referential uses to which they were put. 'And why not?' said one judge. 'Architecture need not always be so ironic and limited to one-liners.'



'Intriguing.  
This person  
is very aware of  
contemporary art  
practice. A very  
good polemic'  
**David Adjaye**

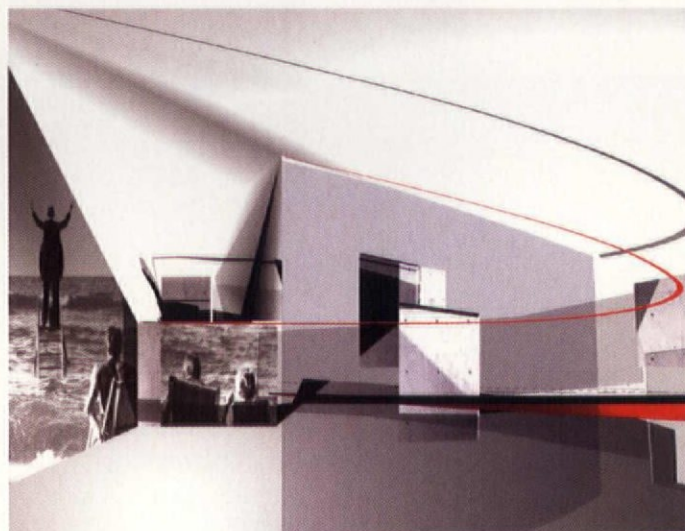


**COMMENDATION  
MARY SARADINOU**  
*Catharsis Centre*  
*University of Lincoln*  
Tutor: Richard Wright

The absence of a portfolio to accompany electronic images made this project difficult to judge. Indeed, the panel commented that this scheme for a 'catharsis centre' may have been more highly regarded if it had been accompanied by a compilation of supporting material. But the strength and grace of the work was undeniable. The drawings were highly praised for their sensitivity, although some images veered a little too much towards the realm of graphic design. The ability of the computer models to convey the sense of the scheme was especially good. One weakness, in the opinion of the judges, was the fictional nature of the scheme. 'What is a catharsis centre?' asked one judge. 'And why do invented institutions always end up in beautiful sites?'

'Sensitive drawings. The studies show talent'

**Ben van Berkel**

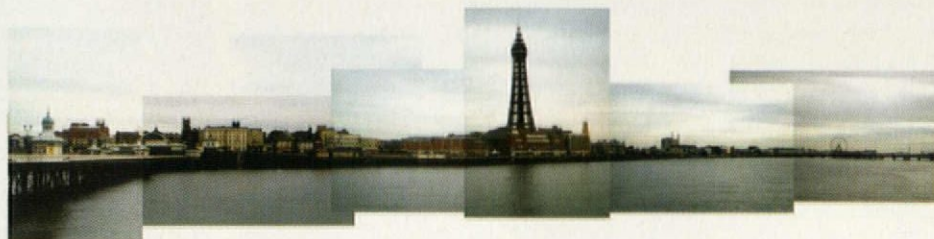






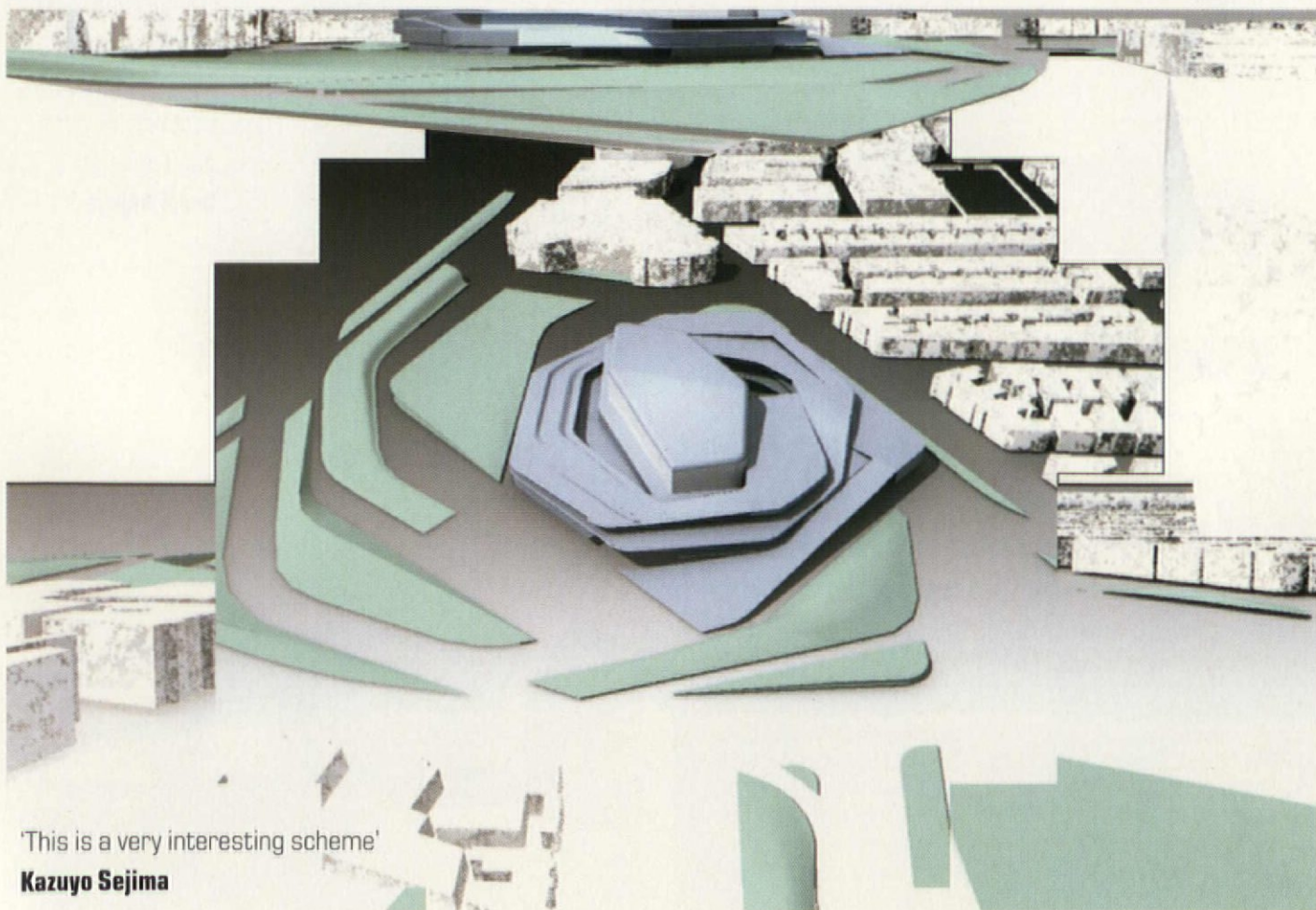
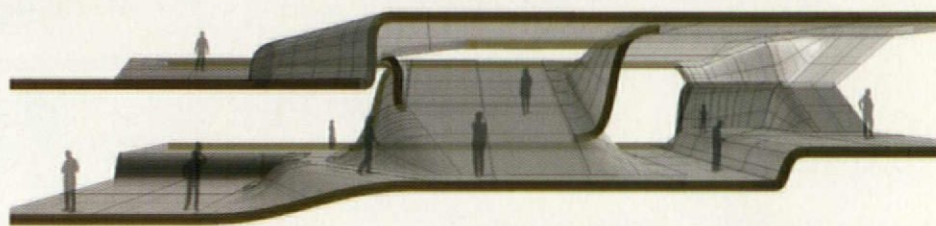
**SILVER MEDAL WINNER**  
**ARTUR FERREIRA VIVEIROS**  
 Golden Mile Casino Proposal  
 London Metropolitan University  
 Tutors: Steve Hardy, Jonas Lundberg

This ambitious scheme to regenerate Blackpool's 'Golden Mile', inspired by the town's new strategy to adopt an Atlantic City gaming policy, impressed the judging panel for the way that sophisticated research drove the development of the built form. This student's comprehensive study of the townscape, casino use and public spaces informed almost every aspect of the proposed building form: fundamental questions including 'How do you spend 24 hours in Blackpool?' and 'Why are casinos dark?' underpinned this study. The result was a convincing solution that was carefully considered in terms of narrative, structure and public planning. 'He's even managed to make a social machine out of childcare,' commented one judge. The exploration of public versus private spaces was excellent, as was the tactic of using time/distance graphs to help generate the final form of the scheme.



'This project encapsulates everything. It's more than a casino – it's an urban condenser'

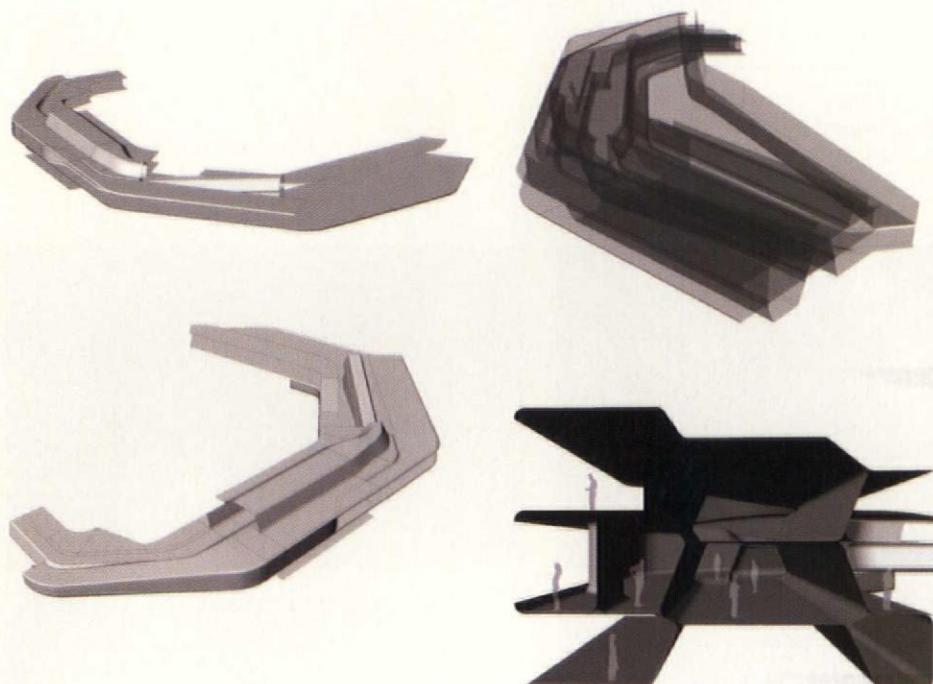
**David Adjaye**



'This is a very interesting scheme'

**Kazuyo Sejima**



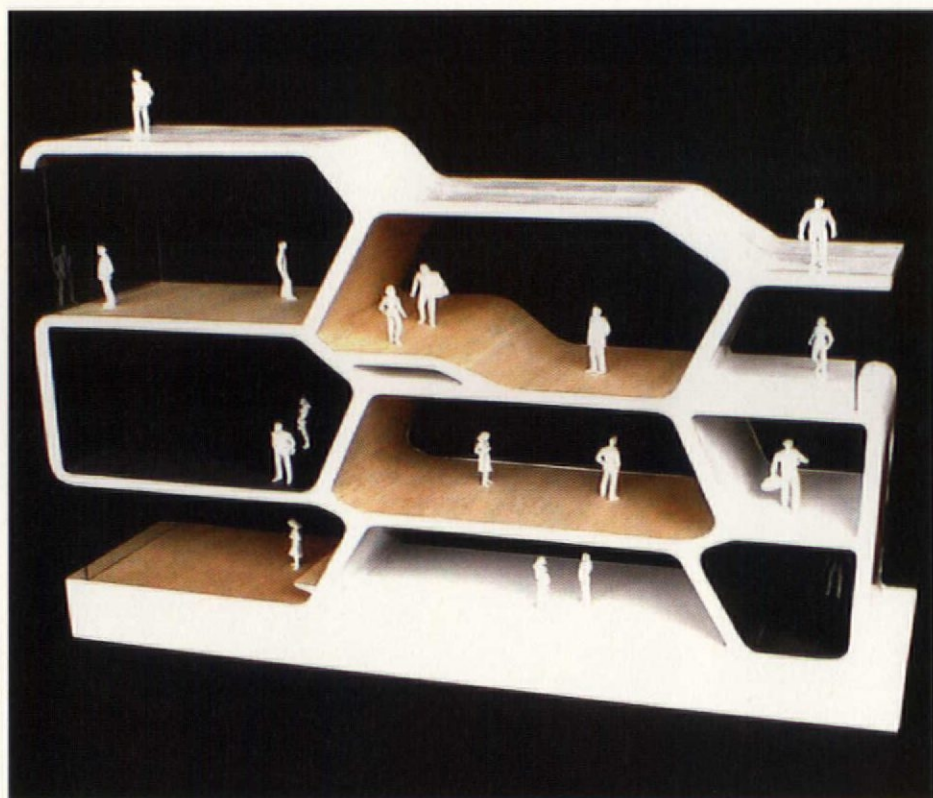


'There is a certain lack of pragmatic detail, but this is interesting architecture'

**Wiel Arets**

'Some of these drawings get ever so complex, but I think there is logical thinking behind them'

**Ben van Berkel**



#### TUTOR PRIZE

STEVE HARDY | JONAS LUNDBERG



#### STEVE HARDY

Steve Hardy earned his Bachelor of Architecture with distinction at the University of Kansas School of Architecture and Urban Design in 1995. In 1996 he was awarded his Master's of Architecture with distinction from University College London's Bartlett School of Architecture. He is presently reading for his MPhil/PhD in architecture at UCL's Bartlett School of Architecture.

Currently, he holds the IT, AV and CAD post, together with Jonas Lundberg, at London Metropolitan University's department of architecture and spatial design, where he is also reconvening diploma unit 04.

Hardy has been a member of the Urban Future Organization since 1999 (see below).



#### JONAS LUNDBERG

Jonas Lundberg studied at the University of Kansas School of Architecture and Urban Design and earned his Bachelor of Architecture in 1995. Subsequently, he studied at the Architectural Association Graduate School of Architecture, where he was awarded the Architectural Association Graduate Diploma in Design in 1997.

While studying at the Architectural Association School of Architecture, Lundberg was involved in setting up Urban Future Organization in 1996, a global network of practices. He has been an active member ever since.

Currently, Lundberg is jointly holding the IT, AV and CAD post at the department of architecture and spatial design at London Metropolitan University, where he also reconvenes diploma unit 04.

#### URBAN FUTURE ORGANIZATION

Both Hardy and Lundberg are members of Urban Future Organization, a global network of practices whose work has been widely published and exhibited internationally.

Its most significant successes to date have been the competition-winning proposal for the Sarajevo National Concert Hall (1999) and, more recently, the Castelmola Art Museum (2002). Urban Future Organization London was also shortlisted for the Young Architect of the Year Award 2003.





**RUNNER-UP**

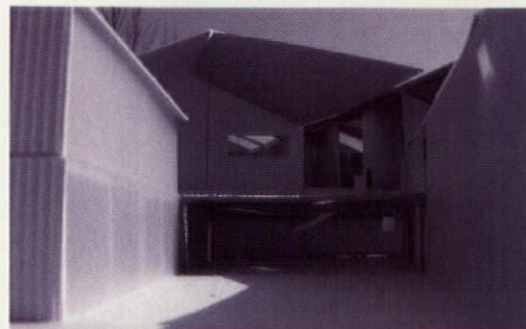
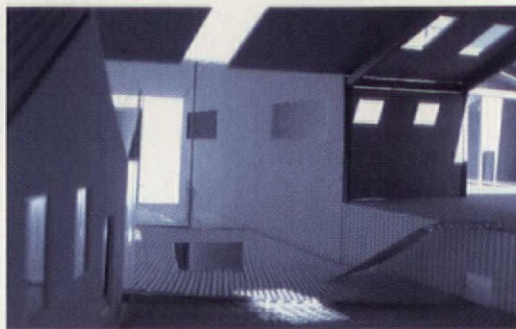
**ALICE FUNG**

Quayside School

*University of Bath*

Tutors: Adam Caruso, Peter St John

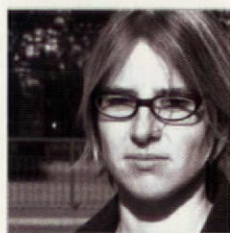
This study into possibilities for school design impressed with both its directness and sophistication. Taking an existing car park in Bristol, the project was a critique of the government's school-building programme – the thesis is that something as diverse and dynamic as education cannot be pigeon-holed into a single spatial development. This scheme permits pupils to appropriate territory as they see fit. The judges felt the project was simple without being simplistic; this student's sensitivity and intellectual depth, combined with good quality image-making, made for a strong presentation.



'Some beautiful imagery.

A lot of power'

**Kazuyo Sejima**



**RUNNER-UP**

**SERJEANT AWARD FOR DRAWING**

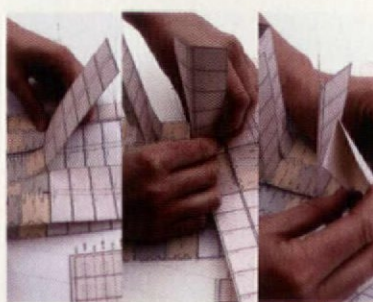
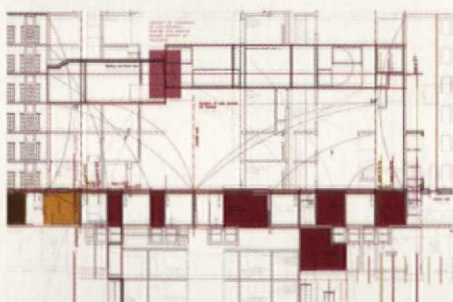
**SOM RUNNER-UP**

**CAROLIN HINNE**

Appearance-Disappearance

*Architectural Association*

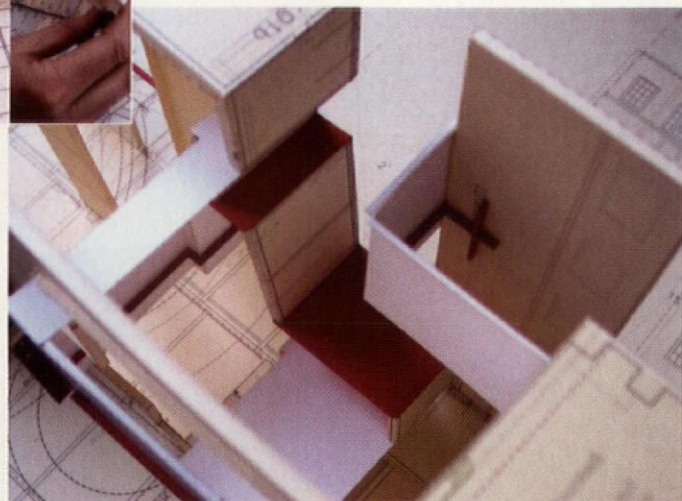
Tutors: George Liaropoulos-Legendre, Lluís Viu Rebes



'Architects should always be researching, questioning, doubting. This is a good example of this'

**Wiel Arets**

This was the subject of intense discussion, with the judging panel returning to the portfolio time and time again. The quality of the drawing and the cross-disciplinary nature of the work (using tailoring techniques as a starting point from which to 'fashion' a building project) intrigued, delighted and slightly foxed the panel. The basic premise of folding and stitching to create real architectural space was convincingly expressed through the narrative of the portfolio. This is a project that required some effort to understand, but the sheer quality of the work made this process one of exploration rather than effort. One commented: 'The question is, which portfolios would I like to take home and study? This is one of them. In this work there is a lot to discover.'







# COMMENDATION

**JOSEPH LEE**

Articulations

University of East London

Tutors: Stephen Rich, Jeffrey Turko



# COMMENDATION

**MATTHEW BENNETT**

Re-drawing Lake George

University of Sydney

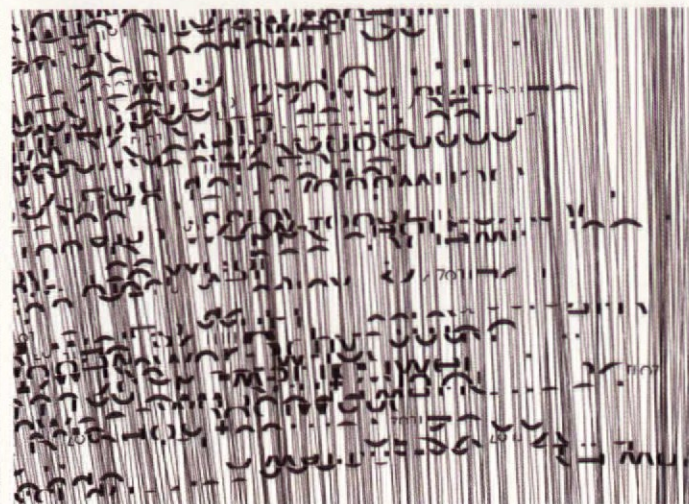
Tutors: Catherine Lassen, Andrew Burges

The main criticism of this project was that the portfolio was presented in such a way that the early conceptual work appeared to anticipate the conclusion a little too closely – suggesting some retrospective hypothesising. That said, all the judges were impressed with the cross-disciplinary nature of the work and the level of experimentation displayed. Moreover, the emphasis on exploration and imagination was also tempered by a firm understanding of constructional principles, which was welcomed by the judges. The project, for a new school of architecture at the UEL Docklands campus, was well analysed and thorough at every stage of the process.

This piece of work appealed to the judging panel for the beauty of its imagery and its sheer daring. This student uses a distinctive drawing technique to penetrate possible architectural meanings and solutions for the 150 sq km bed of Lake George in Australia. Using the work of artist Rosalie Gascoigne as an imaginative clue, this student replicates this drawing style to convey a wide range of data-sets and arrive at a new topology for the lake. Although criticised for veering a little too close to the realm of pure graphic design, the judges admired the power of suggestion implicit in the work. The strength of the work resided in the 'emptiness' and 'lightness' of the drawing studies.

'Imaginative and useful links with other disciplines'

**Ben van Berkel**



'Not entirely understandable, but somehow persuasive and suggestive'

**Ben van Berkel**



# COMMENDATION

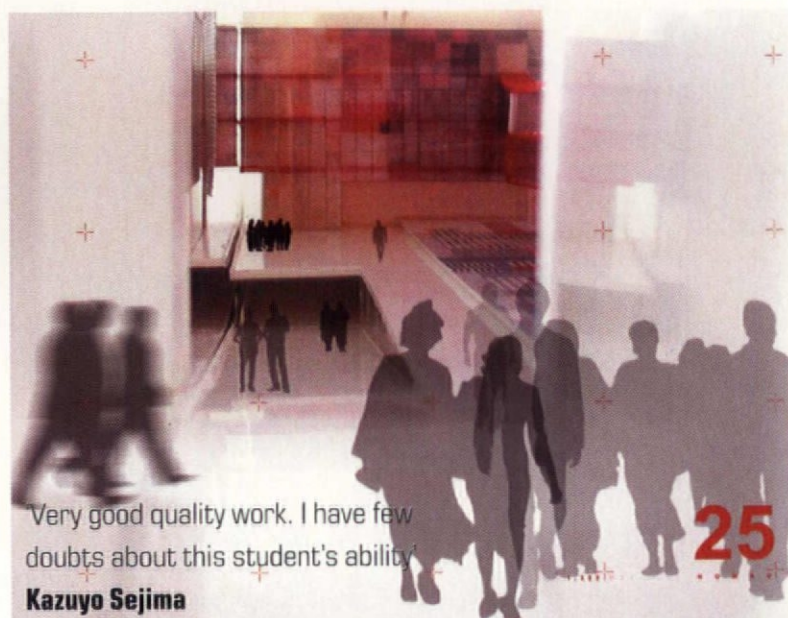
**AINHOA ABREU DIAZ**

Nomadsoho

University of Portsmouth

Tutors: Lorraine Farrelly, Alex Zambelli

This project, for a media workshop in London's Soho, explored the meaning of architecture at a time when virtual worlds and electronic imagery are pushing themselves into the core of contemporary culture. The bound portfolio, a heavyweight object in its own right, was one which the judges were constantly picking up, reading, putting down and picking up again. This student managed to combine excellent image-making and a compelling narrative with a clear architectural programme. This is a good example of a project that was strongly informed by, but not overpowered by, its theoretical starting point.

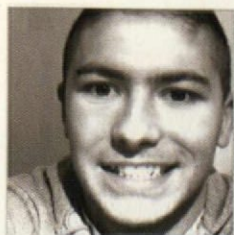


'Very good quality work. I have few doubts about this student's ability'

**Kazuyo Sejima**

25





COMMENDED

**TIM FURZER**

Escape from Hong Kong  
*The Bartlett School of Architecture*  
Tutors: Christine Hawley, CJ Lim



COMMENDATION

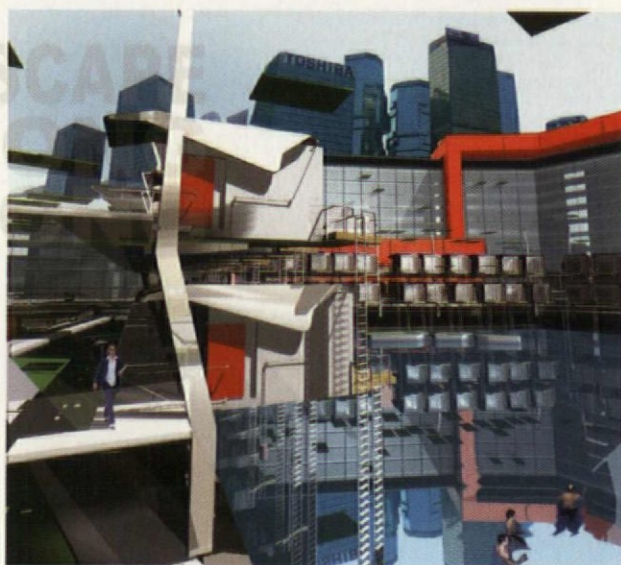
**JACQUES DAHAN**

The Divine Comedy  
*Kingston University*  
Tutors: Patrick Lynch, Alun Jones

This oasis in the heart of Hong Kong attracted a good deal of praise from the jury for its image-making, understanding of city life and powerful analysis. The student was praised not only for his understanding of urban design, but also for the sheer verve demonstrated in tackling such a difficult site. The panel judged that the conclusion, in terms of the proposed built form, lacked sophistication; but this student was commended for the conviction of the scheme and the way the research underpinned the project at every stage.

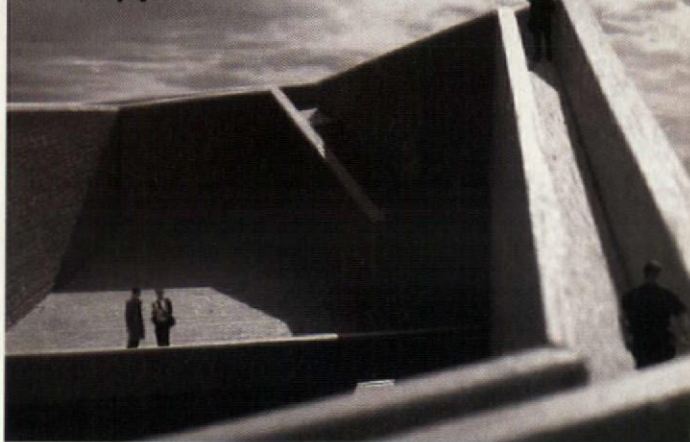
'An excellent example of good analysis turning into a convincing project. A talented person, you can't deny it'

**Wiel Arets**



'This guy will be someone we'll hear about in the future'

**David Adjaye**



This project impressed the judging panel for the way it addressed almost every aspect of a tough and intellectually demanding brief. 'The Divine Comedy' explores the relationship between modern art/technology and post-industrial buildings through the creation of an art gallery in a redundant lens factory in Florence. Although the theoretical and cultural study was implicit throughout the work, the panel would like to have seen more evidence of this in the portfolio, rather than what appeared to be a rush to the design stage. But the resolution of the scheme is commendable. Throughout the judging process, the panel found that many projects tended to be either overly conceptual and suggestive, or highly resolved. The unfortunate problem with a highly finished building proposal, however, is that an abundance of architectural information leaves the jury better informed and the student more vulnerable to a critique. This is a case in point, so a better balance with the conceptual work would have been welcome.



SOM WINNER

**NATHAN JONES**

Ark Umeda: Urban Metabolism in Osaka  
*University of Cambridge*  
Tutors: Peter Carl, Phil Meadowcroft

ARK Umeda, an intervention into the dense and often chaotic context of Osaka, Japan, seeks to develop a vertical metabolism by re-thinking the Japanese department store as a typology, and of the megastructure as a form of urbanism. The required scale and infrastructural permanence of the department store suggest the need to allow for adaptability, obsolescence and deconstruction. By drawing upon the existing institutional richness of the department store often called 'a city in a building', this project looks at ways of creating a topographic order which works vertically and shows how the megastructure can accommodate several layers of order, and therefore several layers of potential development in history.

'A sophisticated response to modern Japanese city building. It celebrates Osaka's genre-busting combinations of uses while proposing new forms of order within it'

**SOM judges**







CHARLES GLOVER

## DISSERTATION AWARDS

Judging takes place over a three-month period from July to October. Since 2001, the main judging panel makes an initial shortlist of dissertations. An international judge then joins the panel to discuss the final selection and establish the dissertation medallist. Professor Edward W Soja (UCLA) was the first international judge in 2001 and Professor Christine Boyer (Princeton University) joined the panel in 2002. This year the international dissertation judge is Kim Dovey (University of Melbourne).

Submissions are expected to demonstrate a comprehensive, rigorous and coherent treatment of their chosen subject, demonstrating original analysis in terms of information uncovered and/or the exercise of independent critical reasoning. Whatever the methodology and presentation format adopted, they should be appropriate to the subject being explored, and should positively contribute to its analysis and communication.

IAIN BORDEN



Iain Borden is director of the Bartlett School of Architecture, where he is professor of architecture and urban culture. An urban historian, he has published on subjects from Renaissance perspective, Garden City architecture and interwar Modernism to German fin-de-siècle sociology, McDonald's advertising signs and skateboarding. Educated at the universities of Newcastle-upon-Tyne, London (UCL) and California (UCLA), he received his doctorate for a study of skateboarding as a critical urban practice. He is author and co-editor of several books, most recently *Manual: the Architecture and Office of Allford Hall Monaghan Morris*, *Skateboarding, Space and the City* and *The Unknown City: Contesting Architecture and Social Space*.

Iain Borden is the non-voting chair of the Dissertation Judging Panel 2003.

SARAH CHAPLIN



Sarah Chaplin is an architect and has a Master's in Architecture and Critical Theory. She is head of the School of Architecture and Landscape at Kingston University and a director of the design consultancy *evolver*.

She was previously senior lecturer in visual culture and media at Middlesex University, where she set up the MA digital architecture. Publications include chapters in *Designing for a Digital World*, *InterSections*, *Feminist Visual Culture*, *Hieroglyphics of Space and Images of the Modern Woman in Asia*, and articles in *The Journal of Architecture*, *Leonardo*, *Space and Culture*, *Urban Design International*, *Architecture*, and *Architectural Design*. She co-authored *Visual Culture* and co-edited *Consuming Architecture*. She is writing books on Japanese spatial culture, and, with Eric Holding, on post-urban environments.

KIM DOVEY



Kim Dovey has a PhD from UC Berkeley and has taught at Berkeley, Royal Melbourne Institute of Technology (RMIT) and the University of Melbourne, where he is professor of architecture and urban design.

He has been engaged for over 20 years in research on cultural issues in architecture and urban design, combining discourse analysis, phenomenology and spatial analysis.

Dovey's publications include work on corporate towers, 'Aboriginal' architecture, politics of public space, housing ideologies, architectural media and the book *Framing Places: Mediating Power in Built Form* (Routledge, 1999). Current research issues projects include *The Fluid City: Melbourne's Waterfront Transformation*.

He has extensive broadcast experience and has received the RIAA Award for Architecture in the Media.

MURRAY FRASER



Murray Fraser is professor of architecture at the University of Westminster, where he is the coordinator for postgraduate studies and research. He is an experienced architect with a PhD in architectural history from the Bartlett. His research and teaching covers studio design, history and theory, cultural studies, and 'real-time' digital design. In 2001 he was the winner of the inaugural RIBA dissertation tutor of the year award. He is on the RIBA Validation and Assessment Panels, and sits on the RIBA Research Awards committee. He is completing a book with Joe Kerr on the US influence on post-war British architecture. He has written widely on cross-cultural relationships in architecture, and his doctorate on state housing and colonial planning in Ireland was published as *John Bull's Other Homes*. He has written chapters in *InterSections*, *Autopia*, and *London from Punk to Blair*.

FLORA SAMUEL



An architect, Flora Samuel is a lecturer at the Welsh School of Architecture in Cardiff, where she runs the second-year design module and lectures on architectural history. Her research focuses on aspects of Le Corbusier's work, which have been disregarded by historians, but which she believes form a vital part of his philosophy. She has lectured on her PhD thesis subject, Le Corbusier's unrealised scheme for La Sainte Baume in the south of France, at a symposium at the Fondation Le Corbusier in Paris. She co-wrote *Nature and Space: Aalto and Le Corbusier* with Sarah Menin and is the author of *Corbusier: Architect and Feminist* to be published 2004.

Her research has been funded by, among others, the RIBA, British Academy and the Society of Architectural Historians of Great Britain. She is a regular reviewer for *The Times Higher Education Supplement* and the *Design History Society Journal*.





**WINNER**  
**KEVIN DONOVAN**  
**Michelangelo Extends: Sonnet 89 and the Medici Chapel**  
**University College Dublin**  
**Tutor: Hugh Campbell**

Exstare means to stand outside. The wilful creative artist *par excellence* Michelangelo is an outsider, but why? What makes a Mannerist differently mannered. Is he part of something or apart from it?

Exstare means to be ecstatic. Michelangelo's work seems to have been produced by one who was beside himself with a feeling of some kind. Feeling for what? For whom? What brings one to such a state?

This essay attempts to resolve aspects of the artist's identity with his means of expression, as poet and architect. First, the Medici Chapel is briefly read as an architectural historical object. Then, a reading of a sonnet composed coevally with the building reveals a coded expression of his sexuality. Finally, the Chapel is re-examined in terms of the poetic code to reveal an otherwise hermetic layer of meaning.

Michelangelo, it appears, is not himself...

'A personal voyage of discovery which I enjoyed enormously'  
**Sarah Chaplin**

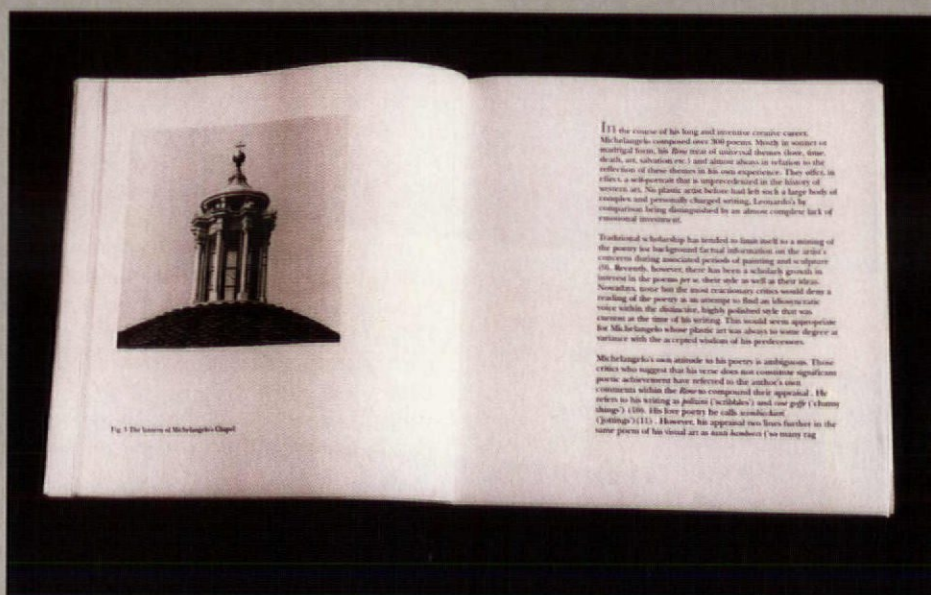


Fig. 1 The tower of Michelangelo's Chapel

#### Judges' comments

Donovan deals with a historical subject – the relationship between Michelangelo's poetry and architecture – in a way which is at once engaging and provocative. Written with great economy, the dissertation is at once taut and sparse in construction and yet simultaneously personal and seductive in tone. Donovan's exegesis reveals a dimension to Michelangelo's work which hitherto has not been readily apparent, and which, by setting architecture against poetry, discloses what Donovan identifies as a 'deliberate incoherence' in Michelangelo's work: a yearning born out of sexual, architectural and literary passion. Exceptional control over language and subject matter.

'Sparse poetry with a strong emphasis on literary representations'

**Murray Fraser**

'A subtle integration of the personal and the theoretical. A pleasure to read'

**Flora Samuel**

'Eloquently written, insightful and poetic. Quite astonishing for an undergraduate'

**Kim Dovey**

#### DISSERTATION TUTOR PRIZE



**HUGH CAMPBELL**  
Hugh Campbell graduated as an architect from University College Dublin in 1988. After working for De Blacam and Meagher, he returned to UCD where he completed a Master's and PhD in urban history and also taught part-time. After two years teaching at

the Architectural Association and the University of Greenwich, he returned to a full-time position in UCD in 1997, where he is a college lecturer. He is currently coordinating the Part 2 course, contributing to the fourth and fifth-year design studio as well as the history and theory programme, and continuing to teach a second-year lecture course on modern architecture. His current research focuses on the connections between consciousness and architecture and in particular on representations of the urban consciousness.

**SHORTLISTED**  
**BEATRICE BLAKEMORE**  
Excavating the anarchitecture of Gordon Matta-Clark  
**University of Cambridge**  
Tutor: Peter Carl

**SHORTLISTED**  
**SCOTT GRADY**  
A Mocking Perversity: on representing movement  
**University College London**  
Tutors: Katie Lloyd Thomas, Jane Rendell





**RUNNER-UP**  
**NISHAT AWAN**  
*Marginal Spaces: Constructing 'Other[ing] Home'*  
*University of Sheffield*  
 Tutor: Dr Doina Petrescu

This dissertation addresses the relationship between 'architecture' and 'race' based on Awan's personal experience as a Pakistani who moved to England at an early age. It examines the 'coloniser/colonised' relationship, and attempts to define how a 'home' can be constructed in a country that is foreign; where being called British does not automatically lead to a sense of belonging and does not fully describe who you are. It examines the ways in which minority identities, histories and modes of representation can be made visible in space using a range of tools including the work of the feminists, the first 'minority group' to try to achieve these aims.

Awan attempts to define 'place' as an inclusive space, looking at the way the margin can become a home for those of us that choose it. She reveals the importance of the 'mother figure' in creating this home, and an identity, within the margins. This 'third' or 'other' space within the margins is revealed through an understanding of space according to Lefebvre's thinking, while the importance of 'everyday practices' in constructing identities is shown by analysing the work of Michel de Certeau.

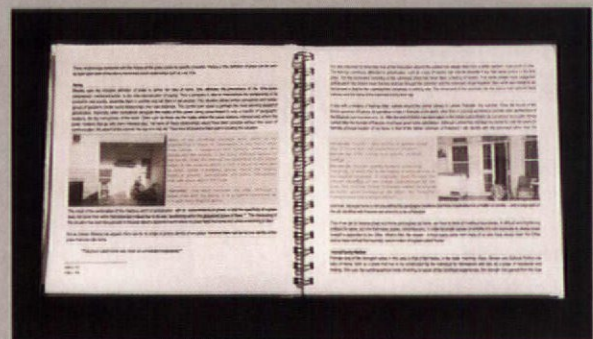
A separate thread running through the dissertation is the 'thirdspace' of Awan's work, where she writes about space and city as seen through her own eyes.

'A potent synthesis of ideas: Urdu with theory and memories of family life'

**Sarah Chaplin**

'Full of fresh insights on what it means to be an Asian designing and living in Britain'

**Flora Samuel**



MARCUS TATE



**RUNNER-UP**  
**NADIA WATSON**  
*The Colour of Oppositions*  
*Queensland University of Technology*  
 Tutors: Jennifer Taylor and Paula Whitman

This study is concerned with the political climate of architecture in the United States during the 1970s, especially the individuals, groups and organisations involved with the journal *Oppositions*. It looks at the participation of groups with conflicting ideologies, including the Whites and Grays, in the activities of the Institute for Architecture and Urban Studies (IAUS), the self-nominated American architectural avant-garde of the 1970s.

This study draws on the work of historians who commented first-hand on the relationships between key figures, published interviews and the journal itself to analyse the editors' intentions. It concludes that, while genuine scholarly debate between the Whites and Grays occurred, the conflict was exaggerated in order to generate publicity for American architecture. Contributors, both American and European, and organisations such as the New York Museum of Modern Art (MoMA), supported the aim to promote architecture as an autonomous, cultured and intellectual discipline, and certain individuals gained social power by centring themselves within the heart of the discourse, distinguishing themselves as influential leaders of the discipline, and part of a cultural 'elite.'

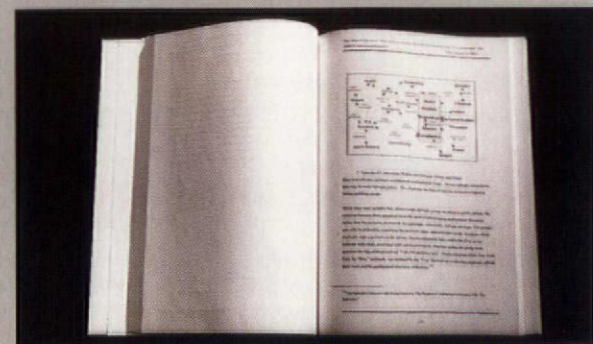
This dissertation shows how media representation affects not only immediate public perception of culture and politics, but historical record.

'Pleasantly nostalgic'

**Murray Fraser**

'Finely articulates the identity politics of the New York architecture field'

**Kim Dovey**



MARCUS TATE

**SHORTLISTED**  
**NISREEN MOUSTAFA**  
*Modesty of the Veil to Muslim Women and in Islamic Architecture*  
*Kent Institute of Art and Design*  
 Tutors: Charles Neale and Constance Lau

**SHORTLISTED**  
**CHRISTO TONEV-DANDOLO**  
*Fleeting Freedoms*  
*University of Lincoln*  
 Tutors: Carl O'Coill, Kathleen Watt

**SHORTLISTED**  
**TOBY WARE**  
*Latent in Landscape*  
*Oxford Brookes University*  
 Tutor: Murray Fraser



## THE CONCRETE CENTRE

As the new central development organisation for the UK's concrete and cement sector, The Concrete Centre is proud to be the main sponsor of The President's Medals Student Awards 2003 in association with RIBA.

By providing a focal point for the entire sector, the centre aims to assist all those involved in design (including young architects) in the use of concrete so that they can become more knowledgeable about the products, design and construction options available to them.

The centre is staffed by a team of qualified professionals with backgrounds in concrete construction, engineering and architecture. This team is strongly focused on the continued development of concrete through design inspiration and construction efficiency, research strategy, education and training, new product and process innovation and the achievement of best performance of concrete in practice.

The centre also aims to encourage designers to view this age-old grey powder with the vision to take it forward in the 21st century. The sustainability, the flexibility and the innovation of concrete can only be limited by the imagination of the designer. [www.concretecentre.com](http://www.concretecentre.com)



## SKIDMORE, OWINGS AND MERRILL FOUNDATION

The Skidmore, Owings and Merrill Foundation was founded in recognition of the need to help young architects to broaden their education and instil them with a heightened sense of the profession's responsibility to improve the built and natural environments. Over the years the foundation has expanded its Travelling Fellowship Awards programme to include interior architecture, urban design and structural engineering as well as the Building Systems Technology Research Grant and its United Kingdom awards. The foundation wishes to encourage excellence in architectural education; and by encouraging students to compete for these awards, the foundation is able to move further toward its goals.

This year's judging panel comprised:

**Larry Oltmanns**, design director, SOM;

**Michel Mossessian**, associate director, SOM;

**Rowan Moore**, director of the Architectural Foundation and architecture critic of the *Evening Standard*.

[www.somfoundation.som.com](http://www.somfoundation.som.com)

**SOM**

## SERVICE POINT

Service Point, the world's leading provider of digital reprographics, document management and facilities management to the architecture, engineering and construction industries (AEC), is as proud to support The President's Medals Student Awards 2003 as they have been to sponsor RIBA's Stirling Prize Awards since their inception. The reason for this is because The President's Medals brings to the fore and showcases the emerging talent, which is so essential to its valued AEC clients' future success.

Service Point wishes to further encourage the profession's future by extending student discounts nationwide (just ask your local store manager for more details or use the Freecall number 0800 634 24 24). Students will typically get discounts and benefit from the following:

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Founded in 1982, the multinational company employs close to 300 people in its Budapest headquarters and ten offices worldwide. [www.graphisoft.co.uk](http://www.graphisoft.co.uk)

**GRAPHISOFT.**

## JOHN MCASLAN + PARTNERS

John McAslan was born in Glasgow in 1954. He was educated at Edinburgh University and trained with Cambridge Seven Associates in Boston, and Richard Rogers and Partners in London. In 1985 he formed Troughton McAslan, which subsequently became John McAslan + Partners in 1996.

The practice has an international portfolio of ongoing and completed projects. The John McAslan Family Trust, which helps to fund The President's Medals Student Awards, was established in 1997 and provides support for arts and educational projects involving young people both here and overseas. [www.mcaslan.co.uk](http://www.mcaslan.co.uk)

**John McAslan + Partners**

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# Regeneration: I'll drink to that

In an in-depth study of a severely rundown area of San Francisco, we explore an unconventional story of urban renewal

WORDS AND PHOTOGRAPHS BY MERCY RINGLEMANN

Around the corner from San Francisco's mayoral trophy collection of city-booster accomplishments – including the Sony Metreon, a mega-experiential retailing centre, the Yerba Buena Center for the Arts, a \$44 million art and entertainment complex, and the Moscone Convention Center, the city's newly expanded exhibition facility – lies Sixth Street, San Francisco's notorious 'skid row'. Habitat to the picturesque city's disenfranchised populations and concentrated social problems, Sixth Street hastens the stride of passing pedestrians and induces those vehicle-clad to slyly secure the armour of their car doors. Unlike the nearby high-couture shopping mecca and tourist pocket of Union Square, Sixth Street is nowhere near ready for window shopping.

Crack cocaine dealers shamelessly service their frenzied addicts along the main thoroughfare leading on to the recent highway extension. Dirty needles and human defecation line the street's gutters. Spray paint graffiti climbs building walls just as brazenly as men urinate against them. And while one-third of the storefronts sit vacant and boarded up, their doorways provide shelter for the drug dealers who prefer privacy above sidewalk dealings and for the homeless men and women unable to afford a room in one of the street's 30 single room occupancy (SRO) residential hotels, which together

'I've been to many, many places in this world and Sixth Street is as bad as it gets'

account for about 2,500 individual rooms rented by the hour, day, week, or month.

Walking down the Sixth Street corridor is no doubt a risky venture. Most days Sixth Street fulfills the recent observations made by an Armenian tourist that 'it is as bad as the worst place in the world', and a local business owner: 'I've been to many, many places in this world and Sixth Street is as bad as it gets'. However, if you happen to travel down Sixth Street on one of those few deceptive early mornings, after an especially cold or rainy night, the street's problems appear momentarily mended. The night's sterilising shower and the dawn's crisp ocean air tease a fresh start for the street. But as the day grows and the people emerge into their sidewalk living rooms, all chance for a new beginning for the four city blocks fades quickly.

At extremely high density, the SRO residential hotels dominate the landscape of Sixth Street's early 1900s architecture and assemble a large percentage of San Francisco's dwindling affordable housing stock. Aged pillowcases serve as window coverings and slap against the cracked windows of the upper-level residential rooms. The ornate facades of the turn-of-the-century structures are camouflaged with symptoms of their property owners' neglect. The over-

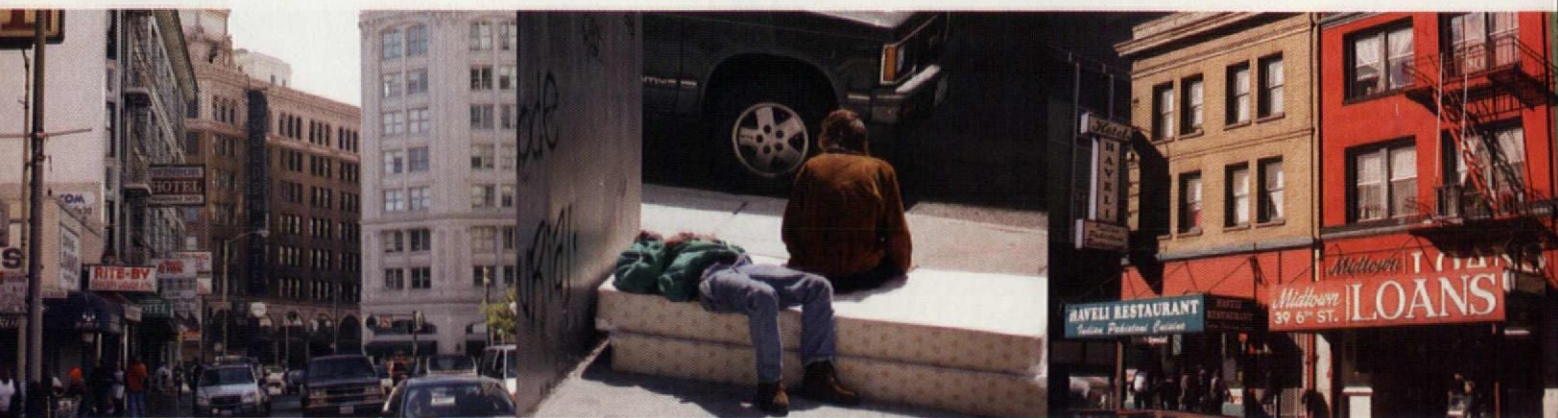
due deferred maintenance of the hotels mirrors the hard lives of their residents. Sixth Street testifies to more than just the broken window theory; it is San Francisco's symbol of broken people and severed hope.

In the hours following the bi-monthly dispersals of government financial assistance payments, the sidewalks of Sixth Street morph into a bazaar of illicit dealings. Instead of forming lines to buy food, men and women huddle to buy crack cocaine along the sidewalks, displacing passing pedestrians and SRO residents into the congested commuter traffic of the street. Paroling police officers attempt to pose a threat to the preying drug dealers, who often travel from neighbouring cities to conduct business in San Francisco. With city-wide budget constraints and low tax revenues from the neighbourhood, the police officers and their firepower are often outnumbered and ignored by their targets. Popular with the homeless addicts and disgruntled businessmen alike, crack cocaine seems to be monopolising the street's active black market. It is no secret. For years now, everyone in San Francisco knows why you do or don't go to Sixth Street.

## Sixth sense

Like most urban 'skid rows', Sixth Street and its community are caught in a Catch-22. Sixth Street needs more businesses to generate more tax revenue to improve street conditions, but to attract new businesses that will generate the incremental tax revenue, Sixth Street needs to be safer and cleaner.

For those San Franciscans living in Sixth Street's low-income SRO





housing, and for those running small businesses along the corridor, even daily routines can be a battle. Many SRO residents are recovering from drug and alcohol dependencies and don't want the threat of drug dealers waiting for them in their doorways. They want their neighbourhood and the gang graffiti cleaned up. They want a local grocery store with fresh produce and local coffee shop too. The business people currently running small restaurants and businesses on or near Sixth Street want revitalisation as well. They crave more foot traffic and customers. But as it stands, with only 29 per cent of current business operators reporting they feel safe on the street, and 67 per cent reporting they have had negative experiences while working around the corridor, Sixth Street is a hard sell.

The historical reputation and reality of Sixth Street sours even grass-root and bottom-up plans for revitalisation. Dubbed 'the Money Pit' in a recent San Francisco newspaper, the city's liberal taxpayers have yet to see a return on their years of public investment and revitalisation efforts. This is partially a result of the contradictory priority to maintain the city's stock of affordable housing. According to a city ordinance, the current count of SRO residential hotel rooms along the Sixth Street corridor, although often in massive disrepair, must remain available as affordable housing, unraveling any possibility for developers' gentrifying speculation or, some would say, revitalisation.

But fortunately for 'skid row', despite previous failed business and clean-up efforts, a handful of entre-

**The changing face  
of urban and  
human  
dereliction on San  
Francisco's Sixth  
Street**

preneurs see the potential for a different landscape in the future of Sixth Street. Fuelled by unwarranted business decisions to invest in Sixth Street, these new business owners have handed the corridor a fresh slate. Running north-south through central San Francisco, can Sixth Street finally develop a potential far beyond its current status as the city's main artery for commuter and urban drug traffic?

**Bar none**

Recently, Sixth Street has earned the additional reputation as a lively nightlife district. Seven bars and nightclubs hosting world-class DJ artists and staffed with security personnel open their doors in the evenings and interrupt the corridor's predictable sequence of iron-barred storefronts and SRO hotel entrances. While Sixth Street has been home to two internationally known nightclubs – the End Up and 1015 Folsom – for 30 and 17 years respectively, these latest nightlife pioneers occupy the southern and 'safer' end of the corridor, and sit just around the corner from San Francisco police captain William Davenport's district police station. It is only in recent years that the northern and seedier stretch of Sixth Street attracted fresh entrepreneurs to try their luck at the nightlife game.

Club Six and Pow Bar opened just over four years ago and, in the last 16 months, Anu, Arrow Bar and Mezzanine opened their doors. These recent additions, although infants in the San Francisco nightlife landscape, are making a name for themselves and joining the 'Best of San Francisco' ranks with their world-renowned

Sixth Street neighbours.

Underneath the radar screen of San Francisco's revitalisation experts and their masterplan solutions, 'skid row' organically sprouted a gulch of DJ bars and nightclubs, constituting what could be the first step towards bringing more business and services to the Sixth Street community. One by one these new business owners opened their bars on Sixth Street for the same reason the corridor's residents find themselves living in one of the city's infamous Sixth Street SRO hotels: rent is dirt cheap. While the amenities of living or operating a business along Sixth Street include the persistent odour of urine, the steadfast howling of emergency sirens, sidewalks speckled with missing chunks of cement and camped-out communities of belligerent or comatose homeless people, the corridor most San Franciscans refuse to walk by day is developing a fresh appeal by night.

Of course the wares pushed by these new bars are, by unbiased definition, no different than those found in the numerous liquor stores interrupting the street's 33 per cent commercial vacancy rate. They are selling beer, wine, and the hard stuff, but in a prettier package than their next-door neighbours. Instead of delivering booze in a brown paper bag and a complimentary seat on the sidewalk's curb, the new DJ bars and nightclubs present their patrons with Martini glasses, lounge-style couches, and rotating eye candy created by local artists. Once inside the tight security-lined doorways of the Sixth Street bars and nightclubs, it's even possible to forget that just steps away from the bars' well-lit entranceways





lies the dark reality of San Francisco's homeless epidemic.

### Anu lease

Sixth Street has long been a 'sticky' political and public relations nightmare for the San Francisco mayor's office, Redevelopment Agency, Department of Public Works, Public Health, police and the various commissions on housing and homelessness. A herding corral for San Francisco's urban poor and the number one drop-off location for high-risk parolees released from the California prison system, Sixth Street, by its own vices, holds its residents and small mom-and-pop businesses prisoner.

The beleaguered and captive state of Sixth Street is precisely what makes the growth of a Sixth Street nightlife gulch so fascinating. Each of the owners of the five new bars and nightclubs came to Sixth Street without handouts or other inducements. They opened their businesses on the worst street in San Francisco with just their entrepreneurial judgement leading them. Without the dangling carrot or cushioning of corporate and government subsidy, and with the knowledge that the SRO hotels will be their long-term neighbours, they came to Sixth Street with a determination to make their businesses work and the intention to make their new neighbourhood a little bit better. As one new bar owner explains: 'I think the more you put on Sixth Street, the better it will become, because folks won't be as afraid to go down there. It doesn't matter, as long as there is business, as long as it's not another empty storefront.'

'The bars are beginning to dilute the negative "skid row" reputation that has come to define Sixth Street in the media and in the minds of most San Franciscans'

The two co-founders of Anu, recent immigrants from Ireland, saved for several years to gather enough money to open, what they say is their laddish dream, a bar of their own. When the final dollars were counted, the two Irishmen, just over 30 years of age, had enough to rent a dingy spot on Sixth Street. Driven by the naive hope that if they built a fabulous DJ bar then their patrons would come, they opened Anu. Like the neighbouring Arrow Bar, it spent well over US\$40,000 (£23,560) just to open its doors onto a smelly sidewalk. From the looks of its fantastic multi-level interior, Mezzanine spent much more.

With the exception of Mezzanine, all of the Sixth Street's new bars and nightclubs took over commercial storefronts previously zoned and operating with a liquor licence. The original establishments, although hailed by SRO residents as local hangouts, were under siege by the street's drug dealers and career alcoholics. According to the police, the original bars equated to watering holes for the neighbourhood's drunk and destitute. As Police Captain Davenport describes: 'I have noticed a big change in the bars on Sixth Street. In the past, they were mostly dives: low rent, low class, and catering mostly to people who were down and out with alcohol abuse or drug problems. Now, a number of places opening up are higher-end and catering to a younger, more affluent crowd from outside the area and bringing in outside dollars to the neighbourhood. It is a positive thing.'

Admittedly, the new bars are not trying to serve alcohol and entertainment directly to the local community

of low-income residents, but the bar owners do believe the economic fate of Sixth Street is congruent with the success of their businesses and the increased foot traffic they attract to the corridor.

While offering a revived DJ music and dance scene to a city recovering from years of over-regulated nightlife, the Sixth Street bars are luring crowds from a wide geographic area. Although 10 per cent of the patrons actually live close by in the South of Market district, 25 per cent of patrons live in cities as far away as Honolulu, Vancouver, and London. The bars are beginning to dilute the negative 'skid row' reputation that has come to define Sixth Street in the media and in the minds of most San Franciscans. By adding a musical and artistic character to the neighbourhood and drawing media attention to the positive aspects of the corridor, the Sixth Street bars and clubs are attracting a more diverse mix of people to the street, people who potentially avoided the corridor two years ago.

### Clubbing together

Together, the Sixth Street bars and clubs serve an estimated 439,400 customers per year. This translates to an addition of 8,450 people visiting the Sixth Street corridor per week or approximately 1,207 customers per day for the purpose of socialising, leisure, and music and art appreciation. A majority of these patrons are spending US\$20-60 (£11-16) in the bars, while also buying cigarettes in the liquor stores, paying for parking in the adjacent lots, and eating in the neighbourhood. Sixty-five per cent of patrons reported that they had dined in at least one local restaurant,





and 22 per cent of patrons said they ate dinner in the neighbourhood that night. Sixth Street's infamously delicious hole-in-the-wall Vietnamese restaurant, Tu Lan, is a favourite among bar patrons. Places like El Balazo, next door to Mezzanine, Chico's Pizza, next door to Pow Bar, Haveli Indian Restaurant, next door to Anu, and Teriyaki House and Chile Verde Taqueria, nestled near Club Six and the Arrow Bar, are also receiving spillover economic benefits from the nightlife presence.

Traditionally, the city's police and urban planning departments have criticised bars and nightclubs for inducing increased levels of crime and public nuisance, but Captain Davenport says the Sixth Street establishments are inducing just the opposite impact. The Sixth Street bars are actually making one of the most economically distraught and crime-ridden rows of San Francisco feel safer and appear more attractive to both potential businesses and patrons.

Interrupting the street's spiral of blight and decline, the bar owners are sourcing supplies from local neighbourhood vendors and, as active tenants on the street, they are cleaning up their plots of real estate. They are keeping their quadrants of sidewalk in order, their overhead lights shining bright on to the walkway below, their facades painted and maintained, and they are providing the neighbourhood and the budget-strapped police department with additional eyes and ears on the street. The bar and nightclub security personnel are just one mobile call away from the police dispatcher. And behind every beer poured, Martini mixed and record

spun in a Sixth Street bar and nightclub, there is also tax revenue generated and a cast of unseen characters working in local ancillary industries that support and thrive on the existence of San Francisco nightlife. In sales tax alone, the Sixth Street bars and clubs deliver US\$340,000-510,000 (£200,000-300,400) in tax revenue generated from their gross alcohol sales, which they estimate to be US\$4,000,000-6,000,000 (£2,350,000-3,530,000). (Mezzanine alcohol sales & tax revenue is not included.) These tangible and positive structural impacts to Sixth Street's built environment and to its economy are benefiting the neighbourhood as a whole.

Captain Davenport agrees: 'I think it is important that these businesses take root on Sixth Street without displacing the SROs, but providing a thriving economic environment, because with that comes pressure on city services to provide better service. When you have these new bars, shops and businesses come in here, they give the area more clout with city government and all sorts of agencies that deal with the issues. And they start having a voice, and then more city services are provided to the area and the whole area starts to look better, and it's safer.'

Unlike the neighbouring pawnshops offering high-fee check cashing, the sex paraphernalia shops lined with private XXX video viewing closets, the liquor stores stocked with cheap wine and malt liquor, and the various small ethnic restaurants mingled in between Sixth Street's many abandoned and boarded up storefronts, the bars and clubs are speaking up and being heard. The

owner of Club Six attests: 'Street cleaning is good now. They do it every day on Jesse Alley. But it took eight months of me calling the Department of Public Works daily to get them to come out and do it every-day. It was bad, a really bad public health issue.'

Simple demands for adequate public services for one of the most densely populated areas of San Francisco, no different from the previously ignored calls of their neighbours, are now being answered. Is this a sign of more public services and healthy commerce to come? It is still unclear. But what is evident is that a few gutsy barkeepers took a financial risk on a street paralysed by economic and social blight, committing themselves and their capital to improving the neighbourhood in some small way. Captain Davenport has high hopes for Sixth Street but concludes: 'The one thing I don't want to see is responsible SRO hotels, like the Rose and the Seneca, put out of business by this. We need to allow the people that are living in these places to benefit from the economic revival on Sixth Street. The business plan should not be to displace these people.'

With a stake in the neighbourhood's success, the bar owners are metaphorically and literally fixing one window at a time. If their actions gather momentum, as contagious as the street's blight, maybe all of Sixth Street will realise its long overdue chance at revival.

*Mercy Ringelmann studied urban and regional planning at the London School of Economics and is preparing a report to the San Francisco Redevelopment Agency*







## Complexities remain but time limits finally get more realistic

'The date when a cause of action accrues against a design professional is relevant for limitation purposes.' What does that mean? In order to avoid stale claims, the Limitation Act sets out time limits within which claimants should bring their claims to court. Unlike on the continent, the time limits here are not universally applicable. Instead, there is a complex array of time periods from three to six, to 12 to 15 years.

Time limits are all very well, but when do they start to run? The simple answer is that they run from the date when the claimant's cause of action accrued. But in construction cases there is no universal starting point. It can be when the contract was breached, when the claimant relied on the negligent advice, when the works were completed, when the claimant discovered they had been designed or constructed negligently, when the damage occurred or when the claimant discovered the damage.

These complexities are generally thought to be bad news for designers, who are open to claims both for breach of contract and for negligent advice and therefore have less chance of arguing that the claim is out of time. They are not assisted by a line of judicial thinking, developed in the 1980s, that whenever the design was carried out, built and inspected, be it for the early ground works or final roofing details, the designer was under a continuing duty to review the design, up to the date of practical completion.

Although this thinking obviated the need for the court to enquire precisely when the designer may have fallen into error, opting instead for practical completion as the date from which at least some of the time limits started to run, it did have a certain artificial air about it. Particularly so in large projects where allegations were made in respect of works that were designed, built and covered up in the early stages of the project. Even if the designer were under a continuing duty, how could he or she subsequently modify their design on the eve of practical completion in such circumstances?

This point was considered in *New Islington and*

*Hackney Housing Association v Pollard Thomas and Edwards* (2001). In the case, the judge suggested that the duty was qualified and that an architect was not under a duty to review the design of, for example, foundations, unless there was some particular reason why it should. In the absence of such a reason, the judge rejected the idea that any breach of duty continued beyond the construction of the foundations.

The continuing duty to review was further undermined recently in *Tesco Stores v Costain Construction* (Judgment 2.7.03). The claimant's store, which was designed by architects, was built in 1989 and completed in 1990 by the defendant contractor. Later, in 2001, a fire broke out during alteration works and caused

considerable damage. Tesco alleged that the spread of the fire was due to the absence of proper fire-stopping measures, which was attributed to the architect's negligent design, among other things. The architect argued that any negligence on its part occurred outside the relevant time limit and that Tesco was too late to claim against it.

Technology and Construction Court Judge Seymour QC agreed. He found that time started to run from the point at which the relevant design was completed or inspection made and did not continue beyond that point. He decided that architects do not owe a continuing duty to their clients to review their design simply so that any breach in respect of that design continues until completion of the structure. Only if something occurs that would bring to the attention of a reasonably competent architect the need to review its design does the duty continue. He found the architect was also entitled to rely on the fact that its design was to be built by an experienced building contractor and it had no obligation to inspect work that had been covered up.

While this decision does nothing to simplify the relevant limitation periods, it does at least put back the time from which they run to a realistic starting point.

Kim Franklin

## Festive spam and Xmas spies need advent vigilance

I don't want to sound like Scrooge but the virus, spam and spyware-writers won't be hanging up their mouses just because it is Yuletide. I've given up on that old hippy notion that the above might be cool dude hackers dedicated to the disinterested and academically virtuous task of cracking internet defences because (a) they are there or (b) they belong to intercontinental corporations and top-secret government agencies which should be impregnable and aren't.

Although it is conceivable that virus-writers merely represent the dark side of grey-area hacking, the people who originate spam and spyware do it simply because there is potentially lots of money in it for them. The former rely on the scattergun effect: just a few mugs from hundreds of thousands represent money in the bank.

Spyware is insidious because it enters your computer system silently on the back of other downloads, cookies and programmes and lurks there, reporting your every move to some backroom marketing department. Download the free Spybot and AdAware applications ([www.safer-networking.org](http://www.safer-networking.org) and [www.lavasoft.com](http://www.lavasoft.com)) and run them both to see how riddled your registry, cookies folder and sundry others are with spyware. The conventional and good advice is to run them both regularly because each misses spyware the other will pick up; and alternate which one you use first.

You will already have an anti-virus application, such as Norton's or McAfee's. And you will have a firewall installed. Won't you? But neither of these stop spyware- and the pundits are worried that viruses may start finding their way in via spyware access methods.

To fight spam, set up exclusions in Outlook Express (Tools/Message Rules/Mail), move to an internet service provider which runs a general spam filter, and maybe change to a very long email address. But as with ties, book tokens and shirts for Xmas, don't raise your hopes.

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CONCRETE QUARTERLY:206







At the recent British Construction Industry Awards, often described as the 'Oscars' of the construction industry, concrete had both starring

and supporting roles. It was celebrated not only for its design and structural innovation but also for its heavyweight performance.

This performance was appreciated during a summer that gave us a hot and sticky insight into the predicted future impact of global warming and provided a loud wake-up call that many offices, particularly those of lightweight construction, are unable to cope with high temperatures.

Concrete, with its inherent thermal efficiency, provides a thermal sink that stores and then later releases heat. In this way a building structure can be used to moderate internal temperatures and so reduce reliance on air conditioning systems. There is a growing number of commercial buildings where the fabric energy storage (FES) ability of concrete has been put to good use. Unwanted heat is absorbed by the building and then released as the building is cooled by night-time ventilation and subsidiary partial air conditioning when needed. In this way, the peak internal temperature of a building can be reduced by up to 20 per cent.

There is no additional cost associated with using exposed concrete. In fact doing so can often provide significant cost savings. Exposure of the concrete floor soffits removes the need to install suspended ceilings. Also, exposed concrete columns do not need additional fire protection cover. These savings can be considerable, up to 5 per cent of total construction. Not having to install suspended ceilings can reduce a building's height by 10-15 per cent.

All this combines to offer a performance of visual honesty and real structural meaning. A performance that was fully appreciated and applauded at this year's industry 'Oscars'.

**Ian Cox, director, The Concrete Centre**

## ROUND-UP

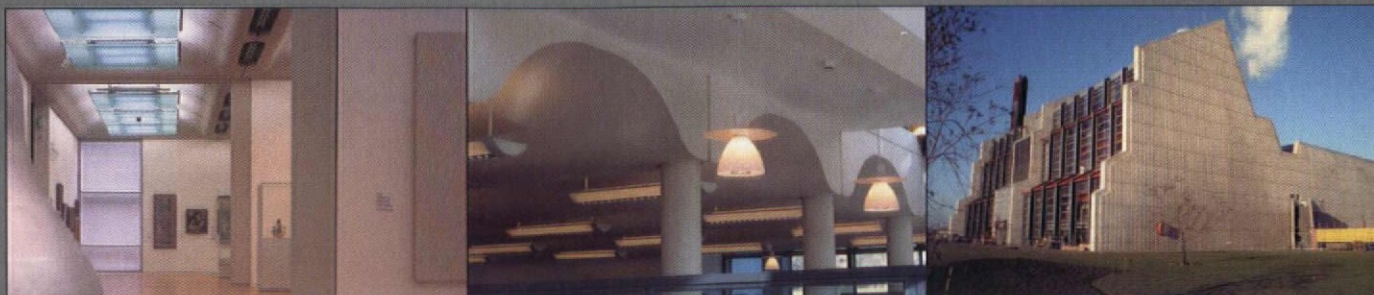


### Room for learning

When Ellis Williams turned Gateshead's old Baltic flour mills into the Baltic Centre for Contemporary Art, it stripped out the working heart, the old silos. In Oslo, local architect HRTB has taken the opposite approach, preserving the geometry of a silo and finding a new use for it. A grain silo, constructed in 1953, was seen as a pioneer in the use of travelling formwork and therefore the decision was taken to keep it and convert it into student flats. The 50m-high structure is three 'tubes' deep, and access corridors run along the central tubes. At lower level there are single-room apartments, each occupying a tube and a bit, with bathrooms tucked into the interstices between the tubes. Higher up the building the central tube has been removed, making it possible to create larger, two bedroom apartments. In total there are 226 units on 18 levels. Construction involved casting more than 1,500 reinforced concrete floors and cutting about 1,000 window openings in the external walls. Rooms are more spacious than the standard student accommodation and there is specially designed built-in furniture that sits against the curved walls. Colour-coding of different floors should help residents remember which level they are on in what is, inescapably, a highly repetitive building.

Cover image shows Simmons Hall student dormitory by New York architect Steven Holl at the Massachusetts Institute of Technology in Cambridge, Boston. Photograph by Paul Warchol





### Hopkins takes the prize

Michael Hopkins and Partners was the overall winner in the Concrete Society's 2003 Awards, with its Manchester Art Gallery (*above left*) which joins two existing buildings together into a seamless whole. The judges said: 'The new galleries exhibit exposed precast column and roof soffits with an outstanding quality of finish. The vaulted roofs are exquisite in shape and detail and the colour of the concrete chosen to achieve the necessary light level has worked very successfully. The quality and finish of all the concrete is exceptionally good.'

The SAS Institute in Upper Wittington, Bucks (*centre*), designed by Brocklehurst Architects, won the buildings category. Judges praised the concrete finish of the atrium and the exposed ceiling.

The mature structures category was won by the Carlsberg-Tetley Brewery in Northampton (*right*), designed by Danish architect Knud Munk and opened in 1971. The building, which has already exceeded its design life of 30 years, won praise for its quality and finish. 'The walls appear as fresh as when constructed,' the judges said, noting that 'minimal maintenance has been required and regular cleaning, using low-pressure water, has preserved the appearance of the structure.'

### Student design

A new international concrete design competition for students of architecture and design in eight European countries has been launched by The Concrete Centre in association with the British Cement Association.

Under the theme of 'Robustness', the competition is open to all registered students of schools of art, design, architecture and landscape. Participating countries are Belgium, Portugal, the Netherlands, Ireland, Germany, Spain, France and the UK. Students are invited to make project proposals that investigate the

innovative use of concrete in architecture and design embracing the theme of robustness.

The competition is in two stages, a national and then an international competition open to the national winners. All national winners will be invited to a five-day international design workshop to be held in the Netherlands, with all costs met by The Concrete Centre.

For further details call Rosemary Tobutt on 0 700 4 822 822, email [rtobutt@concretecentre.com](mailto:rtobutt@concretecentre.com) or visit the competition website at [www.concretedesigncompetition.com](http://www.concretedesigncompetition.com)



### All about Holl

Steven Holl's Simmons Hall (see page 4 of this Concrete Quarterly), appears on the cover of a new collection of his work, published by Thames & Hudson. Apparently the only book available to show Holl's work from the very start of his career to the present day, it is a handsome and affordable collection of his projects, both built and unbuilt. Concrete enthusiasts can admire work such as the Fukuoka Housing in Japan and the chapel of Saint Ignatius at Seattle University. The description of the latter includes some interesting information on how the concrete panels were assembled. Unfortunately, this is the exception. Too much of the text seems to have come directly from Holl's website, without the intervention of anyone concerned with such basic skills as grammar and good English. But with good photography and drawings, the book is still worth having. *Steven Holl, edited and with an introduction by Francesco Garofalo. Thames & Hudson. £15.95*



# Holl picks holes in masonry tradition

Steven Holl's Simmons Hall dormitory at MIT marks a return to Boston's masonry tradition, but with a radical approach that both celebrates and denies the material properties of the concrete

By William Menking. Photographs by Paul Warchol

There is no city in the United States that has as many distinguished concrete buildings as the Boston suburb of Cambridge: Jose Luis Sert's Peabody Terrace students' dormitory, John Andrews' Gund Hall, James Stirling's Fogg Museum extension, not to mention Le Corbusier's Carpenter Center for the Visual Arts and scores of lesser structures by Sert, Cambridge Associates, Walter Gropius and The Architects Collaborative.

In fact, Boston is a masonry city. While the majority of the region's housing stock is wood construction, its most significant commercial and industrial buildings are red brick and, increasingly in the 20th century, concrete. A masonry tour would begin at its extraordinary waterfront granite wharf buildings and nearby Faneuil Hall and Quincy Market, and proceed to Charles Bulfinch's Massachusetts State Capital and the nearby blocks of Beacon Hill brick homes. The industrial quarter of the city has scores of outstanding 19th-century Victorian red-brick warehouses and factories. It is also the home of H H Richardson's brownstone Trinity church and brick Sever Hall at Harvard, and Kallman and McKinnell's Brutalist concrete

megastructure, the Boston City Government Center.

Sadly, recent masonry construction in the region seems only to consist of scores of ersatz Post-Modern commercial towers in Boston's city centre, Cambridge's Kendall Square and the hi-tech research corridor known as Route 128. These buildings aim for instant respectability and, given Boston's masonry tradition, these mostly steel high rises are faced in brick and stone in order to appear as if they have been there forever. It has been many years since Cambridge has seen a significant contemporary masonry building. However, a new concrete structure has recently appeared in the city that intends to stand out from this depressing recent tradition. But how does it compare to other splendid masonry structures in Cambridge?

The building – Simmons Hall by the New York architect Steven Holl – is a student dormitory at Massachusetts Institute of Technology (MIT), just a few blocks from masonry landmarks The Baker House Dorm by Alvar Aalto and Eero Saarinen's cylindrical chapel. It is a long narrow ocean liner of a building that seems moored between a major traffic corridor with small industrial buildings and railroad

tracks. In fact, the location is a rapidly gentrifying industrial area and Holl's building is meant to address the area's future as a district of residential towers.

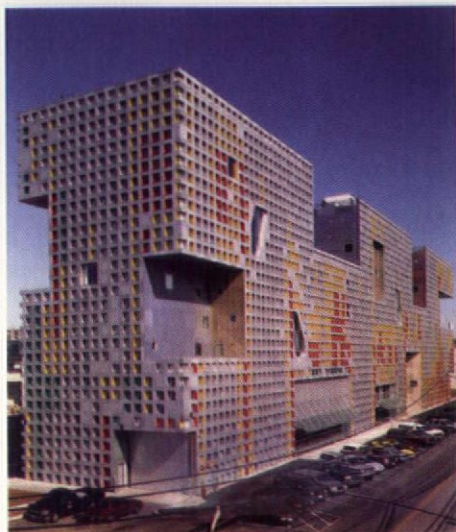
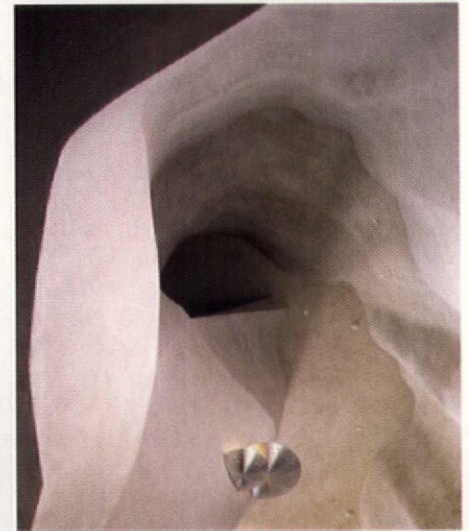
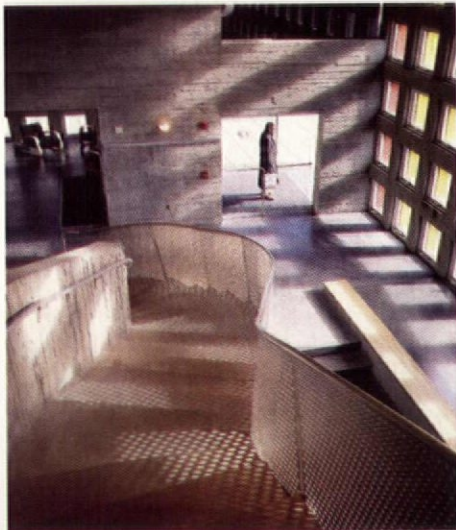
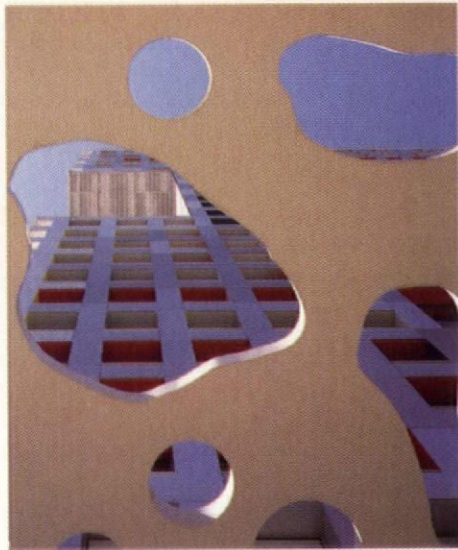
The dormitory's massing resembles two *Pac-Man* figures set head to head, or irregular Lego or puzzle pieces. Its cut-out shape relieves the 116m length of the structure, allows it to have a series of open terraces and creates inserts for its major public sections like the entrance and street-side cafeteria. This shape, according to Holl, is 'porous and permeable' and primarily meant to offer view corridors through the structure to the buildings behind it and to the distant Boston skyline and Charles River. However, this sounds like hyperbole to justify and support its unorthodox urban profile. It is still, after all, a large building, so it is unclear how residents behind the structure will be able to see through its form to the distant skyline and river. But porosity and permeability and allusions to biology seem to be Holl's preferred intellectual rationale for the dorm and he strives for it at every design turn.

The exterior of Simmons Hall resembles a concrete honeycomb or, as I was told by an MIT student, a 'computer punch card'

Top row, left to right: holes on holes; large and small openings break up the facade; meditation space in the basement. Middle row, left to right: looking down into the foyer; study bedroom with restricted views out; looking up into one of the voids. Bottom row, left to right: colours on the facade follow stress lines; sculptural forms intrude in a corridor; the dining hall

(this building seems to lend itself to unending metaphors and similes) with 5,538 square cut-outs that function less as windows than as light openings on its perimeter walls. These 58cm square cut-outs make the building, if viewed from a distance, appear 30 floors in height. However, each floor has three cut-outs from floor to ceiling and the building is only 10 storeys in height. It is scaleless in the manner of Aldo Rossi's brilliant red mausoleum in Modena that rises like a skyscraper from a distance, but has only four storeys. Like the Modena toy tower, Simmons' wall is thick masonry with deep incised cut-outs that function as light portals. In Rossi's structure, the openings are not glazed but open portals, and are meant to make the mausoleum appear tall and bring light into a contemplative volume. But Simmons is a residence and in its public gathering spaces the glazed openings provide a sense of protection and a dramatic wall of regularly patterned light. But looking out of the portals seems unnatural and requires one to walk up to them purposefully to peer out. The small student dormitory rooms each have six portals, ie three cut-outs high and three across. Perhaps MIT stu-







dents are too engrossed in their studies to peer out of a window, but I cannot imagine that these openings are popular with those who inhabit the building.

The strength of Simmons Hall as architecture is the manner in which the concrete allows it to become a carved irregular structure with tactile rough-walled interior spaces. However, Holl seems unwilling to allow the concrete to carry the day and constantly tones down the material to soften its rough and direct surfaces.

The exterior wall, for example, is an innovative precast exoskeleton of concrete panels, but is clad in soft-tone sanded aluminum. Many of the square cut-outs have yellow, red and blue paint applied to their jambs, and this creates waves of primary colours spread across the facade if viewed from an oblique angle on the street. This patterning is taken directly from structural engineer Guy Nordenson's stress drawings for Simmons, which Holl simply applies to the building. It is a clever idea to show the structural stresses, but it is also another way in which the building's concrete is tempered – or even covered up – with another material.

The tradition of fearing concrete's hard-edged directness goes back to at least 1902 and Auguste Perret's rue Franklin apartments, which are faced with terracotta. Le Corbusier also often added colour to his concrete structures. Simmons succeeds when Holl allows the material to be pure masonry construction. Its entranceway, reception space, undulating staircase and central ground-floor passageway all have walls of beautifully exposed concrete, with textured surfaces left by the concrete's wooden forms. It is inexplicable that, with all the fine concrete structures in the area, Holl nevertheless seems to have thought that concrete is too harsh a material.

The MIT building's attempts to mediate concrete's materiality have much in common with Modern Scandinavian architecture's attempt to humanise the style of the 'Neue Sachlichkeit'. The suspended ceilings in the building, for example, are panels of birch plywood with Holl's obligatory small punctured 'porous' holes.

Furthermore, the most successful spaces are those that could only happen with concrete as a

which look for all the world like gaps in Swiss cheese. They are the building's most dramatic spaces and give what would be a fairly standard dormitory a bit of fashionable 'blob' architectural drama and irregular spatial form.

The building's formal entranceway is one of Simmons' most dramatic and certainly welcoming spaces. A wide opening covers dramatic yet gentle steps from the sidewalk through to the concrete lobby and then to a

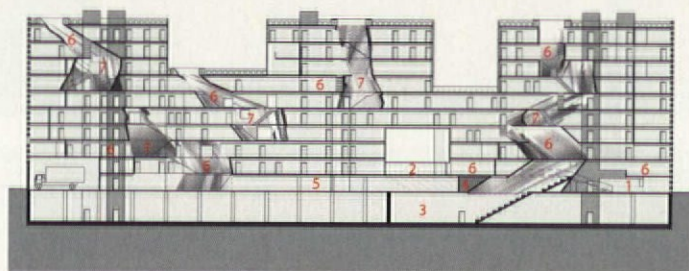
building of great architectural ambition and intention but failed thought and planning.

The beautiful wood patterns left by the forms are, I was told, something that did not come easily for the company that constructed the building. Despite Boston's masonry and Modernist concrete tradition, the company could not find enough experts in concrete formwork to complete the structure. It had to bring older form makers out of retirement to work on the structure, but also, one hopes, to train another generation of builders.

The building, it should be noted, is advertised as being 'naturally' air conditioned because its heavy concrete walls act as a brise-soleil. However, I visited in August and, while it was not unbearably hot, the brise-soleil did little to dampen New England's legendary humidity. Fortunately, there are few students in the building in summer when heat and humidity envelop the city.

Simmons Hall is a serious piece of architecture that is refreshing in the somewhat stuffy atmosphere of recent academic buildings and the blocks of Post-Modern dreck that scar all American cities.

Furthermore, the building's unstated but obvious references to Corb's Unités mean that Holl consciously attempts to give the structure all the requirements of a small city. Students whose lives are defined by lack of time and money can find all manner of urban amenities within the building: compelling communal space, public art, seductive common spaces, a sidewalk cafeteria, a meditation room and real architecture. But in the end, the building tries a little too hard to be serious architecture. One wishes Simmons Hall would be more straightforward and give us fewer biological allusions and unusable light portals. People want windows!



- KEY**
- |                       |                     |                     |
|-----------------------|---------------------|---------------------|
| 1 lobby               | 5 dining hall       | 9 terrace           |
| 2 glazed passage      | 6 study             | 10 visiting scholar |
| 3 multiuse/auditorium | 7 group lounge      |                     |
| 4 meditation          | 8 graduate resident |                     |



**Gentle steps lead to a splendid but rarely used entrance**

material. The most impressive are the six multi-storey group lounges that slice up, across and through, the standard residential floors. These flowing spaces, made of thin poured concrete, suggest Bilbao crossed with la Tourette and cut diagonally through the building's walls and floors, often spilling into the hallways. They are expressed on the facade as large irregular openings that Holl labels 'amoebic', but

glazed terrace, with a fantastic Dan Graham reflective glass pavilion Yin Yang. Unfortunately, this is not really the true entrance (which is on the building's corner), and is used only for formal occasions and the steps for lounging on warm days. It suggests a serious lack of planning and thought on Holl's part if the major entrance is used only as seating in the spring. It is perhaps the most apt metaphor for this





Form-makers were brought out of retirement to achieve the concrete finishes



# Ipswich Town on the ball with new stand

Precast concrete was chosen as the only material that could realise the design for a new football stand to a very tight timescale and within the physical constraints of a difficult site

By Susan Dawson. Photographs by Nick Hufton



Ipswich Town Football Club's new North Stand at its Portman Road ground seats more than 7,000 fans – 4,000 more than its predecessor – with vastly improved facilities including a club superstore, bar, WCs, lifts and staircases to provide easy access for all, including wheelchair users.

Since the publication of the Taylor Report on ground safety following the Hillsborough tragedy, many new football stands have been built, mostly with steel structural frames. Ipswich's North Stand is different. The lower tier and main frame are of precast concrete; the frame supports the upper tiers, concourse and roof in a truly hybrid concrete structure. Precast concrete was chosen as the only material that could realise the design within the physical constraints of the site and the very short construction time available.

The site was a critical factor: like many football grounds set in built-up areas, it is hemmed in by an existing infrastructure of roads and buildings – there was absolutely no space to extend. A basement was not an option – the site is on low-lying ground with a high water table.

The football season was another factor. 'We started detail

design at the end of January [2001],' explains Mike Crook of architect HOK Sport, 'and we had to move on to site at the end of May so that the lower tier would be ready early in the next season.' (The club was in the Premiership at the time and the stand needed to be filled to capacity for every game).

## Change of tactics

To achieve this, it was clear that the team would have to re-assess design and procurement procedures radically. Precast concrete offered the advantages of shorter erection time, as the number of components is minimised; use of off-site fabrication; use of applied finishes; inherent structural fire resistance; and ease of erection.

The new stand comprises two tiers sheltered by a projecting steel roof structure and 'book-ended' at each side by a three-storey tower of bar and ancillary accommodation.

Instead of the more usual tier structure – a steel frame supporting interlocking concrete terrace units – the lower tier is formed of a series of structural stepped precast concrete 'staircase' units – like a series of staircases set side by side. They combine the functions of the conventional steel frame/precast terrace unit to

form a slim concrete slab without downstand beams, with self-finished and fire-resisting precast soffits. This approach maximised a critical dimension: the floor-to-ceiling height of the lower concourse, which ran below the tier (the position of the ground-floor slab was predetermined – it had to lie above notional flood level).

The lower precast concrete tier units rise to rest at their ends on beams spanning between a series of 14 massive precast-concrete shear walls at the rear of the stand. The shear walls – a dominant element on the rear facade where the main entrance is located – were the solution to the problem of how to increase seating capacity within the confines of the existing road layout.

Each shear wall is 3m wide, more than 11m high and is generally spaced at 7.6m centres. The shear walls support the upper concourse – a steel and hollow-core precast floor plank structure – which extends beyond them on both sides, including a 3.6m cantilever over the adjacent road. Above the upper concourse, the shear walls are sloped at the tops to support the steel raker beams of the upper tier; they also provide stiffness to the upper tier against overturning

forces, allowing it to cantilever nearly 4m out over the road at its highest point.

The road layout was so critical that the shear walls had to be notched back from ground to first-floor level to stand at the edge of the public pavement. Precast-concrete access staircases are set between pairs of shear walls, rising to give access to the upper concourse and to both lower and upper tiers.

## 'Open-book' success

For HOK Sport and structural engineer Jan Bobrowski and Partners, quality of manufacture and tolerance control were critical to achieving the fast construction programme. It was decided that supply and erection of the entire structure should form one contractor package. This was ultimately awarded to ABC Structures, with Trent Concrete as the precast-concrete supplier. The package was negotiated on an 'open-book' basis to allow the earliest possible specialist input into the design process. This gave great flexibility – client and architect could select concrete types and finishes while the price was being negotiated.

The result: every precast unit fitted on site perfectly and the lower tier was completed in time for all the big matches.





#### LEARNING FROM THE IPSWICH EXPERIENCE

The North Stand at Ipswich Town Football Club was selected as a project in the series of Knowledge Capture workshops on the basis that it represented an interesting case study in terms of both process and product, writes Dr Jacqueline Glass, lecturer in architectural engineering at the Department of Civil and Building Engineering, Loughborough University.

A few specific findings from this workshop are worth repeating, with a view to drawing out lessons for best

practice guidance:

- Compression of the design phase – an intensive period of activity (just a few weeks) on detailed design effectively defined what the structure would look like.
- The use of a lead frame contractor (LFC) as a good method to procure hybrid concrete/steel components, rather than relying on the main contractor.
- Trust – a closely integrated team that trusted in the expertise and experience of its various members.

- The use of 'open-book' negotiation, rather than competitive tendering to achieve the best value for the club.
- A 'one-stop' client, combined with unambiguous instructions from the architects, facilitated quick, high-quality decision making.

The building was also used as a case study for a Partners in Innovation project, managed by The Concrete Centre, entitled 'Best Practice Guidance for Hybrid Concrete Construction'.

#### CREDITS

##### ARCHITECT

HOK Sport + Venue + Event: Rod Sheard, Mike Crook, Bill Augustyn, Christopher Lee, Belinda Draper

##### STRUCTURAL ENGINEER

Jan Bobrowski and Partners: John Cutlack

##### QUANTITY SURVEYOR

Gill Associates

##### MAIN CONTRACTOR

Jackson Building

##### SUPERSTRUCTURE SUBCONTRACTOR

Aren Building Concepts (ABC Structures)

##### PRECAST CONCRETE

Trent Concrete, Tarmac Topfloor

##### SERVICES

Hannan Associates

##### PLANNING SUPERVISOR

MLM

##### ASSOCIATE ARCHITECT

Hoopers



## A stand with precast units and shear walls

The lower tier of the new stand is formed of a series of structural stepped precast 'staircase' units. The units and the walls of the vomitories that give access to them were cast with a mix of white concrete incorporating Derbyshire spar aggregate.

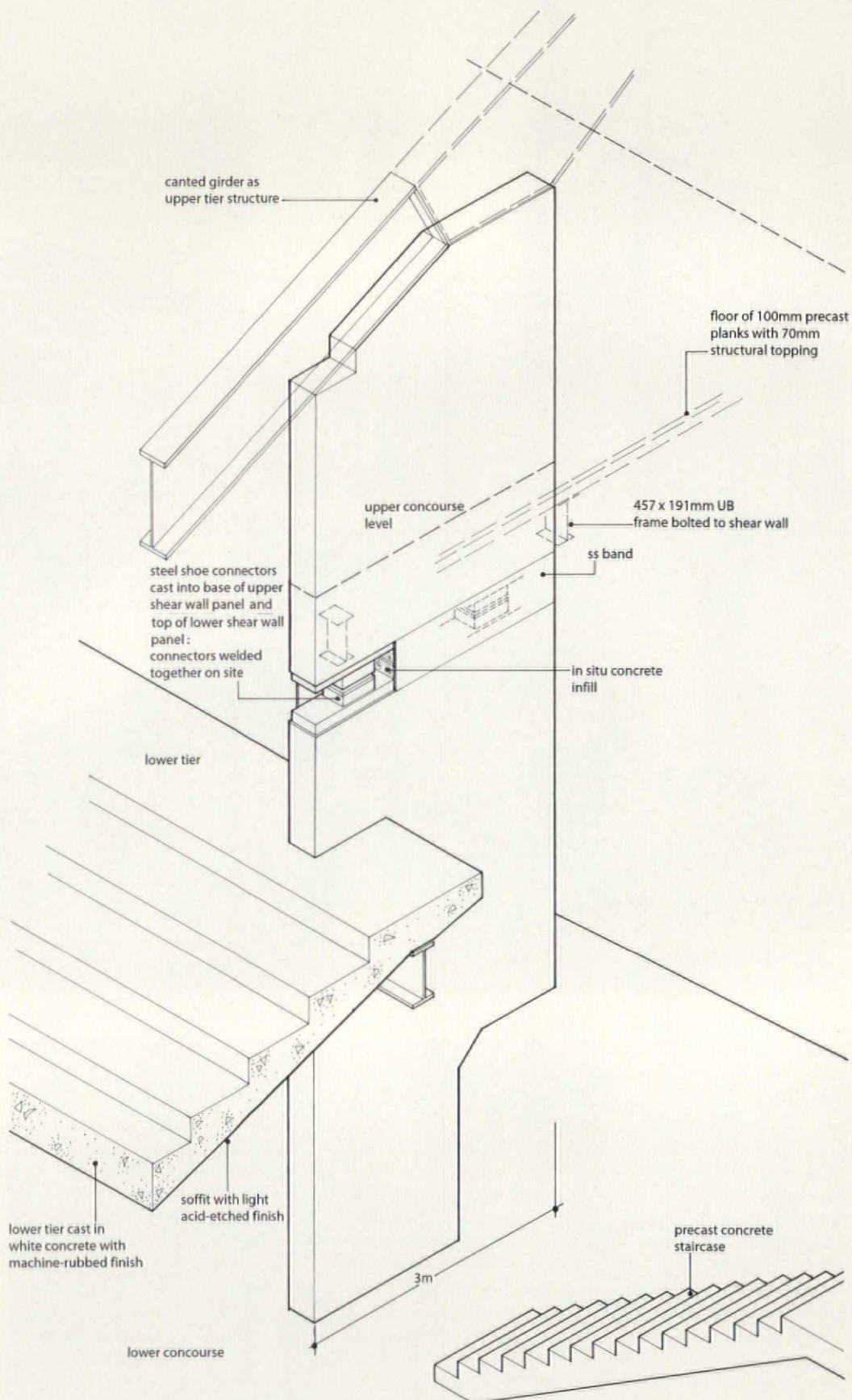
The backs of the lower tier units rest on beams spanning between a series of 14 precast concrete shear walls which stand at the rear of the stand. Each shear wall is 3m wide and more than 11m high; they are generally spaced at 7.6m centres. To maintain accuracy of fit and alignment, each shear wall was match-cast in two paired units with steel shoe connectors; these were then welded together on site. The shear walls were cast using Spanish Dolomite coarse and fine aggregate, which introduces a sparkle into the surface of the concrete.

The main staircases at the rear of the stand were cast with coloured concrete, using Cree Town coarse aggregate with Lee Moor fines. The mix contrasts with the Spanish Dolomite and gives a durable non-slip surface to the main escape routes.

Lightweight grey concrete was used for the upper terrace units to reduce dead load. The overall weight saving is greater than pro-rata as the depth required to produce the same level of fire resistance is less for lightweight concrete.

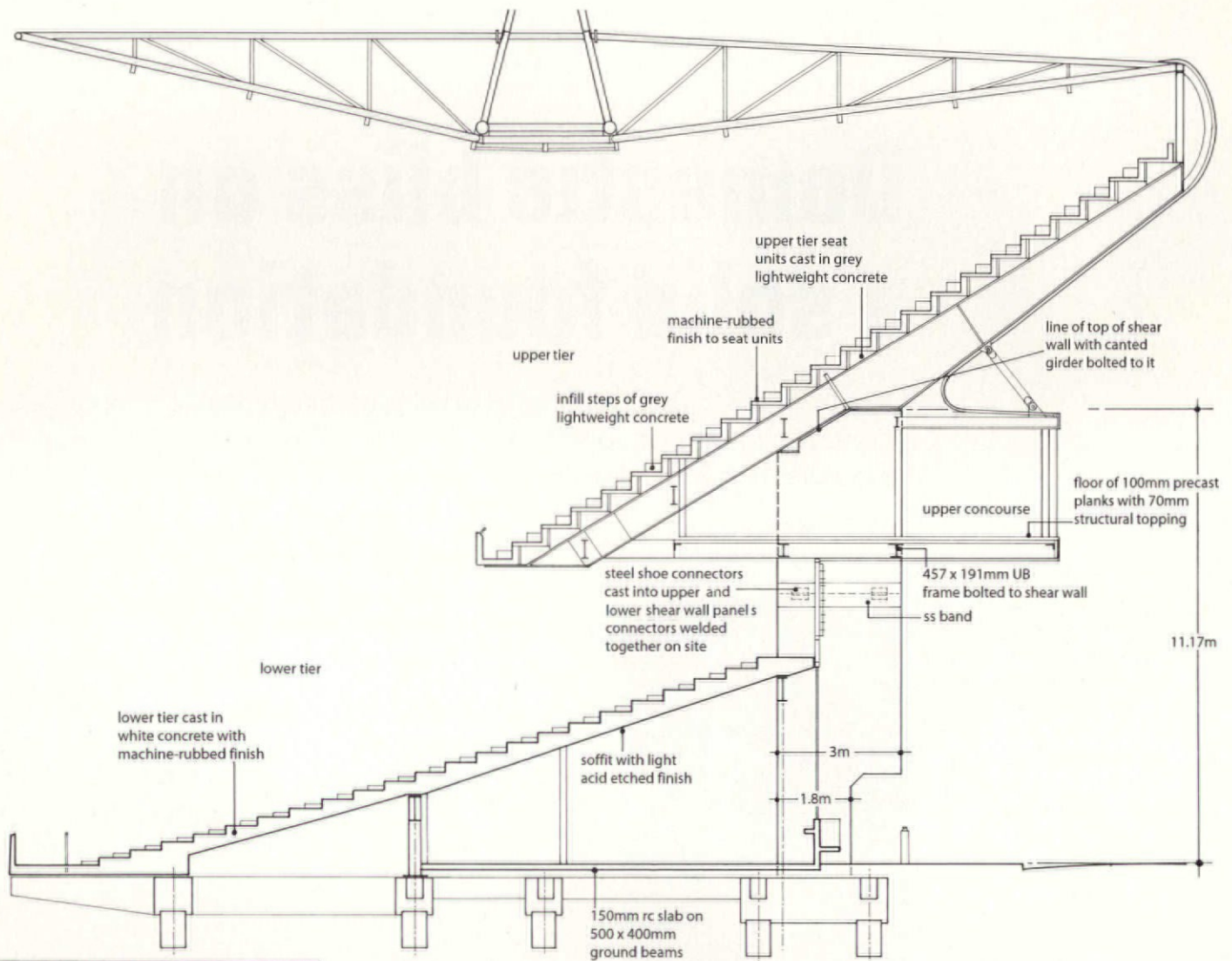
The use of precast units solved a serious problem – having a restricted site yet with a water table that would not permit the development of a basement. In addition, the use of precast speeded up the construction process; installation was simpler and there was no need to use wet trades – the soffits of the units are exposed to form the ceiling.

Susan Dawson

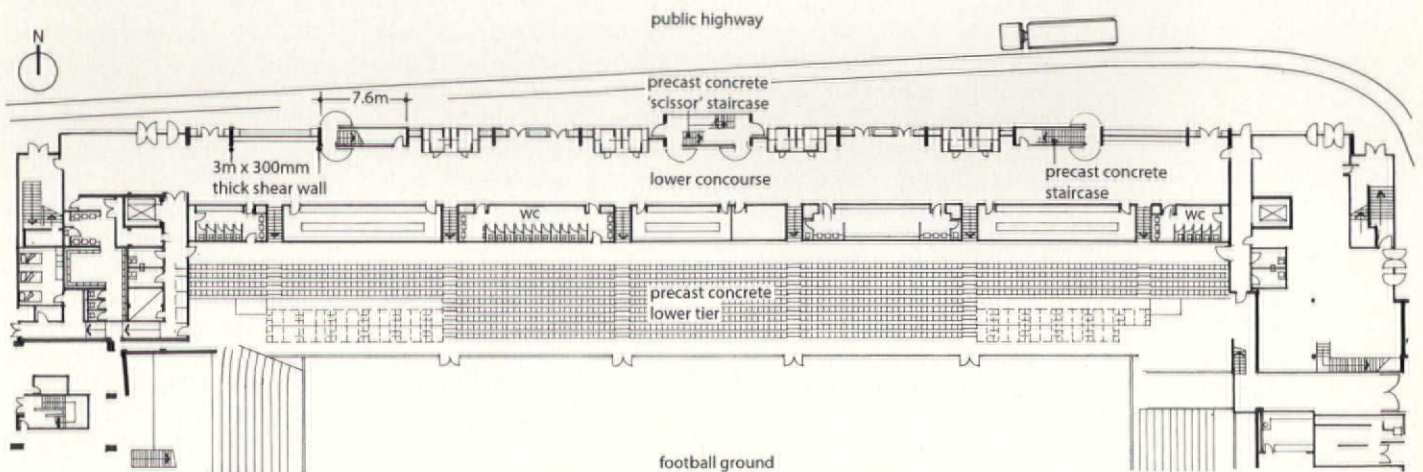


ISOMETRIC OF PRECAST CONCRETE SHEAR WALL





SECTION THROUGH NORTH STAND AND TIERS



PLAN AT LOWER CONCOURSE LEVEL

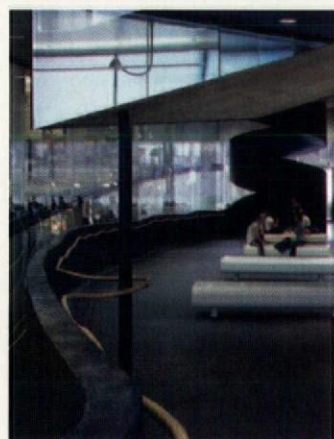


# Domestic bliss on a solid foundation

Despite its rise to the dizzy heights of being both fashionable, affordable and, now, multi-award-winning, many architects are still failing to see or explore the potential for in situ concrete in domestic interiors

By Fiona McWilliam

**Award-winning in situ concrete interiors of 2003 (from left): Herzog & de Meuron's Laban dance centre, Deptford; de Rijke Marsh Morgan's No 1 Centaur Street, Waterloo; Azman Owen Architects' courtyard house, Islington; Jamie Fobert Architects' Anderson House, central London**



The aesthetic possibilities of in situ concrete have long been recognised by the architects of churches and other public buildings, but the use of in situ concrete in domestic interiors was, for many years, confined to a handful of individually designed private dwellings.

Now, however, thanks largely to the efforts of award-winning architects such as Azman Owens and Jamie Fobert, in situ concrete as an interior finish is perceived by a wider public as being not only über-fashionable, but also achievable and affordable.

Yet many architects, according to architectural concrete consultant David Bennett, fail to understand what they can achieve with in situ concrete. Even with the practically limitless

range of bespoke colour combinations and finishes, says Bennett, they remain reluctant to incorporate the material in their designs. This is despite the fact that it could potentially offer considerable cost savings over, for example, terrazzo tiles when it comes to providing large areas of attractive and extremely durable flooring.

While quick to describe the technical challenges of casting such a floor, Bennett is even quicker to dismiss the need for specialist concrete contractors. He says contractors only have to be aware of the need to avoid excessive surface tamping (which brings sand, cement and water to the surface), and the importance of surfaces being absolutely true to enable effective cutting and polishing. Laying a terrazzo floor in situ, he maintains, requires little more than 'a competent contractor with the right equipment'.

What is important when working with in situ concrete, whether on floors, walls or other surfaces, is how contractors are instructed. 'Architects need to give information directly to the people who are actually doing the work,' Bennett insists. Contractors have not been challenged enough in this area, he adds, nor have they been given enough



help and guidance to extend their abilities beyond carcass-grade in situ concrete.

The reason? People turned their back on concrete, Bennett says, 'after the Modernists and Brutalists did it to excess, and developers exploited it badly for cheapness'. Consequently, in situ concrete is both misunderstood and underused.

He laments the UK's 'poor craft skills', asserting that a good joiner is the secret of good in situ concrete work. This, and the quality of wood – or indeed other materials – used for formwork. He urges architects to think of formwork as furniture; it is, after all, reusable and that justifies its often high cost.

Despite the UK skills shortages, Herzog & de Meuron is



pleased with the quality of in situ concrete it has managed to achieve at the Laban dance centre in Deptford. The Swiss-based firm is a prolific user of in situ concrete, having pioneered a number of finishes and applications.

It was, says associate Michael Casey, the first practice to incorporate glass in concrete as well being a pioneer of screen printing concrete. 'We use concrete in a way that's responsive to the contractor,' he explains, 'and while we can produce very beautiful concrete in Japan, it's easier here to work with lesser tolerances'.

A growing number of architects in the UK are beguiled by the unpredictability of in situ concrete, says Bennett. They regard it as the closest thing to a natural, manufactured product.

The scatter of stones in an in situ cast terrazzo floor has, he says, 'the randomness of pebbles on a beach'. And it is this randomness, he adds, which gives in situ concrete its unique form, beauty and character. But here, too, there is another stumbling block: 'The fact that it is monolithic – one solid slab with no joints – means the only sample you can do is the entire thing.' And without samples, architects are reluctant to specify in situ concrete.

Bennett describes how he was brought in as a 'concrete doctor' halfway through a recently completed contract to build RIBA's London Building of the Year 2003, a four-unit apartment at No 1 Centaur Street, close to the Eurostar viaduct at Waterloo Station.

In addition to prescribing the successful grit blasting of honey-combed in situ concrete walls, he provided a 'simple-to-follow recipe' for the terrazzo flooring specified by architect de Rijke Marsh Morgan (dRMM) for the building's communal circulation

areas. A local building firm laid this floor successfully, Bennett claims, by adhering closely to his instructions.

Michael Spooner, an associate with dRMM, admits that this project was 'a steep learning curve', and that he learned a great deal in terms of controlling the concrete process on site, including strategies for constructing formwork. 'We realised that we had to be hands-on and work very closely with the chippie.'

Bennett praises the 'excellent' joinery skills of London-based



KEITH COLLIE

contractor Varbud, and its positive contribution to Azman Owens' RIBA Award-winning concrete house in Aberdeen Lane, Islington. A general building contractor, Varbud had worked with Owens on a number of projects before this one, but none that required such large amounts of in situ concrete. Joyce Owens says that she decided to employ David Bennett as concrete consultant early on in the project, 'because it included the casting in situ of load-bearing walls'.

Bennett sent the contractors on a training course and showed them how to use a special poker to remove air bubbles. The combined expertise and close working relationship of the various parties involved in this

project resulted in a stunning testament to the beauty and versatility of in situ concrete. The silky internal walls were poured behind birch-faced formwork panels that had been lightly oiled with a high-performance chemical release agent. Everything was screw-fixed from the back of the panels, says Bennett, ensuring that the contact face was free of potential blemishes or splits.

While Owens admits the clients on this project were initially suspicious of in situ concrete, fearing that it might appear cold, they were happy to proceed once they had seen some other buildings with concrete interiors. And the finished house is very warm in appearance, she says, 'thanks to the unbelievable contrast between the rich reddish timber and the concrete'.

Owens insists that what she likes most about in situ concrete is its unpredictability – 'the fact that you never know quite what you're going to get'. And unlike the uniform finish of pre-cast, she adds, 'it's so organic'.

'I like the fact that concrete is fluid, as oppose to all other materials, which are unit-based,' says Jamie Fobert, of Jamie Fobert Architects, whose quirky and spatially sensitive Anderson House, an entirely concrete building with no exterior walls, clinched this year's 2003 Award for Building in an Historic Context.

The client approached Fobert after seeing his concrete-dominated interior for Cargo, a restaurant/club in Shoreditch, and the concrete furniture his firm has created for several Aveda cosmetics shops.

According to Fobert, the client liked the polished effect his team had achieved on in situ concrete walls at Cargo by using polythene sheeting inside the formwork. 'We developed this further,' Fobert explains, 'acknowledging

that a domestic scheme needs to be at a more human scale.' Fobert used neither concrete consultants, nor specialist contractors on this project. 'What we were not looking for was something monolithically flat.'

He explains how the idea of lining formwork with plastic came about by accident when, on a job in south London, plastic sheet-lined foundations were inadvertently left protruding from the ground, and he realised that polythene can imbue poured concrete with a glassy, reflective quality.

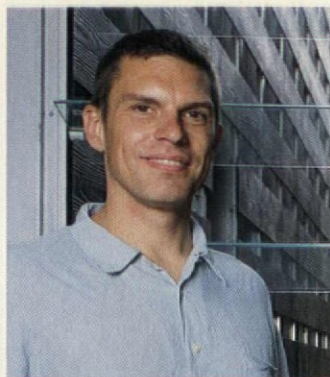


DAVID GRANGE

Fobert's free-form, experimental approach certainly paid dividends with the Anderson House, and his practice seems well and truly hooked on the further use of in situ concrete, for domestic and commercial interiors. His advice to nervous architects considering the same is to find a brave client. 'You can't force concrete on someone who doesn't want it,' he insists.

Joyce Owens, on the other hand, has successfully proved that sceptics can be made to appreciate the virtues of in situ concrete. Her unequivocal advice to architects is to get in an expert: 'Someone like David Bennett – he gave us a seminar and made us understand the possibilities and pitfalls of working with in situ concrete.'





**FAVOURITE BUILDING**  
**ALEX DE RIJKE TALKS**  
**TO CRISTINA ESPOSITO**  
**ABOUT OWEN**  
**WILLIAMS' BOOTS**  
**D10 FACTORY**

Alex de Rijke's first impression of the Owen Williams-designed Boots D10 factory in Nottingham was of a 'fantastically confident and ambitious building'. De Rijke admits he was struck by the effect as a whole – the impressive scale, the 'very direct and large frame and curtain walling' and the 'wonderful transparency' of the glazed facade.

Widely regarded as the most significant icon of British Modernism, the Boots factory is an unpretentious, no-nonsense construction, typical of the North American factory genre within which its origins lie – in Williams' own words, it is merely 'the shell surrounding a process'.

While de Rijke observes that D10 'has no rhetoric, [it is] built as a system which facilitates cer-

tain requirements', he finds the use of concrete inspiring. His favourite element, the loading bay, he deems elegant in its huge scale but 'without brutality'. The enormous cantilevers and huge columns are 'daring' and de Rijke compares the haunches, which support the roof canopy, to a pair of 'enormous concrete hands'.

For de Rijke, the building is vast without being intimidating or arrogant. 'We live in a routinely over-built culture,' he says dryly. 'D10 hovered right on the edge and got it right. Williams had the confidence to take calculated risks.'

Boots' decision to undertake a refurbishment of the Grade I-listed D10 building in 1989 was a contentious one. For commercial reasons, the building needed to

be brought in line with EC performance standards, while still maintaining the integrity of Williams' original design. De Rijke finds the result a disappointment – 'it detracts from the transparency, which is one of the whole points of the building'. And, in spite of the care taken to match the original curtain walling, de Rijke observes that the depth of the glazing is very different, 'a facade which once revealed the interior now reflects the sky'.

De Rijke would like to do more with concrete. Having won awards for No 1 Centaur Street, the prototype housing project in south London acclaimed as a 'mini-masterpiece', de Rijke says he has learnt a lot and would like to try something more 'structurally ambitious'. A large-span

**The Boots D10 factory in Nottingham, widely regarded as the most significant icon of British Modernism**





## LETTER FROM NEW YORK

exhibition space or car park would be 'ideal', a stadium would be 'wonderful'. With a wry laugh he admits that a small bridge 'would certainly do'.

As Centaur Street demonstrates, good buildings don't have to be about 'big' and, for de Rijke, the interpretation of materials is key. He uses Schindler's slab tilt as an example of how concrete is 'fantastically variable, even on a small scale'. In Schindler's own cooperative residence/studio on King's Road in LA, concrete was poured into flat trays to produce walls as an easier alternative to vertical shuttering. In de Rijke's opinion, this produced a very 'simple but elegantly done' single-storey building.

The manipulation of concrete forms has always interested him. His interest in the material began while working in Amsterdam, and he especially admires the work of concrete shell expert Felix Candela. In Britain, however, Williams is his favourite concrete pioneer – 'the man made a concrete church, even a concrete boat! He knew the material inside out and loved it.' In common with elements of the Boots factory such as the concrete purlins, Centaur Street's interior is of in situ mould-cast concrete. The experience allowed de Rijke, a self-confessed prefab junkie, to experiment with shuttering to achieve contrasting textures and more fluid, sculpted construction. De Rijke aspires to an ideal of joint-free construction, or 'less-joint' construction as he calls it.

So what does he say to Centaur Street's detractors? 'With that project I wanted to achieve material and space continuity. I got told off for the lack of obvious joints, which was never the point anyway. One material was made into a flowing, expressive, warm environment without brutality. It is rough but intimate.'



Small incidents sometimes put big matters into sharp focus, writes Frank Duffy. Having lived in New York now for three years, admittedly in the somewhat melancholy aftermath of 11 September, I find myself frequently wrestling with the question of how such an energetic and inventive nation as the United States can tolerate so many conservative buildings and interiors – especially in my field of office design.

Recently Tony Hunt, the British structural engineer, presented in his diffident, slightly quirky and entirely idiosyncratic way, an array of very un-conservative and inventive engineering design projects. The context was the lunchtime colloquium on the relationship between architecture and engineering that I am currently helping to run for first-year graduate students at the School of Architecture at MIT. Hunt's projects spanned 30 years – from a tiny shelter for Team Four to the Willis Faber building in Ipswich, past the Sainsbury Centre in Norwich, via Waterloo Station to the Eden project – each more elegant and daring than the last. The first question was: 'Why can't we have the same open-ended and innovative collaboration between engineers and architects in the US?'

Don't misunderstand me. The studios and corridors of the architecture school at MIT are humming, not only with computers but also with intellectual power. Architecture students are exploring the wildest frontiers of computational design. Fundamental questions are being asked about using the computer to skip directly from imagination to fabrication, thus eliminating the deadweight of outmoded professional structures and constructional processes. So it isn't shortage of talent or skill or daring that is the problem. Nevertheless, there does seem to be an enormous distance between the liveliness of the

MIT design studios and the heaviness of so much conventional construction in Boston and New York.

So what is the answer? Is the contemporary British love of elegant, Minimalist engineering that is integrated so closely with architecture simply a consequence of the particular personalities of Ove Arup and Felix Samuely, the two great founders of the modern structural-engineering tradition in the UK? Or is it something to do with the legacy of the Victorian aesthetic, of the arts and crafts movement, or even of the Festival of Britain? Tony Hunt advanced historically based theories such as these at the colloquium.

In fact, it is much easier to understand why the generality of American engineering and architecture is heavy handed, formulaic and divisive than it is to explain why the very best of British current structural design is so inventive and integrated. It is not just that New York is a hard, aggressive and competitive place where professional collaboration is never to be taken for granted. Much more fundamental factors are the sheer size of the US economy, its history of rapid growth and its overwhelming success. Within such a vast economy the overriding imperatives of variety reduction and of divide-and-rule have had so far the unfortunate result of making the clumsiness of much construction and engineering inevitable.

Tony Hunt's wonderful structures impressed MIT deeply. However, are they not a little too close to reviving another age? May there not be more hope in discovering, somewhere down those long MIT corridors, a post-Taylorist aesthetic for a post-Taylorist economy, based on computer processes that integrate, not divide, architectural and engineering skills? Frank Duffy is a partner in the international design consultancy DEG W



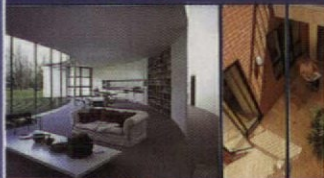
# Sustainable Development

IN THE CEMENT AND CONCRETE SECTOR  
PROJECT SUMMER 2007



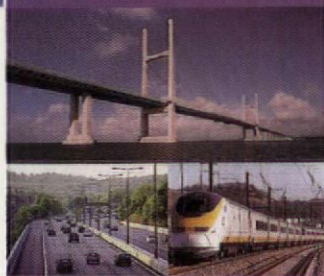
## Concrete solutions

FOR SUSTAINABLE HOUSING



## Concrete in Civil Engineering

A CONCRETE IN ACTION 1.2-2007



### PUBLICATIONS

#### **Sustainable development in the cement and concrete sector (free)**

The cement and concrete sector has an invaluable role to play in achieving sustainable development. This publication looks at the work of the sector to develop a strategy for sustainable development that involves the specification of concrete in such a way as to minimise environmental impact. The environmental performance of the UK cement and concrete industries has been improving for many years. This progress is further reported in 'Cement, concrete and sustainability' – available as a free download from [www.concretesus.info](http://www.concretesus.info)

#### **Concrete solutions for sustainable housing (free)**

The environmental and social performance of homes can be enhanced by improvements in design and the appropriate selection of materials. Using concrete's inherent mass and versatility can assist with the achievement of excellent performance in terms of energy efficiency, acoustics and durability. This report promotes modern concrete basements, precast floors, walls and stairs, in situ tunnel form construction, insulating formwork systems, concrete masonry and permeable concrete paving as viable solutions to the issues raised by sustainable housing.

#### **Concrete in civil engineering (free)**

This collection of reprints of articles published in *Concrete* and *Concrete Engineering* provides a wide range of exciting examples of the innovative use of concrete in civil-engineering structures. Projects include transport infrastructure, acoustic barriers, wind farms, bridges and water-treatment works.

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## London

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

**ar+d Emerging 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.

**Gerhard Richter: Atlas** *6 December-29 February.* An exhibition at the Whitechapel Gallery, Whitechapel High St, EC1. Details 020 7522 7880.

**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.

**From the Glass Dream to the New Modernism** *Monday 8 December, 19.30.* A Docomomo lecture by Dennis Sharp, preceded by the AGM at 18.00. At The Gallery, 77 Cowcross St, EC1. Details 020 7221 4310.

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

**Constructive Visions** *11 December-18 January.* An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7307 3888.

**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.

**Bauhaus: Designing Utopia** *Until 15 January.* An exhibition of photos at the Michael Hoppen Gallery, 3 Jubilee Place, SW3. Details 020 7352 3649.

**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.

**The Office** *Until 18 January.* An exhibition at The Photographers' Gallery, 5 & 8 Gt Newport St, WC2. Details 020 7831 1772.

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



## NIGHT OWLS

Louise Crawford and Stéphan Guéneau show their nocturnal photographs of Paris and Glasgow at Streetlevel, 26 King Street, Glasgow, from 9 December until 31 January. Details 0141 552 2151. Above: Hutcheson Street, Glasgow.

the Imperial War Museum, Lambeth Rd, SE1. Details 020 7416 5320

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

**Foreign Office Architects: Breeding Architecture** *Until 29 February.* An exhibition at the ICA, The Mall, SW1. Details 020 7930 3647.

## East

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

**Lime Plaster** *Friday 30 January, 14.00.* A lecture at Cressing Temple, Essex. Details Pauline Hudspith 01245 437672.

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

## North West

**Best Studio** featuring Ian Simpson Architects; **Design Berlin** *12 December-8 March.* Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

**David Adjaye: Asymmetric Chamber** *12 December-8 March.* At the Tea Factory, 82 Wood St, Liverpool. Details 0161 237 5525.

**The Impossible View** *Until 11 January 2004.* An exhibition of panoramic

paintings and photographs at The Lowry, Salford Quays. Details 0161 876 2020.

**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](http://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

**Inside Out: Investigating Drawing** *13 December-25 January.* An exhibition at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

**Designing and Managing Out Construction Health & Safety Risks** *Monday 15 December.* A Construction Study Centre course at the Chartered Institute of Building, Englemere, Ascot. Details 0121 434 3337.

## Wessex

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

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

**Zebedee Jones: New Paintings** *Until 25 January.* An exhibition at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862244.

## West Midlands

**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 exhibition of the Basque sculptor at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 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

**Michael Wilford** *Thursday 11 December, 17.00.* A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

**Designing & Managing Out Construction Lightness at The Lighthouse** *13 December-1 February.* An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**AKA: 4/4** *Until 20 December.* A site-specific work for the Mackintosh Gallery, Glasgow School of Art, 167 Renfrew St, Glasgow. Details 0141 353 4500.

**Maggie's Exhibition** *Until 8 February.* At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

## Wales

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

**Andrew Matthews: Tale of Two Villages** *Thursday 11 December, 19.30.* A lecture at the Faenol Fawr Hotel, Bodelwyddan. Details Peter Stonebridge 01745 815600.

**Working with the CDM Regulations** *Monday 15 December.* A Construction Study Centre course at the Thistle Cardiff Hotel, Park Place, Cardiff. Details 0121 434 3337.

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





Above: Murcutt's Simpson-Lee House, Mount Wilson, 1988-94. Below: his Ball-Eastaway House, Glenorie, 1980-83

## Repeat prescription

MURRAY FRASER

### Glenn Murcutt: Buildings + Projects 1962-2003

By Françoise Fromonot. Thames & Hudson, 2003. 256pp. £39.95

### Glenn Murcutt: A Singular Architectural Practice

By Haig Beck & Jackie Cooper. Images Publishing Group, 2002. £39.50.

(Distributor 01394 389977)

The bungalow is a product of colonialism, as Anthony King showed in an excellent book many years ago. As a housing type, it was introduced by ex-colonials returning from India, and began its chequered history here. It was also re-exported to colonies and other countries that looked to Britain, including Australia, where it was reinvented in a variety of idioms.

Sometimes it bumped up against indigenous versions of the single-storey house, as in Ireland, where the notion of adding upper storeys to ordinary dwellings had rarely been a consideration, save in a few urban centres. In colonies where there was a *tabula rasa* approach to the existing land and population, it offered a ready and consistent image of independence. For settlers in Australia, the bungalow soon became the norm and led to the *Neighbours*-style suburbs of cities like Melbourne and Sydney, though often with a carefully disguised basement or attic level slipped in that barely showed on the exterior.

Glenn Murcutt is the Australian architect who has worked away at, and effectively mutated, the bungalow typology in a sustained manner for the past 40 years. His interests and output are astonishingly focused, revealing a dedication to making dwellings that he feels are closely suited to the environment and way of life in his country. Most of his projects are located in Sydney or along the New South Wales coastline, with a scattering in the hinterland elsewhere in Australia. The majority are for privately owned single houses.

Despite having won the Pritzker Prize (2002) and other awards, Murcutt is not someone who promotes himself or writes much on his work. This reticence only adds to his appeal in the eyes of admirers. Now there are two substantial monographs: one by a brace of Australian academics, Haig Beck and Jackie Cooper, and the other in translation from a French architect, Françoise Fromonot. In many ways the two



books are very similar – they contain more or less the same projects, and make much of reprinting Murcutt's intense and now decidedly old-fashioned working drawing sheets (characteristically, he abhors the use of computers, and mostly works on his own or with one assistant).

What emerges is a set of elegant projects, with the emphasis on craft, pragmatism and consistency. Murcutt is the king of the one-man practice, coming up with seemingly endless variations on a theme (it is stated that he has designed around 500 houses to date). He has specified the same exterior-door system since 1969, and shows a similar loyalty to his favourite door handles, light switches, taps, fireplaces, etc. He uses the same engineers again and again, and so on.

In the outer suburbs or countryside, designs conform to his trademark approach: a thin linear plan of enfilade rooms, over which floats an articulated and tilted roof plane. Coated corrugated iron is the pre-



ferred roofing material. Windows and doors have multiple layers, with screens to keep out insects and horizontal slats to cut solar gain. Murcutt detests air conditioning, and because of his environmental concerns prefers to cross-ventilate against the stifling heat. When it comes to the few non-domestic projects, such as the Local History Museum in Kempsey or the unbuilt Broken Hills Museum, it is essentially the same architectural form on a slightly larger scale. The only alternative in Murcutt's work comes when he has to deal with denser inner-city sites in Sydney, where a stylish modern terraced arrangement is used.

Fromonot deals openly with the criticisms made of Murcutt. By insisting on handling everything to do with design and site supervision himself, he limits himself to a domestic scale and has to rely on wealthy clients to make it pay (most of the houses outside Sydney are weekend or holiday homes). Murcutt's reluctance to delegate means that he is never likely to build outside Australia, and since he produces exclusive private houses, few people will ever see his work in the flesh. Because of his open references to Aboriginal culture, opponents in Australia accuse him of creating a false romanticism about the outback to sell to well-to-do professionals. Murcutt is cuttingly dubbed 'the poet of the bush', little more than a mythologist who helps to fuel endless suburban sprawl.

Yet both these books make a strong case for his importance. Murcutt started out as a Mies devotee (Alison Smithson reputedly called him 'the timber and tin Miesian'), but the refinement and simplicity that he took from Mies have since been slowly modified through the incorporation of materials and details felt to be more appropriate to Australia. It is hard to think of any other architect who treasures quite so much this slow drip of change in their work. His sensibility is that of a quiet revolutionary; indeed, Murcutt's favourite quote comes from Thoreau, the desire to do 'ordinary things extraordinarily well'.

Beck and Cooper suggest that Murcutt has redefined the verandah of the classic bungalow in such a way that it has become the whole house itself, and that hence he creates 'inhabited verandahs'. The better read is Fromonot, simply because she tells you more about his personality. Her intriguing take is that what Murcutt is aiming at in his repeated variations is a fusion of Farnsworth House and the Australian woolshed. Now there's a heady mixture.

*Murray Fraser is a professor at the University of Westminster*

## Going to plan

MARTIN PAWLEY

### Industrial Strength Design: How Brooks Stevens Shaped Your World

By Glenn Adamson. MIT Press, 2003. 219pp. £29.95

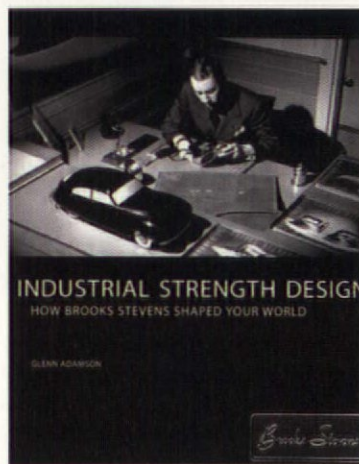
While Brooks Stevens is not exactly a household name in Britain, even in design circles, he was a young contemporary of the founding fathers of American industrial design: Walter Dorwin Teague, Norman Bel Geddes, Henry Dreyfuss, Raymond Loewy and Harley Earl. But where these pioneers represented the last generation of the 19th century, men who opened their first office in the 1920s and enjoyed their greatest success in the 1930s, Stevens followed 10 years later, only taking up industrial design after three years of architecture at Cornell (where he did not graduate).

Later he was to further separate himself from his forebears by remaining a Midwesterner all his life. His glory years were the 1940s and '50s, when he rode the great wave of American industrial supremacy that followed the New Deal and victory in the Second World War.

As a designer, Stevens was idiosyncratic, client-centred and omnivorous. His first design success was a wide-neck peanut butter jar dating from 1934, but his most important commission was the much-coveted opportunity to design the 1946 'Victory Car' – the Jeep Station Wagon which, in the guise of the Jeep Cherokee, is still around in an evolved form over 50 years later.

Between and after these career milestones, Stevens also enjoyed a steady flow of work and fun from his own 'Excalibur' custom car company – which he jokingly called 'the sixth largest car manufacturing company in America, because there is no seventh'. Besotted with automobiles of all kinds, Stevens designed a mobile hot-dog-shaped advertising vehicle for the Oscar Mayer Company, and in 1940 a streamlined 'research vehicle' for the Johnson Wax Company (often photographed next to its new Frank Lloyd Wright building in Wisconsin).

More mundanely, but with equal success, he redesigned the Allis-Chalmers tractor;



restyled the Olympian Hiawatha express train; designed an entire range of outboard motors and speed boats for Evinrude; styled sundry luxury refrigerators and electric clothes driers for the Hamilton Company; and did rotary lawn mowers, containers, packaging and white goods without limit. He also made occasional attempts to return to architecture, beginning with his own eclectic

Brooks Stevens Residence in Milwaukee and ending with a number of hotel projects dating from the 1970s.

All of this work is thoroughly illustrated, dated, web-referenced, footnoted and described in this book to an extent that speaks not only of a lifelong archive, but a level of scholarship and editorial skill rare in design books from any source.

Most unexpected of all, in a Festschrift book of this type, is the even-handed treatment of Stevens' not always popular involvement in controversies of his day, and the extent to which he was prepared to adopt unpopular views. An early example of this was his (correct) opinion that there would be no utopian eruption of revolutionary flying cars or private helicopters in the United States after the war – these and other fanciful devices being a mainstay of 'after the war' advertising during the conflict.

Stevens' later defence of his 1954 concept of 'planned obsolescence' enraged much of the profession. Undeterred, he turned the concept into a definition of industrial design, calling it 'a means to instil in the buyer the desire to own something a little newer, a little better, a little sooner than is necessary'.

By 1960 even this version had been simplified, with Stevens saying: 'Our whole economy is based on planned obsolescence, and anyone who can read without moving his lips should know it by now.' 'Planned obsolescence' remains Stevens' lasting contribution to design theory.



# Sliding scale

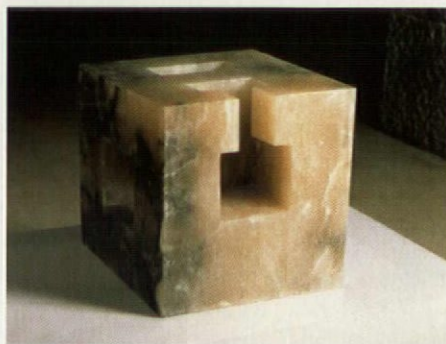
ANDREW MEAD

Eduardo Chillida

At the Yorkshire Sculpture Park, West Bretton, Wakefield, until 29 February

When the Basque sculptor Eduardo Chillida died in 2002, he left unrealised his most ambitious public project: a vast cube hollowed out inside a mountain on Fuerteventura in the Canaries, approached along an 80m tunnel and lit by two shafts above. But there is a miniature approximate on show at the Yorkshire Sculpture Park: a cube of alabaster in which Chillida has carved split-level, interpenetrating chambers – an interior architecture in the translucent stone (see right). Its title translates, appropriately, as *Unorthodox Architecture*, and Chillida trained as an architect before finding his vocation.

Chillida is one of those rare sculptors whose public works really do engage the public, without condescension. The best known is his *Combs of the Wind* at San Sebastian – three huge rusting steel claws confronting the ocean. But maquettes of several more are in the YSP's Bothy Gallery (with such great titles as *The Cage of Freedom*), and it is easy to envisage them at a much larger scale. 'I have spent a lot of time being very small in relation to my working model – I have been small enough to walk inside my models,' said Chillida; an experi-



ence we can share in this show.

Big or small, Chillida's sculptures frequently evoke a human gesture (a hand clenched or unclenching, a protective arm, an embrace) or the natural world (perhaps a branching tree). No doubt this is a source of their appeal. But even more than the sculptures of Brancusi (whom Chillida much admired), they do so in a stylised, distant way, with no trace of sentimentality. Made of steel or iron – and solid, obdurate, extremely heavy – there is something immemorial about them; they could be here for centuries.

A few of the works shown outdoors at the YSP are on a truly public scale: *Buscan-*

*do de la Luz IV*, for instance, which greets visitors on a mound near the entrance; from one angle looking like a sentinel, from another like giant upstretched arms offering something to the sky. *Buscando de la Luz III* (it means 'looking for light') marks out a square precinct at one end of the Formal Terrace. On three sides, big folded sheets of steel rise up like elevated thrones and open themselves to the landscape; their occupants would have panoramic views (see below). But beneath each of these is a cave-like shelter: the concepts of 'prospect' and 'refuge' are poised. It is another reason why people respond to Chillida. In the largest landscape, he does not expose them but shields or anchors them or offers a support.

The works, indoors and out, well reflect the range of materials that Chillida embraced. There are multipart fired-clay pieces that fit together like three-dimensional puzzles, murals on concrete tiles, screenprints. There are subjects he kept returning to, like the table: *The Architect's Table* (1984) is one of the most memorable, if enigmatic, works on display. There is the influence of music (Bach was a favourite). Whether a 20-tonne block of steel or a piece of paper you could tear in a moment – these works communicate intensely. And seeing the black silhouettes on the white embossed surface of Chillida's prints, you sense how dramatic his steel forms will look if this winter brings snow to the YSP.







# (the) european (hotel design awards) 2003



thinking outside the box

The European Hotel Design Awards recognise excellence and outstanding achievement on projects throughout Europe.

## CONGRATULATIONS TO THIS YEAR'S WINNERS:

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#### Joint Winners

City Inn, Westminster. Architects: Bennetts Associates;  
Operator: City Inn.

Radisson SAS, Glasgow. Architects: Gordon Murray & Alan Dunlop

### ● Best New Hotel (interior design)

**Winner** - Hotel Aleph, Rome. Designer: Adam Tihany; Owner/Operator: Boscolo Family

### ● Best Public Areas

**Winner** - Park Hyatt, Paris-Vendome. Designer: Design Realisation;  
Client: Sasih; Operator: Hyatt International

### ● Best Guestroom Design

**Winner** - Hotel Continentale, Florence. Designer: Michelle Bonan;  
Owner: Salvatore Ferragamo; Operator: Lungamo Hotels

### ● Best Spa and Leisure Environment

**Winner** - Intercontinental Hotel, Berlin. Architect: Deckelmann  
Wellness; Owner: DIFA AG; Operator: Intercontinental Hotels Group

### ● The Innovation Award

**Winner** - Haus Rheinsberg Hotel, Lake Rheinsberg, Germany.  
Designers: Mahmoudieh Design; Owner/Operator: Surst Donnersmarck Stiftung

### ● Best Hotel Graphics

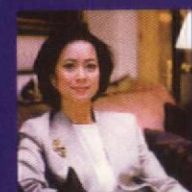
**Winner** - Park Hyatt Paris-Vendome, Client: Sasih; Operator: Hyatt International  
Graphic Designer: Louey Rubino

### ● The Test of Time Award for an Outstanding Property

**Winner** - Hotel Montalembert, Paris. Owner/Operator: Hoteliere Montalembert;  
Management Consultant: Grace Leo-Andrieu; Designer: GLA Design

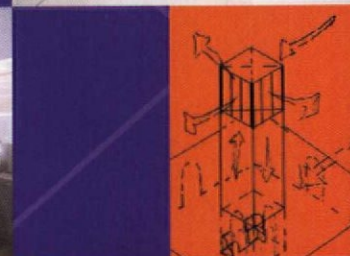
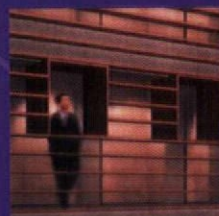
### ● The Reardon Smith Student Award for the Best Design of an Accessible Hotel Bedroom and Bathroom

**Winner** - Kenny Tsui



### ● The Outstanding Achievement Award

**Winner** - Grace Leo-Andrieu



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## people & practices

**Aukett** has promoted **Charles Young** to business unit director of European operations and **Duncan Haddrell** to group financial controller.

**3W** has moved to 2 Glenthorne Mews, London W6 0LJ, tel 0208 748 2555.

**English Partnerships** has appointed **Neil Bradbury** as its regional director for the North East and Yorkshire area.

Housing association **Peabody Trust** has appointed **Stephen Howlett** as its new chief executive to succeed **Richard McCarthy**.

**Bulthaup** has opened a showroom at 274 Banbury Road, Summertown, Oxford OX2 7DY, tel 01865 426990.

Landscape architect **Watkins: Dally** has moved to new offices at Venture House, 103 Arundel Road, Sheffield S1 2NT, tel 0114 270 0770.

**Malcolm Lyon** has joined **McBains Cooper** as structural engineer in its London office.

**Pascall+Watson** has promoted **Ian Douglas**, **Cathy Stewart** and **Julian Carlson** to associate director, and **Nigel Craddock** to associate.

**Gaunt Francis Architects** has appointed **Janusz Wurzel** and **Ben Minifie** as architects, **Farah Mohamed-Ramli** and **Tim O'Callaghan** as architectural assistants, and **Christopher Edwards** as an architectural technologist.

**Neil Butler** has joined **Townscape Products** in the newly created post of production manager at its Sutton in Ashfield plant.

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

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### 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 – CE£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 need an Architect with a passion for modern architecture to work on our latest commission, a private residence to be built in Los Angeles. You must have RIBA part 3 or equivalent, a minimum of 2 years experience and excellent AutoCAD abilities. You will also need a sound technical background with a full appreciation of contemporary materials and construction and a modern aesthetic. Knowledge of U.S.A. building requirements an advantage.

You will be based at our small dynamic office in London EC1, where we are passionate about modern design, architecture, interiors and furniture.

Write with CV and 2 examples of your work to:

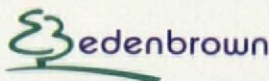
Susan Minter, Susan Minter Design Consultancy, 26 Rosebery Avenue, London EC1R 4SX  
No CD's, emails or agencies.

[www.edenbrown.com](http://www.edenbrown.com)

### Job Running Architects

Central London • £35-38k + bens

An award winning practice is seeking excellent job runners to join their successful team, working on commercial, healthcare, airports and urban regeneration projects worldwide. Applicants must be technically proficient with at least 5 years' post Part III experience. A minimum of 5 years' job running is essential, with a design appreciation and the ability to take projects from working drawings stage through to completion. An understanding of CAD is important and having good facade experience would be advantageous too. Excellent career progression is offered.



Eden Brown promotes diversity in the workplace.

Nick Ray • 020 7309 1304 • Ref: 53077

### ARCHITECT

Required for very busy architects practice located on the north Wales coast near Snowdonia National Park. Wide variety of projects in the area, and with commercial and retail projects around the UK.

Potential for long term prospects.  
Salary dependent on experience.

Written applications only to:  
20 Wynnstay Road  
COLWYN BAY  
LL29 8NF

[www.bdk-architects.demon.co.uk](http://www.bdk-architects.demon.co.uk)



### 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.

### OPPORTUNITIES FOR...

**PROJECT ARCHITECT:**  
ideally Part III qualified, able to demonstrate a commitment to more environmentally responsible architecture and to manage a small team with a large 'green' portfolio.

**ARCHITECTURAL ASSISTANT:**  
Part I or II qualified with an enthusiasm for environmentally responsible architecture.

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.

### Adrem Recruitment Limited

41-42 Foley Street  
London W1W 7TS  
T: 020 7436 1616  
E: [architecture@adrem.uk.com](mailto:architecture@adrem.uk.com)  
[www.adrem.uk.com](http://www.adrem.uk.com)

### ARCHITECTURE

Tamsyn Curley  
Malcolm Scott  
Jennifer Wendruff  
Delwar Hossain

### INTERIORS

Matthew Nowell  
Debbie D'silva

### TEMP DESK

Lindsay Urquhart  
Peter Cookson  
**SECRETARIAL**  
Jill Showell

**adrem**

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London W1W 7TS  
T: 020 7436 1616  
E: [hotdesk@adrem.uk.com](mailto:hotdesk@adrem.uk.com)  
[www.adrem.uk.com](http://www.adrem.uk.com)

Contact Lindsay Urquhart  
for contract vacancies

**hotdesk**

### ARCHITECTURAL ASSISTANT/TECHNICIAN

for small busy practice, with projects up to £3m. Suit non-smoking, tea-making, self-employed Technician or post Part I/Part II Day Release student. Flexible 3-5 days per week. Vectorworks knowledge preferable. Enthusiasm, willingness to learn & own transport essential.

CV and references to

### P+R ASSOCIATES

email: [PearlPandr@aol.com](mailto:PearlPandr@aol.com)  
79 Calder Avenue, Brookmans Park, Hatfield, Herts, AL9 7AJ

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[architecture@coyles.co.uk](mailto:architecture@coyles.co.uk)

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#### David Fokes

☎ — 0208 9016701

✉ — [david.fokes@coyles.co.uk](mailto:david.fokes@coyles.co.uk)

☎ — 07900 051078 (eves & w/ends)

☎ — 0208 9016717

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

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## COMPETITION

### southern ridges BRIDGE DESIGN COMPETITION

The Urban Redevelopment Authority, Singapore, in consultation with the National Parks Board and the Singapore Institute of Architects, is organising a Design Competition for two pedestrian bridges in the Southern Ridges

The Competition calls for suitable designs that will complement the rustic character of the Southern Ridges' natural landscape, respect the terrain of the park setting and give a memorable experience to the visitors of the

For each bridge, the Winner will be appointed as the Project Consultant for the development of the bridge.

#### ELIGIBILITY

The Competition is open to teams, local or foreign, consisting of architectural and civil & structural engineering firms (sole proprietorships, partnerships, or corporations) qualified and licensed to provide professional services in Singapore. Foreign firms who do not meet this requirement must collaborate with licensed architectural and civil & structural engineering firms.

#### PROGRAMME

**Submission Deadline:** Thursday, 18 March 2004  
**Announcement of Winners:** May 2004

#### AWARDS

For each bridge - Winner: SG\$20,000  
Two merit prizes: SG\$8,000 each

#### REGISTRATION

Registration forms are available from

The Promoter  
Southern Ridges -  
Bridge Design Competition

Urban Redevelopment Authority  
Customer Service Counter  
1st Storey, The URA Centre  
45 Maxwell Road, Singapore 069118

or at website address  
[http://www.ura.gov.sg/ur\\_bridges/index.htm](http://www.ura.gov.sg/ur_bridges/index.htm)

#### REGISTRATION DEADLINE

Thursday, 8 January 2004, 12 noon (Singapore date and time)



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architectural career management

## PERMANENT

### NORTH WEST

Call Jenny  
**Architect**

[nw@siv.co.uk](mailto:nw@siv.co.uk)  
**Manchester**

**0161 930 8773**  
**to £40,000**

Your aspirations of management along with not losing touch CAN be achieved here! Running projects ranging from inner city apartments to £10m luxury homes, involved at all stages of the schemes with a design team to assist you. This position is for a dynamic Designer with the confidence to take on a real challenge and great opportunity!

**11781/JF**

### SOUTH WEST

Call Jamie  
**Architect**

[sw@siv.co.uk](mailto:sw@siv.co.uk)  
**Bristol**

**0117 934 9144**  
**to £30,000**

Multi Office and Multi Talented... Currently growing due to further commissions in the Education and Social Housing sectors. You will be able to join a young and vibrant team for what is potentially a very exciting opportunity. The right candidate will need good design skills and need to be recently qualified.

**11479/JK**

### SOUTH

Call Dave  
**Architect**

[south@siv.co.uk](mailto:south@siv.co.uk)  
**Nr Winchester**

**0117 934 9144**  
**to £25,000**

Based on the South Coast, this firm is on the cutting edge of Historical design... They need your technical ability in order to carry on working on the best old buildings. Building regs is paramount along with the skills and ability to use Vectorworks. This is an interesting role with the potential to become a good career.

**11601/DM**

**www.siv.co.uk**

### LONDON

Call Sean  
**Project Architect**

[london@siv.co.uk](mailto:london@siv.co.uk)  
**SW15**

**0207 649 9755**  
**£25/h**

A new station- not a refurb- means you will be working at the forefront of modern design. Already skilled within the Rail sector, your team running skills, Microstation proficiency and excellent client interface ability will be used to the max. This initial 6 month contract will appeal to anyone looking for a change of scenery.

**11792/SC**

### MIDLANDS

Call Jeremy  
**Arch. Assistant**

[midlands@siv.co.uk](mailto:midlands@siv.co.uk)  
**Stratford-Upon-Avon**

**0121 607 8773**  
**to £17/h**

This is an opportunity to start on a contract basis with one of the best respected Architectural organisations in the country. A multi-disciplinary Practice which are world renowned for their ability to complete complex projects- in award winning style. The chance for real progression with a permanent conversion or continue on a long term contract with good rates.

**11645/JH**

### SOUTH WEST

Call Paul  
**Architect**

[sw@siv.co.uk](mailto:sw@siv.co.uk)  
**Bristol**

**0117 922 5777**  
**£22/h**

For at least the next 3 months you will be more than busy if you take this contract. Your expertise will be more than appreciated as you tackle one of their many Commercial projects. AutoCAD a prerequisite skill. The rates, hours and environment should make this a must have contract! December starts possible.

**11777/PN**

## CONTRACT



architectural contract management



**South Manchester Vacancy**

simon.dean@rdrecruitment.co.uk

**Architect**

Vac Ref 0310-10

**Permanent**

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

**Leeds Vacancy**

simon.dean@rdrecruitment.co.uk

**Architect & Technician**

Vac Ref 0312-3

**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.

**Warrington Vacancy**

simon.dean@rdrecruitment.co.uk

**Architects & Assistants**

Vac Ref 0311-31

**Permanent**

A large prestigious client is seeking Assistant level or qualified Architects to work on a variety of interesting projects in the Yorkshire Region and throughout the UK. The appointed candidates will be required to liaise with clients and undertake regular site visits which occasionally necessitate an overnight stay. The ideal candidate should be IT literate and be proficient in the use of AutoCAD 2000, have strong interpersonal skills and be able to work with the minimum of supervision.

**Liverpool Vacancy**

simon.dean@rdrecruitment.co.uk

**Architects & Assistants**

Vac Ref 0311-16

**Permanent**

A Liverpool based practice is seeking highly talented, ambitious and enthusiastic architectural staff at Assistant and Part 3 levels. A broad range of experience is needed along with sound ability on AutoCAD. This is a good opportunity for someone looking for the next step in their professional career.

**Cambridgeshire Vacancy**

dave.smith@rdrecruitment.co.uk

**Senior Technician**

Vac ref 0312-2

**Permanent**

My client is a small Architectural Practice who are currently bursting at the seams with a variety of projects, including High Quality Building Re-Furbs, Education, Domestic and Leisure. They are seeking a Senior Technician, with a sound knowledge of Autocad LT coupled with either Biat or Riba membership. This is a fantastic opportunity to join a small, but growing practice at an exciting time in their development.

**Derbyshire Vacancy**

dave.smith@rdrecruitment.co.uk

**Technician**

Vac ref 0311-65

**Permanent**

My client is one of the UK's most well respected House Builders. They have recently been enjoying a period of expansion which has led to a requirement for a person to assist their 6 regional designers with their workload. Your duties would include Housing Layout Designs and Feasibility Studies using both Autocad and Hand Drawing. You will need at least 4 years experience of layouts, but the successful applicant can look forward to a career with a dynamic company.

**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 and a 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.



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The ability to generate new work and to build upon our existing contacts would be an essential part of this post.

We are an equal opportunities organisation.

Please apply in writing with a brief c.v. with relevant experience to:-

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Stansted Mountfitchet  
Essex CM24 8TD  
Telephone: 01279 812087  
Fax: 01279 816694  
E-mail: stanford.eatwell@diol.pipex.com

**Magenta** Tel: 020 8547 3399  
Fax: 020 8547 2546  
**Architectural**  
Recruitment Consultants

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

For information on Permanent Position jobs please contact Claire Gladdis: [claire@magrec.co.uk](mailto:claire@magrec.co.uk)

For further information on any of the jobs listed please contact  
Claire Gladdis: [claire@magrec.co.uk](mailto:claire@magrec.co.uk) or visit: [www.magrec.co.uk](http://www.magrec.co.uk)  
Magenta Recruitment Ltd 8 Eden Street, Kingston-Upon-Thames, Surrey, KT1 1BB

<b>Contract Positions</b>	To £25phr	<b>SENIOR TECHNICIANS</b> London, Middx, Surrey <b>SENIOR ARCHITECTS</b> London, Herts, Cambridgeshire, Oxfordshire <b>PROJECT ARCHITECTS</b> London, Surrey, Middx
	To £20phr	<b>SENIOR TECHNICIAN</b> Kent, Oxfordshire, London <b>ARCHITECTS</b> Manchester, Herts, Berks, Midlands
	To £15phr	<b>ARCHITECTS ASSISTANTS</b> London, Herts <b>TECHNICIANS</b> Cambridgeshire, Manchester, Surrey, London

For further information on Contract Position jobs please contact Gary Els: [garyels@magrec.co.uk](mailto:garyels@magrec.co.uk)

**University of Plymouth**

[www.plymouth.ac.uk/vacancies](http://www.plymouth.ac.uk/vacancies)

**Faculty of Arts**

**Subject Head/Principal  
Lecturer/Chair in Architecture**

You will provide academic leadership for a longstanding and successful group of awards within Architecture and manage the operations, staff, academic planning and budgets for the subject. In addition to undertaking administrative tasks, you will also contribute to the studio programme, lectures, seminars and thesis tuition, and lead the prescription process in consultation with the ARB and the RIBA.

An effective manager of people and resources, you will have excellent organisational and appraisal skills and bring innovative thinking to matters of curriculum development, learning and teaching, and research. Able to stimulate ideas in others and lead a dynamic staff team in forging new relationships with other subjects within the Faculty and the University, you should be an architect or academic working in the field of architecture with an established research profile.

Interviews will take place week commencing 12 January 2004.

Ref: 5501/FA

£32,125 to £47,574 pa (dependent upon experience and/or research profile)

Closing date: 12 Noon

Thursday 18 December 2003.

Please request an application pack, quoting

Ref & Job Title, via:

[www.plymouth.ac.uk/vacancies](http://www.plymouth.ac.uk/vacancies)

Email: [jobs@plymouth.ac.uk](mailto:jobs@plymouth.ac.uk)

Tel: 01752 232168 (24 hour answerphone)



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Email: [chris.devlin@emap.com](mailto:chris.devlin@emap.com)

**Deadlines**

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

Recruitment advertisements in the AJ can be found on our internet recruitment service  
[www.careersinconstruction.com](http://www.careersinconstruction.com)

**Leicester City Council**

Newarke Houses Museum, Leicester

Leicester City Council wish to make the following appointments for an alterations and fit out project in a



Grade II listed building consisting of the redisplay of the Royal Leicestershire Regimental Collection in Newarke Houses Museum, as well as the representation of the 20th Century social history collection. At the same time it is proposed to undertake access improvement works to meet the Disability Discrimination Act. Construction works are due to commence October 2004 with the Interpretation/Exhibition works to be completed by end March 2005.

**Conservation Architect/Lead Designer**

The consultant will be responsible for undertaking architectural duties from RIBA Stage D to completion together with acting as lead designer for the project. The construction works package will be procured via a traditional route. Estimated value of building and fit-out works £1.18m plus VAT.

Interested parties should write requesting a questionnaire to Leicester City Museum Services c/o Mike Lee, Project Manager, Focus Consultants (UK) Ltd, Harby Lodge, 13 Pelham Road, Nottingham NG5 1AP.

Closing date 18th December 2003.

Interview & test date 6th January 2004.



Heritage Lottery Fund

**HIGHWAYS, PROPERTY AND WORKS DEPARTMENT****ARCHITECT/ARCHITECTURAL ASSISTANT**

Scale S01 - POA: **£21,282 - £25,245** per annum

Based in Aberystwyth, you will be an ARBUK Registered Architect or be in possession of an RIBA Part 2 qualification with the intention of obtaining a Part 3 examination in professional practice. With demonstrable design ability, you will work on a wide range of interesting local authority projects.

Application forms and job descriptions are available from the Personnel Department on 01545 572013/4 (24 hour answerphone).

E-mail: [jobs@ceredigion.gov.uk](mailto:jobs@ceredigion.gov.uk)

Please quote reference: 36HPW13A/AJ

Closing date: 9 January 2004

[www.ceredigion.gov.uk](http://www.ceredigion.gov.uk)

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**Cad technician, C London, £to 22phr**

Our client is a high-profile retail design practice with a number of exciting new commissions. They are seeking an experienced cad technician with excellent experience of working drawing and detail packages and fluent Microstation skills. The contract will run at least until may next year and long term positions are also available.

**Project Architect, C London, £to 38k**

This award winning practice has enjoyed steady growth over the past few years. Due to internal promotion, they are looking for a talented project architect with at least 2 years post part III experience to work on a number of prestigious commissions in the retail, commercial and residential sectors. Cad skills essential. Excellent package with healthcover, pension and bonus.

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

Sally Winchester on 01908 672 906 or email [swinchester@quayarchitecture.co.uk](mailto:swinchester@quayarchitecture.co.uk)

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**IRELAND****Experienced Senior Architects & Technicians  
Dublin / Kilkenny**

ANTHONY  
REDDY  
ASSOCIATES

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](mailto:info@arad.ie)

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**Architect/Technical Manager**

Based: Nottinghamshire

Pay: Up to £35K

Ref: 2459

Our client is currently recruiting for an Architect/Technical Manager to take an active role in the delivery of a number of major residential/regeneration schemes that are currently at the masterplanning/planning stages. The ideal candidate will be commercially aware with the ability to maintain design quality on challenging budgets as well as with political skills to deal with complex client bodies. The successful candidate will be a fully qualified Architect, Technologist or Building Surveyor with sound and comprehensive knowledge of all aspects of the construction process, good knowledge of building contracts/contract law, excellent technical skills as well as a thorough knowledge of building regulations and good design skills. Additionally must be computer literate in the use of MS Project, Office and AutoCAD.

**Architectural Technician**

Based: Middlesex

Pay: Up to £35K

Ref: 2440

Technician required for this well established practice based in Middlesex. Candidates must be proficient in the use of AutoCAD, well versed in Building Regulations and have extensive experience in the residential sector. This role will offer the opportunity to gain extensive experience as well as offering an excellent salary.

Please call David Bean for more details

**Landscape Architect**

Based: Oxfordshire

Pay: Based on Exp

Ref: CN19034

This architect/urban design practice, based in the heart of Oxfordshire, currently require a Part IV qualified Landscape Architect to work predominantly on hard landscaping issues. Applicants must have 3-5 years post qualification experience as well as being conversant in the use of CAD.

**Design Architect**

Based: Bedford

Pay: Up to £34K

Ref: 2455

This multi-disciplinary practice currently require a Qualified Architect with 3-5 years post Part III experience. Successful candidates will have experience of job running, client liaison and capable of using AutoCAD when required. Projects are predominantly educational properties.

**Architectural Technician**

Based: Warwickshire

Pay: Negotiable

Ref: 2456

Require an Architectural Technician with a minimum HNC in Building, 3-4 years minimum experience, good building regulations knowledge and proficient on AutoCAD (2000). Successful candidate will be responsible for working drawings on commercial/industrial projects (drainage schemes). Require someone immediately so will look at perm or contract.



TECHNICAL RECRUITMENT  
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Lawrence House  
9 Woodside Green - London  
SE25 5EY



## EXPRESSIONS OF INTEREST

### Loch Lomond & The Trossachs National Park

#### GATEWAY DESIGN COMPETITION

Expressions of interest are invited from suitably qualified multi disciplinary teams.

The National Park Authority and funding partners wish to enhance the environment at and around the Stonymollan Roundabout on the A82 trunk road at Balloch, to create a distinctive and memorable 'Gateway' into the National Park.

A short list of entrants will be selected from expressions of interest and will be sent a pack detailing budget, site plans, aerial photos etc.

The competition will conclude in late February 2004 with implementation planned for winter 2004/05. There will be a cash prize, but there will be no commitment to the winner for implementation.

To register interest please send an entry that confirms your capability and demonstrates design experience and an understanding of the environs, to our agent:  
Turner & Townsend Project Management  
33 Bothwell Street, Glasgow G2 6NL  
Closing date 19 December 2003.

Funding partners: Scottish Enterprise Dunbartonshire  
West Dunbartonshire Council, Scottish Executive

#### Expressions of Interest from Architects / Design Teams

##### Coventry OPC

An opportunity to give rein to your imagination to design an out of the ordinary centre for older people of today and the future on the last undeveloped blitz site in Coventry.

Central will be a Café bar to generate income with performance, dance, activity and sport areas within the complex. £4M estimated project cost.

Details from:

John Wilson,  
Charity Support Services  
charity.services@btclick.com or  
01543 268678

Closing date for submissions  
26 January 2004. Selection  
Interview w/c 9 February 2004

**YOUNG IN SPIRIT, but  
SERIOUSLY EXPERIENCED**  
(min. 10 years)

**ARCHITECT required**  
with above average all-round ability,  
to help **LEAD AND DEVELOP**  
a small and extremely busy practice  
with own offices in LONDON SE1  
[Practice Amalgamation considered]  
Must have UK practice experience of  
non-commercial projects.  
Current Workload: New and Existing  
Ecclesiastical / Community,  
Primary Health Care,  
Residential,  
Conservation / Sustainable  
**SHORT CV and covering letter to**  
**rm@molyarch.co.uk**

#### ARCHITECTURAL ASSISTANT

Relevant degree, Autocad and 3D  
Studio Max / Viz skills essential.  
Graphical presentation flair is also a  
must, together with Mac skills in  
Photoshop, Illustrator and  
Quark Express.  
**Send C.V. to PO Box 3195**

**www.CareersinConstruction.com** **careers**   
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## TENDERS



**Chester-le-Street District Council**  
Economic Development Team

#### CHESTER-LE-STREET TOWN CENTRE RE-DEVELOPMENT CONTRACT FOR THE DESIGN AND SUPPLY OF A COVERED MARKET OF 175 STALLS

Applications are invited from suitably qualified and experienced organisations that wish to be considered for inclusion within a select list of tenderers for the above contract.

Interested organisations should apply in writing including the following information at the time of application.

1. Details of 3 similar, current or recently completed contracts.
2. The name, address, telephone number and fax/email address of persons able to give technical reference for those contracts in 1. above.
3. Copies of the last three years audited accounts.
4. Details of the Health and Safety Policy.
5. Name and address of firm's bankers.

**Please reply by 17th December 2003 to Mr. George Mansbridge,  
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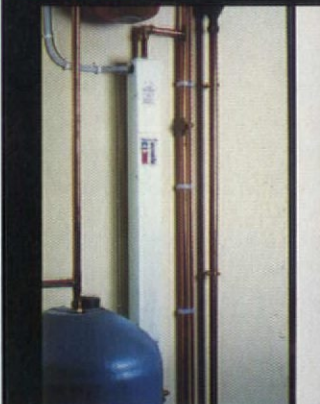
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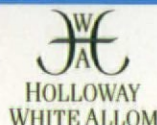
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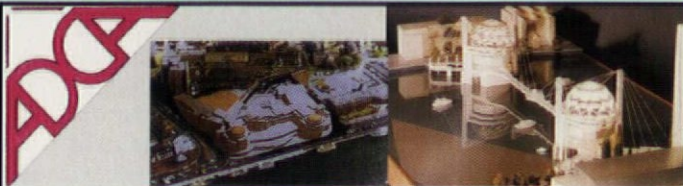
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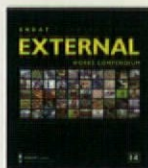
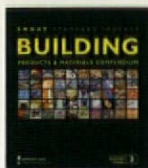
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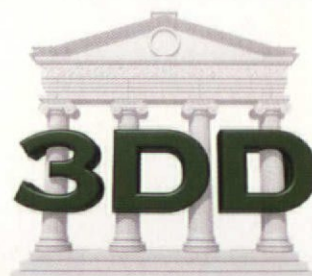
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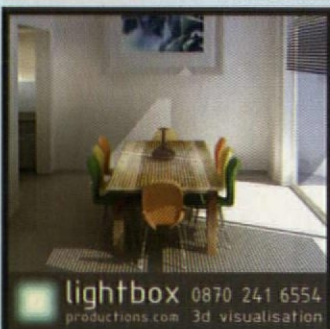


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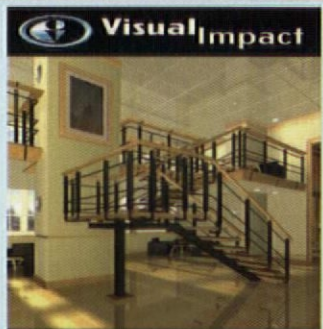


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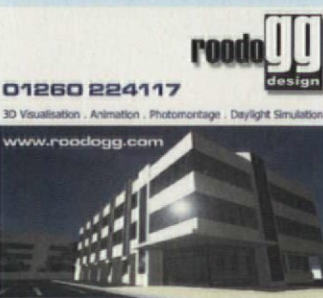
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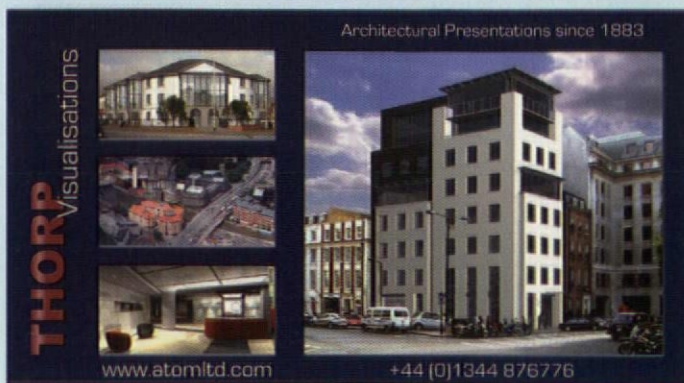
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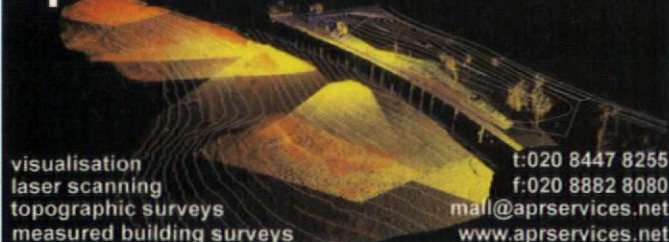


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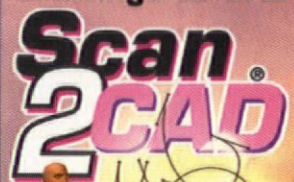
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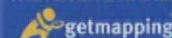
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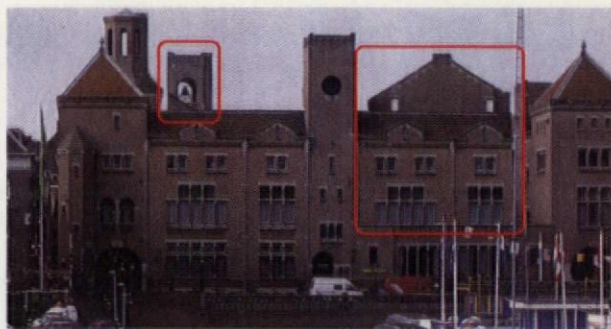
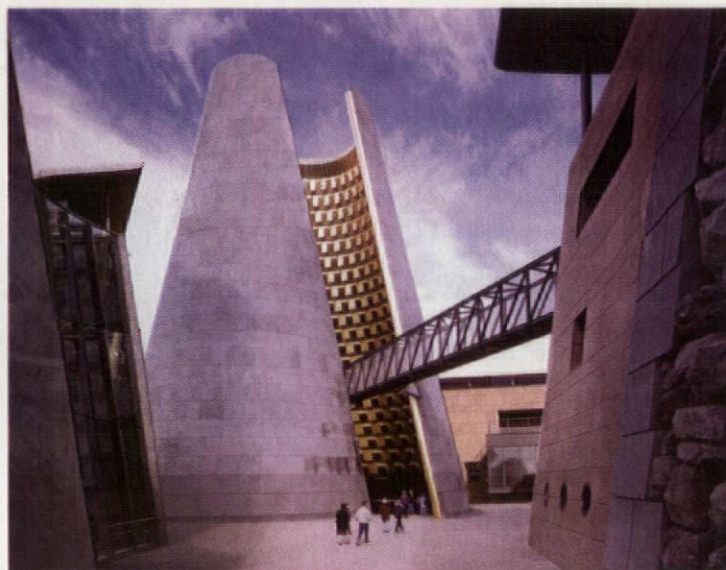
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## ring the changes



Congratulations go to Gerald Cowham in Huddersfield, who wins a bottle of bubbly for successfully identifying that there were actually only two changes made to Berlage's Beurs (above). This week, can you spot the three changes we've made to Vulcania (left)? Post your entry, to arrive by first thing Monday morning, to AJ Ring the Changes, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins the champagne.

### New viewpoint

English Heritage continues to digest the implications of the **Renzo Piano** 'shard' planning inquiry decision – and the more it digests, the worse it gets. It wasn't a big talking point among the official speakers at the EH bash to launch its annual report in London's Brick Lane last week, but it was among the guests. **Richard Coleman's** wise words in last week's AJ, suggesting that the door is not even ajar in respect of a rash of tall building applications, have to be set against what some planning lawyers think. They note that the whole question of background views has been overturned compared with the inspector's findings in the Heron Tower appeal. There, he said it was important that there was a sky gap between the dome of St Paul's and the nearest commercial building. But, in fact, Renzo's tower is much nearer the dome in the relevant strategic view. This time round, the inspector says that government guidance is not designed to return the cathedral to its former pre-eminence in respect of strategic views, and that EH's opinion that St Paul's is being undermined by tall buildings is a 'purely historical stance'. The report, adopted wholeheartedly by the secretary of state, blows a big hole in the idea that tall buildings should be confined to the 'eastern cluster' in the City of London, and must give

comfort to Minerva, British Land, Difa and various other developers with big stuff lined up. It looks as though St Paul's is now fair game.

### Horse opera

Breakfast at the Ivy is usually fun, and so it proved at the book launch of *The Saga of Sydney Opera House* (Spon), by **Peter Murray**. **Jack Zunz**, the Arup project engineer on the job, was there, as was **James Thomas**, who worked as an assistant in the Jørn Utzon office. Singers from the National Opera Studio performed pieces about the making of the opera house, first performed in the building itself five years ago. Murray had access to the Arup archives, and also those of the New South Wales government architect, only made available after his death nine months ago, which makes for fascinating reading. One story not in the book was how Zunz, after the completion of the project, played a round of golf with three other people who worked on the project. They decided to buy a lottery ticket with the modest money wagered on the outcome, and chose the Arup project number for the opera house, 1112, for their ticket. They won AU\$200,000!

### Soane protest

The **Soane Museum** is justifiably up in arms over a third-rate rear office extension planned by its neighbour, the Association of Chartered and

Certified Accountants, courtesy of architect **Office Design Partnership**. The project would block out light from the west and south-west, wrecking Soane's carefully planned museum galleries. The Soane's director, **Margaret Richardson**, has written to Camden council with a detailed list of criticisms, generally supported by English Heritage. She points out the negative effect of the proposals on three courtyards that are currently being restored under a £1 million programme funded by Heritage Lottery Fund and DCMS, among others. There was also criticism of the way in which the architect has presented its own scheme, and details of the Soane Museum itself, which contain numerous errors. Curiously, the statutory planning notice is not placed on Lincoln's Inn Fields, the address given on the notice, but in a quiet mews to the rear of the museum. In this instance, the applicants obviously feel they really do have something to hide.

### Chair apparent

Little attention has been given to the impending appointment of **Tessa Blackstone** as chair of the RIBA's new charitable body, to be known as the RIBA Trust (after concern that calling it a foundation would be confusing in respect of the Architecture Foundation). The former culture minister's position will be formally approved by the

RIBA Council shortly, thus ending a protracted search for the right sort of leader for the inaugural period of the trust. She will be involved with the appointment of the director (the institute's communications chief **Roula Konzotis** is currently acting director), and in taking stock over relations between the various bodies who will be affected by the trust, most obviously the institute itself, but also the V&A and the British Architectural Library Trust. The main thing is that the show is now very much on the road.

### Three of a kind

Structural engineer **Adams Kara Taylor** is in celebratory mood. Why? Because it has pulled off a string of competition wins with three international architects in the past month. They are the BBC Music Centre, with Foreign Office Architects; the Hastings 'seafront circus' with Foster and Partners; and the Naples railway station, with Zaha Hadid. AKT should hold an exhibition!

### Squared up

As the hoardings continue to be removed from Paternoster Square, at least one horror has now emerged – the elevation onto the square of the **William Whitfield/Sidell Gibson** building. Astonishingly, this includes a prominent service entrance bang in the middle of the facade. For once, words fail me.

astragal



## ROBBENS UNDERFLOOR SYSTEMS

**AJ ENQUIRY NO: 201**

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



## HANSENGROUP

**AJ ENQUIRY NO: 202**

HansenGlass FortPlus is a high-quality toughened glass available in thicknesses from 8mm to 25mm. It is available in a range of different types of glass, including tinted, clear and low iron, which gives a clearer appearance. With a Class A safety impact to BS 6206, this product is five times stronger than any ordinary glass and is ideal for roofs, atria, commercial entrances and squash courts. For more details tel 0151 545 3000 or email [sales@hansenglass.co.uk](mailto:sales@hansenglass.co.uk)



## FIGUERAS UK

**AJ ENQUIRY NO: 203**

The Carlitos range of public-area seating is one of the recent designs to come from Figueras of Spain. The model shown is 2500, which has already been installed in Barcelona

International Airport, Pulkovo International St Petersburg, and many more throughout Europe and the Middle East.



## KALWALL AND NANOGEL

**AJ ENQUIRY NO: 204**

Diffused daylighting Kalwall systems are now available with Nanogel, based on aerogel, the world's lightest and best insulating material, achieving a stunningly low U-value of 0.28 – as

energy efficient as a solid wall. Stoakes Systems can supply new technical information about Kalwall and Nanogel used for walls or roofs. Visit [www.stoakes.co.uk](http://www.stoakes.co.uk) or tel 020 8660 7667.



## CAPITAL MARBLE DESIGN

**AJ ENQUIRY NO: 205**

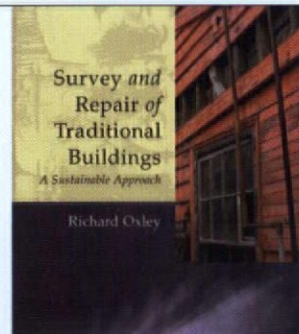
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## DONHEAD BUILDING BOOKS

**AJ ENQUIRY NO: 206**

*Survey and Repair of Traditional Buildings* by Richard Oxley examines the unique problems relating to older buildings. Promoting a sustainable approach, it explains the need for traditional buildings to breathe, recommending solutions that don't damage the fabric. Using illustrated examples of good and bad practice, it advises on the key assessment principles and offers alternative solutions to chemical treatment for damp and timber decay. Price £39.50. Tel: 01747 828422 or visit [www.donhead.com](http://www.donhead.com)

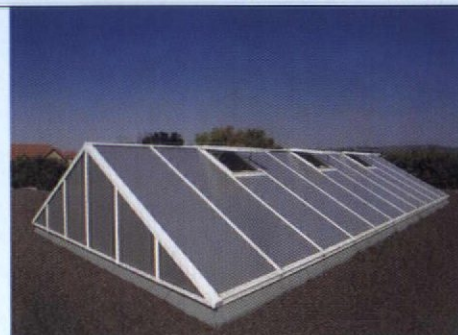


## BRETT MARTIN DAYLIGHT SYSTEMS

**AJ ENQUIRY NO: 207**

A bright new school library has been created at the Winter Garden Infants School, Canvey Island, by covering an inner courtyard area with an 11-bay Ritchlight 5.4 x 11.5m-long gable-ended skylight.

Designed and manufactured by Brett Martin Daylight Systems, the skylight was installed by approved specialist contractors, Roofglaze.



## LUXALON FACADE SYSTEMS

**AJ ENQUIRY NO: 208**

The very attractive new Silvaco Data Systems building in St Ives, Cambridgeshire, demonstrates the architectural intent and outstanding design possibilities of the fully tested Luxalon insulated 'Total Wall' cladding concept. The designers used 900mm module curved Bi-Modular 'D' panels, together with cranked panels in the recessed entrance areas, to produce an extremely smooth and attractive focus to the entrance of the Compass Point Business Park.



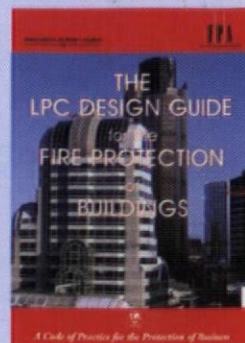


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Attached is your FREE CD which contains the entire text and illustrations of the original *LPC Design Guide for the Fire Protection of Buildings*. The *Design Guide* was produced to provide expert information on how to plan and build premises which are inherently safer from fire, and is normally sold at £49.50.

And that's not all; the CD also contains the text of the recently published *Essential Principles* document which heralds a complete reworking of the *Design Guide* for its principal audiences; those who design, construct, fit out, insure or occupy fire safe buildings. *Essential Principles* is effectively an insurance industry equivalent of the functional fire safety requirements of Part B of the Building Regulations, and sets out the basic objectives of building fire protection.



## TIP ON HERE

DISCLAIMER: The Fire Protection Association ('FPA') has made extensive efforts to verify the accuracy and electronic integrity of the information and advice contained in the attached CD-ROM. The FPA and Emap Construct do not warrant the accuracy of any information or advice contained in the CD, nor do they warrant its electronic integrity, and they shall not be liable for any loss, damage or expense whatsoever suffered by any person who relies on or uses the CD-ROM.

So, what's the catch? Quite simply there isn't one. The *Design Guide* and *Essential Principles* documents contained on the CD-ROM are yours to keep and we trust that you will find them valuable reference documents which will assist you at your work.

You will probably want to know about the planned revision of the *Design Guide*, encompassing a new Core Document and a range of premises-specific sector guides. If so, then you may wish to register to purchase the Core Document and take advantage of our update service, whereby we can provide you with the most recent amendments and additions to the *Design Guide*, reflecting the very latest legislation and best practice.