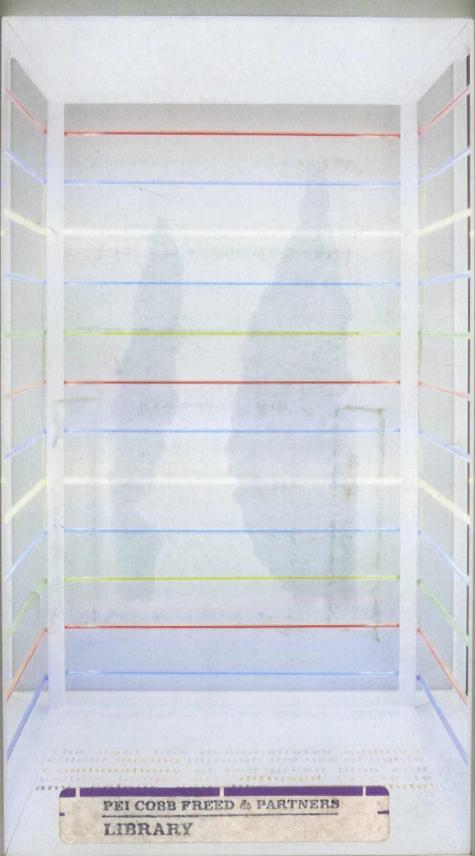


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**Small Projects 2004** 

Part 1: non-residential



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#### CORUS

#### The dramatic new Albion Riverside development by Hutchison Whampoa, which stands majestically on the south bank of the

Thames in London, has

been equipped with one



AJ ENQUIRY NO: 201

of the most complex Kalzip roofs ever designed. The main residential building - an impressive 11-storey curvilinear structure faced in glass and aluminium - contains 183 departments and 13 duplex penthouses as well as a leisure facility and 20-metre swimming pool.

#### HANSENGROUP

Glasgow's new Radisson SAS Hotel was the Grand Prix winner in the Scottish Design Awards, making use of single-glazed and double-glazed, coloured glass panels from HansenGlass. HansenGlass supplied its Polar White-colour Ceramalite for all of the 120 pairs of windows. along with grey and red Ceramalite panels for special situations. For technical details of HansenGlass products, tel 0151 545 3000 or email: sales@hansenglass.co.uk

## **AJ ENQUIRY NO: 202**



#### TITON

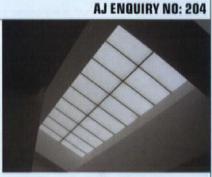
#### A major window refurbishment scheme for Fife Council's administration headquarters has given the building's occupants improved ventilation and security, thanks to Titon's window fittings and

AJ ENQUIRY NO: 203

trickle ventilators. Titon TV90 slot vents were fitted to 350 replacement windows to allow the council's office workers to benefit from increased indoor air quality.

#### **KALWALL PLUS**

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#### HISTON CONCRETE

#### Histon Concrete has just won the Best Prefabrication Award 2003 for its work at The Grove, Chandler's Cross, Hertfordshire. The award was given by the Brick Development Association (BDA) in recognition of Histon's exemplary work in constructing an extension to the existing building of this Grade II\*listed former country estate, which is now a hotel and conference centre with a world class spa and 18-hole championship golf course.

#### **AJ ENQUIRY NO: 205**



#### BISON

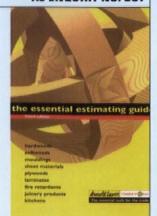
The new student accommodation structure presently being built in Deptford, south-east London, is one of Bison Concrete Products' recent wins. This 948-bedroom development will consist of 11 buildings ranging from four to 10 storeys and is being constructed using Bison precast-concrete crosswall construction.



#### ARNOLD LAVER TIMBER WORLD

The Reading depot of Arnold Laver Timber World is proving to be a major player in the leisure industry. They have recently supplied softwood joist materials, plus Far Eastern plywood for flooring at a new Bowlplex centre, set to open in Oxford. Arnold Laver Timber World stocks a wide range of softwoods, hardwoods, sheet materials, laminates, joinery products and kitchens for nationwide delivery or Call Collect.

#### **AJ ENQUIRY NO: 207**



#### **HL PLASTICS**

**HL Plastics is** pleased to announce the availability of additional complementary products to its Plastic Piling range. The new and unique Tieback Pile, which is manufactured with



connecting lugs, provides a means of tying back from the pile wall, without the need for separate tie rods. Instead a new run of sheets is simply driven in at 90° to the main wall.

#### Down to Earth

iverpool's prospects of getting its 'cloud' or Fourth Grace scheme in time for its European City of Culture year in 2008 is looking up. It seems that the North West Regional Development Agency is pulling the stops out to deliver its £50 million commitment to the project. The Museum of Liverpool Life, which has huge numbers of items in store due to lack of display space, is ready to become a key tenant of the Will Alsop building and there is talk that Apple might establish an official Beatles archive there; tentative talks are under way to see if a masterplanning link can be established between this museum and the maritime museum nearby; and the British Waterways Board (BWB) is looking at fresh ways to animate the various docks next to the Fourth Grace site. BWB is already committed to opening up a canal in front of the 'graces' buildings, allowing craft to access the most historic part of the Liverpool dock system. What has been little remarked on (at least down south) is the forthcoming extension of the dock berth in front of the 'graces', which will allow, for the first time, the biggest liners in the world to disembark there. With the massive Grosvenor Estate city-centre retail scheme heading for reality, Liverpool could be on a real

#### Hot stuff

roll at last.

eaders' offers are a mixed feast, but this one seems almost irresistible. The AJ has been contacted by the 'Lord of Harpole', one of the northeast's most irrepressible selfpublicists and the owner of Rupali's Indian restaurant on the legendary Bigg Market in Newcastle. The self-styled 'first Bangladeshi Lord of the Manor' has offered our readership the chance to sample the 'hottest curry in the world'. The standard offer for all-comers entails receiving the chilli-strewn dish free, but only if it is eaten in its entirety. However, if you present

### the ones that got away



Astragal's new competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry to be pulled out of the hat wins a bottle of champagne. The never-built scheme in the first 'The Ones That Got Away' competition (AJ 8.2.04) was Foster's proposal for developing King's Cross in 1988. Leo Pollock of London was the winner.

a copy of the AJ upon arrival this requirement will be suspended, and the meal will be gratis whether you eat it all or not. To my knowledge, at least one member of the AJ editorial team has indeed sampled this extraordinary curry and he tells me (paraphrased to avoid expletives) it is 'really rather fiery'.

#### On the line

hat price the RIBA and the ARB manging to see this year out before having a massive punch-up? Institute president George Ferguson seems to be doing his bit for peacemaking by announcing that, although the ARB 'may drive us to distraction, he personally will not get involved in 'the barrage of unedifying insults that seem to characterise public exchanges on this subject'. However, in the current issue of RIBA Journal. at the end of a comparison between the institute and the ARB, the following statement appears: While the RIBA is

determined to maintain a constructive dialogue, the ARB is now carrying out an unwarranted amount of its activities privately without effective consultation with the relevant professional bodies. It cannot be in the public interest.' Crikey! If this is not a (restrained) declaration of war, what is?

#### Dynamic model

anchester is the venue for this year's British Council for Offices annual conference in May. One architect who is attending as a speaker will be well worth listening to: Lars Spuybroek of NOX Design. He will be discussing how digital design 'might be used to find territory between the worlds of biology and modern technology - a form of genetic engineering, with the building conceived as a dynamic system within which there is a constant, computer-mediated interaction between users, environment, and the building itself'.

I wonder how much it will cost per square foot?

#### Bear cheek

rchitects' sources of inspiration are often surprising, but none more so than the trigger for the Rogers and Piano Pompidou Centre. Cedric Price's Fun Palace is often cited but, according to a recent radio programme, another portly, well-loved figure also played a key role. Discoursing on the charms of Rupert Bear, the presenter revealed that the checktrousered one was important to Rogers' vision of the Pompidou. 'Rupert cartoons can be read in a number of ways - you can look at the pictures, read the speech bubbles, read the verses or the longer explanations underneath," we heard. Rogers, it was said, was inspired by Rupert to adopt a similarly multivalent approach in Paris. Thank goodness the bear's trouser taste didn't prove equally influential (except on Sheffield school chief Jeremy Till).

#### Northern light

alking of Manchester, nothing has yet been seen of the competitionwinning design proposition for the BBC's new complex, by Stephen Hodder. Which may explain why very few people have grasped the scale of the project. The corporation and its joint venture partner Trillium (part of Land Securities) are busy on Richard MacCormac's new Broadcasting House complex in Portland Place (handy for the RIBA); it will soon be thinking just as hard about Manchester. The Hodder project could cost more than £120 million.

#### On the map

ere's a 2004 trivial pursuit question - what is the connection between the following: Graham Haworth, John McAslan, Elsie Owusu, and John Simpson? They are all architect additions to that curious publication, Who's Who. Elsie O will, of course, now be remembered for not threatening to send back her OBE...

astragal

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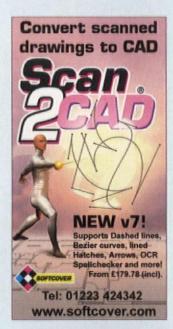
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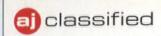


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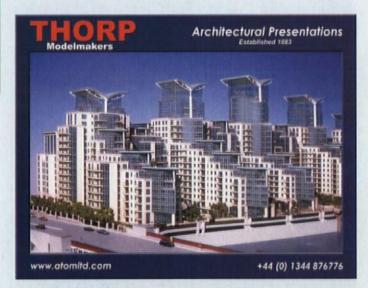
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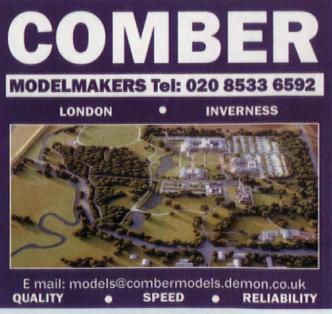
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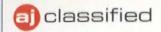
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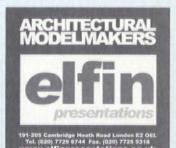
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#### TRIDONIC.ATCO

#### AJ ENQUIRY NO: 301



US architectural consultancy HOK is using a DALI control system from Tridonic.Atco to achieve high energy efficiency and flexible lighting control at its new offices in San Francisco. The energy savings achieved have made a significant contribution to the company's offices qualifying for LEED (Leadership in Energy and Environmental design) designation.

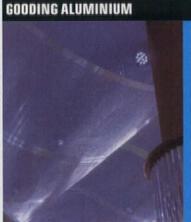
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Prepare to be amazed with the all new square 'Amazing GA Handbook! Introducing over 50 inspirational new architectural projects and new products. The publication includes comprehensive technical information as well as helpful tips on specifying aluminium. Featuring in the 'Amazing GA Handbook' is the project illustrated here - a ceiling at Wokingham library.

#### WELLMAN

### AJ ENQUIRY NO: 302

**Kebbell Homes specified** Wellman kitchens for its St belga's Glade developemnt in Hartlepool. Wellman kitchens were chosen for their contemporary designs and intelligent design features. Buyers can choose from a wide range of wood effect and high gloss laminate fronts and opt for upgrades including 'Arenastone' work surfaces. Visit www.wellman.co.uk

#### KABA

#### AJ ENQUIRY NO: 304



New automatic and manual doors are now making entry and exit easier and more convenient at Central London's biggest shopping centre, Whiteleys in Bayswater. The new doors have been supplied by Kaba door systems . Special care has been taken to ensure that the new doors are in keeping with the original architecture and are designed to replicate the original doors.

#### BLANCO

#### AJ ENQUIRY NO: 306



Zerox by Blanca are deep square and rectangular bowls without radii and a matching flat rectangular drainer made by hand in premium quality 18/10 stainless steel. the result is a purist geometrical shape for this new range of undermount sinks with high end designer appeal. Zerox will feature with a host of other new Blanco products at KBB, stand K89 Hall 18.

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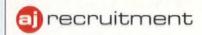
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#### TENDERS





#### TITLE: MASTER PLANNING SERVICES FOR EastendHomes FOR ESTATES IN TOWER HAMLETS

EastendHomes is a newly formed registered social landlord sponsored by the London Borough of Tower Hamlets. EastendHomes is seeking expressions of interest for Master Planning Services for a number of estates.

The EastendHomes ethos is to provide a high quality, resident focused housing service for Tower Hamlets residents. EastendHomes resident led housing strategy endorses the recognition of the need to support communities through regeneration. The organisation has an ongoing work programme and has been successful in gaining resident support on a number of estates.

EastendHomes are looking for Master Planning services for estate regeneration and is inviting suitably qualified and experienced organisations to express an interest for inclusion on a Tender List of Master Planners to undertake design proposal works.

A two stage tender process will operate and following an initial competitive tendering process a list of potential Master Planners will be created. From this list further short lists will be compiled in partnership with estate residents subsequently invitations to tender will be issued. Successful tenderers will undertake an initial one-year contract up to tenants transfer ballot. The tender list will be in operation for up to

Organisations on the tender list will also have the opportunity to either negotiate/tender for post ballot works. The contract for these works will be up to 5 years, renewable annually.

This advertisement is to seek expressions of interest only at this stage. Interested parties must apply in writing for an information pack, which will contain a Business Qualification Questionnaire and more detail on the technical requirements and the evaluation criteria.

Applicants should reply in writing and must address the following criteria in their submission to enable evaluation of Expressions of Interest:-

- · Evidence of the Organisations relevant experience
- Details of the firms/practice profile and management structure
- · Organisations Equal Opportunities Policy
- Three references from housing organisations for which similar commissions have been completed
- Three years Annual Reports and Fully Audited Accounts
- Brief company profile including management structure
   Outline of the general approach to work such as this

Companies will be required to show an awareness of EastendHomes and the Housing Choice process in Tower Hamlets.

EastendHomes is not obliged to appoint any organisations as a result of this advertisement and successful tenderers will be required to enter into a formal contract with the contracting authority. Failure to provide all the requested information may result in your application not being considered.

Interested parties should apply in writing, to

London Borough of Tower Hamlets - Central Contracts Section, 5th Floor, Mulberry Place, 5 Clove

Crescent, London E14 2BG Tel 020 7364 4756 Fax 020 7364 4748 E Mail sharonpavit@towerhamlets.gov.uk

Applications (including the above information) must be received no later than 17.00 hours on Friday 30th

Failure to supply all or any of the above information by the closing date may result in the application not being considered. EastendHomes does not undertake to appoint any organisation as result of this advertisement and successful tenderers will be required to enter a formal contract with the contracting

If you require any further information please contact the Technical Officer - S. Finn Tel 020 7538 2340.

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#### TITLE: ARCHITECTURAL FEASIBILITY SERVICES JANUARY 2004 - JANUARY 2009

EastendHomes is a new resident led registered social landlord sponsored by the London Borough of Tower Hamlets and have an expanding work programme.

EastendHomes are seeking expressions of interest from suitably qualified and experienced organisations for inclusion on an 'approved list' of architectural companies. Successful companies will periodically be requested to undertake feasibility work as and when required supporting EastendHomes in presenting ideas to residents at public open days and interviews.

The list will be periodically reviewed:

Applicants should reply in writing and must address the following criteria in their submission:

- · Evidence of the Organisation's relevant experience
- · Details of the firm's/practice profile and management structure
- · Organisation's Equal Opportunities Policy
- · Three references from housing organisations for which similar commissions have been completed
- Three years Annual Reports and Fully Audited Accounts
- · Brief company profile including management structure
- · Outline of the general approach to work such as this

All parties interest in being considered should apply in writing to:

Miss Sharon Pavitt - Contracts Officer

London Borough of Tower Hamlets - Central Contracts Section, 5th floor,

Mulberry Place, 5 Clove Crescent, London E14 2BG.

Tel: 020 7364 4756 Fax: 020 7364 4748

E-Mail: sharon.pavitt@towerhamlets.gov.uk

If you require any further information please contact the Technical Officer - Sarah Finn Tel: 020 7538 2340

Following consideration of Expressions of Interest all shortlisted organisations will be informed in writing and will subsequently be sent a brief for the role and be invited to tender.

Failure to supply all or any of the above information by the closing date may result in the application not being considered. EastendHomes does not undertake to appoint any organisation as result of this advertisement and successful tenderers will be required to enter a formal contract with the contracting authority.

Applications (including the above information) must be received no later than 17.00 Hours Friday 30th January 2004.

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#### Architectural Technician

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We are currently seeking Architectural Technicians for a number of positions commencing in the new year. Our client requires at least 2-3 years' experience and a solid knowledge of building regulations, construction detailing and, ideally, planning law. This is a prestigious Birmingham practice with a considerable portfolio of work going into the new year. Their work covers a variety of sectors and will offer considerable challenge and interest to the right candidate. Alex Oglesby • 0121 685 8700 • Ref: 30069

#### Architectural Technician

York • To £22k

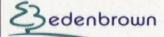
Our client seeks a qualified Architectural Technician, with a minimum of 2 years' experience. A working knowledge of current building regulations and general construction detailing is essential, as is proficiency in AutoCAD (or similar). Previous experience using ArchiCAD would be advantageous. You will be working on a variety of interesting projects, completing CAD survey drawings and meeting clients and contractors. You will also be involved in the development and implementation of a building maintenance programme for their main client. Paul Wheeler • 0113 394 0133 • Ref: 53490

#### Senior Architectural Designer

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This AJ Top 5 practice is looking for a Senior Design Architect with 10 years' experience to work on large scale mixed use schemes. The role is suited to candidates who are extremely comfortable with client facing. The work is all front-end design, from concept through to planning stage. Candidates must have experience of working on multi-million pound mixeduse schemes. AutoCAD is an advantage, but not essential.

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## competitions

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Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS27PS, tel 0113 234 1335, fax 0113 246 0744, email riba.competitions@mail.riba.org

#### THE UNIVERSITY OF PORTSMOUTH, FREWEN LIBRARY

The University of Portsmouth has launched a competition to appoint an architectural practice to design a new extension to the existing Frewen Library. The deadline for receipt of practice profiles is Friday 23 January 2004.

#### LYTHAM QUAYS

An open two-stage competition, run on behalf of Kensington Developments, to develop a 29.2-hectare site adjacent to the Ribble estuary, 1km from the centre of Lytham St Annes in the north-west of England. The site enjoys views over the mudflats and salt marshes of the estuary and of the Irish Sea, the Pennines and the Welsh Mountains. Kensington Developments is seeking ideas for the design of a new pedestrian-only village. The requirement is for a mixed-use development of tourism, culture, environment, business and residential. The end value of the regeneration will be about £650 million. The deadline for first-stage designs is 20 January.

#### **ECOLLEGE**

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

#### LANDMARK EAST COMPETITION

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Further details and an application form can be obtained from and returned to: Corporate Personnel, Shropshire County Council, Shirehall, Abbey Foregate, Shrewsbury SY2 6ND. Telephone (01743) 252742.

E-mail personnel.centralservices@shropshire-cc.gov.uk

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#### **Deadlines**

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

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#### Leeds Vacancies

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

This surveying practice based in Leeds is seeking a qualified building surveyor and project manager with 3 years professional experience. They are seeking a mature professional with the ability to 'hit the ground running' as they are currently very busy and looking to expand their Newton controlled. Northern operation.

#### Manchester Vacancies

Permanent

A practice based in the heart of Manchester is seeking a Technician with sound technical construction and building regulation knowledge with AutoCAD skills. This is an excellent opportunity with a national practice that is committed to training and developing all staff.

#### Design Architect

My Client requires an experienced architect who has strong design skills, isn't afraid of juggling a few jobs (i.e. likes a challenge) and likes dealing with clients. Residential experience is very important. This is a good opportunity to join a young forward thinking practice

#### South West Vacancy

iect Architect & a Technician

Permanent or Contract

Permanent or Contract
This client is seeking a Project Architect and a Technician, the main criteria are that they must
have a first class track record of working on commercial projects and good CAD skills (preferably
Microstation but not essential). In the case of the Project Architects they must also have
demonstrable job running skills. This is a great opportunity to join a very well respected practice
within the South West.

#### Northamptonshire Vacancy

Why client is a medium sized, expanding practice based in rural Northamptonshire, but within easy commuting distance of Daventry, Northampton or Milton Keynes. Continuing expansion has lead to a need for a further Senior Technician who is capable of Project Management and Job Running in addition to being fully experienced on Autocad. The position will suit a highly motivated person who can work on his/her own initiative on a wide range of projects.

#### **Buckinghamshire Vacancy**

#### Architects & Senior Technicians Ref 0401-13

My client is an expanding practice with 5 offices throughout the UK. Specialising in the Housing , Regeneration, Mixed Use and Healthcare sectors they offer a wide range of Architectural Services including Master planning Urban Design and Project Management. Their continuing development has lead to requirements for Architects with a minimum of 5 years post Pt3 experience, ideally gained in the Housing and Healthcare sectors. In addition you would have some knowledge and experience of Master planning, in addition they are also seeking Senior Technicians with a similar background and good Technical qualifications coupled with a knowledge of Autocad.

#### Warwickshire Vacancy

Architect & Junior Technician Ref 0401-12

My client is a small but flourishing market town architectural practice. They deal with a wide range of sectors including Commercial, Education, Nurseries and Residential. They are now seeking two additional personnel to join their team; a Pt2 or recent Pt3 Graduate who is seeking to gain a wide range of experience in a friendly and supportive environment and a Junior Technician, possibly someone who has recently gained his/her Pt1 qualification.

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Our client is a medium-sized practice who have enjoyed an enviable growth record over the past 6 years. Their continued success means that they are urgently seeking a technically competent jobrunner to work on a number of high quality residential projects. Autocad skills and excellent detailing essential. Excellent salary and benefits.

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:

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Salary £35-42k

Ref:12263

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A man's homeland is wherever he prospers. Aristophanes (450 BC - 388 BC), A man's nomerator is wherever he prospers. Anstophanes (450 dec).

Small niche practice specialising in very High End Residential projects currently requires either an Architectural Technician or Technically biased Architect to join them on either an ongoing contract basis or Permanent basis. You will need at least 2 years of Residential work and be a fluent user of AutoCAD. Occasional site visits may be required, on site parking is provided

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# people & practices

Patel Taylor has moved to 53 Rawstorne Street, London EC1V 7NQ, tel 020 7278 2323.

REID architecture has promoted Tom Hewitt and Dave Burrows to directors in the Birmingham office. In the Scotland office Alan Anthony is now a director and Jason Boyle has been made an associate director.

Purcell Miller Tritton
has promoted Matthew
Hollingsworth and Richard
Ellis to associates in the Norwich
and Ely offices respectively, and
Mark Hammond to managing
partner in the London office.
Oliver Caroe has also joined
and is based in Ely.

architecture plb has moved its London office to The Loft Studio, Suffolk House, 127 Great Suffolk Street, London SE1 1PP, tel 020 7015 1900, fax 020 7015 1919.

Mura Mullan has been appointed as an associate of Newcastle-based architectural practice, Jane Darbyshire and David Kendall (JDDK).

**TPS Consult** has appointed **Duncan Kidd** as senior architectural technician.

Workplace fit-out expert

Morgan Lovell has appointed
Gemma Medland as business
development manager.

Simon Russett of Hoare Lea Consulting Engineers has been appointed chairman of the Lift Group of the Chartered Institution of Building Services Engineers.

Structural engineer James Rowe has joined Bath-based engineering firm, King Shaw Associates, as an associate.

 Send details of changes and appointments to Victoria Huttler, The Architects' Journal, 151 Rosebery Avenue, London EC1R 4GB, or email victoria. huttler@construct.emap.com

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- first class communication, team building and negotiation skills, having represented and promoted activities effectively on national and international schemes

Please reply in strictest confidence, with full career and current salary details quoting reference DME, to: David Madden, SIV Group Ltd, 18-21 Queen Square House, Queen Square, Bristol BS1 4NH. Tel: 07967 638005 or email: dave@siv.co.uk

## Slaves of fashion

JEREMY MELVIN

Catalogue: Project Orange Architecture & Design

Black Dog Publishing, 2003. 128pp. £16.95



Are vou an habitué of Clerkenwell's St John's bar on a Friday night? Do you attend launch parties for trendy architectural books fashionable exhibitions? No such gathering could consider itself remotely

complete without the presence of at least one of the agents of Project Orange, James Soane and Christopher Ash.

Having made themselves fixtures wherever taste is formed, they have launched a Catalogue. It is one of those publications – AHMM's Manual and Nigel Coates' Ecstacity are other examples – which inadvertently tax the conventions of architectural publishing when the intention is to produce a practice brochure. As on Ecstacity, the blurb kindly tells us that we do not have to read it as we would, say, War and Peace, by starting at page one and making our way linearly to page 1,407, but 'you flick, you rest where your eye is drawn'. (Much like reading an IKEA catalogue, then?) But where Manual recalls the sort of publication you need to home-service your Citroen DS or Aston Martin DB5, Catalogue just conveys a directionless compilation of fragments.

Imposing a division into sections like 'bathrooms', 'bedrooms', 'living/reception' and 'office/workspace', rather than into individual projects, the catalogue format is no more than a way of covering up the thinness of the work. There are some nice pieces of stone and slices of wood, a few attractive fireplaces and an especially good line in narcissistic bathrooms, but it never represents the project in its entirety, or what role the individual elements are intended to play beyond that depicted in the photograph.

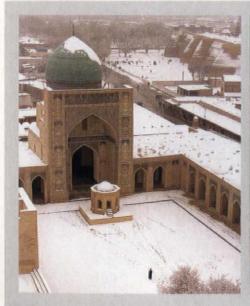
Sometimes imposing a rigid publishing format causes the ideas to burst out through the seams, but not here - possibly because there are no ideas beyond the immediate and superficial. Drawings are relegated to their own section. Indeed, the projects are largely domestic remodellings, each done more or less well, and conceived, as it were, to grace the free property magazines which jam mail boxes in affluent postal districts.

A short text prefaces each section, presumably introducing the reader, or should we say skimmer, to the way Project Orange thinks about bathrooms, living spaces or bedrooms. The one on 'Eating and Drinking' is both typical and instructive. Cafés and bars, it perceptively informs us, are 'no longer simply a place to meet, to eat and to drink. The designer must personalise the space, flavour it like food with carefully chosen and measured ingredients.'

How novel this is, is debatable, but it does remind us that Soane cut his teeth at the feet of Terence Conran, whose ability to distinguish the aesthetic of a shellfish platter from that of a wooden table, and make money from both, is uncanny. And as the text surges forth to propose 'Bollywood meets Suburbia' as an epithet for a project called 'Delhi Deli', or 'austerity glamour' for the Imperial War Museum café, we become immured in a linguistic web of cliché, which readily finds its counterpart in the timbers, metals and slates found in the projects themselves.

Uniform lighting, generic fixtures and the Marie Celeste-like atmosphere of the interiors depicted in the photographs reinforce the impression of cliché. Tellingly, just as drawings are confined to their own section, so exteriors are described in one ingenuously labelled 'Outdoors'. Almost all are the sort of sides or corners that arise when remodelling houses on restricted sites.

So far Project Orange is no more than a careful assembler of other peoples' products in line with pre-existing ideas for lifestyles that advertisers would recognise. There is skill in it, but little substance or originality. No underlying principles emerge, no programme beyond that of turning architecture into a plaything of fashion, and hoping to receive a few strokes in return. That such a publication exists at all suggests architecture will continue, in strange vapidity, until criticism is awakened from its slumbers. Jeremy Melvin is a writer and teacher





#### **Archaeological Sites and Urban Centres: UNESCO World Heritage**

Skira, 2002. 383pp. £32

There are now some 730 cultural or natural sites on UNESCO's World Heritage List and this book features 45 of them - from Vatican City to Macchu Picchu via Cracow, Cordoba and Cairo. The accounts of each site are dutifully descriptive, not evocative, and the photographs variable in quality; those of the Mosque of Kalyán at Bukhara (far left) and Angkor Wat (left) are among the better. There are no details about visiting. Useful for libraries, perhaps.

## **Cold comfort form**

**EDWIN HEATHCOTE** 

Cold War: Building for Nuclear Confrontation 1946-1989

By Wayne D Cocroft & Roger JC Thomas. English Heritage, 2003. £24.99

A famous story about film-set design concerns Ronald Reagan, who, when he took office as president of the US, asked to go down and have a look at the war room, the one that featured in *Dr Strangelove*. Apparently he was disconsolate when told that it didn't exist, that it had been merely a figment of production designer Ken Adam's imagination.

Reagan's reaction perfectly displays the chasm between fantasy and reality in a field which evokes James Bond technology but, in fact, reveals the most stripped back, service-core aesthetic it is possible to imagine. This book is a substantial exploration of a world of curious non-architecture, a world immune from planning regulations, where style rarely came into it (there was little worry of blending in, unless it was to the ground); and which was, as a consequence, more or less Brutalist throughout its history.

That the word 'building' appears in the subtitle, and not 'architecture', is no acci-

dent. There is nothing here to equal the expressionistic Second World War bunkers of northern France extolled by Paul Virilio in his *Bunker Archaeology*, but there are a surprising array of monumental structures and communication posts that show how much money, time and effort was expended on this most idiotic of war games.

The Cambridge Regional Seat of Government 4, from 1963, must certainly be the most brutal of Brutalist structures to have been built in this country, a massive block of concrete with cantilevered, ominously hooded air intakes which cast long, deep shadows over the rough-textured concrete surface. The Nottingham one, from the same year, isn't bad either, setting up a ponderous rhythm of blind arcades.

There are extraordinary communications structures including Purdown in Bristol (1970), the Post Office (now BT) Tower in London (1963), part of a national microwave and radar network, and the

oddly elemental pylon circle at RAF Chick-sands, Bedfordshire. The closest the contents of the book come to sci-fi is RAF Fyling-dales, the weird white domes which formed part of a controversial tripartite US early warning system with partner sites in Alaska and Greenland. Which brings us onto American stuff, which includes not only the dull barracks and posts in this country but a brief section on sites in the US. The specially constructed bank vault (which survived a nuclear test equivalent to 37,000 tons of TNT) shows where, in the ideologicial conflict, capitalism's true concerns lay.

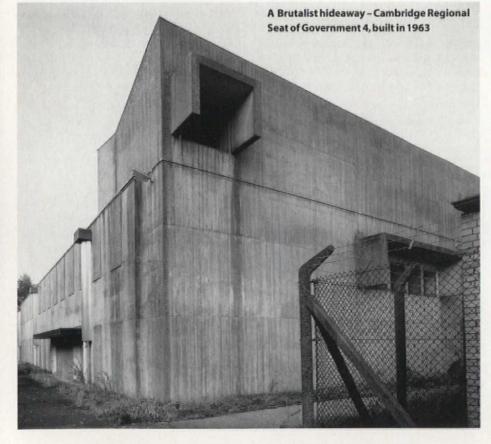
But there is nothing here to compare with the fake German cities created (and incessantly rebuilt) in the Nevada desert (using German timber types, curtains and furnishings) by Erich Mendelsohn during the Second World War to test the effects of firebombing, which Mike Davis recently exposed in his book *Dead Cities*.

Despite the dramatic title, this is not a sensation-seeking book. Rather, it is a painstaking and meticulous study of the built legacy of an extraordinary period in our martial history. That its subject must include some of the dullest building ever seen in this country, however, does not make it dull itself.

The authors have written a very readable and comprehensive account, not just of the physical fabric of these structures but of the period from which they came. Very concise sections on Cold War history, civil defence, the protest movement and CND, and the contingency plans for nuclear war, make for a surprisingly consistent and interesting book.

My enjoyment of it, however, was curtailed by the conspicuous lack of structures in London, which leads me to believe that the really interesting bunkers and networks are still very much part of the plan. The fact that Terry Farrell's MI6 building is featured here (just creeping in from 1989) does not comfort me. With the recent exercises in the City anticipating chemical or biological attacks, we can assume that there is some serious underground refurb going on for our beloved elite.

Edwin Heathcote is architectural correspondent for the Financial Times

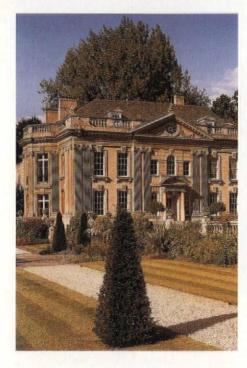


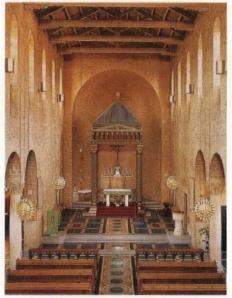
# **Refreshing Bath**

ANDREW MEAD

**Pevsner Architectural Guides: Bath** 

By Michael Forsyth. Yale University Press, 2003. £9.99





Left: Widcombe Manor, 1727. Above: G G Scott's Church of Our Lady and St Alphege, 1927-29

The writer Colin MacInnes spent much of the 1950s in the drinking clubs of Soho, but found time to turn out an essay or two, including one called 'The Englishness of Dr Pevsner'. Discussing the early volumes in the Buildings of England series, MacInnes hailed Pevsner as 'an English stylist of the highest order... Dozens of Dr Pevsner's architectural evocations are like little epigrammatic poems.'

MacInnes drew attention to Pevsner's way with adjectives - 'Rarely before can a writer on architecture have kidnapped audaciously so many single adjectives not usually applied to buildings' - and supplied a long list of examples, among them: grim, papery, frantic, naughty and desperate. Pevsner is sometimes caricatured as a dry, detached cataloguer with a blinkered Modernist agenda, but this close reading shows how supple his responses could be and how personal, sometimes quirky, his BoE books were. So whenever a bulky revision of one of Pevsner's original volumes appears, or a spin-off like this paperback on Bath, MacInnes' comments come to mind, because they deal with the defining aspect of a guidebook - the author's tone of voice.

This Bath book is the second in a series on

various British cities, and like the first (Manchester, AJ 6.12.03), it differs greatly in appearance from the BoE norm. With new colour photographs and archive images interwoven with the text, user-friendly maps, 'topic boxes' on such subjects as Grecian ironwork, sash windows, and building on a sloping site, it's attractive and very good value. Bath occupied 48 pages in Pevsner's old North Somerset and Bristol volume (1958), but here has 300, and the muchexpanded content is sensibly organised in three sections: 'Major Buildings' (like the Abbey and the Pump Room); 'Walks' (not 'perambulations' any more), of which there are 11; and 'Excursions' - buildings at the edge of the city, including such treats as Peter Womersley's house, Valley Spring, and Giles Gilbert Scott's basilican Church of Our Lady and St Alphege.

Michael Forsyth, who directs the postgraduate conservation of historic buildings course at Bath University, marshalls all the material in a polished, lucid way, though there is much more description and historical background than analysis or evaluation. He acknowledges his 'debt' to Pevsner, but doesn't make it clear that Pevsner is still in parts a co-author. Phrases, sentences, and more extended passages survive from 1958, and often where they do the text has more personality. It's those adjectives again – the 'wild' Baroque of Nathaniel Ireson, the 'frolicsome' Empire Hotel – and Pevsner's willingness to offer (or imply) an opinion. And the sense of substance, too, that comes from such analytical paragraphs as that on the Circus: 'A circus so closed to the outer world is something very different from the French equivalent... It has one architectural motif only, and this is relentlessly carried through on all sides – without accents of height or relief – a triumph of Wood's single-mindedness.'

But while Forsyth simply incorporates Pevsner, he also edits him. Just as Pevsner did, he says that the giant Ionic columns of the Royal Crescent 'are majestic, they are splendid', but omits Pevsner's rider that 'they are not domestic' and his observation that: 'The French writers on architecture in the classical C17 and C18 knew what they were talking about when they insisted on the propriété of a facade.' At John Palmer's Christ Church he retains Pevsner's 'still Gothic only in a vague way', but not his mordant, 'Wide awful apse of 1886'. And though Pevsner thought the terraces of Great Pulteney Street were 'very long and not sufficiently pulled together', Forsyth calls it 'one of Bath's great architectural set pieces and among Britain's finest formal streets'.

So his independence from Pevsner emerges, and at times his prose becomes more characterful - 'There is something bleak and sinister about the building, which penetrates into all its details,' he says of Beckford's Tower. But, shorn of Pevsner's enlivening adjectives, the text overall is rather bland. It certainly isn't passionate and evocative like the BoE contributions of Pevsner's one-time collaborator Ian Nairn; nor does it have the depth of feeling and didactic purposefulness of Peter Smithson's Bath: Walks within the Walls (strangely missing from the long list of recommended reading). It's not a book to provoke arguments, or really make readers examine their responses.

Forsyth brings the story up-to-date with Grimshaw's New Royal Bath – which (more politely than some critics) he calls 'a very high quality building of its time' – and his post-1958 entries include a full record of the developing campus of the University of Bath. Indeed, for fullness and informativeness, this volume can hardly be faulted. Whatever the quibbles, these updated Pevsners have no comparison and, like other BoEs, Forsyth's *Bath* will no doubt be referred to for years to come.

#### London

Naum Gabo: Gabo and Colour 15 January-27 March. An exhibition at Annely Juda Fine Art,23 Dering St, W1. Details 020 7629 7578.

John Riddy: Recent Places 16 January-10 February. Photographs at the Frith Street Gallery, 59 Frith St, W1. Details 020 7494 1550.

**Beyond Nature: Constructions of Landscape** 16 January-13 February.
Photographs by Margherita
Spiluttini at the AA, 36 Bedford Sq,
WC1. Details 020 7887 4000.

The Office Until 18 January. An exhibition at the Photographers' Gallery, 5 & 8 Great Newport St, WC2.

Manscape: The Artistry of Architecture 22 January-28 February. An exhibition at Getty Images Gallery, 3 Jubilee Place, SW3. Details 020 7376 4525.

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

Sergio Risalti: The Theatre of the Italian City Tuesday 27 January, 19.00. A lecture at the Royal College of Art. Tickets (free) 020 7590 4567.

lan Tey: The Yangtze River 30 January-27 March. An exhibition at Photofusion, 17a Electric Lane, SW9 Details 020 7738 5774.

Ecohouse Student Design Competition Until 31 January. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Urban Challenge Thursday 5 February. A debate on issues created by London's increasing density, At the Royal Geographical Society. Details 01273 202022.

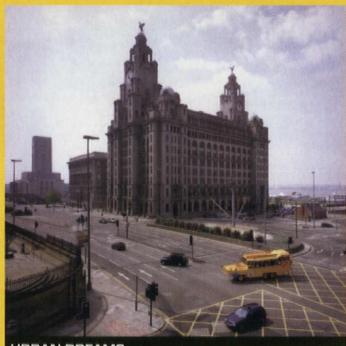
**Donald Judd** 5 February-25 April. A major retrospective at Tate Modern, Bankside, SE1. Details www.tate.org.uk

Gold Standard: How to Create Olympic Standard Office Buildings Tuesday 10 February. An AJ conference at the Cavendish Conference Centre, W1. Details 020 7505 6745 or visit www.goldstandardconference.com John Allan: Seven Pillars of Lubetkin Tuesday 10 February, 18.30. A Docomomo lecture at The Gallery, 77 Cowcross St, EC1. Details 020 7253 6624.

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

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

Gerhard Richter: Atlas Until 29
February. An exhibition at the



**URBAN DREAMS** 

The subject of John Davies' photographs is the UK's industrial, or post-industrial, cities – such as Liverpool, pictured above. They can be seen in an exhibition called 'Urban Dreams' at Ffotogallery, Turner House Gallery, Plymouth Road, Penarth, from 17 January until 29 February. Details 029 2070 8870.

Whitechapel Gallery, Whitechapel High St, EC1. Details 020 7522 7880. Foreign Office Architects: Breeding Architecture Until 29 February. An exhibition at the ICA, The Mall, SW1. Details 020 7930 3647. ar+d Emerging Architecture Awards, 2003 Until 2 March. At the RIBA, 66 Portland Place, W1. Details 0906 302 0400.

Intervening in the European City
Tuesday 16 March. A one-day AR
conference with speakers including
Gunther Domenig, Massimiliano
Fuksas and Francine Houben. At the
RIBA. Details zoe.phillips@emap.com

#### East

Immaterial: Brancusi, Gabo, Moholy-Nagy 17 January-14 March. 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 Graham Browne (TVR Engineering) Wednesday 4 February, 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

Best Studio featuring lan Simpson Architects; Design Berlin Until 8 March. Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

David Adjaye: Asymmetric Chamber Until 8 March. A CUBE exhibition at the Tea Factory, 82 Wood St, Liverpool. Details 0161 237 5525.

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

#### South

Adrian Fowler (Alsop Architects)

Wednesday 22 January, 17.30. A lecture at the school of Architecture, Portland Building, Portland St, Portsmouth. Details 02392 842086.

#### South East RIBA CPD Event: CDM And All That

Thursday 22 January. At Gatwick. Details 01892 515878.

Inside Out: Investigating Drawing Until 25 January. An exhibition at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900. **The Georgian Tradition** Thursday 26 February. A day school led by Neil Burton at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

#### Wessex

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

#### Yorkshire

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

Brian Ridout (English Heritage)

Thursday 22 January, 17.30. A Scottish Centre for Conservation Studies lecture at Edinburgh College of Art. Tickets Moira Seftor 0131 221 6072.

Glasgowbridge: International Designs for the new Glasgow Bridge Until 28 January. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Louise Crawford and Stéphane Guéneau Until 31 January. Photos of Paris and Glasgow at Streetlevel, 26 King St, Glasgow (01415522151). Lightness at The Lighthouse Until

1 February. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362. Matthijs Bouw (One Architecture)

Thursday 5 February, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

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

#### Wales

Anthony Hudson Thursday 22 January, 19.30. A North Wales Society of Architects' lecture at Faenol Fawr Hotel, Bodelwyddan. Details Peter Stonebridge 01745 815600.

#### International

The Snow Show 12 February-31 March. Ephemeral work by 15 architectartist teams at Kemi and Rovaniemi in Finland's Lapland. Details www.thesnowshow.net

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



# The self-preservation section that goes with the cash flow

'There has been

much about section

111 and whether

a disgruntled

client can raise

counterclaims'

Judgments sometimes extend beyond the matters strictly at issue, either venturing into sage observations or an occasional entertaining sideshow. Such judicial musings are known as 'obiter dicta' or simply 'obiter'. The Court of Appeal's judgment in *Rupert Morgan Building Services v Jervis* (12 November 2003) is a fine example of both judicial observation and amusing 'obiter'.

The facts: Mr and Mrs Jervis had building works carried out at their cottage by Rupert Morgan. The architect issued an interim certificate, part of which was disputed by the clients. In the proceedings before the court the contractor claimed the disputed balance on the certificate.

The law: the court was asked to rule on the provision in section 111 of the HGCRA that provides for notices to be given where an employer

wants to withhold part or all of a payment that is 'due under the contract'. Such notices have to specify the amount that is to be withheld, the reason for withholding, and be given within a certain time-frame. In this case no such notice had been served.

The contractor said that as no withholding notice had been served, it was entitled to be paid. Mr and Mrs Jervis argued that the

sum that they withheld related to works that had not been carried out, or works already included in the contract, or works that had already been paid for.

As such, they said, the withheld sum was not 'due under the contract'. It followed that they did not have to serve a notice in respect of it, and the absence of a notice was no bar to their hanging on to their money.

There has been much debate in the past about the effect of section 111, and withholding notices, and whether a disgruntled client can raise counterclaims – or set-off against the sums due – amounts that the employer is claiming back from the builder.

But Lord Justice Jacob concluded that the answer to the problem became clear once it was appreciated that section 111 is only a provision about cash flow. It does not make any payment, whether due under an interim certificate, final

certificate, or any other mechanism, irrevocably due. It is open to the employer to get their money back, for example by a reduced later certificate, or by adjudication or other proceedings. But in the first instance Mr and Mrs Jervis had to pay the sum which, because of the interim certificate, had become due. So if a sum is due to the builder, and no withholding notice has been served, the client has no option but to pay up.

The sage observations: Lord Justice Jacob went on to observe that a key risk of the statutory scheme from the client's point of view is the possibility that the builder may become insolvent. Once the money is paid over, there will be little chance of getting it back if the builder has gone bust. But protection for the client is built into the scheme – they have to serve a withholding notice at the right time. His Lordship

observed: 'No doubt a good architect would inform a lay client about the possibility of serving such a notice – indeed the architect may (I express no opinion) have a duty to do so. Moreover the client may (again I express no opinion) have a remedy against the architect if the latter negligently issues a certificate for too much.'

This is a weighty 'obiter' of which the architectural

profession would do well to take note.

The entertaining sideshow: to illustrate the usefulness of the statutory payment provisions, Lord Justice Sedley's judgment set out a potted history of the building of the Royal Courts of Justice, reflecting that the project was bedevilled by cash-flow problems. He said: The Office of Works had inevitably awarded the contract to the lowest bidder, a modest and undercapitalised Southampton firm.

'In spite of a series of generous interim certificates issued by the architect, George Edmund Street, the contractors stopped paying the stone carvers and other subcontractors. By the time the building was finally completed, two-and-a-half years behind schedule, they were insolvent.' Had section 111 then been in force, he observed, it would have protected the stone carvers by preserving their cash flow.

Sue Lindsey

## Putting an end to the menace of website PDFs

PDF (Adobe's portable document format) files are great. Everybody uses them for handbooks and documents because one of the virtues of the format is that you, the reader equipped with Adobe's Acrobat Reader, can't change anything. Despite this, there is a move to have PDF files banned from websites.

This doesn't mean, incidentally, that my interest has abated in sites being obliged to enable you to read text at the type size with which you feel comfortable, not the size decided by the site's graphics Nazi who can't bear the thought that his/her creation might have bits changed around by filthy users. Sorry, got carried away there. PDFs evoke the same anger among readers and colleagues. Architect Alan Kennedy writes: 'Do you hate online PDFs as much as I do?... the browser, whether IE or Mozilla, just freezes for ages until it [Acrobat Reader] is loaded.'

He's not alone. And I have had additional complaints from colleagues, one group of which centres on the fact that even if you can read PDFs you can't highlight and copy individual sections. The second is that although websites in PDF form often offer to do online conversions to HTML (hypertext markup language, the language of your browser), the result is often garbage.

We have no less than the US
Department of Justice (USDOJ) plus
usability guru Jakob Neilsen on
our side. Neilsen says categorically:
'Forcing users to browse PDF files
makes your website's usability about
300 per cent worse relative to HTML
pages' (www.useit.con/alertbox/
20010610.html).

And in a 2000 evaluation, the USDoJ reported: 'Documents displayed by the Adobe suite of products are totally unusable by those using screen-reader technology to retrieve information from a computer display.' And of Adobe's PDF to text/HTML converter: 'This plugin... often crashed, was difficult to install and use, and produced unreadable text except in the simplest of documents.' sutherland.lyall@btinternet.com





Nevertheless, as time goes by we inevitably learn more about the weaknesses of old structures. For example, last year the Standing Committee on Structural Safety (SCOSS) issued a national safety warning about 19th-century cast-iron beams carrying jack-arch roofs, after a sudden collapse at Grade II-listed Hyde Park Gardens, London, 2002.

Intervention is only necessary when structural defects have eroded the margins of safety perilously close to failure or are likely to do so within the defined lifespan. Judging what is an adequate margin of safety, or whether structural defects are a serious threat, requires the customary surveying and engineering skills.

Professional institutions vary in their support and local authorities have a shortage of conservation officers. Postgraduate courses have only modest uptake, while first degrees are only available for new structures. Those of us who know anything have mostly acquired our skills on the job. Those skills are ever changing. So a passion for old buildings and consensus politics are the key to success.

Clive Richardson is a visiting lecturer in conservation at the Architectural Association and technical director of Cameron Taylor Bedford. Email: clive.richardson@camerontaylor.co.uk

Left: 'Plastic' repair-will it last? Right: expensive likefor-like'scarfjointed repair. **Brutal steel** splints would make scarce funding go further

#### References

'The Department of the Environment Planning and Policy Guidance Note 15, 'PPG 15: Planning and the Historic Environment'. HMSO, 1994.

<sup>2</sup> Conservation-led Regeneration. English Heritage, November 1998.

3 A Framework Description of Competence for a Shared Approach to Built Environment Conservation Accreditation Schemes in the UK. Historic Scotland et al, 2002.

**FURTHER READING** Richardson, C, 'The Dating Game' (AJ 23.3.00) Richardson, C,'Moving Structures' (AJ 14.9.00) Richardson, C, The AJ Guide to Structural Surveys, The Architectural Press, 1986.

Essential for a conservation architect is a good knowledge of construction history: learning how materials, components and systems vary through the ages will open up the vocabulary of a building. If you don't know how a building is put together, how can you possibly understand why it is coming apart?

Also essential is a full understanding of the seven generic causes of structural

- inadequate strength of materials;
- inadequate continuity (togetherness) between components;
- material decay;
- dimensional instability (thermal/moisture expansion and contraction);
- subsoil/foundation inadequacies;
- overall instability; and
- alteration, accidents and misuse.

A conservation architect must be able to read a building with minimal opening-up, to avoid damaging historic finishes. To do this you can use historical desk studies, measured surveys, visual structural surveys, movement monitoring or non-destructive testing.

You must also exercise restraint. Resist the temptation to leave your mark on history; always sit on your hands unless it is absolutely necessary to intervene.

Finally, don't be afraid to use modern materials, components and techniques if they best serve the maxims of conservation.



the accreditation scene, despite the regular need to insert modern services in old buildings often causing damage to the historic fabric.

#### The debate continues

The work at Aylesford Priory (see box) is a singular example of just one facet of conservation. Most issues cannot be similarly quantified and must be resolved by negotiation and good old compromise. There are usually many issues to consider:

 Should traditional materials and techniques always be used, even if modern equivalents give better results (for example, stainless steel masonry bed-joint reinforcement, instead of Victorian hoop-iron)?

Should work be blended or distinguished from original fabric (for example, tile-creasing infill of eroded masonry, instead of new stone)?

• Should we repair and consolidate rather than renew, even if durability is uncertain (for example, 'plastic' repairs to external masonry)?

• Should we retain as much existing material as possible, even if it has lost its surface finish and will accelerate the decay of other parts (for example, loss of projecting drips)?

Fabric must be replaced when structurally unsound, but should we wait until it is on the brink or replace it

Above: beware the 100-year rule - has this end terrace acquired stability, or is it tiptoeing to collapse? Right: beware previous alterations the doorway destroyed the ability of the trussed partition to span over the piano nobile at Grade I-listed Bedford Square, London



sometime beforehand to be confident of an increased lifespan and also so that the need for continued maintenance access is reduced; saving time and money in the long run.

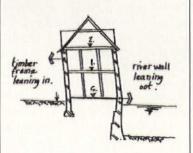
These are all important questions for which there are no easy, nor 'correct' or 'incorrect', answers. The merits of each case must be weighed up and the pros and cons assessed in terms of what the overall objective is and what the possibilities are. Very often negotiation and consensual resolution are key.

#### Propping up the margins

Existing structures need adequate margins of strength, stability and integrity to survive for a defined life span, but they do not always need to comply with the current British Standards or Eurocodes. After all, you cannot always identify an old building that has been told in a design code that it should fall down.

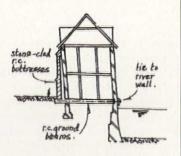
#### **CASE STUDY**

AYLESFORD PRIORY, KENT
Within Aylesford Priory stands
Pilgrims Hall, a Grade II-listed
timber-framed three-storey
refectory from around 1440. The hall
was built on the banks of the River
Medway and its superstructure was
leaning progressively away from
the river. All parties agreed that
buttresses were necessary but
disagreed on their position. The
friars and its architects, Thomas



problem

Ford & Partners, preferred external buttresses, English Heritage preferred internal buttresses (counterforts), while another option was to hide them within the 900 mmthick rubble-cored ragstone wall.



solution

The position of the buttresses had to be agreed before listed building consent could be granted. To break the impasse, the conservation criteria were listed that were important to all the interested parties, allowing an assessment of how well each buttress position would satisfy the criteria. The result, which favoured external buttresses, was accepted by all parties.

and historical), context, rarity, intrinsic originality, structural condition and economic viability. But it is a double-edged sword. If a building fails these tests then it is fair game for developers to apply for consent to demolish it, although they will also have to demonstrate the replacement building will be of greater benefit.

Accreditation scheme assessments are based on five units developed under a Historic Scotland commission3 from the 1993 International Council on Monuments and Sites (ICOMOS) **Education and Training Guidelines:** 

- unit 1 cultural significance;
- unit 2 aesthetic qualities and value;
- unit 3 investigation, materials and technology;
- unit 4 social and financial issues;
- unit 5 implementation and management of conservation works.

For the average practitioner, unit 3 is at the heart of the practicalities of conservation. It has six tenets:

- minimum intervention;
- conserving as found;
- using like-for-like materials;
- honest repairs;
- sympathetic repairs;
- reversible alterations.

One test of good conservation is achieving as many of the above maxims as possible, while recognising that a low score does not necessarily mean bad conservation. Unlike 'traditional' buildings, the structures of many 20th-century buildings were designed with one eye on efficiency of materials and this can cause consternation. For example, at a listed 1930s residential building in south London the misguided search to make the thin cantilevered walkways comply with modern-day structural standards almost led to these important elements being replaced.

A working knowledge of conservation can help unlock projects by resolving planning stalemates, by harnessing the professional teamwork between conservation architects and engineers, archaeologists and planners. However, given that there are only 150 accredited architects working in this field in the UK, one can understand that, according to some grant-funding agencies, there is a dearth of endorsable skills.

Building services engineers are conspicuous by their absence from

'The world must move on, and realising the potential of development sites while conserving our built heritage often creates conflicts of interest'

#### What is conservation?

Conservation is not preservation, renovation, refurbishment, facade retention or rebuilding facsimiles, but most conservation projects include an element of these allied approaches. It applies to all sorts of historical works and sites, be they bridges, piers, canals, railways, military and industrial sites, or natural landscapes.

Conservation can range in scale from craft processes for the piecemeal repair

of vernacular fabric such as cob walls or medieval timber frames, through to the adaptive reuse of large engineered structures such as warehouses and bus garages. Along the way, gems can be discovered and saved, and unworthy

Conservation is promoted worldwide by the United Nations Educational, Scientific and Cultural Organization (UNESCO) and ICOMOS, who raise the societies the Society for the Protection of Ancient Buildings (SPAB), the Georgian Group, the Victorian Society and the Twentieth Century Society, who are statutory

Works and sites designated to be conserved include World Heritage sites, scheduled monuments, listed buildings, locally listed buildings, and other buildings that have sufficient merit, particularly those in conservation areas.

Some sites have multiple designations.

The Department for Culture, Media and Sport is currently reviewing the statutes that produce this plethora of designations. Its consultation paper Protecting our Historic Environment: Making the System Work Better (the consultation period of which has just closed) acknowledges that the present system is now so complex that few people fully understand all of it.

All sorts of buildings of all ages, including those of the latter half of the 20th century, can be worthy of conservation. Given sufficient time and money, even

the most decrepit buildings can usually be conserved. But should they be saved?

#### CONSERVATION DESIGNATIONS IN ENGLAND 2002 (SOURCE: DCMS)

NO.	DESIGNATION	BY
15	World Heritage Sites	UNESCO
19,347	Scheduled Monuments	DCMS
376,094	Listed Building entries:	
	2.5% Grade I	
	5.7% Grade II*	
	91.8% Grade II	
9,027	Conservation Areas	LA/EH
over 1,500	Historic Parks and Gardens Register	EH
43	Historic Battlefields Register	EH

#### **ACCREDITATION SCHEMES**

ı	INCEPTION	PROFESSION	CONTACT
	1992	RICS (Building Conservation Forum)	Kieron Higgs (secretary) T: 020 7222 7000
			E:KHiggs@rics.org.uk
1	1998	RIBA	Anne Kepczyk (registrar)
			T:01625 871458
1			E:registrar@aabc-
ı			register.co.uk
ı	Nov 2003	ICE/IStructE	Eunice Waddell (secretary)
			T:020 7665 2238
ı			E:Eunice.Waddell@ice.org.uk
-	-	Building Services Engineers	No scheme yet

## **Conservative attitudes**

To carry out many grant-funded conservation schemes, only officially accredited conservation architects need now apply

BY CLIVE RICHARDSON





Conservation is the stewardship of our built heritage. Buildings cannot be made to last forever but with good conservation they will survive as long as possible, suffer the least alteration and enrich society the most.

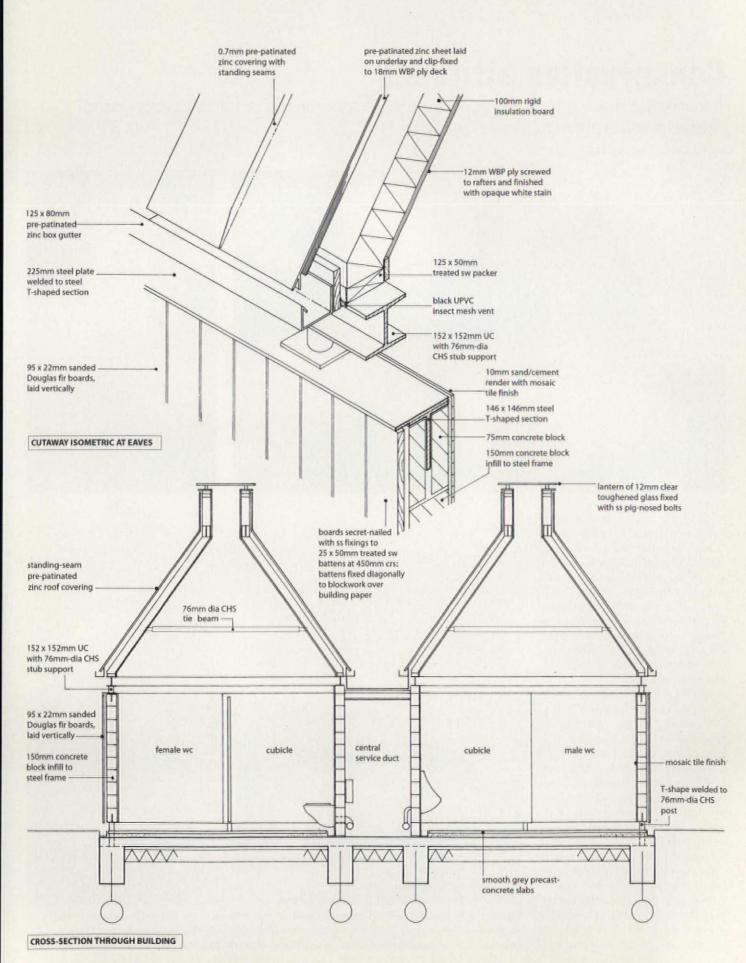
However, the world must move on, and realising the potential of development sites while conserving our built heritage often creates conflicts of interest between developers and conservationists.

In 1994, PPG 15 set out the government's policies for historic buildings and conservation areas in England. From December 2003, English Heritage and the Heritage Lottery Fund will only grant-aid projects if the lead professional is accredited in conservation. Historic Scotland will follow suit in April. This stipulation only affects projects requiring funding from these two bodies. For schemes grant-aided by others, or privately funded schemes, non-accredited architects can carry on as normal.

Currently, PPG 15 sets out the criteria for judging the conservation merit of a building. They include its age, interest (architectural, structural



Top left: a lack of ventilation of this closed-up Grade II-listed medieval timber-framed Essex farmhouse is accelerating internal decay. Top right: redundant chimney flues cut open to receive modern service runs. Above: a medieval timber-framed hall house lay hidden behind the Victorian brick facing – now listed Grade II



## **a**working details

# A fir-clad, steel-framed public WC building

The WC building illustrated here is the Brockenhurst version; the walls are clad with vertical Douglas fir boards on battens and the paired pitched roofs are at a steeper pitch than the Lymington WC.

The building is constructed from a basic 'kit of parts', which can be adapted to suit specific sites and requirements. It has a steel frame construction; a series of 152 x 89mm RHS columns infilled with solid aerated concrete blockwork walls. At their bases the columns are set on galvanised 76mm-diameter CHS stub columns, which create an air gap all round the building, raising the walls clear of the floor for ease of cleaning and maintenance.

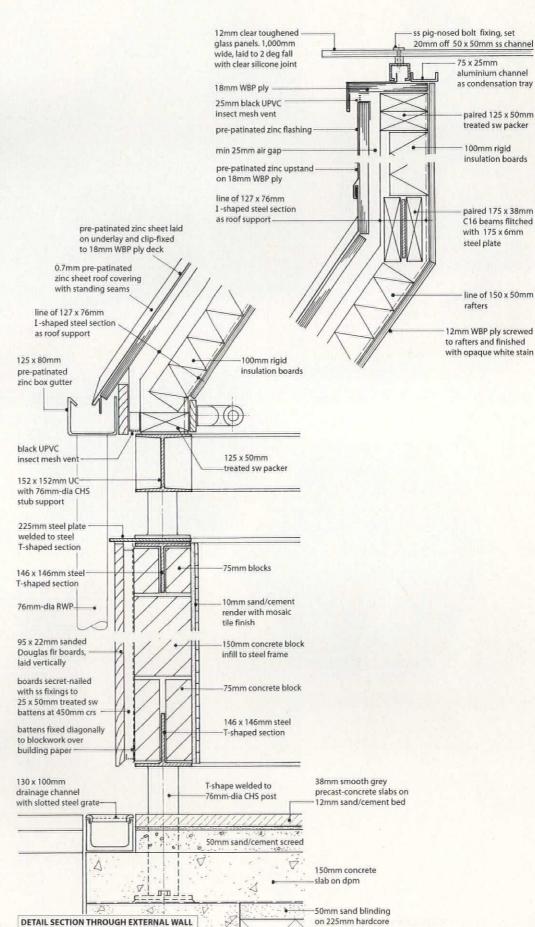
At the eaves a steel T-shaped section slots into the top of the blockwork wall. The section has a flat steel plate welded to it, which acts as a composite ring beam and supports a series of galvanised 76mmdiameter CHS stub columns. They create a ventilation gap at each side, avoiding the need for mechanical ventilation, and support a 152 x 152mm UC perimeter eaves beam. A portal frame pitched-roof structure rests on the perimeter beam; it comprises 127 x 76mm I-shaped steel sections and 76mm-diameter CHS horizontal struts.

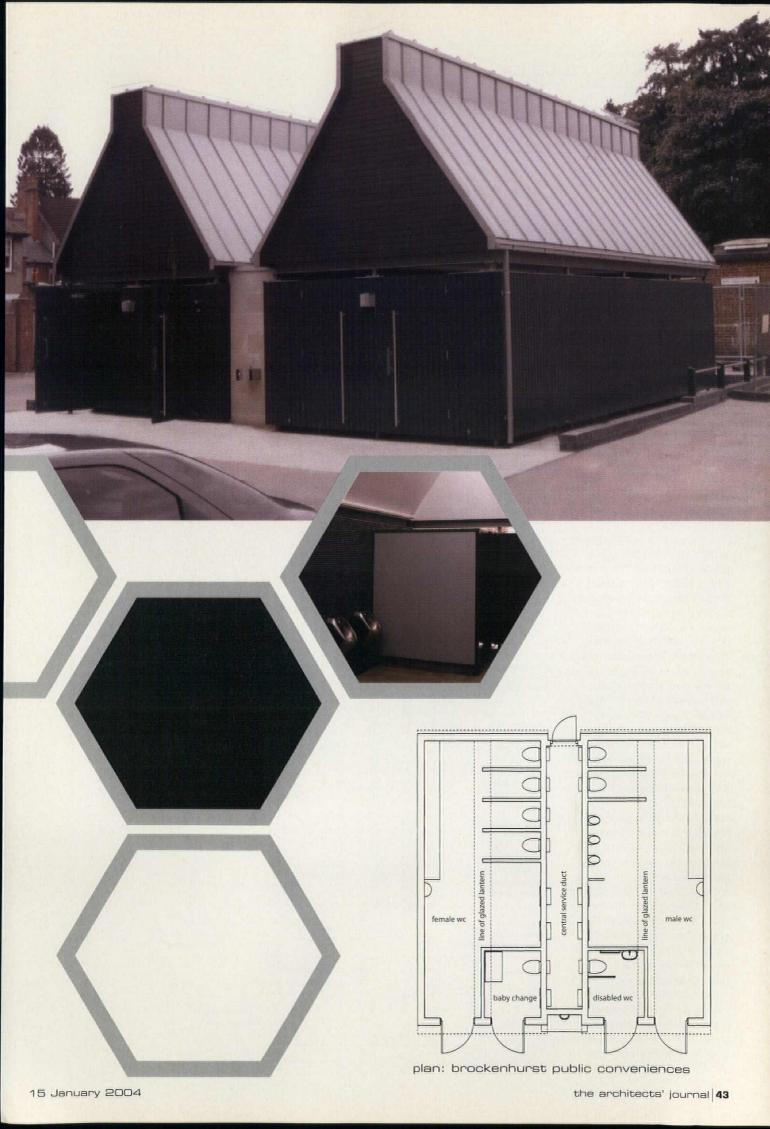
The lantern is topped with frameless 12mm toughened glass panels fixed with stainless-steel bolts to the roof structure and jointed with silicone.

The pitched roofs are covered with a pre-patinated Rheinzink roof with standing seams that drains into a gutter made of similar material. The roof of the central service duct is a single layer membrane.

Although the building is not heated, the roof is insulated to act as a thermal damper and to stifle the noise of rain drumming on the roof.

Susan Dawson





#### John Pardey Architects

Text by Susan Dawson

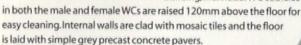
Confronted by a commission to design a series of public WCs for New Forest District Council, John Pardey's first thought was of Louis Kahn. Tragically, after an exhausting trip to Dacca, Louis Kahn died in a public lavatory in Penn station, 'explains Pardey.' Twenty-five years earlier, with the design of a bath house at Trenton, New Jersey, he had altered the shape of modern architecture in a return to the idea of "rooms", after half a century in pursuit of the free plan. The design also laid out the concept of "served" and "servant" spaces. This seemed an apt starting point for the design of the new WCs."

The local council's public WCs had previously been designed in the ubiquitous decorated brick and 'Tudorbethan' style. They had been the source of complaints, not on aesthetic grounds but on a purely functional level: badly ventilated, poorly lit and smelly. Pardey has designed a small-scale, but elegant, solution. His new WCs, with their distinctive paired pitched roofs and lanterns, have a clear and recognisable identity, yet the basic design can be adapted to suit specific requirements. They are easy to clean and maintain and are ventilated naturally.

The construction is based on a 'kit of parts' approach (see Working Details, p44-45). The basic structure – a steel frame infilled with blockwork – can be clad in a variety of materials, depending on the specific site conditions. The frame allows the walls to be raised off the floor by 120mm on stub columns, forming a ventilation gap and eliminating the junction between floor and wall, the key problem area for cleaning and maintenance. The walls support two pitched roofs, one each for the male

and female WCs; they are designed to 'float' above the walls. creating an opportunity for permanent ventilation but also creating a sense of space and light as they terminate in glazed lanterns that give views of the sky.





The service duct contains all plumbing outlets and automatic flush mechanisms; these are collected into a Marley Manifold soil system which runs above the concrete floor slab and discharges with one connection into the manhole.

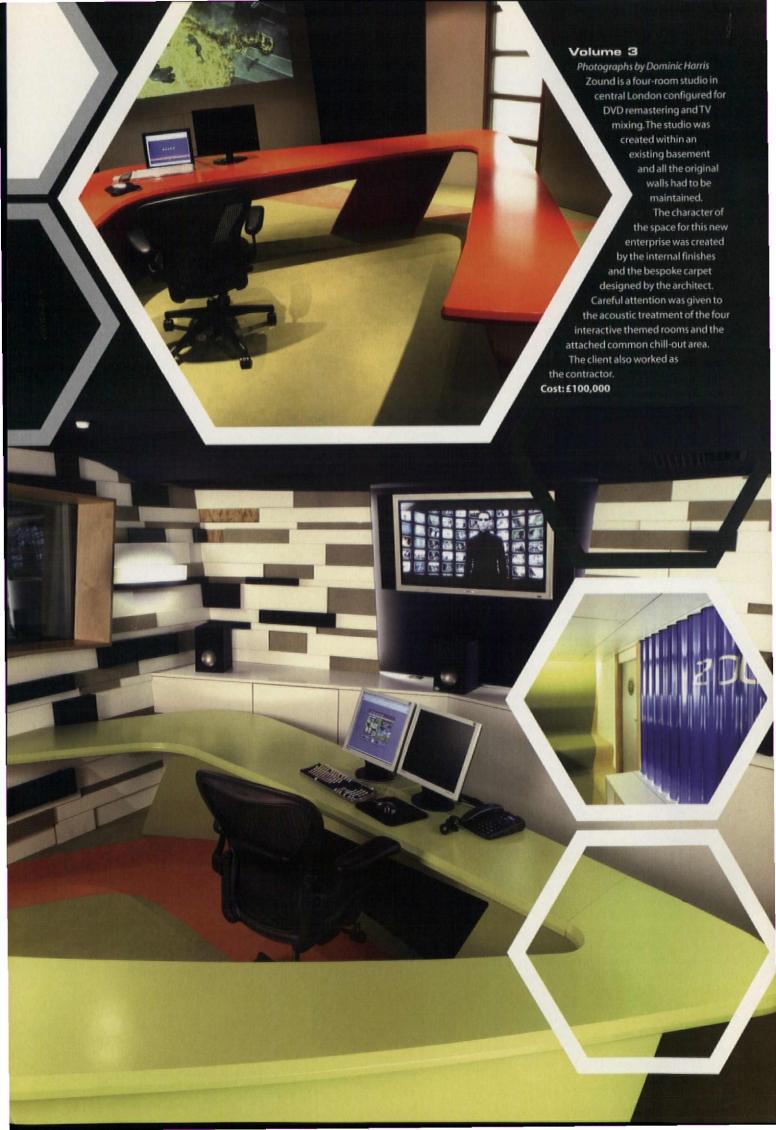
Two new sets of WCs have been built as prototypes. The new ones at the market town of Lymington, Hampshire (above and right), sit a stone's throw from the High Street between a small museum of local heritage and a laundrette. A loggia screen, supported on delicate steel columns, runs along the eaves of the building to create a small public space, which indicates the location of the WCs from the high street. The blockwork walls are rendered and painted a terracotta colour to correspond with the colour of the adjoining brick-built museum.'The roof and its glazed lantern stands as a homage to Kahn's Trenton Bath house,' says Pardey.

The new WCs building at Brockenhurst (opposite) is a variation on the theme. It has been sited to act as a threshold to the car park behind the village high street. Here the walls are clad with stained Douglas fir boarding to reflect the more rural context.'We used slightly steeper pitches for the Brockenhurst building, says Pardey. They rise up like hands in prayer squeezing in daylight, as Kahn proposed in his (unbuilt) Hurva synagogue.'

The structural engineer was Ian Price & Partners and the contractor was Amos Danby & Sons.

Cost: £161,100 (Lymington), £161,600 (Brockenhurst)











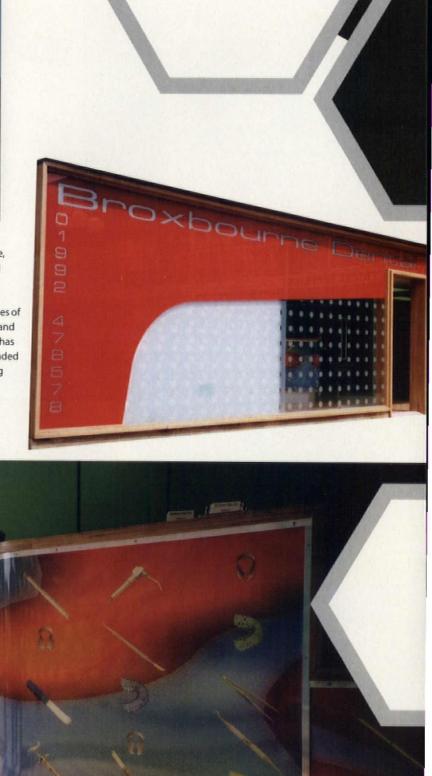
#### Pastina Matthews Architects

The new frontage for this dental surgery in Broxbourne, Hertfordshire, has been stretched over a wall which did not form part of the original shopfront.

Layers of opaque colour and semi-transparent vinyls were used to suggest degrees of privacy. The reception space is organised by a series of free-standing pieces of furniture, which allows for circulation of staff and patients and the purchase of dental products. The reception counter has a light box containing colourful images of dental instruments suspended in amorphous organic forms. The dental shop stand has a glass sliding door. A long storage wall contains patients' records. A free-standing display box subdivides the waiting room and reception, containing a television and a children's play tooth table.

KRI Joinery was the main contractor.

Cost: £45,000







**E2** 

The design was developed using key components from two earlier stores in Notting Hill and Leadenhall Market. The original concept included the use of catalogue images within the stores (Bodas started as a mail-order company) and items of joinery that could be reused in another location on expiry of a short lease. The limited budget resulted in a focus on key elements such as the 'Bodas Wall', running the length of the shop and used for display and storage. The dimensions of the storage drawers are based on Bodas packaging.

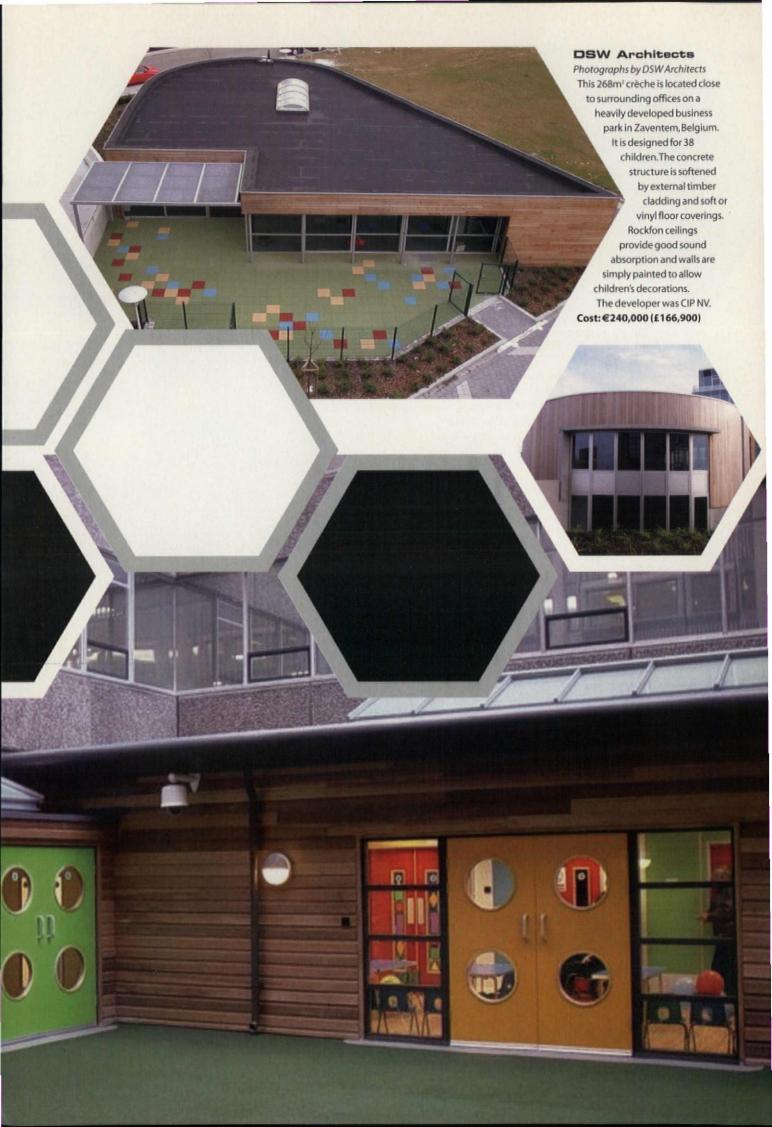
An elongated cash desk runs between the two glass facades and a Barrisol light box is used to display images to the rear of the desk. The images can be changed every six months to respond to new lines. Two changing rooms are provided on the ground floor, with a further dressing and private display area on the first floor.

HRW Engineers was the structural engineer, John Noad was the services engineer and Bayswater was the contractor.

Cost: £65,000











# Kay Hartmann Architects Photographs by John Sanders Photography The challenge of this project was to create a new face for the Archway Early Years Centre in north London and to maximise the spatial potential of the building to include a parents' meeting room, exhibition space and baby facility. A wall reclaims the hard-to-maintain planter area along the street elevation of the building and the new facade consists of a number of brightly coloured wall panels that vary in width and are connected by narrow full-height windows. Circular openings of different diameters within the ceiling allow natural daylight to fill the space. The quantity surveyor was Dobson White Boulcott and Mervyn Rodrigues was the structural engineer.

Cost: £187,000



The priority was to bring daylight and colour into the dark basement. New structural openings link the existing vaults to the main room and pavement lights  $introduce\ daylight-the\ shadows\ of\ passers-by\ and\ the\ passage\ of\ sunlight\ make\ an\ aural\ and\ visual\ connection\ to\ the\ life\ of\ the\ street\ above. Cone-shaped$ holes made at different heights into a thick masonry (previously external) wall draw light further into the main room.

Mbok was the structural engineer and Walker Builders was the contractor.

Cost: £75,000



# **Small Projects 2004**

This year's two-part AJ Small Projects feature, sponsored by Robin Ellis Design and Construction, kicks off with non-residential schemes under £250K. All published projects will be exhibited at the RIBA in March





# ERVENING

#### A ONE-DAY CONFERENCE FROM THE ARCHITECTURAL REVIEW

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- MASSIMILIANO FUKSAS
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- PETER COOK

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#### WHO SHOULD ATTEND

- Architects
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The challenge is to generate cities that respond to the past and future as well as the needs of the immediate present. Creative possibilities are immense and the range of approaches is very diverse.

Join us on 16 March to take part in a stimulating, informative and exciting day when you can meet and learn from the masters.

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Fax: +44 (0)207 505 6650

Email: zoe.phillips@emap.com

Or post to: 151 Rosebery Avenue, London ECIR 4GB UK

# Time to design a high-class watch – the recession-proof luxury

'Costing up to

£20,000 and

capable of

enduring the

depths of the

ocean, most

never travel

further than

from the safe

to the opera

and back'

It may be a paradox, but while building projects are among the first things to be cancelled when a worrying trend takes over the economy, the first sign of recovery is a huge increase in advertising for luxury goods. Jewelry, expensive clothes and houses vie with exotic cars and expensive watches in a frenzy of retailing that produces strange reversals of fortune. While motor industry giants grapple with mountains of unsold cars, Porsche becomes the most profitable motor manufacturer in the world,

and Ferrari the only non-ailing branch of the Fiat empire.

But what about watches? Today everything about their design and marketing has become counter-intuitive. While sports cars are a love match, and expensive houses are expensive only because they are where they are, costly watches are leading a bizarrely cosseted life of their own. Costing anywhere up to £20,000 and certified capable of enduring desert heat, arctic cold and the depths of the ocean until the year 2200, most never travel further than the journey from the wall safe to the opera and back. Yet their economic performance beats that of any other techno-bauble by a huge margin. Never mind if you can find perfectly reliable Chinese watches in the goodie-bags your children bring home from

birthday parties; or buy a beautifully designed lightweight Swiss Swatch for not much more.

Yet posh watches are still the closest thing to a piece of genuine nanotechnology that most of us ever encounter. But this is a new status. Up until a couple of years ago luxury watchmakers lived lives of quiet desperation when it came to promoting their product. There was only one kind of luxury watch advertisement in those days, one with a picture of the watch itself (except that is for Patek Philippe, which also showed the small child waiting to inherit yours when you died). All other watch-

makers were torn between extolling space-age chronometric science, and claiming to have been in business since the Middle Ages. They achieved this impossible combination by either larding their advertisements with background images of vintage aircraft and pilots (Breitling), or by depicting curiosities with four dials which 'use your body's energy to create electrical power' (Seiko). Others less imaginative laid as much emphasis on the leather strap as the watch itself (A Lange & Sohne),

or came up with truly gaspinducing claims of longevity. In the lead here was Ulysse Nardin, in business since 1847, topped only by the invincible Brequet, which still claims to have been in the luxury watchmaking game since 1775 - before the Declaration of Independence let alone the French Revolution. These heritage advertisers have clearly learned nothing and forgotten nothing; in the style of their original Bourbon customers - one of them (A Lange & Sohne) even boasts a watch with a 'handwinding movement' instead of an automatic one - and this in a year when expensive watch design is really taking off.

In the lead for innovation is Breitling with its 'emergency watch'. Spun off from its makers' vintage aircraft stories, no doubt, this watch includes a miniature

radio beacon to summon rescuers. The only discouragement being the waiver purchasers have to sign absolving the manufacturer of any responsibility for claims resulting from its accidental use. Slightly more subtle is Tag Heuer's sponsorship agreement with Tiger Woods to develop a special golf watch – the company having discovered that 90 per cent of golfers don't wear watches. But these are all established players in the posh watch business. The real growth has come from a vast influx of new brands, led by name fashion designers. Perhaps name architects will be next...

#### **Brendan Woods**

Brendan Woods Architects

#### Where were you born?

Bangor, County Down.

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

Weekend House at Anavyssos by Konstantinidis. The combination of the plan, the site and the tectonic is stunning.

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

Greek salad and beetroot with skordalia at the Okeanida in Vathi, Sifnos.

What vehicle(s) do you own? British Eagle mountain city bike. What is your favourite film?

Mirror by Andrei Tarkovsky.

What is your favourite book?

Seize the Day by Saul Bellow.

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

Jacobsen's Ant chair.



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

The visitor centre at the Giant's Causeway: it has almost spoiled the site.

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

Le Corbusier, because his work has such spirit, strength and invention.

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

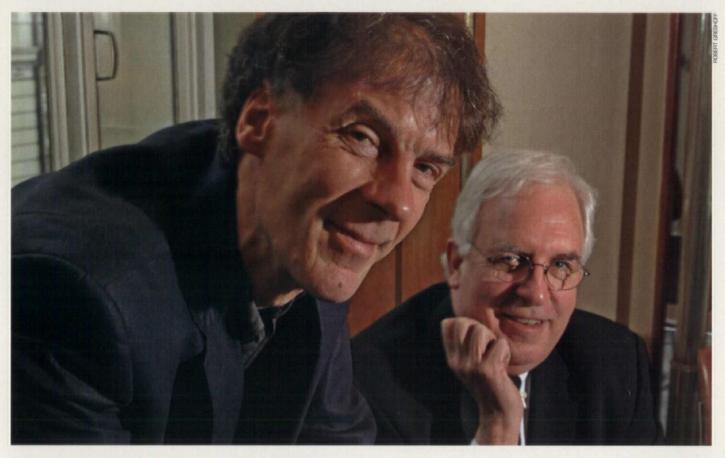
If you hadn't been an architect, what would you have been? A painter

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

Don't get seduced by photographs – go and see the real thing.

#### What would your motto be?

'Optimism of the will, pessimism of the intelligence' (Gramsci).



#### Heads, you win

Happily, where there was 'jealousy and battles' between schools, often the 'established' ones and the former polytechnics, Cross says there is now 'remarkable cooperation' and a positive, shared commitment. To build on that, SCHOSA is this month holding a 'think tank' meeting, where issues likely to be discussed include the level of its subscription (currently £650).

Outgoing secretary Michael Foster says SCHOSA's only real expenditure so far been on the secretary's £10,000 honorarium. 'The debate is whether, to become more important, SCHOSA should seriously raise its subscription in order to establish it on a different plane,' he says. 'We could have the money to set up task forces on various issues, a working fund for research, and have more time for lobbying for important issues for architectural education. But there's a new broom – he'll look at it freshly and advise the council which is the best way.'

Cross adds that what has been a shoestring organisation has had to deal with the ARB and the RIBA, with their relatively high-powered administrations. 'If SCHOSA is going to play more in the bigger league, it has to match that with fast response times and various efficiencies. I think there's a limited possibility for what SCHOSA can do, given its current financing.'

Cross inherits a solid position from Foster. Foster trained at the AA in the early 1960s, and has been in practice ever since, for the past 33 years with the Tooley and Foster Partnership. After part-time teaching at schools including the RCA he became AA president, getting involved in the search for a new president to replace the late Alvin Boyarsky, eventually with Alan Balfour. In 1995 he was asked to become head of SCHOSA, replacing the then head of Manchester College, Michael Darke. 'It had become rather divisive - and a sort of vehicle for Darke,' says Foster. 'They wanted somebody to organise it. Someone who knew about education but wasn't an academic. That's why I think I fitted the bill.'

Foster's first task was to make peace with the RIBA; his second was to change SCHOSA's constitution so it could make decisions more quickly. Now it seems all is sweetness and light between his ex-organisation, the RIBA and the ARB, with regular meetings and none of the stand-up rows of the past. Inside eight years, Foster turned up SCHOSA's volume. 'In the past five years it has become a real consultative body for architectural education,' he says, with pride.

On the down side, however, Foster believes that during his spell heads of school became 'much more weighed down by bureaucracy by their institutions', with less time to teach architecture.

Today, SCHOSA's major efforts are on prescription procedures, particularly with the ARB, explaining why certain systems might not work. Six schools are already in the cycle for the new regime, with the ARB seeking agreements with each school that all emerging students meet a standard, with criteria jointly agreed by the ARB and the RIBA. The ARB rightly wants these standards maintained, with annual information from schools to assure them.

'All this is quite demanding for the schools to take on,' says Cross, 'and in the first year of the system operating, it is quite an imposition to deal with. Schools are worried about presenting the information in the right way and the possible consequences of getting things wrong. People are nervous.'

Those nerves are down to the system's 'bumpiness', Cross and Foster agree, both citing De Montfort and Huddersfield. Happily, though, they are sure that such events will be rarer in the future. 'We've had endless meetings and achieved a lot of satisfactory outcome,' says Foster. 'I think people do naturally come to SCHOSA now, which they didn't in the past. They thought it was rather peripheral.'

David Taylor

#### In taking over from Michael Foster as secretary of SCHOSA, Christopher Cross aims to continue its expansion and keep the volume turned up

# Does the heavy hand of the ARB give 'architects' a bad name?

Last week I wrote somewhat obliquely of 'freeing up facades'. We are all in some way paid to think about the environment, which raises the question of whether 'architecture' is now too limited a term for what we do. If I was the inquisitor general of the ARB, I would of course stoke up the fires for heretics who suggested this, but most fortunately I am not and I think this is a question worth pursuing.

Everyone else uses the term 'architect' – film, media and politicians – without fear of a call from 'our' registration body. I use the term 'our' lightly: we pay for the ARB for no good reason; it doesn't protect the public from bad architecture but looks to flex its muscles by taking to court the odd registered incompetent and our sometimes competent counterparts operating on the dark unregistered fringes. The ARB links itself to what, for me, is the dread idea of consumer protection, when in fact all it does is seek to reprimand, offering the consumer evidence' for a future case, which is why we all carry significant PII.

The ARB is a very expensive watchdog that picks on the weak. Its remit is not to understand why, when faced with the already painful and difficult business of collaborating in constructing the new, we also bother to raise levels of ambition. To the ARB we sell a service that is best standardised and homogenised, so that it hits the lowest possible common denominator. This is a commercially attractive idea: no risk, no comeback. However, it is not - thankfully an idea of architecture that is promoted in our schools. In academe, architecture is a world of opportunity, creativity, expression and exploration; a world distinct and different from much of professional activity. Nevertheless, the vision offered by academe is vital; it questions practice and engenders a spirit and optimism that helps students cope with the inevitable culture shock of exposure to construction.

In trying to eradicate this difference - this

resistance to homogeneity – the ARB has involved itself in education. As a self-defined consumer body, it talks in the jargon of 'learning outcomes'. Many academics, rightly appalled by this intrusion, have started fighting what I fear will be, unless allies are found, a losing battle. However, interestingly, the RIBA seems to be prepared for a fight, and has been for some time. So practice and academe may be re-engaging in a way that will open up new opportunities.

In a world of 'vocational' learning, architecture (somewhat ironically) is a good general degree. Let's encourage that idea. Let's send out graduates who have been exposed to our too-private world into the much greater other world of non-architectural discussion, where they can inherit a part of it, become intelligent clients and commission us.

The profession could then become involved in and informed by the second degree, and two currently very different worlds could feed off the best of each other. This is not a plea for a new model, it simply recognises the best current practice of this day and indeed any other, where cash-strapped students and their tutors from practice, often suffering similar financial hardships, engage daily in the discussion of architecture on paper (or screen) and on site.

Then, with more good clients and more skilled architects in position, we could raise the quality of the bottom line of architecture produced in this country, without hindering the emergence of the undoubted talents at the top. The bottom line is, after all, the problem – which is why we tend to ignore it.

Regulating the title 'architect' is not going to stop talent emerging, but it does nothing to raise standards. It is an Orwellian idea that you regulate a word – we all know that some architects, be it for reasons of competence or skill, are more equal than others.

Michael Foster and Christopher Cross represent, respectively, the past and immediate future of the Standing Conference of Heads of Schools of Architecture (SCHOSA).

It is a mouthful of a name for an institution, which has until now been relatively low-key, but will shortly consider joining a bigger league in education, armed with more funds from the schools it has served since 1980.

Cross (left of the picture), charged as secretary with expanding SCHOSA's role, is a thoughtful, quietly spoken, slim figure, and a former head of school at Oxford Brookes. He remains well-connected in academia, but still practices from London as well as near the delightfully named village of Blissland near Bodmin Moor. Oddly, given his desire not to 'grow old' at one school without the flexibility to do other things, Cross replaces a man two years his junior.

'You see people who get into their mid-60s in higher education who look such pale figures,' says Cross. 'I didn't want to get like that. I wanted to re-engage with practice.' As partner of Hamilton & Cross Architects since 1983, this is exactly what he did; but now, at 64, he will also attempt to guide SCHOSA through what new president Kit Allsopp brands a 'transitional period'.

Education, though, in this era of top-up and tuition fees, is 'less and less well-funded'. And, with demanding programmes like architecture, it becomes, says Cross, increasingly difficult to 'square the circle'. But since architecture programmes have become more attractive to students, partly because of media discussion, Cross argues that this gives departments stronger leverage right across SCHOSA's 36 registered full members, serving more than 10,000 students. 'That's a serious group of people,' says Cross. 'And they need good support.'

Cross taught part-time at the AA, UCL, University College Dublin, and RCA, and in 1986-89 at Oxford Brookes, then the biggest of all the schools. It managed to get on a kind of wave and had very good connections with students,' he says. 'That rippled into the world of practice and education in quite a number of other institutions. I find what's interesting about the schools is that there is a kind of community, a fellowship, a sort of spirit which comes through people who may teach in more than one school or move between schools – there's some kind of overall, bigger "school" in the UK.'

'Let's send our graduates out into the "other" world of non-architectural discussion where they can become more intelligent clients'

dure (and will, therefore, require agreement from both the European Parliament and the European Council) and, on the other hand, only recently had its first hearing.

Indeed, the meeting described in Dorrell's article appears to have been that of the JURI Committee (the legal affairs committee of the European Parliament, whose rapporteur was charged with the drafting of the new directive), which was held on 27 November. That meeting considered whether to support or reject some 400 amendments to the draft text - but of course was not empowered to produce a 'European Union ruling' on this matter - or any other.

While we understand that a first plenary hearing was scheduled for the draft directive on 15 December, there is a long way to go and it is not even clear whether the process will be completed during the life of the current European Parliament. Architects have not sought to achieve protection of function through the new directive, though have received assurances that the contents of the current architects' directive will be enshrined in the text of the new directive without amendment, as part of the Acquis Communautaire.

It is true that the building surveyors, having failed to achieve their own directive, have lobbied to expand the scope of the architects' directive in order to include themselves, but this remains a matter for further debate.

John Wright, chair, European Affairs Sub-Committee, RIBA

#### Houses should be truly modern, not pastiche

When referring to past masshousing design it is easy to understand the prevalence of coding. Its use does not provide new ideas or concepts because the main aspects of design have already been decided. It is merely left to arrange the connections or bits and pieces to suit a variety of requirements, with economical or commercial ones taking priority over architectural ones, because the main design concepts have been decided already and are proven. You cannot code for a new or developing concept because its composition is yet to be decided.

Coding merely concentrates on the choice of already familiar concepts. The traditional dwelling with pitched roof and gables, which can be abutted in a variety of ways whether by traditional construction or prefabrication, is a prime example. Imagine, however, a simply designed dwelling with a curved roof and, say, a prominent southerly orientated glazed atrium. This would be almost impossible to code.

The debate therefore requires time for sensible discussion before fixing on a formula that precludes dwellings that may be able to fit tomorrow's requirements.

Houses must reflect some form of relationship with their surroundings, and this is invariably linked to a town or centre. New out-of-town housing developments in areas such as the Thames Corridors will be mainly in the hands of private finance.

Despite pressure from planning authorities and architects, developers are unlikely to make major architectural changes, unless of course they are confident the public approves first. But are there any real signs that show tomorrow's housing should be different, or is it just architects' desire to do something new?

Pollution and sustainability can be tackled outside architecture, and lifestyles are not necessarily affected by house design. So what justification can

there be to move away from today's vision of comfort? If communications are the centre of our lives, what is to stop them being incorporated into oldstyle houses? What are the benefits of modern-designed housing and how do we convince the community?

One problem at present is the fit of people into the existing housing stock. Thousands of dwellings existing remain unused, while many are underused, depriving families in particular of more usable accommodation. Flexible housing of all sizes would help the problem enormously, and towns possess millions of outdated and unused homes waiting to be modernised.

A purchaser or user is more likely to feel that a moderndesigned home can provide a way forward in an uncertain world if it is in tune with modern living, and provides the necessary links and communications with as many aspects as possible, and if it has the permanent feel of a traditional home.

In this case, innovative materials like sheeting in roofs can be utilised just as successfully as traditional slates or tiles. Kitchens and bathrooms can be prefabricated in pods away from site. Layouts can become flexible and open planned for more personal use. Sustainable forms of heating and power can be utilised. The list could go on.

Rex Hawkesworth, Portsmouth

#### Me me me! We need all the honours we can get

While the AJ may be right to bemoan the paucity of architects recognised in this year's Honours List, it then seems odd to ignore those who did, including vours truly...

John Sell CBE, Sell Wade Postins

#### Just stick to the facts, sir, just the facts

Thank you for the positive article you published about my career (AJ 8.1.04). Like most architects I am passionate about creativity, but there are a couple of points in the article which go beyond the realms of poetic licence, in that they are simply incorrect:

- · Although I was a director in asset management at Jones Lang LaSalle (JLL), I practiced as an architect for my entire career, up until 2000. This is because I ran the architectural business at ILL, which was an integral part of the asset management service to clients;
- · You report that I was 'Liverpool educated', but, with a name like Owen, it is hardly a surprise that I actually studied at the Welsh School of Architecture in Cardiff, and am proud of it! (I was there 1975 to 1980, during the charismatic leadership of Professor Dewi Prys-Thomas.) Valerie Owen, London SW1

Hellman hits the funny bone of 2003



Congratulation on Old Hellman's Almanac (AJ 18.12.03). I haven't laughed so much for ages!

David Helsen, Helsen Corporate Communications, Surrey

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



## Online auctions: architectural values come under the hammer

Economy; efficiency; transparency: these are the benefits of the reverse electronic auctions currently being championed by the Office of Government Commerce (OGC). The economic argument is compelling. The OGC reports that the use of such auctions in the public sector produces average savings of 25 per cent compared with traditional tender processes, but is keen to reiterate its stated belief that architectural procurement should be based on value rather than cost.

The CABE/OGC report, Improving Standards of Design in the Procurement of Public Buildings, recommends that procurement decisions pay due consideration to 'fitness for purpose, build quality, sustainability, adaptability, safety, efficiency, appreciation of context and an aesthetic impact that contributes to civic life'. Online tenders would thus have to be complex enough for each of these factors to be assessed. They would have to outline a comprehensive design strategy so that any assessment of 'best value' could take into account all aesthetic and practical aspects of the proposal. The efficiency of the auction process rests on the assumption that bids are both simple and directly comparable. It is rather less effective when the process makes enormous demands, both on competing bidders and the assessment panel.

The report also emphasises the importance of dialogue between client and design team, and of ensuring full stakeholder and end-user involvement in the design process'. Again, the very essence of the auction process is undermined. If bids are to be assessed on a relatively sophisticated design proposal and stakeholders are to be involved from the earliest stages, there must surely be a degree of consultation before proposals reach the bidding stage. Which makes a mockery of the notion that, in preserving a degree of distance between different parties, auctions favour anonymity and transparency, and therefore 'fairness', over the supposedly corrupting influence of personal relations. It appears, then, that both efficiency and transparency would inevitably be compromised. Which leaves us with economy. But would important government decisions ever be influenced by anything quite so crass?

Isabel Allen

#### Rem Koolhaas and the artfully arbitrary



I read with interest Murray Fraser's piece on Rem Koolhaas (AJ 18.12.03), 'Shooting from the hip and moulding the modern'.

Indeed, Rem Koolhaas is well known for his coruscating criticism of the vanity of the profession and many of its practitioners. He could be called the architects' Diogenes.

'Look at my new television HQ in Beijing,' he seems to say. 'The facade is just stuck on; it is applied and arbitrary.'

But arbitrariness is not easily designed, and man's capability of association too rich as it (cynically?) creates its own rules again. To me Koolhaas' design resembles torn stockings, or maybe, just maybe, patterns of decoration used in rugs by a remote Berber tribe from the Atlas mountains in Morocco. Their designs should be of interest to Koolhaas (as a designer) as their apparent 'arbitrariness' is a lot more fun than his. Pity that these associations don't fit Rem's brand image.

Bert Rozeman, London N19

#### More engagement with the artistic process

How welcome to hear Dennis Lenard's commitment to creativity in relation to the construction process (News, AJ 8.1.04). The concern, however, is that your published responses demonstrate an architectural profession that seems to retreat from the notion of a broader engagement within the design process. The issue here is about including creativity, not using professional silos to exclude possibilities.

As the Egan Review considers the skills required to build sustainable communities, it would be timely for a more open and expansive recognition of the skills that many professions can bring. In the case of artists they are communicators, facilitators, problem solvers, inventors and researchers. They take creative risks, have a willingness to experiment, and often redefine questions and problems without recourse to set solutions. These qualities are, of course, not the exclusive realm of visual artists. However, by crossing professional boundaries, recognition of the link between diverse creative input and the quality of our built environment could be demonstrated and celebrated.

Emma Larkinson, director, Public Art Forum, Birmingham

#### 'Disastrous' EU directive still in the draft stages

Ed Dorrell's piece 'Disastrous EU directive kills off hopes for protection of function' (AJ 18.12.03) claims, in error, that there has been a 'new European Union ruling' that 'outlaws the establishment of... a system which would allow only architects to design building'.

Firstly, there has been no EU ruling of any description with regard to the draft *Directive* on *Professional Recognition of Qualifications*. This proposed rationalisation of the sectoral directives governing certain professions, along with those currently governed by the 'general system' is, on the one hand, subject to the co-decision proce-

moon landing as god-fearing missionaries met the fragile Earth outlook that would eventually be formulated by former NASA scientist, James Lovelock in his Gaia thesis. At the same time, for all its apparent hedonistic optimism, the counter-culture betrayed a profound underlying conservatism. Timothy Leary, spaced-out figurehead and space colony enthusiast, was apparently enthralled by the thought that we may 'once again, think noble thoughts about the future'. However, he described this future as a 'return to the village life and pastoral style for which we all long'. For Leary, as Benjamin neatly put it, parodying Leary's famous aphorism, it was 'onwards, upwards and backwards'.

A yearning for the 'urban village' was explored in another afternoon session. Victoria Nash, co-author of Making Sense of Communities for the Institute of Public Policy Research, argued that local authorities must cultivate a new civic pride in dislocated communities. However, the example she cited, engagement through anti-litter awareness, wasn't the most persuasive. Her co-panellist, Miranda Sawyer, of BBC's Late Review and author of Park and Ride, thought more priority should be given to 'the boring stuff', that is public services and infrastructure.

Sawyer made an often personal yet compelling case for a positive urbanism. 'Cities are a bit rough,' she acknowledged, but 'people should be told to be braver'. She was nostalgic for a time when kids 'worked things out' hanging about in parks, but by qualifying her appeal for the revival of 'neutral spaces', with 'safe', undermined her argument. Spaces so designated, after all, cease to become conducive to unregulated goings on. But at least Sawyer focused on growing up in the city, and ended up advocating the autonomy of the young urbanite. Nash, on the other hand, seemed to see us all as impressionable kids subject to the destructive influence of peer pressure, or what she called 'network poverty'.

#### And now, the time has come...

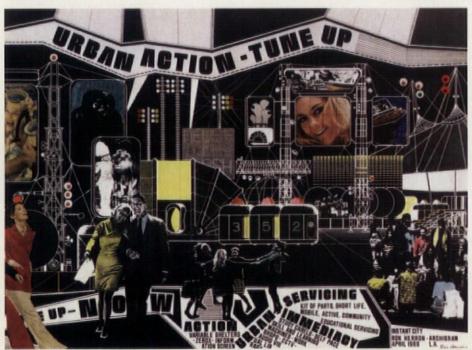
According to Jeremy Newton, chief executive of the National Endowment for Science and Technology in the Arts (NESTA), transport policy today is hostage to the heritage industry. Instead of promoting better, faster means of getting from A to B, it is bent on reviving trams and bicycles, the 'cutting-edged technologies of the 19th century!' he joked at the final plenary, Tomorrow's World.

This session, cunningly named after the recently retired BBC science flagship, wondered where our modern-day future vision would lead us. Vaguely remembered promises of jet packs, domestic robots, and long-haul space flights, were bypassed as Martin Wright, editor-in-chief of Green Futures, began warning of globalised threats to humanity, from migrating viruses, and the dangers of dependence on the oil reserves of unstable regimes, to post-11 September attacks on nuclear energy plants closer to home. His sentiments echoed an earlier discussion on 'dense cities' exposing the unfounded paranoia of population growth. Little wonder, as co-panellist Kevin McCullagh put it, that we look to the optimism of the '60s or Kubrick's 2001: A Space Odyssey, to recapture a sense of awe in what humanity might achieve. McCullagh, director of Foresight at Seymour Powell, went on to describe the thinking behind such gloomy speculations as a 'barrier to innovation'.

As Wright illustrated with his scattergun projections, it is the low esteem in which human intervention is now held that turns the past into a lesson in humility, and the future a terrain from which we recoil. Claire Fox, director at the Institute of Ideas, argued that we couldn't design ourselves out of the problem either, as some of the futurists present on the day might have hoped. The creative professions and technologists are just as prone to internalise what she described as a pervasive culture of limits, an outlook by which 'future generations will be ill-served'. We are alienated from the past as much as the future, said Fox, and subject to a stifling 'presentism' that can only narrow the creative impulses of innovators.

The overriding temper of our times, riskaverse, bounded by limits and sustainable projections, is not insurmountable. It is one thing to be practical, and quite another to be practically unable to conceive of a future that transcends the present. Idealism too, from some speakers, was less than inspiring on closer inspection. But that only makes the case for a more thoroughgoing critique of the current discontent with modernity. This underlines the recognition by a number of speakers, and summed up by conference organiser Austin Williams of the AJ, that what holds us back are not natural limits to growth or progress, but political lines in the sand. Interrogating the projections of eco-doom, 'better safe than sorry' and misplaced allegations of hubris are a priority. There is overwhelming historical precedent for challenging diminished expectations, and little to be gained through the privileging of caution over bold ideas. Thinking big has never been more important and this conference was the most dynamic of starting points.

Dave Clements writes for Guardian Online



Archigram's visions of the way we should live still appear dynamic

## Dan Dare or Dan Daren't

Dave Clements reports on the Future Visions:
Future Cities conference held at the LSE in December, supported by The Architects' Journal, which examined the role of the city through the prism of politics, culture and economics



Future Visions: Future Cities (FV:FC) was billed as an exploration of 'city visions: past and present', taking on the precautionary principle, sustainability and the low horizons that frustrate a future-oriented urbanism. One reviewer said it tried to do too much. Perhaps, but the event was in part a response to the belief that others haven't done enough to tackle such orthodoxies. Ambitious? Yes... but about time.

The opening plenary asked 'Have we lost our vision or are we just more sensible?' Sean Topham, on a panel that included Peter Cook and Laurie Taylor, professed to feeling 'let down' by the promises of yesteryear. His fascinating book, Where's My Space Age?, instead of concerning itself with the technical wonders of space exploration, demonstrates how the excitement of the times permeated popular culture and profoundly influenced designers and architects alike: 'Architects envisaged pods, megastructures, and whole cities that moved and transformed in response to the wishes of their inhabitants.' But, as he elaborated, it eventually gave way to a failure of confidence as the '70s burned themselves out. The billowing outfits, flared trousers and platform shoes that seemed to root their occupiers to the spot were symptomatic of an ebbing dynamism, he added.

But were the '60s really as bold and future-orientated as we like to think, anyway? Alphaville (1965), Jean-Luc Godard's seminal

filmic depiction of a Parisian future populated by servile automatons and governed by a supercomputer, expressed an anti-rationalist sentiment that persists to this day. Its cityscapes punctuated with E=MC2 and bold arrows displayed in neon parodied already problematic notions of scientific advance and progress. From Dystopia to Myopia, a session examining changing cinematic visions of the futuristic city, suggested that this dislocation from the idea of progress can be traced back further. However, Xan Brooks, film editor at the Guardian Online, noted that Fritz Lang's Metropolis (1927), in its commanding Modernist representation of an ordered city, portrayed a society with a clear trajectory, however dark. In contrast, he said, Ridley Scott's Blade Runner (1982) worked more as a Post-Modern collage indifferent to the architect or city planner's brief. Consequently, Lang's was a more familiar metropolis, sympathetic to its times in as far as it was polluted, overcrowded, and on reflection, less at ease with itself.

#### Spaceship Earth

According to Marina Benjamin, speaking at the session *To Boldly Go...*, the space age from its beginnings was tainted. The author of *Rocket Dreams: How the Space Age Shaped Our Vision of a World Beyond* articulates well the growing influence of eco-mysticism over the decades, and even how it shaped perceptions of the 1969

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#### who said what

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Local resident Mrs Kelly on Daniel Libeskind's new building for London Metropolitan University. Guardian, 23.12.03

'It's almost impossible to recognise the Farrell of London Wall in the sleek discretion of his Paddington Basin work. Clearly he has worked something out of his system'

Deyan Sudjic. Observer, 11.1.04 'Whether you love it or hate it, you can't forget it's there. Indeed its very presence throws down an implicit challenge to Gehry, who will be working on the same block'

Martin Knelman on Will Alsop's Ontario College of Art. Toronto Star, 11.1.04

'Might Edinburgh be the most changed city in Europe? In attitude — if not yet in the new architecture it produces — it is unrecognisable from the fusty place it was not so very many years ago'

Malcolm Fraser. Scotsman, 9.1.04

#### vital statistics

- Privately owned Irish property group Shelbourne Developments has bought Richard Rogers' landmark Lloyd's Building. The firm paid £245 million for the insurance icon a substantial jump in price from the £186 million paid when the site last changed hands in 1996.
- House price inflation will slow to 8 per cent this year, according to the Council of Mortgage Lenders. In 2003 the rate was an almost unprecedented 15.4 per cent.
- Concerns are growing for the future of many of Edinburgh's historic sandstone tenements. The British Geological Survey has found that up to 10 per cent of them are constructed from low-grade stone that is already reverting to sand.
- A secret buyer has forked out £2.5 million to guarantee the highest living space in the UK. Estate agents have confirmed that the mystery man has already bought the unfinished penthouse in lan Simpson Architects' 47-storey Beetham Tower in Manchester.

# Streets of colour



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	СН		

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ADDRESS:

POSTCODE:

**TELEPHONE NO:** 

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

#### **RULES** and entry criteria

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

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

A complete Keim paint colour specification will be required.

You will need to gain the support of the local authority and/or property awners when you develop your entry. In the first instance a registration should be completed, following which entrants will receive relevant technical information from Keim Mineral Paints together with the official entry form and local authority clearance form which will need to accompany the official entry.

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

The panel will judge the 12 best schemes by the end of February 2004. The winning and short-listed entries will be published in a special AJ supplement. Entries will be on display on the Keim stand AP09 in the Architecture Pavilion at Interbuild in April and the work will be planned for implementation during the summer.

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

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



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

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

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

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- » 2nd Prize £1,500
- » 3rd Prize £1,000

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- » Cezary Bednarski, Architect
- » Helen Hughes, Head of Historic Interiors and Decorative Finishes, English Heritage
- » Gareth Davies
- M.D. Keim Mineral Paints UK
- » Paul Finch Editorial, Director of The Architects' Journal

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

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### Feilden Clegg Bradley returns for Malawi project





The town of Mzuzu in Malawi (left) benefited from Feilden Clegg Bradley's voluntary efforts on a new health clinic for the university (right)

Feilden Clegg Bradley Architects has landed a second job in Malawi after a New York charity heard details of the practice's first unpaid project there.

When the US-based Potrero Nuevo Fund heard of FCBA's voluntary work designing and building a new health clinic for Mzuzu University it contacted the British practice, offering to pay \$10,000 for a further scheme.

FCBA first became involved in Malawi after one of its project architects, Ron Nkombe, suggested using the practice's charity fund for the new health clinic, a project undertaken last summer.

Potrero Nuevo Fund saw the work featured in the AJ's sister magazine, the Architectural Review, and immediately emailed Nkombe offering the new funds.

The American cash will be used to build a university research centre on the banks of Lake Malawi to investigate local water quality and disease transmission. This project, however, depends on finding \$20,000 from other external sources.

'The health clinic was the first time we had done something like this,' Nkombe told the AJ. 'We wanted to challenge the notion of development and how to use local resources.' Nkombe was on site for the month-long construction, with the other five members of the design team visiting for up to two weeks at a time. 'We were determined to learn from the local builders and workers. We picked up a lot from others on the project about how to build in a sustainable way,' he said.

FCBA will extend its charity fund to design and build an orphanage in Madras, India. 'The Malawi schemes have been organised out of the London office. When our Bath colleagues heard about it, they wanted to do something as well,' Nkombe added.

Ed Dorrell

#### KERELAW CAMPUS - A NEW ALTERNATIVE

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## Glasgow School of Art seeks funds to launch the Mac mark II

The Glasgow School of Art will gain a new 21stcentury icon to match its world-famous Mackintosh Building, if governors can raise the millions needed.

The school is planning a major new building on its Glasgow campus, along with an ambitious restoration of Charles Rennie Mackintosh's 1910 masterpiece. If it can secure £7-10 million, the school will launch an international competition later this year to find an architect for the new building.

The plans are part of a wholesale review of the school's building stock, much of which is rundown and in dire need of replacement.

Chair of the board of governors, Nick Kuenssberg, said the school hoped the new work – to replace six or seven buildings on the site – would become another internationally recognisable icon to match the Mac.

He added that the Mackintosh Building, which receives some 20,000 visitors a year, 'has not been as well looked after as it could have been'. Renovation plans will restore its original layout, remove later additions and convert offices back into studio space.

There will also be a project to salvage original furniture along with drawings and documents relating to the original building, which will be put on display in a visitor centre in the new building.

To fulfil its obligations to its funders, the school must explore alternative solutions to its accommodation problems. But Kuenssberg said the governors were confident they would raise the money to realise their ambitions and ruled out any possibility of the school leaving its famous home.

Zoë Blackler



The Glasgow School of Art's world-famous Mackintosh Building, which receives 20,000 visitors a year

#### French town proposes new Mackintosh museum

Charles Rennie Mackintosh is set to have a new permanent museum to his work open on the south coast of France, in the town where he spent the last four years of his life.

The mayor of small fishing town Port Vendre has asked Robin Crichton – a semiretired Scottish film-maker – to organise a temporary exhibition of Mackintosh's architectural drawings and local watercolours.

If the project – undertaken to mark the 100th anniversary (in 2005) of the Franco-British alliance, the Entente Cordiale – is successful, the local council plans to ask Crichton to develop proposals for a permanent exhibition in the town.

'Mackintosh is very important in the development of 20th-century architecture, but is not nearly as well known for his watercolours,' Crichton told the AJ. 'And around here he is hardly known at all. We hope to put that right. With the unique blend of Franco-Scottish enthusiasm for this venture, I have no doubt it will succeed.'

Mackintosh lived in Port Vendre, on the Mediterranean coast in Perpignon, from 1923 to 1928, the period of his life in which he took up painting most seriously.



Marks Barfield Architects will develop its plans for a new bridge across the Thames after the project won government backing. The Department for Transport has pledged funds towards the £450 million development and construction cost of the Thames Gateway Bridge, which will link Beckton with Thamesmead at Gallions Reach. Marks Barfield has already drawn up a number of possible designs for the bridge, which will have two lanes in either direction for cars and commercial vehicles, with separate lanes for public transport, pedestrians and cyclists. It will be between 50m and 70m high to allow ships beneath, yet without interfering with flights to London City Airport. The project has been pushed by London mayor Ken Livingstone, to aid development of the Thames Gateway area.

L lan Martin

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a) the architects' journal











# Radical Roche's bid for president

Maverick RIBA councillor Chris Roche has announced plans to run for the institute's presidency in this year's election, under a radical manifesto of change. Roche's proposals include both a members' referendum on dropping the royal charter and plans to fund a new headquarters in King's Cross through the sale of current headquarters, 66 Portland Place.

The manifesto is likely to face stiff opposition during the campaign, however, from Brian Godfrey, the other candidate who threw his hat into the ring this week.

The rest of the expected field is also taking shape. Former BDP chair and past RIBA vice-president for practice Richard Saxon has told the AJ that he is seriously considering the role, as have a series of other familiar faces at Portland Place.

The AJ understands that the others on the verge of standing are Jack Pringle, vice-president for education; Simon Foxell, chair of London region; and Valerie Owen, managing director of business quango London First.

But none of these establishment figures is likely to compete with Roche for controversy. In his manifesto, the London-based small practitioner demands that the RIBA act more like a trade union. 'I believe the Royal Institute of British Architects should promote architects, and not, as it is argued, architecture – this is done by architects themselves, CABE, the media, the V&A and the RA,' the manifesto reads.

Roche's manifesto goes on to call for the institute to 'move away from the promotion of fee scales' and instead set a minimum wage for principals of £50 an hour outside London and £60 an hour inside.

Roche also stresses his feeling that 'the institute should modernise'. Along with the promise of a referendum on the royal charter, he also demands that 'the identity should be uncompromisingly modern and devoid of imperialist imagery'. 'I believe the current RIBA signboards are old fashioned and unimaginative, the lions should be consigned to the waste bin of history,' he said.

He also calls for an end to the current policy of hiring out Portland Place. 'If the economics of the RIBA determine that the headquarters needs to be rented out for revenue, then I believe it should be sold off and a new facility built,' Roche added.

The only other manifesto beginning to take shape is that of Brian Godfrey, who is expected to run on a similar ticket to his previous tilt at the presidency (AJ 26.10.03). In 2001 Godfrey ran as an anti-big-practice and anti-London candidate, calling for the institute to focus more of its efforts on servicing the interests of small regional practices.

Ed Dorrell

0

Who should be the next president of the RIBA?

Register your views in the AJ's online poll at www.ajplus.co.uk



RICHARD SAXON
Expected to
be one of the
establishment
candidates if he
runs, the former
chair of BDP is
likely to campaign
on the basis of
continuity.He
has also formerly
held the vicepresidency for
practice, so expect
this to feature
strongly.



VALERIE OWEN
Although the only
woman expected
to run, she will not
run on a feminist
ticket. The most
likely campaign
basis will be
her business
background and
ability to maintain
the institute as
a going concern
under its
current financial
pressures.



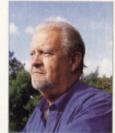
Another mainstream candidate, the chair of RIBA London region will have the support of the established small practice lobby. He has contributed time to the institute, preparing papers on PFI and the future of the profession.



JACK PRINGLE
Pringle is principal
of commercial
practice Pringle
Brandon. He is
the RIBA's vicepresident for
education, so the
government's
university reforms
may feature
heavily if he runs.
On other issues
expect him to
stick with the
mainstream.



CHRIS ROCHE
This year's most radical candidate, Roche will campaign for major change, demanding the institute act less like a professional body and more like a trade union. Highlights include a minimum wage for principals and a referendum on the royal charter.



BRIAN GODFREY
Certainly an
outsider, this small
practitioner can be
expected to ruffle
a few feathers at
Portland Place.
In his last run at
the presidency,
which called for
greater focus on
the regions, he
triggered an
unofficial
'stop Godfrey'
campaign.

**TUDENT SHOWCASE** 



Stuart Hollings designed this house as a project forming part of his BA architecture degree at the University of Huddersfield. The brief was for a fictional client, with a site in the town centre of Huddersfield, which was deeper and higher than its width. Thus a narrow house was formed. The client was a reclusive 30-something with a passion for art and photography, and a secret desire for voyeurism and hosting swingers' parties. The design incorporates an impenetrable glazed facade, on to which images of choice can be projected. This ever-changing facade obscures the view into the house.

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



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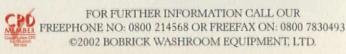
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#### ANYTHING ELSE JUST WON'T WASH.





# **Conical hillscape heads for Ealing**

East London-based art2architecture is set to start on site with these proposals for a new park on Northala Fields in Ealing, west London. The project – to be known as Northolt and Greenford Countryside Park – aims to transform the site from 'unattractive' scrubland into a 'new and ambitious neighbourhood park'.

The practice won the 1997 competition for the site in collaboration with EDAW and Peter Neal Associates, and has spent the intervening years securing funding and winning planning permission.

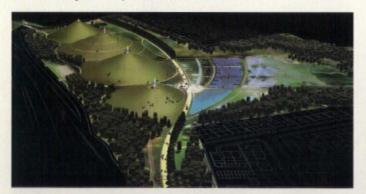
The centrepiece of the scheme will be a series of conical hills that will create 'a new identity for the area' while also forming a landmark for the neighbouring Western Avenue (also known as the A40, and one of the capital's major arteries).

These hills, created from 750,000m³ of imported material and earth, will be home to a range of ecological areas including open water, meadows and mixed woodland. They will also act as a visual and acoustic barrier between the Western Avenue and the open space beyond.

A series of new pathways, waterways and routes will wind through the site, with plans to build a cantilevered bridge over a new stream.

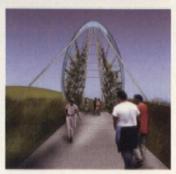
The proposals, scheduled for completion in 2007, also include a visitor centre, which will provide facilities for members of the public and visiting schools.

Ed Dorrell

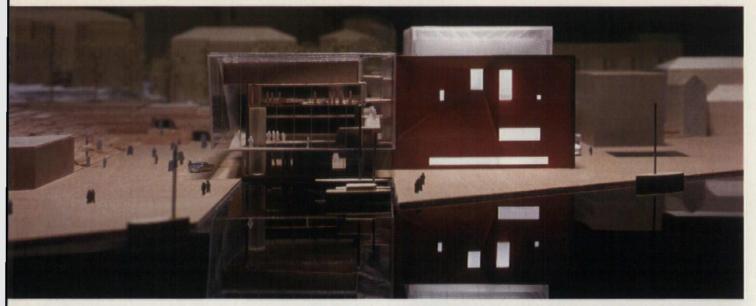








Proposals include four conical hills, a cantilevered bridge and a visitors' centre







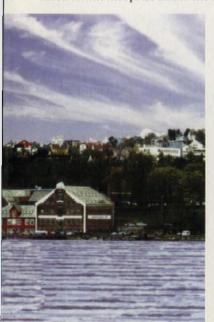
## in Norway for home practice

Allan Murray Architects has picked up NOK500,000 (£40,101) for its proposal 'Aurora', conceived as 'a compact solid block fractured and carved responding to the rugged exposure of the land and sea'. The openings follow the major sight-lines to the south and east.

Judges said Allan Murray's project 'contains some of the competition's best solutions for concert halls, public areas and behind-stage functions. In addition, the proposal is architecturally exciting.' But it failed to win first prize due to the disappointing external spaces. Third prizes went to two Norwegian submissions: 'Bach'n Beat' by 4B Arkitekter and '440 Hz' by Lund Hagem Arkitekter.

UK practice MacCormac Jamieson Pritchard also entered, with 'Duett', a harmonious composition of rocks, ships, ramps, cave, pool, garden, strata, rig and shell, each representing a facet of the city's life and history. The auditoria resemble two rocks emerging out of the strata, around which flow water, landscape, light and people.

Zoë Blackler





MacCormac Jamieson Pritchard's proposal 'Duett' (above right) reflects the varied facets of Stavanger's history



## Waterside concert hall success

Stavanger, Norway's fourth-largest city, is set to gain a new international-calibre concert hall, following an open competition. From the Europe-wide entries, Oslo-based practice Medplan Arkitekter won first prize, with Edinburgh-based practice Allan Murray Architects coming in second.

The relationship between the building and its waterside context was key in the jury's deliberations. Over 100 entries were received and considered anonymously.

The challenge was to design a new concert hall for the city, on Norway's south-west coast, with two international-standard auditoria – one orchestral and one electro-acoustic. Medplan Arkitekter's winning proposal – netting the first prize of NOK1,500,000 (£120,315) – is called 'I Boks', meaning 'all ready'. The judges said the design (*above*) 'combines magnificent and simple location on the site with a functional and well-planned layout. The architecture is both imaginative and brave, and excellently situated in the city landscape.'



Allan Murray Architects' proposal 'Aurora' (above left) came second in the Norwegian competition

#### **66** Cities are a bit rough. But people should be told to be braver **33**

Miranda Sawyer adds her voice to the cities debate >> pages 20-21

#### Chipperfield chips in with BBC Scotland HQ

BBC Scotland and David Chipperfield Architects have submitted a planning application for a new headquarters building on the Clyde in Glasgow.

The 32,000m² scheme – called Pacific Quay and due for completion in 2007 – will be the BBC's first purpose-built digital head-quarters and will be home to some 1,200 staff. It aims to 'make the BBC more accessible to the public' through the use of amenities and areas open to passers-by. It will also be equipped for modern state-of-the-art broadcasting.

BBC Scotland controller John McCormick described it as an opportunity to 'create stimulating and flexible working environments for staff, in a stunning building more welcoming for our audiences'.



#### **OLYMPIC BIDS AT THE READY**

Cities bidding to host the 2012
Olympic Games are set to submit
the final details of their bids to the
International Olympic Committee
today (Thursday). In the case of
London this will include work
carried out by the capital's design
team made up of EDAW, Allies and
Morrison, Foreign Office Architects
and HOK Sport. The other cities
expected to submit proposals
are Havana, Madrid, Paris, New
York, Rio de Janeiro, Leipzig,
Moscow and Istanbul.

#### STIRLING HOPEFULS WANTED

The RIBA is calling for architects to enter projects for the 2004 Stirling Prize and a new award scheme, the RIBA Worldwide Awards. For further details of how to enter, go to www.riba-awards.com or tel 0121 233 2531. The closing date for entries is 8 March 2004.

# Architecture head made 'fall guy' for De Montfort's ARB problems

The University of De Montfort has caused dismay by relegating the head of its school of architecture, Dennis Radford, to a normal teaching post.

The move – understood to be in response to the school's ongoing problems with ARB prescription – is part of a radical restructuring programme.

The university's bosses have forced the school to merge with the department of product design, a measure which has left architectural teachers under the authority of Hassan Abdullah, who is not architecturally trained.

While Radford refused to comment except to confirm that he had lost his job, insiders in the school said he was 'treated as a fall guy'.

Radford was appointed to his position two years ago, just one month before the board inspection that recommended the school lose its ARB-prescribed status.

One source at the school told the AJ that Radford 'has been treated very badly'. 'It is incredibly unfair,' he said. 'He has been treated as if all these problems with the ARB are his fault, but there was nothing he could have done.

'The university seems to think that by getting rid of the school's public face it can solve many of the problems. It can't,' the source added.

Radford also has the support of student group Archaos. Co-chair and recent De Montfort graduate Ben Stone said he was 'extremely disappointed'.

'This is a terrible shame,' he said. 'The problems at the school were well under way before Dennis arrived. He was really fighting to sort them out.

'Dennis is a very popular man among the student body for his efforts to sort out all the issues, but there was really very little he could do,' Stone added.

But a spokesman for the De Montfort University authorities dismissed the criticism. 'The school of architecture has moved into a new department, called the department of product and spatial design, as part of a faculty-wide reorganisation,' she said.

'This enables us to place architecture alongside design of interiors, furniture, product and industrial design, and we believe that prospective students will be inspired by the opportunities this offers.

'The new structure allows heads of departments to concentrate on academic management, and specialist architecture staff to concentrate on delivering high-quality teaching and research,' she added.

Ed Dorrell

#### CABE COMMITTEE NAMED

CABE has announced the names of eight new members of its Design Review Committee. Among their number will be architect and AJ columnist Simon Allford, designer of the Millennium Wheel Julia Barfield, and housing and regeneration specialist Margaret Jackson.

#### AJ 100 - CALL FOR ENTRIES

The deadline for returning the questionnaire for inclusion in this year's AJ 100 survey is 23 January 2004. The AJ 100 is the industry's most authoritative survey of the UK's largest architectural practices. Failure to return the questionnaire on time will preclude you from this year's survey. Fax your questionnaire, which can be downloaded from 'Editor's Choice' on www.ajplus.co.uk, to 01242 527277 or email: ljespersen@ camarguepr.com. If you have any queries, call Lars Jespersen at the research team on 01242 577 277.



Norway selects its new concert hall ⇒ pages 6-7 old fashioned and unimaginative, the lions should be consigned to the waste bin of history Chris Roche's manifesto for the RIBA presidency calls for an overhaul of the RIBA brand » page 10



## **Dutch auction policy 'disgraceful'**

The government's chief procurement adviser is promoting the use of online auctions for whole building projects, in a move that has sparked dire warnings from construction chiefs.

The Office of Government Commerce has set an end-of-year deadline for all departments to produce a policy on the controversial method. It is recommending auctions be considered for buying everything from bags of cement to buildings.

The Strategic Forum for Construction – the industry-led task force – this week warned against the 'very dangerous' practice. Chair Peter Rogers told the AJ he was demanding a clear policy statement from the OGC.

The issue first came to public attention in March 2002 when the Royal Bank of Scotland adopted the practice (AJ 28.3.02), condemned by critics as a form of Dutch auction. Participants compete in real time by bidding lower as the auction unfolds.

Other private companies believed to have adopted online auctions for building products and services include supermarket chain Tesco.

The OGC, charged with increasing government efficiency, has been pushing for online auctions for some time in the procurement of simple products, claiming they increase transparency. This latest move to extend their use coincides with the development of more sophisticated software systems.

'We are suggesting reverse auctions should be considered on a case-by-case basis in all procurement activity,' said a spokeswoman from the OGC.

'As of the end of 2004, we expect all departments to consider the use of e-auctions. We would imagine they would readily take it up,' she added.

And she insisted the practice was consistent with the pursuit of best value rather than lower cost, Issues of quality would be established as part of the pre-qualification before the e-auction begins, she said. 'The e-auction is the very final piece of the puzzle.'

However, Rogers said he was extremely

worried by the practice, and called for greater clarity from the OGC.

'I would be very nervous of anyone using it for anything more sophisticated than a filing cabinet,' he said.

Rogers rubbished the idea that at any stage complex, evolving building projects could be assessed simply on price. And he condemned the abitrary cost cutting that follows real-time bidding, as opposed to savings resulting from considered design changes.

'This is a hugely important for everyone, not just architects,' he warned. 'For the whole ethos of the way we build things and the quality of the built environment for all of us.'

Chair of Rethinking Construction, Alan Crane, also condemned online auctions as 'disgraceful' and regressive. 'We have spent five years trying to get away from Dutch auctions to make sure that procurement is on quality and value, and not price.'

Zoë Blackler

Marshall Architecture and Arup have started on site with this massive 790,000m<sup>2</sup> mixed-use regeneration scheme for inner city Beijing. The project – called Dongzimen Integrated Transport Hub – will involve transport interchanges for airport train links, intercity buses and the underground subway. It will also include a series of office towers, a retail mall, an apartment complex and a five-star hotel. The project is one of the Chinese government's '50 most important schemes to complete' before the Olympics open in Beijing in 2008.

#### London to gain new tower as Grimshaw's Minerva approved

The Corporation of London's planning committee has given the green light to Grimshaw's 50-storey Minerva Tower.

Planning experts believe the decision leaves the tower 'more-or-less' free to start on site because, in the wake of the London Bridge Tower inquiry, the ODPM is unlikely to call it in.

In a statement, Minerva's chief executive Andrew Rosenfeld said he was delighted with the decision. 'This is a major achievement not only for Minerva, but also for the City of London.

'It is fitting that this magnificent tower, which will redefine the City's skyline, has been created by a British developer working with a leading British architect,' he added.

But the capital's conservation lobby has attacked the decision.

Paul Drury, planning adviser to the Historic Royal Palaces, said he was 'extremely disappointed but not surprised'.

'We were expecting the decision to go the way of the developers since London Bridge Tower got the go-ahead,' he said. 'But it doesn't mean we are not disappointed about the serious impact it will have on the Tower.'

Adam Wilkinson of SAVE Britain's Heritage agreed. 'If the Shard of Glass is going to be a spike through the heart of London, then this is more like a juggernaut.

'However, I do not expect it to be called in because English Heritage are not going to push for it,' he added. 'They are not interested in incurring the wrath of John Prescott again. They are still feeling bruised after the London Bridge Tower battle.' the architects' journal 151 Rosebery Avenue, London EC1R 4GB

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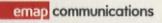
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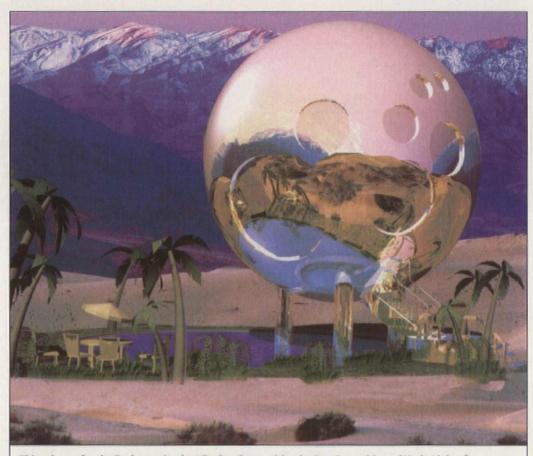


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This scheme for the Ecohouse Student Design Competition by Dan Paraschix and Vasin Livin of Switzerland's Accademia di Architettura will form part of a new exhibition at the RIBA, running from 14-30 January. The competition - organised by Oxford Brookes School of the Built Environment attracted 196 entries from 30 countries as varied as Cuba and Libya. It challenged students to assess and 'imagine' the future of ecological residential design in the third millennium.

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