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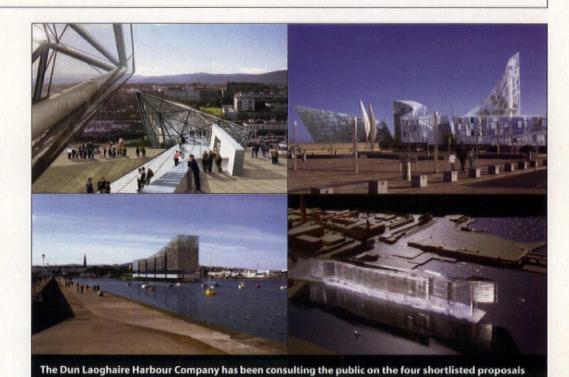


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for its Carlisle Pier competition. The four schemes battling it out are, clockwise from top left: Skidmore

Owings & Merrill; Daniel Libeskind Architects; heneghan.peng.architects; and Scott Tallon Walker. A final

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decision is expected to be made in April.

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



A bright future for Owen Luder's Tricorn Centre? ⇒ page 10 f They've never contacted us about it. The first I heard of the problems was when I was contacted by journalists. They want to deal with this in a very public way 3.5 to be blocked by the first second to dispute second.

Stephen Hodder condemns Hackney's approach to disputes over his Clissold Leisure Centre >> page 10

anews



Festival Hall revamp 'unsound'

Allies and Morrison's plans to refurbish Leslie Martin and Robert Matthew's Grade I-listed Royal Festival Hall have come under fire from Britain's leading acoustic authority.

Arup Acoustics founder Derek Sugden and the Twentieth Century

Society have warned that the scheme will both fail to achieve the acoustic improvements demanded in the brief and also destroy the integrity of the 1951 designs. They have told Lambeth council that the designs – drawn up in collaboration with American acousticians Kirkegaard – will fail to meet the standards demanded by the South Bank Centre (SBC).

The conservationists are determined to persuade the SBC to install a modern electric amplification system, leaving the building intact.

If the project wins the green light, Allies and Morrison admits it will 'substantially change' the auditorium. These alterations include modifica-

tions to the canopy, the organ space and the interior decoration.

Sugden told the AJ he was 'convinced' the project was 'not a worthwhile effort because the building is never going to be world-class acoustically. He added: 'Architecturally this is a real icon of the '50s and it should be left as it is.

'What will happen here is that they will spend millions of pounds

on it and end up with something that is acoustically not that good. What they should do is leave it alone and put in an excellent modern amplification system.'

Twentieth Century Society caseworker Claire Barrett has also

written to Lambeth council objecting. 'Enjoying a concert is not solely about an audio experience, it is equally about enjoying a space visually,' the letter says. 'The whole experience is important and it is problematic to divide them so starkly.

'The hall is and always has been used as a multiuse space for the presentation of many different kinds of music and art forms,' it adds. 'Is it worth altering a space so radically just so it can fulfil one of its requirements?'

Allies and Morrison associate Diane Haigh defended the project but admitted the auditorium would 'never be in the global top 10 for acoustics'. However, she dismissed the criticism, insisting that

there was no electro-acoustic system that would work.

'We did a lot of soul-searching, as we all hugely admire the building, but we found there was no way to make the improvements without these radical solutions,' she said. 'The fact is it has not remained untouched since 1951, there were also changes in the '60s.'





Derek Sugden:'convinced' of failure

Utzon reveals major addition to Sydney Opera House

An ambitious plan by Jørn Utzon to rework his Sydney Opera House was revealed on Monday. Utzon, in collaboration with his son Jan and Sydney architect Richard Johnson, will add a £2.5 million colonnade along the western facade. The glass structure, 45m long and 5m wide, will be the first major addition to the building since its completion 30 years ago, when Utzon made a dramatic exit from the project.

Nine new large windows and doorways

will be installed, giving views across Sydney Harbour. Revealing the plans, the premier of New South Wales, Bob Carr, said: 'It was Utzon's idea to connect the Western theatre foyers with their beautiful harbour setting. There is no better person to deliver this vision.



Yasmin Shariff pitches in to the education debate

66 We're going to change the world **7**

Archaos co-chair Alex MacLaren plans to put student issues to the top of the agenda >> pages 22-23

KPF proposals spark dispute over future of Smithfield meat market

KPF has triggered a major planning row after it emerged that the practice has drawn up a scheme to demolish a large swathe of London's Smithfield conservation area.

Heritage campaigners are dismayed by the

City of London-backed proposals for a 10storey office building at the west end of Horace Jones' meat market.

A coalition of SAVE Britain's Heritage, the Victorian Society and the City Heritage Society has launched a campaign to scrap the plans, which would replace the site's unlistbuildings the new commercial development.

The proposals follow a report produced for the Department for

Food and Rural Affairs in 2002 that recommended the consolidation of London's six main markets and for the meat market to be moved to a new location (AJ 5.12.02).

SAVE director Adam Wilkinson attacked KPF's scheme, saying its plans would destroy the historic buildings, 'This is appalling,' he told the AJ. 'It is going to ruin the character of the area and remove buildings English Heritage has judged as essential.

Wilkinson instead called on the City authorities

to resurrect proposals they commissioned three years ago by Urban Space Management for a scheme that works within the fabric of the historic

'All KPF is attempting to do is mimic the scale of

neighbouring Farringdon Road, which is one of the worst streets in London,' he added.

Richard Holder, the Victorian Society's architectural senior adviser, agreed. 'Given the ease with which the buildings could be adapted for new uses, it would be near criminal to damage the cohesion of the complex,' he said.

But KPF director Lee Polisano defended the plans, insisting that the scheme - which is yet to be publicly

unveiled - will add to the area. 'To my mind, our proposals will improve the context of the listed buildings and make them stand out more,' he said. 'We would not consider doing anything that would damage them.

'The fact is, the buildings we are looking to demolish are not that important and do not have the architectural merit of the listed ones, he added. 'They are also bombed out and would need a lot of work before they could be used for anything.

Ed Dorrell

FREE STUDENT MEMBERSHIP

RIBA president George Ferguson was due to propose free student membership at yesterday's council meeting. The initiative - in which large practices will cover the costs - would increase membership from 30,000 to 40,000. Student members would benefit from an improved Student Hardship Fund and use of the members' services. Ferguson said the move should 'not be seen as radical' but as a 'common-sense investment'.

EYRE HEADS FOR THE DOCKS

Wilkinson Eyre Architects has won the international competition to design the King's Dock site on Liverpool's waterfront. The practice saw off competition from EDAW, Foster and Partners, Rafael Viñoly, SOM and HOK. The development will include a new arena, a conference centre and public exhibition space.

NEW M11 HOMES SLAMMED

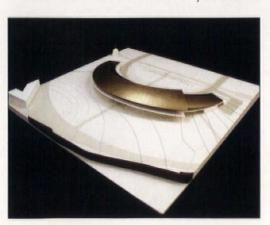
Friends of the Earth has condemned the government's plan to add an extra 500,000 new homes to the M11 corridor, calling it'a recipe for the urbanisation of the countryside'.

EDINBURGH PLANS GALLERY

Waterfront Edinburgh, the city's regeneration agency, is preparing a design competition for a new art gallery overlooking the Forth. Details of the competition will be announced in the summer.



Urban Space Management's plan protects the buildings



Viñoly sees off rivals to visual arts centre

The Essex town of Colchester is to gain this Rafael Viñoly-designed arts centre as part of a £100 million regeneration of the East of England region. Viñoly has beaten a glittering shortlist for the job, which also included David Chipperfield Architects, Future Systems and Behnisch, Behnisch & Partner.

The firstsite:newsite arts centre will develop an existing gallery and provide new space to display the internationally significant University of Essex Collection of Latin American Art. It will also create additional facilities, including conferencing and screening rooms, retail and leisure spaces.

'This historically valuable site presents a unique and wonderful architectural challenge,' said Viñoly. 'We are looking forward to working with the partners to develop and realise a cultural centre of regional and national importance, and a new model for visual arts spaces.'



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Livingstone stands tall in London

London mayor Ken Livingstone has retained his defiant stance on tall buildings in his vision for the capital, the *London Plan*, which was officially launched this week.

Concerns by English Heritage that tall buildings could prove detrimental to London's skyline have done nothing to curb his enthusiasm.

At the launch on Tuesday, which followed 19 months of public consultation on the proposals, Livingstone confirmed that 'tall buildings will go ahead' at the substantial rate of '15 buildings over the next 15 years'.

However, any tall buildings will have to be assessed for impact on their surroundings and should aim to 'create attractive landmarks enhancing London's character', the plan says.

The tall buildings initiative forms part of Livingstone's wider framework for high-density city living. The plan sets an increased target of 30,000 new homes to be built every year within Greater London, to accommodate its growing population, which is estimated to rise to eight million by 2016. Development will be concentrated on brownfield land. The final plan also retains a commitment to sustainable construction, highly developed transport links and improved flood defences.

Livingstone said the plan presented 'huge opportunities to accommodate growth'. And Nicky Gavron, the mayor's former deputy and now his adviser on strategic planning, added that it would 'finally correct the imbalance between east and west'.

But Simon Hughes MP, the Liberal Democrat candidate for London mayor, hit out at the plan's aspirational target of 50 per cent affordable housing city-wide. 'This isn't good enough,' he said. 'Rather than aspiring, the mayor should be demanding that the 50 per cent target is met. He should show firm leadership on one of the most crucial issues facing London in the next few years.'

However, Livingstone has pledged to intervene where local boroughs refuse to cooperate with affordable housing targets.

Cristina Esposito

'Client unprepared for mammoth task ahead,' Holyrood inquiry told

Revelations continued to emerge this week at the Fraser Inquiry into the escalating costs and delays on Enric Miralles' Holyrood parliament building.

The inquiry – which is investigating how the original estimate of £40 million has spiralled to now top £400 million – has unearthed failings in the Scottish Parliament Corporate Body (SPCB), the company set up to act as client.

Sir David Steel, the parliament's speaker and SPCB chair, has admitted under questioning that the five MSPs that made up the body were completely unprepared for the mammoth task that lay ahead of them.

And in evidence expected to be heard yesterday, former SPCB member John Young admitted that he felt that the committee was unaware of the scale of the scheme, and 'ignorant' of the relevant construction processes.

The choice of the new parliament's site also cropped up again. The inquiry questioned conservation architect James Simpson, who dismissed claims by the Scottish Executive that the existing Church of Scotland Assembly Building on Edin-

burgh's Mound was too small to house the parliament.

Simpson, who is a partner in Simpson and Brown Architects, told Lord Fraser that the Church Assembly Building could have been sensitively converted for the parliament's use, at a small percentage of the cost of Miralles' project.

Meanwhile, details have also emerged of a row that took place between Miralles and his executive architect RMJM during the early construction phases over payment and contract agreements.

The inquiry continues.

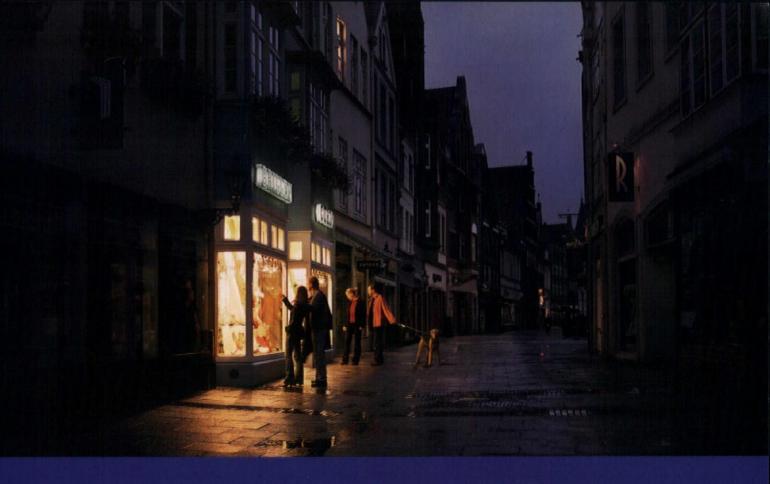
AA BURSARIES INVITATION

The Architectural Association is inviting applications for its 2004/05 bursaries. These include the full-fee (£12,300) Baylight Scholarship for British Students entering the Diploma School, and the full-fee Stephen Lawrence Scholarship, which particularly welcomes incoming applicants from ethnic minorities. The £7,500 Eden Scholarship is for UK MA students in the Environmental & Energy programme. For further details visit www.aaschool.ac.uk.

MOOR HOUSE TOPS OUT

Foster and Partners has topped out its 19-storey office scheme, Moor House in the City of London. The building, sited at the junction of London Wall and Moorgate, is scheduled to complete by September.













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Hodder hits back in Hackney row

Stephen Hodder has expressed dismay at Hackney's handling of the problems with his Clissold Leisure Centre, as the borough prepared to make public a report into the cause of the problems.

The borough's lawyers were finalising their response to the report, produced by another architect, as the AJ went to press. It is expected to include an explanation of the technical faults that have plagued the project, believed to include cracking walls and leaking roofs.

Even before it opened the building had suffered from cost overruns and a 12 month delay, and as a result Hackney is currently pursuing a case against Hodder through the High Court.

But Hodder this week condemned Hackney's management of the technical issues as 'very strange'.

'They've never contacted us about it,' he told the AJ. 'The first I

heard of the problems was when I was contacted by journalists. They want to deal with this in a very public way. Why they just haven't got these problems solved I don't know. It's in everyone's interest that they are resolved.'

And he added: 'Obviously, I've got to take legal advice on the best way to deal with it.'

However, a spokeswoman for the council said it was not prepared to enter into dialogue with Hodder while the legal case was pending. 'We've are not prepared to compromise our legal position by contacting the architect', she said.

This initial report will be followed by 'a more detailed piece of work' on how to resolve the problems, she said.

Zoë Blackler

One last push to increase pressure

Barry Sheerman has called for a 'final push' in the AJ's PPG7 campaign, demanding more architects write to their MPs.

The Labour MP called for a renewed letter campaign to parliamentarians asking them to sign up to the AJ's Early Day Motion, which calls for the retention of the Country House clause.

As speculation increases that John Prescott could be on the verge of a U-turn when the replacement PPS7 is published, Sheerman said more EDM signatories would 'add to the pressure'.

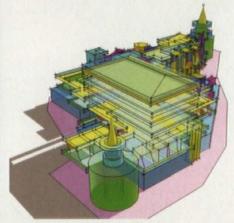
'If we really make a push for this and keep the number of parliamentarian supporters ever increasing, the government will have no choice but to take note.'

High-profile MPs already signed up include Labour's first architecture minister Alan Howarth, father of the house Tam Dalyell, veteran rightwinger Teddy Taylor and former culture secretary Chris Smith.

For a draft copy of a letter to send to your MP, visit www.ajplus.co.uk or call on 020 7505 6700.

Before and after: Portsmouth's colourful vision of Luder's Tricorn





Mick Morris' design (right) would clad Owen Luder's unique structure in a range of materials

The Portsmouth Society has recruited two architects to produce visions for the restoration of Owen Luder's Tricorn, which is loved and loathed in equal measure.

Mick Morris' colourful transformation proposes thinning out the structure 'with a little selective demolition' to bring more sunlight in and create better views out. 'I like the forms and shapes,' Morris said, 'but I'm not a big fan of outdoor concrete in the UK, so I would clad it with almost everything – paint, render, siding, panelling, steel, ceramics, and glass and floodlight the public sections'.

His plan proposes radically remodelling the ground floor to replace the maze of small alleyways to create 'something a bit more user-friendly'. On the first floor, he would convert the old fruit and vegetable market into a housing development with its own streets and mews-style parking.

The other design, also intended to support the Portsmouth Society's bid for listed status for the building, has been produced by architects Kate Mackintosh and George Finch. They propose inserting loft-type houses into the structure.

Celia Clark, chair of the Portsmouth Society, said 'the strong sculptural quality which makes the building genuinely unique could give Portsmouth city centre much-needed new life and create an iconic attraction which no other city can match'.

UDENT SHOWCASE



Felix Robbins, an M Arch student at the Bartlett, designed this project based on the concept of a dwelling/mausoleum. He describes it as 'a dynamic projection across multiple facets of a creative process of architectural programme,' and as 'an architecture of advented absurdities, memoirs of an imminent irresolution' (obvious really). Robbins' tutor is Neil Spiller.

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RIBA presidential race hots up

The race for the RIBA presidency accelerated this week, with a further candidate throwing his hat into the ring while another unveiled his policy ticket.

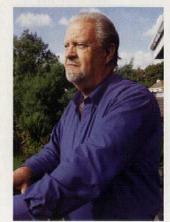
Vice-president for education Jack Pringle has confirmed plans to contend the election while Brian Godfrey has launched his bid to secure the 60 signatures required to win a place in the ballot.

Pringle said he was yet to formulate a formal policy document but admitted that 'it will be a difficult race to win, with so many candidates already announced'.

Godfrey - a national councillor who stood in the 1999 presidential election and won 27 per cent of the vote - is running under a banner of 'restoring democracy to the institute and saving the regions'.

Making a call for support from small practitioners, Godfrey launched a savage attack on the institute's current leadership and called for the three regions currently under threat of closure to be saved.

'It is now clear that elected councillors are being sidelined by the institute's executive and non-elected members have been appointed



Brian Godfrey: will run again

to positions of authority normally given over to elected members,' his policy flyer reads.

'We are not a commercial company, we are a professional, membership-led institute that democratically elects their fellow members to positions on National Council.

'It is time to stand up and be counted and I have two options: to try and change the current autocracy for democracy by standing for presidency again this year or express my disgust by resigning my membership.

It is not a decision to be taken lightly,' Godfrey adds in the pamphlet. 'However, insanity has prevailed and I have decided to run again.'

Meanwhile, another potential candidate, Richard Feilden of Feilden Clegg Bradley Architects, announced his decision not to run. 'I thought long

and hard about it as it is something I'm really interested in, but I decided my life outside RIBA politics at the moment is just too interesting,' he said.



Jane Darbyshire and David Kendall's vision for the hospital environment of the future has won public support in CABE's Healthy Hospitals campaign. The design won 53 per cent of votes in an online poll, beating alternatives by FAT with DEMOS, McDowell & Benedetti and mufart/architecture. Of those who took part in the poll, 83 per cent had had a negative experience of hospital environments, and their priorities for better hospitals included more space and light, fresh air, a warm friendly atmosphere, gardens/outdoor space, privacy and calm. CABE launched its campaign in November.

Shariff attacks 'Third-World repression' of female architects

RIBA councillor and ARB board member Yasmin Shariff has dismissed the chance of a woman winning a presidential poll 'for at least a generation'.

The equality campaigner chose the forthcoming RIBA election as an opportunity to launch an attack on architecture's track-record, likening it to a 'repressive Third-World state'.

Shariff's comments came in the week that the ARB published the latest demographic breakdown of the profession.

The figures show another tiny rise in the number of women in architecture, from 13 per cent in 2002 to 14 per cent in 2003, in line with the slow 1 per cent per year increases seen

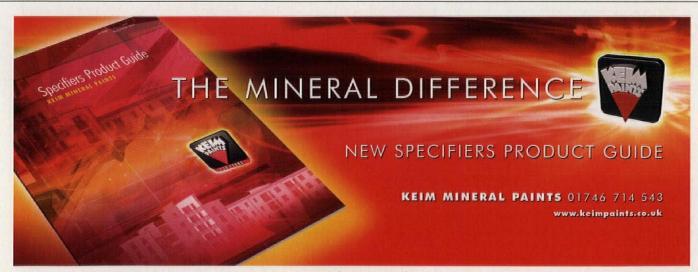
throughout the late 1990s.

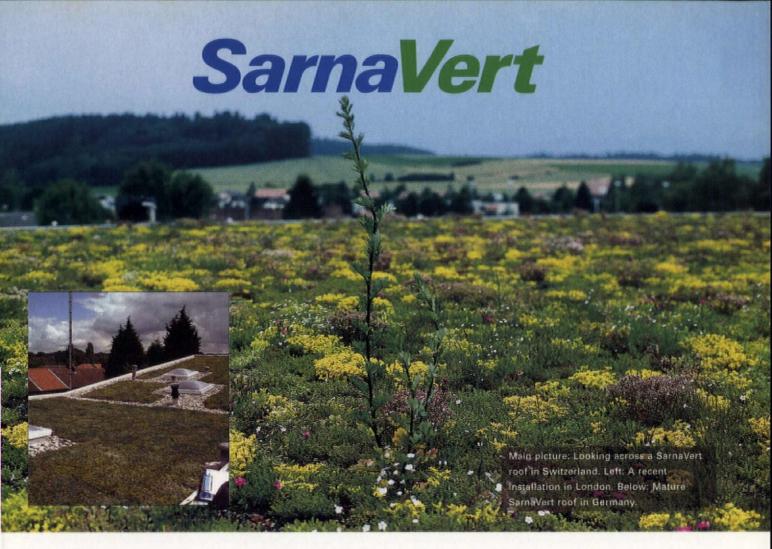
If this current rate continues, it will take the profession 36 years before the number of female architects matches the number of males.

Shariff said there was no point in a female architect even standing for president while the growth rate remained so slow.

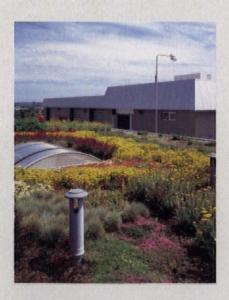
'There is no chance a woman will win for many years, as most people in the profession wouldn't consider voting for a female,' she told the AJ. 'It would be a complete waste of time.

'You don't need to go to the Third World to find examples of women being repressed; you can just go and work in Britain's architecture profession.'





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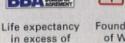
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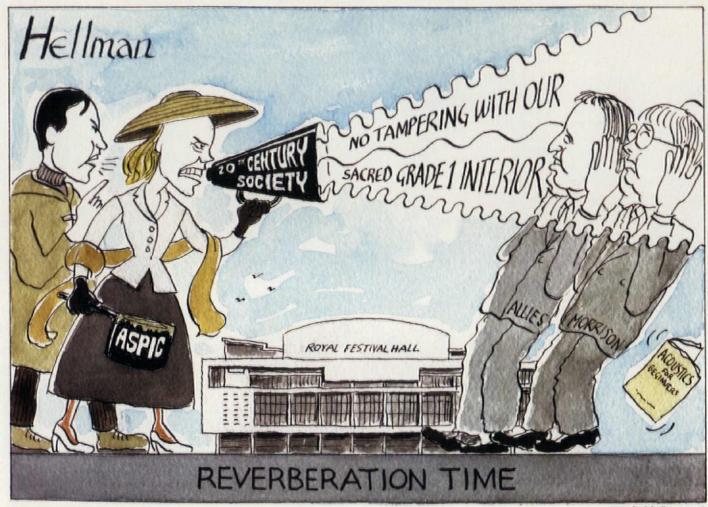


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who said what

'I think it is great that the spa is shut. The longer it stays shut the better. The fact that it is shut is making people more interested. In a strange sort of way it is working in our favour'

Bath's tourism chief Jan Siegieda on the long-delayed new Bath Spa. Private Eye, 6.2.04

'It is London conceived under Thatcher and built under Major, with all the soul and poetry and sexiness such a provenance suggests'

Giles Coren on Canary Wharf. *Times*, 7.2.04 'There was a faint rosy aura around all things Catalan and up pops Enric, who was a charming man. But it was a shame and a disaster that he was chosen as architect, and it was possibly a scandal as well'

Margo MacDonald MSP on the Scottish parliament building. Sunday Herald, 8.2.04

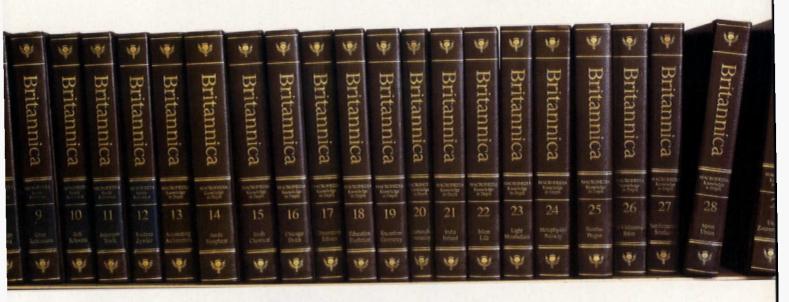
'In general, architects are not appealing characters in movies or other fiction. That's because in reality they seem to be darn difficult people. I searched recently for architect jokes and found, well, none. Apparently the phrase "architect humour" is an oxymoron'

John Doyle. Toronto Globe and Mail, 3.2.04

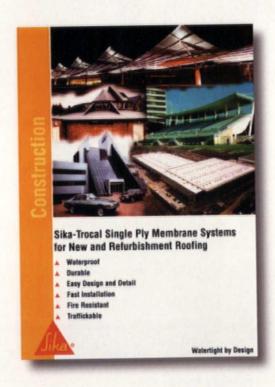
vital statistics

- Economists believe that the government's targets for 3.5 per cent growth in 2004 may be an underestimation. City analysts have suggested that the figure might, in fact, reach 4 per cent, a jump in growth likely to trigger a hike in interest rates.
- The mobility of the British population increased substantially during the 1990s, according to the 2001 census. Statisticians analysing the raw data have found that 15 per cent of adults (or one in eight) are likely to move house each year.
- The Liberal Democrats claim that Britons will have built up £1,000 billion of debt in mortgages, credit cards, loans and hire purchase agreements by this summer. This is equivalent to the combined debt of sub-Saharan Africa, Asia and Latin America.
- Mortgage providers are now prepared to lend homeowners up to seven times their salary, the latest figures from Your Mortgage magazine have shown – a substantial increase on the traditional 'three times' limit.

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School's out over education



With the tuition fees debate still echoing through the House of Commons, AJ asked a range of educationalists, commentators and practitioners for their views on the future of architectural education and the potential effects of top-up fees on students, schools and the profession. Interviews by Zoë Blackler

PROFESSOR JEREMYTILL HEAD OF SCHOOL, SHEFFIELD UNIVERSITY

'What we have is an outdated and fixed structure that has been in place since 1887. Instead, there should be a final gateway, controlled by a national exam'

Top-up fees mean all of us now have a duty of care towards our students. Which means, in part, restructuring education. What we have is an outdated and fixed structure that has been in place since 1887. And it hasn't been questioned, it's just been accepted. Something has got to give. It's not a matter of changing the criteria, all that is just deckchairs on the Titanic.

The present structure does not take into account the new architectural and social conditions. It aims to produce a certain type of fixed architect. But the world has moved on, we need a different type of architect to face up to new fluid conditions. It is not as if every architect is going to design an art gallery or every architect is going to design extensions. It's a much more specialised field but the criteria for assessing it have become

much more limited. You cannot teach all the knowledge required to be an architect. But you can teach people to develop judgement in order to face the new conditions.

Students face a new set of pressures, not least student debt, which means the viability of the compulsory five-year education is dubious. There's no way the present structure is tenable if the profession wants to keep recruiting. The Part 1, Part 2, Part 3 structure has to go. It will collapse under its own weight. If you want people to become architects who aren't middle-class kids, something's got to change.

I don't think the ARB has any right to be involved in the legislation of undergraduate education. The ARB's role is to ensure competency. But why is someone failing a third-year technology course a danger to the public? And why are we the only profession in the country that has that degree of micro management?

Instead, there should be a final gateway, controlled by a national exam. So the ARB would not legislate schools but examine. Schools should be free to explore their own academic agendas and be able to move students towards that gateway or not – they should choose.

The profession doesn't own education and it has got to get over the expectation of schools producing oven-ready chickens. As educationalists we have a responsibility towards three sets of people: the funding councils, the students (increasingly, as they pay more) and the profession. But often the discussion is framed as only a duty to the profession, and it is not. It is not a gloomy scenario, it's a positive one. It's all good and it will make us rethink. But something has to give if we are to have the kind of profession worthy of us in 30 years' time.

JACK PRINGLE RIBA VICE-PRESIDENT FOR EDUCATION AND DIRECTOR OF PRINGLE BRANDON

'People are likely to dip in and out of education as they take time out to repay debt. Schools need to be as flexible as they can'



With top-up fees, additional money will be going into universities, which is absolutely essential since funding per student has halved during the past 15 years.

At the RIBA, we are looking for schools not only to maintain academic standards but also to increase them. So this continually degrading funding base was becoming a serious problem. With more money for the universities to come, hopefully more will find its way to the architecture schools.

The next issue is how that money is raised. I believe we have ended up with the second-best system. The best would have been to raise the money through general taxation. But it looks as if we are going to have a system where students borrow to pay their fees and pay back that debt over a number of years.

The high cost of both courses and living expenses has been climbing in any case, and increasing debt will be a major issue for architecture students. We already had a problem recruiting people from deprived and ethnic minority backgrounds and this can only make the problem worse.

The classic course structure is just not going to be normal in the future. People are likely to dip in and out of education as they take time out to repay debt. Schools need to be as flexible as they can in terms of access and pattern of completing courses. There may need to be more part-time courses. This is going to happen, and it must be a bad thing if it is being driven by debt. And if studying is going to be extended dramatically because of debt, then this will certainly put off people from poorer backgrounds – the very people we want to attract.

We need to go campaigning and persuading people to take up architecture. We do need to go out and talk to people from deprived and ethnic minority backgrounds about the advantages of coming in and why it is worth doing. We needed to do it anyway.

YASMIN SHARIFF ARB BOARD MEMBER, RIBA COUNCILLOR AND SENIOR LECTURER, THE UNIVERSITY OF WESTMINSTER

'Some students are taking 10 years to finish a seven-year course. Why can't we come in one end and out the other in a set time? It can't be that difficult'

The threat is that architectural education is becoming so difficult that a lot of people are falling out of the system and taking more than seven years to qualify.

The problem is that the more vulnerable people are, the more you will get the fallout. So women and ethnic minorities are usually first as part of that fallout. We need to stop this massive leakage.

Some students are taking 10 years or more to finish what should be a seven-year course. And it's not right that we have a system that is taking people longer and longer to qualify.

The answer is to create a much more rigorous system, spelling out what is expected at each stage. And we need to simplify it. While I believe there should be a high level of design, there also needs to be better legal and technical training and we need to give students the skills to navigate the planning system. If you don't know what the law is, you look pretty stupid in front of a client. Students need that knowledge and the current system doesn't do them any favours.

I can't see any advantage of bringing in a part-time option, it will just extend education longer and longer. We have got to make sure people complete their education within the seven-year time limit. Why can't we – as doctors do – come in one end and out the other in

a set time and have the basic skills and tools to do the job? It can't be that difficult.

The quality of the built environment, as recognised by the government now, is fundamental to the quality of our lives. If we are going to affect quality of life, we have got to get the profession in a better position to do that.

WENDY POTTS FORMER CHAIR OF SCHOSA

'This is a time of settling in rather than of change – putting in place those changes that have already happened'

Top-up fees are probably not going to make a lot of difference to architecture. I doubt many would drop out since architecture is a good recruiter. Figures for the past four to five years have stayed pretty static. The only thing that has changed is that students have tended to stay up longer after the third year. Partly because there's plenty of work around at the moment.

I think this is a time of settling in, rather than of change – putting in place those changes that have already happened. There's a lot of bedding down to do.

ALEX MACLAREN CO-CHAIR OF STUDENT PRESSURE GROUP ARCHAOS



'I would be depressed by topup fees if I didn't think it would lead to change'

I would hope to see a very different system in place in 10 years' time. Employers see the current system as failing because after three years in university, students are no more use to them than before they began. So I think we will see much greater links with practice, perhaps even to the point of a revival of the apprenticeship system, with more on-the-job learning. I think it would be more useful for students to have part-time university courses while working part-time in practice.

After the first three-year degree there would be a number of modules to complete and the speed at which you did them would be up to you. It would obviously involve

practice becoming more involved and it would increase interest in research.

The first degree is very valuable and should remain. Since a lot of people graduate and then don't become architects it creates a knowledgeable client base and greater understanding of the discipline among non-architects.

The ARB should become more involved in making the qualification internationally relevant and making it as transferable as possible. There is now an international architectural student community and the RIBA should be forging better links with it.

Top-up fees will have an immediate and really devastating effect if the system we have now is still in place in 2006. It will mean only white, middle-class kids will study architecture. The system has to change before the introduction of top-up fees in 2006. Archaos will be pushing hard to get everyone to sit down and work it through. I am optimistic that there will be progress, and I know I have the support of students all over the country.

I would be depressed by the vote on topup fees if I didn't think it would lead to change. But in a way it's the kick up the arse we need to sort this out.

AUSTIN WILLIAMS AJTECHNICAL EDITOR



The thing that gets missed in a debate about education, is the defence of excellence'

For all the concern about accessibility, fun, inclusion, relevance, flexibility, self-esteem, cross-curricula development, training, potential, or personal fulfilment, the thing that always gets missed in a debate about (architectural) education is the defence of excellence.

Some people might whinge that this is too elitist. But the deprioritisation of knowledge for knowledge's sake is having a disastrous effect on general educational standards and a detrimental impact on abstract thinking, let alone the ability of many graduates to write coherently. Until recently, the argument was whether architecture was an art or a science; nowadays students are being brought up to consider that it is simply a skill.

MAXWELL HUTCHINSON PAST-RIBA PRESIDENT, BROADCASTER AND PRACTITIONER



'Under no circumstances should we reduce the length of the course. It takes that long to become an architect'

I think there could be a foundation course for school leavers before they commence architecture – rather than wasting a gap year getting drunk in Australia – similar to an art foundation. It could be just part-time but it would give a sense of what architecture is all about. A lot of students start without knowing what architecture is and end up dropping out after second or third year. Some even make it to the end of the Part 2. It's a waste of their money and the public's money. This would test whether students were likely to stay the course.

If top-up fees happen – and I think they will – inevitably there will be fewer schools of architecture and more specialisation. At present we have got a high number of schools compared with Europe, with six in Scotland alone. I think it is very sensible of Cambridge, for example, to decide just to continue with the Part 1 but not Part 2. Maybe some will even specialise in teaching overseas students.

In the young architects I hire, I see key bits of their knowledge missing. I always think of the parallel between Part 2 and a houseman in medicine. A houseman will be in charge of a ward full of people seriously ill, whereas after Part 2 many don't even know the dimensions of objects, commercial tables or the names of bits of a building. I would have thought a knowledge of the syntax of architecture is pretty elementary. I honestly believe the general public would be shocked to hear that they haven't got the elementary vocabulary.

We should be trying to attract more distinguished practitioners into the higher echelons of the architecture schools, into the professorships. And we should try to entice retired architects back into the teaching process. Those who teach now are often quite young and trying to set up in practice, while academia has always been a bolt-hole for architects short of work.

Under no circumstances should we reduce

the length of the course. It takes that long to become an architect. When I was president of the RIBA at the start of the 1990s we fought a major judicial review when the government tried to reduce the course. Ken Clarke was secretary for education at the time. We took the government to the high court and we won.

PROFESSOR DAVID DUNSTER UNIVERSITY OF LIVERPOOL

'Top-up fees are odious. They will exacerbate the concentration of fewer, larger schools and cut out those from working-class backgrounds'

Architecture schools are in a rough position. The ARB is behaving like a manic prefect, the RIBA is doing its best to be an honest broker but not getting very far.

Schools are all trying desperately to teach the kind of architecture we no longer need; to produce the brass-plate architect demanded by the ARB.

Top-up fees are odious. I'm ashamed that the Labour government is bringing them in. This government and previous ones have made it increasingly difficult for universities to operate. Top-up fees will exacerbate the concentration of fewer, larger schools, as the older universities open up their doors and let more in and fewer go to the younger universities. They will also have the effect of cutting out those from working-class backgrounds.

The next set of pressures will be to cut courses from five years to four. It's likely to be the least popular subjects that are dropped, like history and theory. But actually these are the subjects we need to re-examine how we teach, and, in fact, there should be less of structure and technology. Teachers can't teach this as well as an office can teach it. You can learn much more from just six months in a practice.

More schools should try to get into the feasibility study game and into regeneration. More should be done to get these subjects taught within architecture departments. It's crazy to have regeneration done by people who can't read plans.

What do you think about the future of education and the introduction of top-up fees? Email your views to zoe.blackler@emap.com



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An educated vote: why not allow students a part in the RIBA election?

Candidates for the RIBA presidency are always keen to state their concern for student issues. But not to the extent of suggesting that students should help to determine the outcome of the election. Archaos cochair Alex MacLaren, profiled on page 22, argues that her organisation needs to be less dependent on the RIBA if it is to be an effective champion for student views. This 'them and us' mentality is understandable given that students cannot vote for the RIBA president, but is a sad indictment of the institute. It also suggests a divide which will become increasingly meaningless if, as predicted in this week's AJenda (pages 16-18), study becomes more sporadic and the distinction between students and practitioners becomes increasingly blurred.

Allowing students to vote will not solve student issues but it would address feelings of disaffection with the institute. And it would encourage presidential candidates to place education policies high on the agenda. What's more, it would go some way towards addressing concerns about the low proportion of women and ethnic minorities in the profession and the fact that such under-represented groups are far more likely to leave architecture before passing Part 3. Surely it makes sense to encourage would-be RIBA presidents to address their particular concerns while there is still a chance they can be persuaded to stay? In turn, students, and those who teach them, would have a greater incentive to engage with issues concerning the profession as a whole. Teachers would have a responsibility to arm themselves with sufficient knowledge to allow students to make an educated vote. A quick lecture on the comparative merits of presidential candidates would provide a useful insight into issues of current concern to practitioners.

There is also a simple statistical advantage of increasing the constituency. There are some 10,000 students on RIBA-accredited courses in the UK (most of whom are not student members of the RIBA). The bigger the electorate, the more impressive the mandate, and the greater the chance of results that are determined by policy as opposed to by personal contacts and cliques.

Isabel Allen

Developers' profits are destroying Moscow



Important buildings are at risk

In her analysis of recent architecture in Moscow ('Russia's New Space Race', AJ 8.1.04), Ruth Slavid mentions all too briefly the current, serious disregard for the city's built heritage.

To give the reader a balanced assessment of the current situation in Moscow, it is essential to stress the fact that not since the 1930s has there been so much damage to, or complete destruction of, scores of highly important buildings in the country's capital.

An article in the *Moscow Times* (13.1.04) highlights this unfolding disaster.

The past two years have seen a 60 per cent increase in the average price of real estate, and those involved in realising new building projects stand to make enormous profits. There are allegations that, under Yuri Luzhkov, the present mayor, many listed buildings of architectural or historical importance have been unlawfully demolished in order to clear the way for large, new, and often insensitive developments in the city.

Some buildings have been condemned as beyond repair with no justification, others are deliberately sabotaged and damaged to such a degree that they have to be pulled down; and there are reports that residents have received threats from developers eager to lay claim to their homes. The green netting

that screens numerous historic buildings, carrying notices reassuring the public that the structure behind is undergoing restoration, often mask the grim reality that a building is being demolished or changed out of all recognition.

As this all goes on, leading conservationists struggle to have their voice heard, while residents and businesses, wishing to preserve their local communities, remain ill-informed about proposed demolition and developments in their neighbourhood, and, therefore, ill-prepared to oppose them.

Moscow, to be sure, doesn't have the beauty of St Petersburg; but those attractive districts that do exist are at grave risk, and assistance is urgently called to save them and their historic architecture.

Oliver Learmont, by email

Autodesk ought to listen to its disgruntled users

Your comments on Autodesk (AJ 22.1.04) are spot on: this upgrading is an absolute rip-off.

AutoCAD 2004 isn't even that much better than 2000. Apart from graded hatch and multiple undos, it seems a waste of time. Toolbars changed for no apparent reason and icons are not as clear as they were before. Of course, people with AutoCAD 2000 can't open 2004 drgs and everything has to be converted back to 2000 before sending dwg files by email or disc.

I have mentioned these points to our CAD consultants but they make money out of selling upgrades. Let's hope Autodesk reads your article and takes some notice.

I am planning to contact Autodesk myself and tell them what I think. If thousands of AutoCAD users did the same, they would have to take notice. Wouldn't they?

Eric Banks, by email

Hold on a second; who says nobody likes PDFs?

From time to time we all get a bit grumpy with computers not behaving exactly the way we want. Fortunately, unlike Sutherland Lyall, we don't sit down immediately afterwards to write a column for AJ.

His column 'Webwatch' (AJ 15.1.04 and 22.1.04) presents a badly researched and inaccurate view of PDF format and its uses in the construction industry. It is a useful tool that has already become an integral part of the construction process. So let's set the record straight on a few items that he mentions:

- 'Nobody likes them' what does he mean? CABE, most councils and government departments, many product manufacturers and, most importantly, CIS Online provide documentation on the internet as PDF documents. We exchange documentation with all of the other consultants we work with in PDF format and have never yet received a complaint;
- 'PDF files are totally inflexible' - eh? With the free reader, you can open, read, print and cut and paste, if allowed when the document is authored. Documents can also be password protected to allow various levels of access. If, like most practices I have come across, you own a copy of the full version of Acrobat, you can perform all of these authoring functions and comment, highlight and annotate other PDF documents. Better still, you can synchronise comments from several versions of the same document. It is hardly the fault of the product if the author does not select the appropriate security settings;
- 'To a determined hacker, PDFs are no more secure on a website than ordinary documents'—well, in fairness, to a determined typist the same is true, but that aside, is he suggesting we should

be incorporating other parties' intellectual property into our documentation?

• He also refers to a US Department of Justice report from 2000. This is just sloppy journalism. In 2000, Acrobat and PDF were at version 3. We now have version 6, which is a fundamentally different product. Most importantly, screen reader functionality has been significantly improved with each release.

The shame of these articles is that alongside the authoritative journalism that readers are accustomed to in AJ, Sutherland Lyall is out of touch with the real state of technology and its use in the construction industry. Maybe it's time for an upgrade. Robert Klaschka.

Markland Klaschka, London

Prefab could be one giant leap for mankind

I have just read Barry Holmes' riposte to Michael Howard's Guardian advertisement (AJ 22.1.04) concerning prefabricated versus traditional building methods.

Even if we ignore the vested interest, can we just look at the facts? Throughout Europe and the US, the prefabricated manufacturing process accounts for a large amount of the residential building programme. This should suggest a closer examination of 'why'. The quality of what is provided in both the US and Europe far exceeds that which is achieved here in the UK. At Jordan+Bateman Architects, we are working with a Finnish manufacturer on a number of care homes and accommodation for homeless families in the UK, as well as large detached houses for overseas projects. standards that are normal to the Finns are substantially higher than those of the UK market and they are cheaper.

The manufactured lifeexpectancy of our prefabricated buildings will be 70 years minimum, which is comparable to the traditional method. No compromise there, then. The fact that the buildings are likely to go on to be several hundred years old should not be discounted.

The techniques are not, as Holmes states, new and untested. They have been developed over hundreds of years; and with the onset of new manufacturing techniques, they just get better.

The costs are substantially reduced because they have a developed industry which understands the process. We spoke to several UK manufacturers before we settled on the Finns and there was no comparison.

They achieve cost savings by working in a controlled environment, which is safer and more pleasant than a UK building site. They avoid so much wastage of human and material resources, which again is so prevalent on UK sites. The productivity is higher, the elements are quality-checked before leaving the factory, the on-site time is reduced; and zero defects are a real possibility.

The build quality being higher; the defects being less; the thermal and acoustic performance exceeding current standards; the speed of erection (two weeks on site for a 200m² detached house; a 22-unit development of three and fourbedroom houses built in 15 weeks), all speak for themselves.

Cars are prefabricated and factory-built but the quality has in no way been diminished.



Prefabs have many advantages

Rather, the deliverability and quality of car manufacture should be a lesson to all who make buildings of what can be achieved with enhanced prefabricated techniques.

We confidently expect that within three years we will be delivering a variety of different buildings, individually designed and bespoke, from a prefabricated standpoint, using a range of materials to an ever-expanding client base.

Prefabrication today is not Ronan Point or the post-war prefab (although much loved by those who have lived and still do live in them). It is about dragging the construction process out of the outmoded techniques and processes of the 19th century and in one giant leap for mankind depositing it into the 21st century. The traditionalists (and brick and block manufacturers) may continue to believe that there is only one way to build. The rest of the world differs.

In our staff inductions into this process I have asked: 'How would we build a settlement on the moon? Would we prefabricate it here on earth and assemble on site or would we send a contractor with bricks, mortar, timber, scaffold etc?' The answer is self-evident. Then why do it any different here on earth? Philip Jordan, partner,

Jordan+Bateman Architects

Correction

Van Heyningen & Haward Architects is joint partner with Chapman Taylor in the competition for a mixed-use development in Bexhill-on-Sea. (AJ 29.2.04, page 5).

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.



Homing in on the key issues of housing and sustainability

No one could fail to notice the headlines and column inches in both the professional and national press: once again government is expressing an interest in construction. John Egan has been called in to review and report on'sustainability' and Kate Barker on housing. Both have been lobbied by professional and commercial interest groups and, of course, the Prince's Foundation. Though I'm not sure that the latter has to do too much lobbying - even hardy annuals like Prescott enjoy engaging with royalty. There have also been reports of a government minister with a portfolio on design advising us to learn from the bright lights of the fashion industry. So what to make of these three government engagements with construction?

Doubtless the above minister was as much inspired by the speed with which fashion

happens, as to its relevance to the design of the environment. Can we realistically expect any ambitious minister, in a government besotted by the presentation of figures, to be attracted to an industry where, as the norm, projects take the minimum of two years from inception to

completion? To catch the eye they need 'speed architecture'; quick fixes, dramatic computerised imagery, immediate inhabitation by happy voters. That is why the said minister thinks we have much to learn from the likes of Wayne Hemingway's passionately hyped branding of a speculative housing estate in Gateshead. Clearly, links to the fashion world of the founder of Red or Dead are more likely to help shift boxes to prospective voters than references to Alice Coleman's ideas on 'defensible space'. The profession might learn much from Hemingway's fee structure.

Kate Barker has, contrastingly, engaged with the key issues in housing: those of supply and demand, choice and quality. While supply remains limited, it is relatively easy for volume housebuilders to sell whatever it suits them to build. They can then claim that the volume of their sales reflects consumer satisfaction. Until there is some element of purchaser choice, it's difficult to talk of quality. Meanwhile, the bureaucracy of planning and a fascination with an 'Olde England' that never existed helps to keep down production.

Of most concern is the government's focus on the sinisterly titled'Sustainable Communities', a euphemism for new towns. If government is serious about the environment then it must first deal with existing development. That is where the vast bulk of the woefully underperforming existing stock is located, where most of us will continue to live and where there is at least some infrastructure. These same areas are, however, made difficult, blighted even, by the nation's fascination with conservation; in this case not of resources but of the status quo – Theme Park Britain. It should all be about'densification' not conservation (nor indeed 'Disneyfication'); it's

not glamorous but it's key.

As 'Sustainable
Communities' is an Egan
project, is it surprising that it
is somewhat misdirected?
After all, whoever believed
that buildings were like cars,
except in the case of Egan's
Jaguars that were neither on
time nor budget? Perhaps
it's flattering that cars

mimicked buildings by encouraging ideas of uncertainty of use. Perhaps not – as the critic Colin Davies recently remarked, 'even cars aren't built like cars'. Last time out, the industry embraced Egan's initiatives and there was a healthy desire to question previously accepted orthodoxies. There was also an unhealthy willingness to embrace crude ideas of measurement so beloved of the audit-driven mandarins of government. The difficulty in debating with this government is that your views are only heard when you're'on message'. Unfortunately, in an attempt to demonstrate progress and curry favour, it appears at times that the professions slavishly follow.

I am intrigued as to where the tsar of sustainability will go with regard to construction and the husbandry of the planet's resources, but what interests me more is the response of the construction industry. Will we lead or will we follow?

Alex MacLaren of pressure group Archaos represents architectural students at a time when finances are tighter than ever before. What can Archaos do?

It's a tough time to be a student. Especially in architecture, where the length of course, vexed issues of validation and prescription, and money – always money – are enough to make anyone consider they've chosen the wrong career path.

Not Alex MacLaren. The feisty co-chair of Archaos has always wanted to be an architect. Now she wants to match those desires by facilitating change through dealing with the architectural acronyms: RIBA, SCHOSA and ARB. And MacLaren aims to get heard.

Students, she says, need to get active, but not necessarily join the RIBA; practices must stop offering unpaid work placements; and the structure of all architecture courses must undergo root-and-branch change.

A mixture of Cockney and Scots, MacLaren went to school in Edinburgh, but her profession seemed predetermined. She comes from a long line of architects, including a mother who died when Alex was just six, a 'probably' proud father who teaches and is a partner at Hackney-based Wyatt MacLaren, and a stepmother who is also an architect. Surrounded.

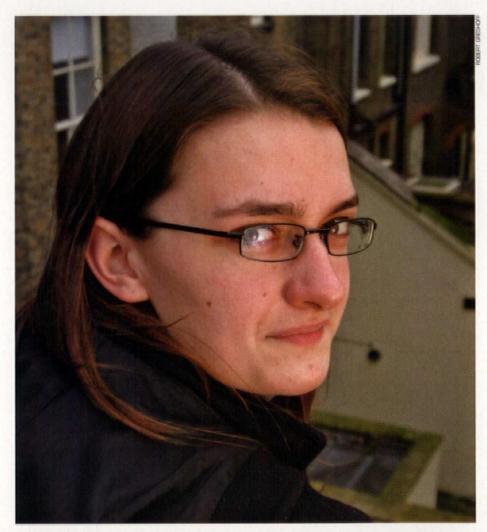
'They were telling me to go and be a lawyer and support them in old age but that didn't work,' she smiles.

Even MacLaren's girlfriend, Rachel Sandbrook, is a structural engineering student – they hope to establish a multi-disciplinary firm together called Deuce after they qualify. But that's where the building bloodline ends: MacLaren's 14-year-old sister swears she will 'never, ever, ever become an architect,' Alex laughs.

MacLaren studied at Cambridge, then took an internship in government relations at CABE, labelling herself one of those 'annoying' people who want to get involved and be 'political'.

'I wanted to find out what that was like – combining politics and architecture. It was fascinating in a way which told me that I didn't want to do that anymore, and frustrating collating information for a pamphlet on hospitals, then not designing it. That was absolutely everything against what I was taught. It made me realise: I want to design things, I want to be an architect – I don't want to talk about architecture.'

She is interested in 'community buildings' – places 'where people can communicate', and admires Peter Zumthor, while her friends at the AA cite Rem Koolhaas, MVRDV and West



Archaos theory

8 as the flavours of the month. But issues facing students are her main concern.

She runs Archaos with Mark Physsas, in his fourth year at Westminster, and Ben Stone, just graduated from De Montfort.

'The structure of education will have to change quite drastically,' MacLaren declares. Why? 'Partly top-up fees, which I believe will be the catalyst for it. The minimum that would happen then would be that the diploma would become a postgraduate degree because it would be cheaper.'

But, she says, 'disturbing' attitudes prevailed at a recent Archaos forum, with many students feeling it was better to avoid the full architectural course.

'If you think it's better to go off and get

experience with a geography degree and then go and work somewhere else, or do a Daniel Libeskind and be a poet and then turn into an architect or whatever, then there's something wrong with the course.'

Archaos is also caught up in the De Montfort 'debacle', helping students who are anxious about whether their courses will still be prescribed when they start.

But MacLaren is in danger of biting the hand that feeds in her views on RIBA (she is not a member), which contributes to its £2,000 annual subsistence – most goes on surveys and transporting students to meetings.

'At the moment the perks are the library, which is great if you're in London, but if you're not, you can't go. You get 10 per cent off

RIBA bookshops – well, that's great, but with your NUS card you can get 10 per cent off any bookshop you could name. And there are a lot of slightly intangible things they offer, such as a mentoring scheme, more links with practice and careers advice which I don't think is getting across to students that well.'

She also despairs about RIBA's noninvolvement with EUROPAN and the 'bickering' between it and the ARB, but feels change cannot come from within.

'Archaos can only be useful to the profession as a whole if we act as a pressure group, lobbying the RIBA, and you can't really do that when you're sat on council – because you know all the "buts". If heads of Archaos have been very closely involved with the RIBA, we can't say: "Archaos calls on the RIBA to do this", because we're part of it as well. It would be slightly more useful to disassociate us from them.'

Archaos was set up in 1999 by two students, one of whom, Nick Hayhurst, MacLaren calls its 'grandfather'. 'Nick realised that he could be paid more working in a bar job than he could with an architecture degree, working for architects – he said: "This is wrong".

That bar gave Archaos its name, and due to its work the RIBA recommended minimum wages for Part 1 students two years ago, now updated.

But cash will still be tight: a recent survey found that 10 per cent of architecture students take out loans in their working years and the average student will be £30,000 in debt on qualification.

'Partly it's because of the star culture. People want to work for Zaha Hadid or Rem Koolhaas, and they don't pay you. They have enough applications saying, "I want to work for you; I don't need to be paid". And the culture spreads downwards.'

Archaos can ask students 'please don't work for free', but that sounds toothless. More encouraging is its dialogue with the RIBA to highlight firms in the Practices Directory that agree to pay the minimum wage.

'That would really help. We need to get a move on with it.'

Next, to keep proving its worth, Archaos will produce a manifesto, work more internationally and shout louder with the press.

MacLaren laughs again, self-effacingly: 'We're going to change the world.'

David Taylor



From code-breaking to building design: supercomputers move on

'The market for

supercomputers

was confined to

universities and

major industrial

corporations.

Not any more'

governments,

There can hardly be a sizeable architecture firm in the world that is not updating, reorganising, expanding, re-staffing, outsourcing or trying to bring under control its computer operations. Why is this? Because in the past few years there has been a revolution of expectations in the world of CAD, with the realisation that falling prices may not mean cheaper operations forever. As a result, design firms that today exult over the increasing number of plotters, monitors, scanners and so on that they can buy or lease for less than they cost last year, already know that the off-the-peg supercom-

puter is peering over the technological horizon, threatening the biggest onslaught of artificial intelligence since the arrival of the PC – the replacement of computer-aided design by computer-dependent design – as in such fields as defence, distribution and financial services.

During the Cold War, the US government spent an estimated \$4 trillion on intelligence gathering, code-breaking and computer-controlled weapon systems – far more money than any consortium of corporations could have mustered for a civilian task. But when the Cold War combatants stood down, the knowledge associated with their

defence activities lost its protected status. In 1996, as part of this process, Cray Research, whose founder Seymour Cray designed the Control Data 6600 and 7600 supercomputers that simulated nuclear explosions and cracked enemy codes, was bought out by Silicon Graphics, a firm that announced its intention to turn the extremely expensive Cray machines into a range of supercomputers available to anyone.

Until this breakthrough, supercomputing had been a slow-growing phenomenon, the outcome of years of research regardless of cost. That is why there are very few supercomputers in the world. They can not only perform astronomical numbers of calculations per second but, more importantly, relate different sets of data from dozens of different

disciplines so as to produce an immediate synthesis – something that cannot be done simultaneously in any other way. For this reason supercomputers have carried out exotic tasks: testing hypotheses about the universe, designing supersonic aircraft and advanced meteorological studies. Understandably, the broader market for the kind of work they can do was confined to government departments, defence establishments, universities and major industrial corporations. But not any more. Knowledge of the outcome of a process before it is implemented – whether it is a stretched version of an airliner, or the

verification of global warming – is power indeed. The prospect now is of a free market in this type of machine at such a low cost that it will devolve down to relatively small organisations, such as those responsible for the design of buildings.

Architecture on its own used to be regarded as a small sector of the computer market. Now it is becoming a small sector confronted with a big product, a machine that can handle all the mysteries of architectural form and still have enough calculating power left over to run structural design programmes, analyse fire risks, design building services, simulate wind-tunnel tests, write

specifications, calculate costs, codes, claims, contracts and project management and, best of all, interrelate all of them. So who will stump up the millions – no longer hundreds of millions – needed to become the possessors of all this synchronised knowledge?

It would be nice to say 'architects will', but will it be true? What is about to become available, at a price, is the supercomputational capacity to turn any consultant (building economist, lift consultant, engineer, surveyor, project manager) into a total building design organisation. If they are not careful, more than a few medium-sized architectural firms are going to find themselves competing with people who used to work for them.

Sadie Morgan

de Rijke Marsh Morgan

When and where were you born? 1969, Kent.

What is your favourite building and why?

Not sure I've seen it yet, but Nemausus Housing by Jean Nouvel said the right things to me at the right time.

What is your favourite restaurant/meal?

Grilled mackerel barbecued on a beach.

What vehicle(s) do you own? Citroën CX.

What is your favourite film? Strictly Ballroom by Baz Luhrman. I love his films, they're so scrumptious.

What is your favourite book?

Anything by Raymond Chandler. His writing is dark and economic, with an acid wit.'... From 30ft away she looked like a lot of class. From 10ft away she looked like something made up to be seen from 30ft away.'

What is your favourite 'design classic'?

Manolo Blahnik shoes.



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

Volume house building everywhere in the UK, because the windows are too small.

Who or what is your biggest architectural influence and why? Katherine Shonfield; she inspired me always.

Who is the most talented architect you've worked with? Alex de Rijke.

If you hadn't been an architect, what would you have been? A scientist. I was always hot on biology.

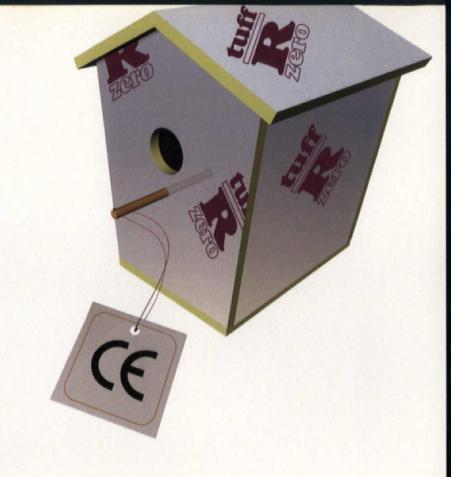
What would your advice be to architectural students? Learn how to construct your

What would your motto be? If not now, when?

dreams.



For others, some things are just out of reach





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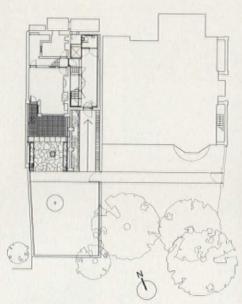
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Power Macs

Through a loving restoration of Mackintosh's last-built project, at Derngate in Northampton, John McAslan + Partners has recreated a truly stunning interior

By Kenneth Powell
Photographs by Richard Bryant/Arcaid





site plan

John McAslan has been an enthusiast for the work of fellow-Glaswegian Charles Rennie Mackintosh since he was a schoolboy. In the 1970s, while a student in Edinburgh, he was a founder member of the Mackintosh Society. Consequently, the commission to restore Mackintosh's last-built work, and his only building outside Scotland, was one that McAslan was personally anxious to secure and one into which, despite its modest budget (£1.5 million to date), John McAslan + Partners has poured all the energy and commitment which are among the practice's greatest strengths.

Number 78 Derngate, Northampton, was a product of Mackintosh's 'Chelsea years', a period full of hope which ended in disillusionment and tragedy. The architect and his designer wife had left Glasgow in 1914 and moved (via Suffolk) to London. It was wartime and jobs were hard to come by. So the commission to remodel No 78, from Wenman Joseph Bassett-Lowke, who had recently married, was accepted with alacrity. (Bassett-Lowke ran a successful model engineering business in Northampton.)

Working with a local but Glasgow-trained architect, A E Anderson (who had already added a bay window on the street front in 1916), Mackintosh transformed the tall, narrow, early 19th-century terraced house close to the town centre into something extraordinary. The interior was radically recast, with the staircase boldly turned at right angles and inserted at the centre of the house, framed by a timber grid. Instead of the narrow hall and front parlour, a new open hall was created, opening directly from Derngate. The street frontage remained virtually unaltered, except for a highly distinctive front door, an echo of Mackintosh's earlier work.

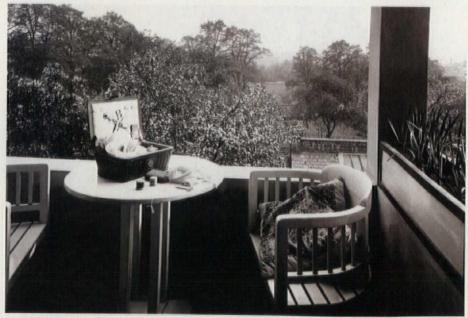
To the rear, however, Mackintosh extended the house into the garden, providing open balconies at two upper levels; at this time No 78 enjoyed fine views over the open country of the Nene Valley, since submerged







Above and top right: original living room and bathroom. Top left: the black door and bay mark No 78, with Mackintosh interiors; to the left is the narrow, rebuilt No 80

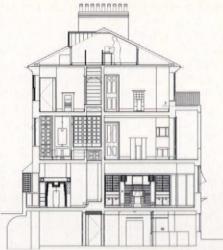


The view from the enclosed balcony at the rear of the building. Opposite page: the white render is the Mackintosh house









section aa

in suburbia. The garden elevation of the house is the nearest he got to the austere, decoration-free Modernism of the 1930s. Indeed, there has been speculation that it reflected Bassett-Lowke's personal taste - he much admired contemporary German and Viennese architecture and design - and that he had a hand in the design. When Bassett-Lowke came to commission a new house in the mid-1920s (Mackintosh had retired to France to paint), he turned to the German master Peter Behrens, Mies' mentor. Behrens' 'New Ways' is often reckoned to be Britain's first truly Modern house.

The future of No 78 became an issue when, in the early 1990s, it was vacated by the school that had occupied it for some years. Lobbying by local enthusiasts, backed by the Mackintosh Society - with founderchairman Patricia Douglas passionately supportive - led to its acquisition by the local council in 1997. It was subsequently vested in the 78 Derngate Trust, formed to restore the house and open it to the public. Chaired by local businessman Keith Barwell, the trust approached the Heritage Lottery for funding. McAslan's own advocacy of the project was apparently instrumental in securing lottery backing and McAslan director Adam Brown, who oversaw the project throughout, helped the trust develop

detailed proposals.

Vacated by the Bassett-Lowkes 70 years previously, No 78 had lost its Mackintoshdesigned furniture (various items ended up in Glasgow's Hunterian Museum, the V&A and in Northampton's own museum) and interior decor, almost Art Deco in character and strikingly colourful, though somewhat toned down in a revised scheme by Mackintosh in 1919. What remained was the architecture, reflecting a critical period in the career of a legendary figure of world renown, and the basic fit-out. But even if the interiors were restored, the problem remained as to how the house, with its confined spaces and very limited access, could be opened to visitors. The 78 Derngate Trust's acquisition of the adjacent houses at 80 and 82 Derngate provided the solution.

McAslan's initial proposal was for the

development of No 82 as the point of entry to the site, with an elegant glazed entrance pavilion constructed at the rear of the house. Number 80, radically rebuilt behind its facades, would then become a museum to both Bassett-Lowke, a major local figure, and Mackintosh. And, more important, it would provide access at all levels to No 78.

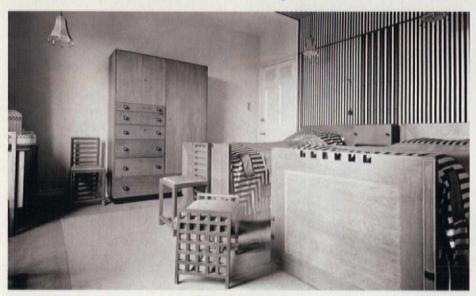
In the event, the Heritage Lottery declined to fund work on 82 Derngate, so the project completed last year embraces only Nos 78-80. For No 78, the task has been one of repair and restoration. The condition of the building was far worse than anyone had anticipated. Much of the brickwork had to be rebuilt, most of the window frames were rotten and

the roof was in poor condition, requiring a comprehensive overhaul. Sarah Jackson, formerly with McAslan, who worked on the internal restoration scheme, says the aim was to make the house 'understandable and enjoyable — without it, No 78 would have been attractive only to specialists'.

John McAslan + Partners, though not a specialist conservation practice, is known for the research it carries out into restoration projects (including the Bexhill Pavilion and London's Roundhouse). A team of specialist consultants was assembled, including leading textile historian Mary Schoeser. Both the hall and the guest bedroom, some of the furnishings of which are in the Hunterian

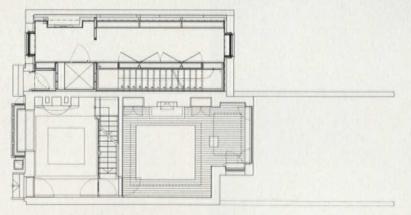
Museum, have been recreated as complete Mackintosh interiors.

Jackson argues that the restoration project led to new discoveries about the lost interiors. 'The guest bedroom, for example, which everyone assumed to be painted, was actually lined with fabric, which we reproduced,' she points out. Replica furniture was made (with exquisite skill) by Jake Kaner of Buckinghamshire Chilterns University College, while replica carpets, rugs and light fittings were specially commissioned. The results have an impressive air of authenticity: nothing of Mockintosh here. Purists, echoing Ruskin, may scorn the idea of restoring what has been lost, but here, for once, it has been

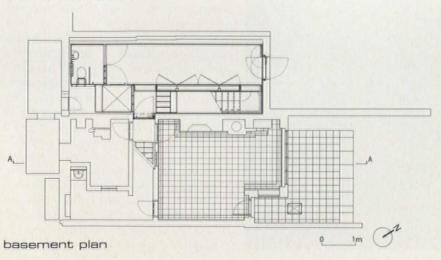




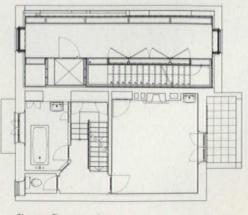
Original and replica of the rear guest bedroom. Below: the second floor plan provides a link from No 78 to No 80 where visitors descend



ground-floor plan



second-floor plan



first-floor plan



Surface strategies Derngate is primarily about decoration; about colour, surface and texture. Although one might say the key architectural moves were the construction of the rear extension, the relocation of the stair from front-to-back to side-to-side and the installation of contemporary services (moves that emphasise the flow of space, fresh air and use of technology - important later Modernist concerns), Derngate's character is rooted in its decorative finishes.

Restoring these finishes presented a number of interesting challenges, since little of the 1917 decorative schemes survived in any form. However, a range of research material was available to work on: physical evidence (the house itself, paint research, surviving furniture); documentary evidence (design drawings by Mackintosh, letters between Mackintosh and Bassett-Lowke, and the latter's black-and-white photographs); and conjectural evidence (use of historical and practical 'making' knowledge, general archive material). The work depended on teamwork, coordination, thorough research, patience and a good deal of intuition.

Derngate is tiny. But every wall face, floor finish, window treatment and fitting was a one-off. So research was intensive and extremely time-consuming. There was no

'straight' specification or universal approach; everything was unique both in research and production. For each element, the substrate, texture and colour 'facts', if any, were ascertained. These were the primary sources but they were relatively scarce, as little of the physical fabric remained. They included evidence that existed in situ: paint samples, stained glass, tiles and inlays on

Secondary sources, such as written and oral accounts, generally proved to be unreliable, either for their oversimplification (what kind of 'blue' is 'blue'?) or for the inaccuracy of language (the term 'papered', for example, could refer to either the process of hanging a wallcovering or the substrate of the material itself). But these sources helped to establish an attitude and enabled a 'case' to be put forward. Colours are particularly difficult to describe because, in addition to the three-dimensional issues of brightness, saturation and tone, they have historical resonances and are affected by personal preferences. The team had to get into the mindset of both the period and the characters involved.

Textures suffer even more in written accounts, rarely mentioned yet essential to the feel of the space. This had an impact on both the research and the practical application. The only way of transferring

colour and textural references between the team was with actual physical samples. Tiny scraps of fabric, paint swatches and wool tufts were passed around, discussed, tested and eventually matched.

The result is extraordinary; a riot of colour and pattern. Once past the initial sensory impact, the textural subtleties can be absorbed, the attention to detail appreciated and the original skill involved can be properly recognised. Flat matt paint is used with gloss, cut and loop carpet is used side by side, and stripes of cotton satin are raised up on a ribbed linen weave. Simple manipulation of ordinary things can produce incredible effects. It is a house of drama, but it also has richness and depth.

Derngate might feel alien to today's polite tastes but its approach is absolutely contemporary. Mackintosh worked in Glasgow at the height of the shipbuilding era, when interiors were stripped out and refitted quickly and efficiently in a choice of styles, depending on cost and taste. Mackintosh's attitude to interiors was the same. This image-dominated shopfitting approach is not dissimilar to how we work today. Surface strategies dominate the architectural agenda - cladding, wrapping, layering. The contemporary language is one that Mackintosh would have understood.

Sarah Jackson

done with conviction, and it works. There are plans to refurnish some of the other rooms, such as the kitchen, but no aspiration to turn the whole house into a recreation of the past. WJ Bassett-Lowke, who was a political activist (he served as a Labour councillor for some years) with a strong interest in architecture and civic improvement, would surely have approved.

A large selection of Bassett-Lowke's models of railway engines and ships, many made for shipyards on Clydeside, can now be seen in No 80 Derngate, housed in a glazed enclosure that extends the full height of the house. Pending future work, only the ground floor of No 82 is in use, temporarily adapted as a visitor entrance. Visitors then enter No 80 at garden level and are led into No 78. Having toured the latter they re-emerge into No 80 at top-floor level and can study the exhibits on three floors on their way down. (Lift access is provided for the disabled and infirm.) As Richard Ellis, McAslan's project architect, readily concedes, No 80 is really an entirely new building. The condition of the existing (Grade II-listed) fabric was such that English Heritage sanctioned reconstruction, with the proviso that the street facade was rebuilt in exact replica. The rear elevation of the house was reconfigured in line with the new internal layout, constructed on a new steel frame tied to the neighbouring party walls.

The aim in No 80, says Ellis, was to create 'calm, cool spaces internally as a backcloth to exhibits'. The palette of materials was deliberately limited to timber, stainless steel and glass, a complete contrast to the richness of the reconstructed Mackintosh interiors (though the full-height glass display case echoes Mackintosh's stair enclosure next door).

The simplicity of the new building is studied, and incorporates some sophisticated devices: the glazed strips at the floor edges, for instance, that allow daylight to filter through the interior. Servicing requirements were quite modest. As No 78 is not a museum full of precious objects, sealed, air-conditioned spaces were not required, and such ventilation as is provided is powered by plant neatly housed in No 80.

The Derngate project is far from complete. The 78 Derngate Trust plans a reinstatement of the external landscape, while the restoration of No 82 is a high priority. It will contain a shop and cafe, again not Mockintosh in style, and offices for the trust. McAslan is working on revised plans and funding is being raised locally.

On one level, this is a striking marriage of new architecture and painstaking conservation. Derngate is most remarkable, perhaps, for the boldness with which the design team, backed by a determined client body and drawing on reserves of specialist advice, backed its hunch and set out to restore the lost splendours of a unique decorative ensemble. Mackintosh was in his early 50s when he gave up architecture forever. Derngate suggests the promise of great things to come but, in the event, never to be realised.





The ground-floor rear living room, structured by Mackintosh but with some décor as chosen by Mrs Bassett-Lowke.Top: display case alongside the staircase in No 80, see Working Details pages 36-37

Costs

Costs data based on tender sum, for gross internal area

DEMOLITONS AND ALTERATIONS

Strip out No 80 and demolish all floors, front and back walls and roof. Carefully form openings to No 78 and remove all non-original finishes

SUBSTRUCTURE

FOUNDATIONS/SLABS

Excavate to reduce levels, reinforced concrete slab and retaining walls and damp-proofing to No 80 only. Formation of lift pit

£137/m²

SUPERSTRUCTURE

£111/m2 FRAME

Structural steel for new floors, lift shaft, stairwell and roof to No 80, including intumescent paint and padstones

UPPER FLOORS

Timber joists and plywood to new floor to No 80. Dry and wet rot works to No 78

£112/m ROOF

New roof, including Welsh slates to No 80 and considerable remedial works to No 78

STAIRCASES £113/m2

Steel stair with timber treads and open risers

EXTERNAL WALLS f232/m2

Solid brick walls to front (two-brick thick), flank at high level and rear (three-brick thick) of No 80, removal of chimney breasts and making good

WINDOWS £82/m2

New timber windows to No 80 and major renovation to all windows in No 78

EXTERNAL DOORS £21/m2

Reproduction of original front door to No 78, full-height glazed door to rear exit of No 80. New ironmongery and renovation of other external doors

INTERNAL WALLS AND PARTITIONS Stud partition to form WC and formation of lift shaft in

No 80

INTERNAL DOORS £44/m2

Careful renovation, including new ironmongery to match original, to all doors in No 78 and glazed door for lobby at No 80 and full-height timber door to WC in No 80

INTERNAL FINISHES

WALL FINISHES

Dry-lining to all flank walls and plaster finish to new wall to front and rear of No 80 with a paint finish. Re-plastering and making good where required to No 78. Wallpapering and painting to some rooms and preparation to three rooms for specialist wallpaper/ fabric.

FLOOR FINISHES

Oak wood strip flooring, floor tiles to WC, Optiwhite glass flooring to perimeter of lower-ground, ground, first and second floors of No 80. Vinyl and specialist carpet to No 78

Plasterboard ceiling with bulkheads all painted at No 80. Making good plaster and re-painting to all ceilings at No 78

FURNITURE & FITTINGS

£265/m2 FITTINGS

Full-height structural glass wall/showcase on four floors of No 80. Display boards and reception desk in No 80. Renovation to cupboards within No 78. New awnings and window boxes for No 78, and reproduction of original fireplaces

FURNITURE

Outside contracted works

SERVICES

SANITARY APPLIANCES £11/m2



WC, basin and grab rails and accessories for No 80. New WC and basin to match original in No 78 and renovate bath, including new taps to match original

DISPOSAL INSTALLATIONS

Soil vent and waste pipe work to No 80 WC.

WATER INSTALLATIONS,

SPACE HEATING/AIR TREATMENT £238/m2

New hot and cold water services installation to No 78, including a leak detection system. Hot and cold water services installation to No 80 WC. Mechanical supply and extract ventilation and heating installation to No 78. WC ventilation to No 80

ELECTRICAL SERVICES, PROTECTIVE

& COMMUNICATIONS INSTALLATIONS £311/m2

New electrical installations to No 80 and No 78. New light fittings to No 80. Replica light fittings to No 78 (outside of contract works). Electric underfloor heating to lower-ground floor and electric ceiling panels to other floors of No 80. Access control system. Fire detection, alarm installations and intruder alarms to both No 78 and No 80. Environment control data system. Telecommunications system and data containment to No 80

LIFT INSTALLATION

Disabled access platform lift (lower-ground to second floor of No 80)

BUILDERS'WORK IN CONNECTION £32/m2

Fixing points, drilling, chasing, sleeves, cutting, etc

EXTERNAL WORKS

COST SUMMARY

LANDSCAPING, ANCILLARY BUILDINGS £95/m²

Landscaping works to No 78,80 and 82, including stonework, lawns, plants and planters, ramps, handrails and balustrade

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT In addition, substantial scaffolding and temporary

propping

	Cost per m² (£)	Percentage of total
DEMOLITIONS AND ALTERA	5.38	
SUBSTRUCTURE	137	4.03
SUPERSTRUCTURE		
Frame	111	3.27
Upperfloors	114	3.35
Roof	112	3.30
Staircases	113	3.32
External walls	232	6.83
Windows	82	2.41
External doors	21	0.62
Internal walls and partitions	10	0.29
Internal doors	44	1.29
Group element total	839	24.68

Group element total	839	24.68
INTERNAL FINISHES		
Wall finishes	161	4.74
Floor finishes	175	5.15
Ceiling finishes	53	1.56
Group element total	389	11.44
EITTINGS AND FURNITURE	265	7.80

SERVICES 11 0.32 Sanitary appliances 0.06 Disposal installations Water installations, space heating and air treatment 238 7.00 Electrical services, protective and communications installations 311 9.15 2.91 Lift installation 99 0.94 Builders'work in connection 32

693

95

20.39

2.79

23.51

3,399 100 Cost data provided by Daniel Scharvona, Boyden & Co

PRELIMINARIES AND INSURANCE 799

CREDITS

FIRST-STAGE TENDER

Group element total

EXTERNAL WORKS

December 2001

SECOND-STAGE TENDER

January to August 2002

START ON SITE

September 2002

CONTRACT DURATION

54 weeks

GROSS INTERNAL AREA

CONTRACT/PROCUREMENT

Traditional with two-stage tendering using Standard Form of Building Contract 1998 Edition,

Private without Quantities TOTAL COST

£955,548

CLIENT

The 78 Derngate Northampton Trust

ARCHITECT

John McAslan + Partners: Adam Brown, Richard Ellis, Andrew Hapgood, Kerstin Hartmann, Sarah Jackson, John McAslan, Ian McChesney, Marcos Rosello,

Ryan Von Ruben, Anne Wagner, Pat West LANDSCAPE ARCHITECT

John McAslan + Partners: Lucy Jenkins, Paul Swann,

Andrew Thornhill

STRUCTURAL ENGINEER

Jampel Davison & Bell SERVICES ENGINEER

Rybka

QUANTITY SURVEYOR

Boyden & Co

FABRIC & TEXTILES

Mary Schoeser

WALLPAPER

Allyson McDermott PAINT ANALYSIS

Crick Smith Conservation

FURNITURE MAKER Jake Kaner (Buckinghamshire Chilterns University

College) MAIN CONTRACTOR

William Anelay

SUBCONTRACTORS AND SUPPLIERS

Lighting Erco; timber floor Junkers; glass cabinet CSG; electrical Wilsons; mechanical Blounts; steel frame, handrail Multi-Form; ironmongery County Architectural; carpets Avena Carpets; tiles Craven Dunhiill Jackfield; stone floor Stonell; timber treads, No 78 front door Bridgend Joinery; drylining British Gypsum; landscape works Thompson Landscapes; decoration WH Bonney (York); linoleum Forbo Nairn

WEBLINKS

The 78 Derngate Northampton Trust

www.78derngate.org.uk

John McAslan + Partners www.mcaslan.co.uk

Jampel Davison & Bell

www.jamdavbell.co.uk Rybka

www.rybka.com

Boyden & Co

www.boyden.com

William Anelay www.williamanelay.co.uk

A glass cabinet and linking staircase

The historic interior of No 78
Derngate, Northampton, has been restored as a small museum; public access has been improved by inserting a new steel frame structure and staircase behind the facade of No 80, the adjoining house in the terrace.

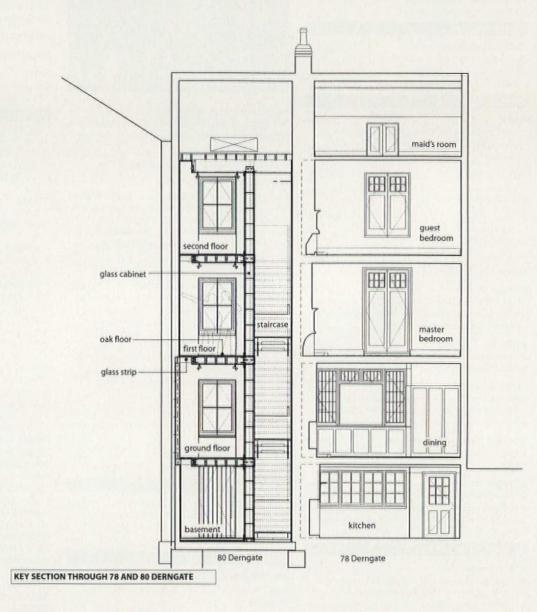
The staircase rises from basement to second floor and is flanked by a glass display cabinet which also rises the full height of the building. Together with displays on the opposite wall, the glass cabinet creates a series of gallery spaces on each floor, enticing visitors with views of exhibits as they pass down the staircase. It acts as an enclosure to the staircase yet its transparency gives a sense of light and space within the relatively restricted rooms. The displays on the opposite walls are lit with fittings concealed below a strip of laminated translucent glass set in the floor.

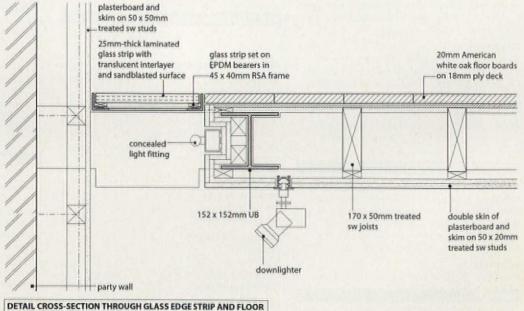
At each floor level the cabinets are supported by a steel framework; it is concealed by a translucent glass strip which lies flush with the oak floor finish and by a light-diffusing polycarbonate strip which lies flush with the ceiling. The space between the translucent elements houses light fittings and connectors for the stainless steel cables and clips which support the 10mm toughened glass shelves.

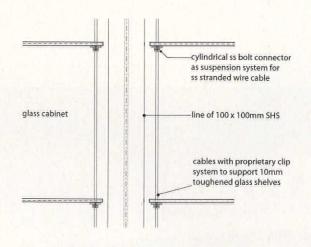
The cabinet walls are formed of frameless 10m toughened glass sheets; on the room side they are fixed with stainless steel pivot hinges, allowing them to open to maintain displays; on the stair side they are clamped in steel angles fixed back to the structure.

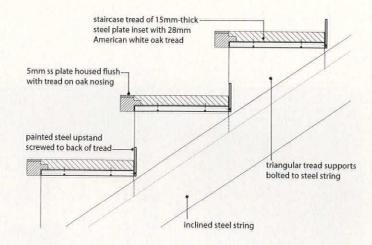
The staircase design maintains the feeling of openness and transparency. It has open risers and oak and steel treads welded to triangular plates which connect them to a pair of sloping steel strings.

Susan Dawson



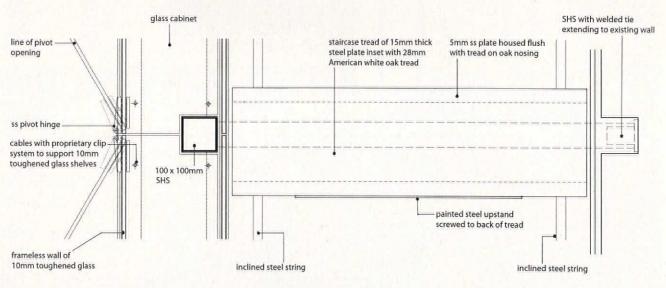




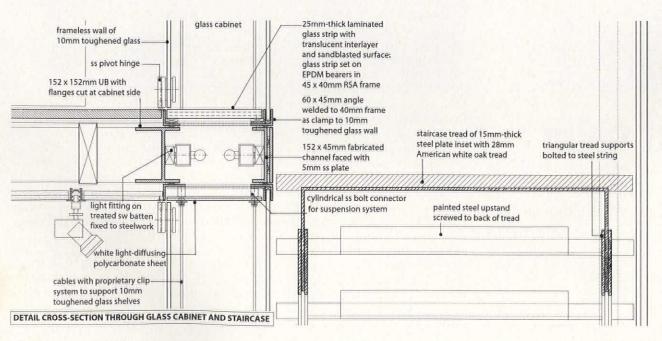


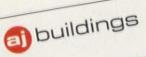
DETAIL LONG SECTION THROUGH GLASS CABINET

DETAIL LONG SECTION THROUGH STAIRCASE



DETAIL PLAN OF GLASS CABINET AND STAIRCASE







Flat calm

New riverfront housing in Leith by Fraser Brown MacKenna with Dignan Read Dewar is a landmark of relaxed quality in an area on the up

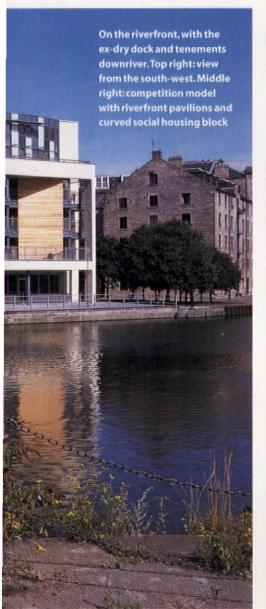
Photographs by Keith Hunter By Barrie Evans

Wharf has taken about eight years, with the inevitable frustrations and costs of a stop-go project. In the meantime, other projects on neighbouring sites have started and finished. But there is an upside to the delays. Leith was very run-down and has recently been undergoing some regeneration, as yet mainly on the watersides; it is a moving target for developers. The passage of time on this project has allowed developer Miller Cruden to raise the level of investment that appeared viable, leading to a higher-quality result. Perhaps it could have risked more, given that the private residential units were largely sold off-plan.

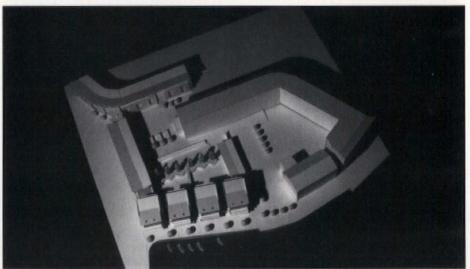
tion, development agency and conservation interests, the architectural judges were Henri Ciriani, Piers Gough and Robert Tavernor. Other shortlisted practices included Benson

+ Forsyth and Reiach and Hall. At this stage a collaboration was set up between FBM and Dignan Read Dewar (DRD). Architect Simon Fraser and the three partners of DRD were all at college together and, by chance, DRD's office was across the water from the Ronaldson's Wharf 12 February 2004

38 the architects' journal

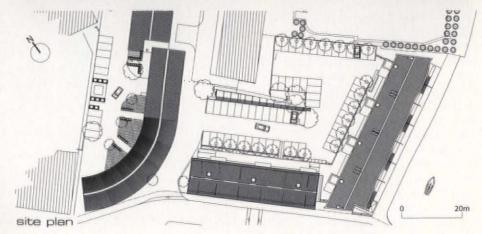


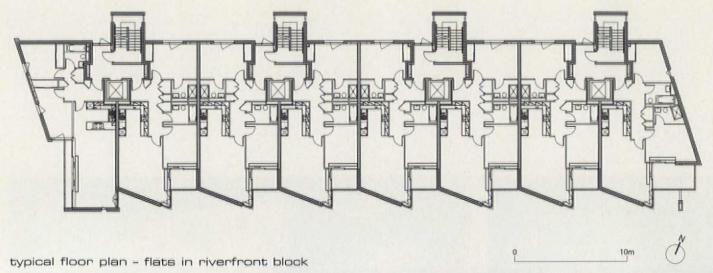




site. (It is a sign of Leith's earlier decline that DRD's office, which it first occupied in 1990, was then an empty building, indeed nobody had crossed the threshold since the 1930s.)

The structure of the competition was first to select the architectural design, then to run a developer competition to build it, won by Miller Cruden. Having won, the developer delayed for about two years, trying to establish what was viable in this shifting market; existing flats were then selling for around £50,000. Fraser is very aware of how vulnerable the competition scheme was to death by a thousand cost cuts. As to the current outcome, Fraser praises Miller Cruden's overall





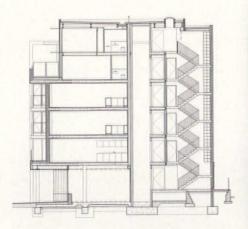
commitment to the original competition ideas and the quality of what has been built.

At competition stage there was significant local opposition to the potential newcomers and their modern architecture, with local press criticism like 'third-rate eyesore' (is this better or worse than being a first-rate eyesore?) and 'architectural timebomb'. Later, getting through planning was also to be a testing time. While there has been a cafe and restaurant presence in Leith for some 15 years, much of the area was rundown, with very little new investment. The immediate upriver area from the Wharf site was one where some feared to walk. Downriver is a historic dry dock, which despite being a Scheduled Monument had been filled in and grassed over, and traditional tenement housing.

The project, as built so far, comprises two new blocks of private housing, one facing south-east on the riverfront, the other on the road-side facing south-west, upriver. There are 62 units, ranging from one-bed to fourbed, but predominantly two-bedroom. There are also commercial properties on the ground floor of the riverfront block, which are all sold and occupied. Social housing (48 units) is currently under construction to the rear of the site. This sense of a site front-andback with differing outlook quality was ameliorated by FBM in its competitionwinning scheme; it arranged the waterfront housing as four separate pavilions, the spaces between them providing water views from deeper in the site. However, opposition during the planning stage and subsequent cost revisions by the developer led to the pavilions becoming one continuous waterfront block.

The Ronaldson's Wharf site had long been derelict, following compulsory purchase by the local authority decades earlier, and was surrounded by hoardings — no gently crumbling warehouses ripe for loft conversion here. But the loft movement, then spreading from London to other major old industrial cities, was a pointer to the developer that Leith's relatively conservative housing market had the potential to be a bit more adventurous. If some of the architect's





section through riverfront block

space layout ideas – such as double-height spaces, more open plans and fewer but larger rooms – didn't get through to fruition (though many internal partitions can readily be removed in future), and ideas to customise layouts to make them more individually attractive were usurped by the units being bought off-plan, these flats and maisonettes are certainly more than boxes with nice views. There would no doubt be more developer confidence if the project was beginning today.

The riverfront aspect is the prime architectural set piece. Ground-floor commercial units are set back under a colonnade behind a gently serpentine-plan facade, the colonnade and riverfront becoming part of a footpath that stretches from Leith through Edinburgh to the Pentland Hills 15 miles away. Above are three levels of flats, then maisonettes which pick up again the serpentine plan of cladding from the ground floor. Extensive glazing and roof terraces to this high vantage point provide a panoramic prospect, which includes the city of Edinburgh.

The treatment of the flats raises some questions. Each has two rooms onto the riverfront. One, set back behind a balcony, faces the river directly. The other is set behind an oblique cedar-planked wall, focused on the best views, northeasterly/upriver, where the opposite waterfront has some of the massing of Amsterdam, with tall houses set tight against a riverside road. Certainly the flats don't lack daylight, nor feel cut off from the outside, as each has a balcony. But there are no views upriver, where, in time, a riverside of quality will hopefully develop.

Before this happens, Ronaldson's Wharf stands out as a horizontal building contrasting with older, more vertical ones. If not now the politest of neighbours, the horizontal is surely the way new development will continue here as larger-than-traditional sites are developed in future.

In layout, flats and maisonettes of the riverfront block are set either side of a stair and lift. For the road-front block the architect has used the slope of the site to provide



Courtyard with riverfront block to left and roadside block ahead, with its main entrances

lowest-level (somewhat like semi-basement) exits from flats and a sliver of outdoor space at both the road and site-courtyard sides, the main entrance to the whole block, from the courtyard. This manipulation of levels keeps the block low enough not to require lifts to be fitted at each stair, despite having five floors overall.

Walking into the flats now – light, airy, modern – enjoying the views, all the hassles seem less important, at least to the project-outsider. Was the pain really necessary? Perhaps to some extent it was. Of course, there could be improvements to the development process but there is also a time needed for minds to change, to accept the new. A faster result here would not have been the standard-setter for Leith that Ronald-son's Wharf has become.

COST SUMMARY

Cost data based on tender sum, for gross internal floor area

	Cost per m² (£)	Percentage of total
SUBSTRUCTURE	45	5.3
SUPERSTRUCTURE		
Frame	21	2.5
Upperfloors	57	6.8
Roof	47	5.6
Staircases	31	3.7
External walls	75	8.9
Windows	90	10.7
Internal walls and partitions	54	6.4
Internal doors	34	4.0
Group element total	409	48.5
INTERNAL FINISHES		
Wall finishes	41	4.9
Floor finishes	24	2.8
Ceiling finishes	20	2.4
Group element total	85	10.1
FITTINGS AND FURNITURE	41	4.9
SERVICES		
Services equipment	42	5.0
Space heating and air treatme	ent 23	2.7
Electrical services	33	3.9
Lift installations	23	2.7
Group element total	121	14.4
EXTERNAL WORKS	66	7.8
PRELIMINARIES AND INSUR	ANCE 76	9.0
TOTAL Cost data supplied by Tannson	843	100

CREDITS

TENDER DATE

August 2001 START ON SITE

October 2001

CONTRACT DURATION

84 weeks

GROSS INTERNAL AREA

6.430m²

FORM OF CONTRACT

Scottish Building Contract with Contractors' Design Sectional Completion Edition (May 1999 Revision)

TOTAL COST

£5,420,000

DEVELOPER

Miller Cruden

ARCHITECT - COMPETITION

Fraser Brown MacKenna Architects: Simon Fraser, Angus Brown, Martin MacKenna, Vinnie Patel

ARCHITECTS – SCHEME DESIGN, CONSTRUCTION DOCUMENTATION

Fraser Brown Mackenna Architects: Simon Fraser, Angus Brown, Martin MacKenna, Matthew Stack, Thomas Leung, Katherine Dunk, Daniel Forte, Steve Mackay, Steven McHale, Simon Cambridge, Daniel Vigodny

Dignan Read Dewar Architects: Pat Dignan, Douglas Read, John Dewar, Glen Wade, Liz Wilby, Ian McLeod, Graham Ross, David Baxter

STRUCTURAL ENGINEER

WA Fairhurst and Partners

SERVICES ENGINEER

Harley Haddow Partnership MAIN CONTRACTOR

Tannson

SUBCONTRACTORS AND SUPPLIERS

Piling MG Construction; in situ concrete AJ Clark
Concrete Floors; precast concrete slabs Bison Concrete
Products; blockwork Kelly Contracts; structural steel
Lothian Fabricators; structural joinery Donaldson
& McConnell; single ply roofing and cladding Topek;
cladding Procladd; render D Moffat & Son; windows
Marshall Brown; curtain walling Anaco Systems;
metalwork James Cowie & Co; M&E services John
Heaney; lifts Schindler; kitchens Symphony Group;
glass blocks McFarlane Masonry; fire protection Orr
Fire Protection

WEBLINKS

Miller Cruden

www.cruden-homes.co.uk/miller_cruden

Fraser Brown MacKenna Architects

www.fbmarchitects.com

Dignan Read Dewar Architects

www.dignanreaddewar.co.uk

WA Fairhurst and Partners www.fairhurst.co.uk

Harley Haddow Partnership

www.harleyhaddow.com Tannson

www.tannson.com

Go with the flow

A new method of analysing how people really move around buildings should take the guesswork out of public spaces

BY AUSTIN WILLIAMS

Architects have always considered themselves to be adept at knowing how people will move around their buildings. Ask them how they know, and they will either tell you it's because they have designed it in such a way as to 'encourage' particular flow patterns; or that they just *know*, okay. After all, it is something many of them are supposed to have been trained in. But, unfortunately, the experience of a lot of designed environments indicates that theory and practice do not always combine satisfactorily.

The invention of the specialist 'wayfinding' discipline was supposed to fill the gap, but these, too, are similarly vague about what they can really do to influence behaviour. In the end, many architects simply farm off a

critical aspect of design to a wayfinding consultant armed with a psychology A-level and a signage contractor's catalogue. So how do people really move around the built environment, whether public spaces or private buildings? How can we identify aspects of design that conflict with the real-world experience of public movements to enable us to improve on designs and avoid mistakes?

Examples of flow problems that require a designer's attention range from the criss-crossing of weekday commuter traffic on London's Underground network, to the way visitors negotiate an exhibition. Very often along existing urban streets there are certain features that create bottlenecks disturbing urban flow – intentional or

otherwise. At shopping centres emergency evacuation is sometimes not as smooth as planned because displays have been badly placed or because people react differently in distressing circumstances. At football grounds the turnstile is a weak point - a bottleneck and location for potential disasters as the crowd build-up increases. How well routing and pinch-points have been considered is something that can only really be assessed after the event. But all too often finding fault-lines means waiting for a catastrophic failure and an enquiry into some accident or other.

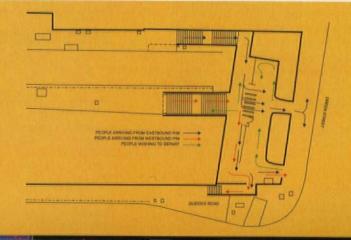
Simulating hazard

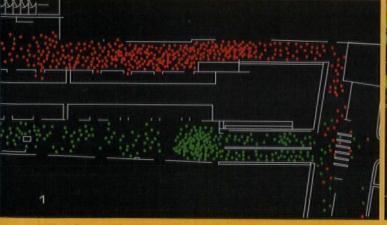
Legion, a relatively new company based in London's Waterloo, has now launched a program and an advisory assistance package so that more scientifically based predictive knowledge can be fed into the equation. Just before Christmas, I went down to its offices along the Embankment, overlooking the Houses of Parliament, to see what it had to offer.

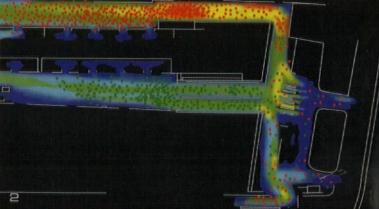
CASE STUDY

Upton Park provides eastbound and westbound services on the District and Hammersmith & City lines. The station has two above-ground platforms, accessed by stairs leading down from a compact concourse that provides access to Queens Road and Green Street. The station is situated 500m from Upton Park, home to West Ham Football Club, and on match days the station becomes congested, particularly so before the game. Accordingly, London Underground's station capacity team commissioned feasibility design work to explore potential congestion-relief schemes.

Two potential designs for the station were tested under match-day conditions, using Legion software. Both schemes performed better than the current condition, with approximately 40 per cent of the improvements accruing on the concourse. At concourse level, a standard density limit set by LUL was rarely exceeded in either scheme. One option







1) Flow diagram of existing (base) passenger movements. 2) The blue flares are brief periods of high density; yellow and red areas are longer periods.

In a quite unassuming office block I was seated among an array (almost a legion) of besuited execs and saw the dreaded slick Powerpoint presentation loom into view. However, as the meeting went on, I became pleasantly engaged in a discussion about development opportunities, applications and research methods, and realised that this package contained more than a fair share of common sense, insight and scientific rigour. What we used to call R&D. Given the fact that there is a lot of US expertise and money in this venture, I was also pleased to realise that this wasn't exactly a hard sell; the team seemed confident and yet relatively self-effacing about its provenance.

Getting ahead

The new Legion version 1.7 software predicts crowd behaviour and quantifies individual experiences by creating a virtual model of an environment to test (or replicate) its design, effectiveness and operation in near-real situations. As Legion kept

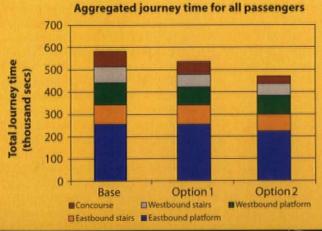
'Legion's programs are based on years of real research into pedestrian behaviour and 'millions of detailed measurements of real people moving and interacting'

telling me, its programs are based on years of research into pedestrian behaviour and 'millions of detailed measurements of real people moving and interacting'.

Essentially, the company has used filmed footage of actual locations showing how people act and react in particular circumstances. Even though it says most movements are not really country-specific (crowds in the US move and flow, over time, in similar ways to crowds in Australia, for example), Legion has still taken the time and effort to create models from local and national data. The company has worked with Singapore's MTR and the Kowloon-Canton Railway, and its European clients include London's Crossrail, London Underground Limited (LUL) and French network SNCF. It also provided pedestrian planning software and services to Sydney's and Athens' Olympics.

Legion uses client-operated CCTV camera footage from football stadia, shopping malls or public transport interchanges, or from its own cameras, to build up a base of filmed evidence of crowd behaviour. Each sequence is then analysed to develop a generic database of information points. Each head is dotted on the frame and a reference of his or her individual characteristics - sex, (assumed) age, etc - are logged relative to that dot. The laborious task of inputting these vast amounts of data results in an easy-to-read plan of people movements. The plan layout of the building is then overlaid and when the data video is run, the dots move as shown on the live-action video. (Obviously, care has to be taken when translating the CCTV video footage, which tends to photograph people at an oblique angle, and turning this into the plan, as the dots have to represent the central point of a person relative to the plan. However, Legion can do this with accuracy.)

Admittedly, this system simply gives a record of how people move about a real concrete environment. In order to assess how people would flow around the same environment if

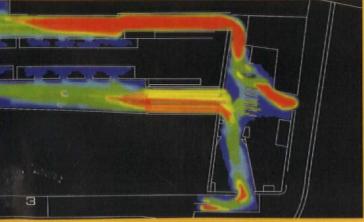


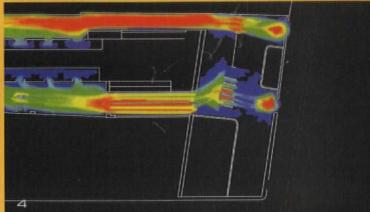
performed significantly better than the other. The study also identified refinements to this scheme to eliminate cross-flows on the concourse. However, neither option reduced congestion or customer delay at platform level at the base of the stairs leading up to the concourse during simulated pre-match conditions.

The Legion simulation study used CAD drawings of the station as the basis for the Legion models. Because small details in the configuration may represent obstacles capable of impeding flow, incorporating the CAD diagram into the simulation model improves accuracy.

'Analysis zones were chosen, based on the critical areas identified through initial simulations,' explains Legion's Kate Hammer. 'Quantitative outputs from simulating the base case were comparable to data on actual flows observed within the station.'

The successful visualisation of the crowd issues has led to the software being used on a number of significant LUL planning projects.





3) Option one reduces the crossflows on the westbound platform but increases congestion in the concourse. 4) Option two separates each platform's traffic









changes were made to the layout, it requires a predictive capacity. This is the key to Legion's knowledge base: having analysed pedestrian behaviour from a wide variety of sources, and over many years, its detailed measurements have been built up into a believable predictive mapping tool. And so the company can create virtual models of various environments to assess their design and operational effectiveness, in terms of the way people negotiate the spaces.

The key to Legion's success, and confidence, is that its predictive models have been tested in real environments – blind trials – and its predictions have been borne out by real flow patterns. Previously, movement models used in this fledgling industry have approached the question by drawing comparisons between the way humans move and the way water flows. But this has been shown to be an inadequate and misrepresentational view of human behaviour.

Get in line

One of Legion's more interesting simulations shows a circular corridor (doughnut-shaped on plan), with dots (representing people) within it. The simulation - based on expert eviappraisals dence, of human psychological behaviour and evidence taken from real footage (albeit of different circumstances) - shows two random sets of people (the dots have been coloured for clarity) setting off, each walking in the opposite direction.

At first, everyone is jumbled up, struggling to walk against their immediate neighbour; the dots are frenetic, and slow, as they try to fight to keep going forward against a tide of dots coming the other way. However,

Legion's
predictive models
have been tested
in real
environments
and its
predictions have
been borne out
by real-life flow
patterns

as the simulation runs, a pattern begins to form, as dots fall in behind other dots – shadowing the dot in front and minimising the likelihood of bumping into dots coming in the opposite direction.

Before long, the chaotic patterns of dots scrabbling to keep going forward regardless of anyone else turns into a pattern of self-disciplined follow-my-leader. Within a few minutes, the simulation shows at least two rows of dots in an orderly 'queue', forming a column of dots walking round in distinct patterns and in distinct locations - some on the outer circumference and some on the inner or in the centre of the circular corridor. Notably, hardly anyone bumps into each other and people move around much more quickly than before.

This is a simple, but abstract, example to test out the predictive power of the Legion system; it is not borne out in direct practical evidence, since the conditions of a circular corridor don't really exist. However, Legion prides itself on 'understanding how people make choices'. The flow of pedestrians on real public concourses - such as LUL's Upton Park tube station (see box) - shows the merit of replicating and analysing real footage of how people move around so that predictive flows can be inserted to improve conditions.

Congestion charge

Given that congestion and constriction of the pedestrian flow is understood to be one of the constraints on the efficient workings of the Underground system, this means that instead of having to design and build real renovations, alterations or additions at a particularly congested hotspot to see if they will work, architects can now mess around with plans to find out, before the event, how people are likely to move around it.

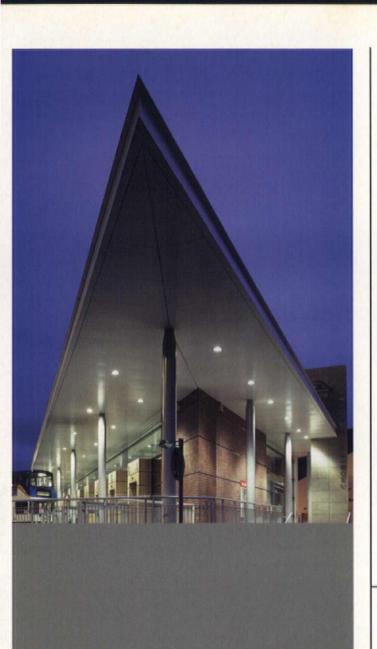
Theoretically, Legion's software could even be a small business tool, advising concession-stand owners on railway platforms or in shopping malls where best to place themselves to maximise the flow past their display of wares.

The program ensures that design time, construction effort and management costs can be kept to a minimum. In an ideal world, clients and architects need not opt for a design solution until the simulation identifies the optimum practical design. The information can be printed in a flow diagram showing flaring pressure points or as a bar chart.

Former deputy director of the Health & Safety Executive David Eves describes Legion's pedestrian simulation software as 'a better solution to managing crowd safety' when compared with the various standards and models of computing pedestrian flows in transport buildings and other large-scale public environments. Legion's chief executive, Martin Band, certainly believes it has come up with a winner. 'By applying the right simulation system before implementation, informed decisions can be taken to protect people and maximise returns on assets,' he says.

My prediction is that computer flow programs such as this, based on thorough and developing R&D, will improve our understanding of the way buildings don't always work. By helping us learn from our mistakes, Legion's software is a very useful addition to an architect's toolbox.

Contact Kate Hammer at Legion on 020 7793 0200



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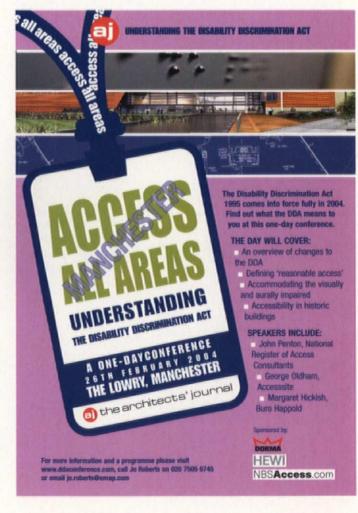
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Construction futures

In our quarterly survey of the trends in the construction sector, we explore whether the bubble is about to burst

BY PAUL MOORE

Although construction output continued to rise during the first nine months of 2003, the future looks less certain; construction new orders figures fell considerably, and in the third quarter figures were down 17 per cent on the same period in 2002.

The current expectation is that workload will continue to rise slowly and, as result, building tender price rises will increase by 3.8 per cent in the year to the fourth quarter of 2004 and a further 3.5 per cent in the following year. Although major new office schemes in London have fallen off the map, the non-office megaschemes will keep contractors busy, and as a result tender prices in the capital are expected to rise by 4.1 per cent in the next year with a further increase of 3.9 per cent in the year to the fourth quarter of 2005.

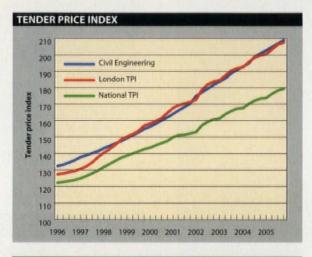
With rail, water and road work all increasing in value, and a shortage of some specialist skills to service that demand, civil engineering tender prices are expected to rise by 5.2 per cent over the next year, with a further 4 per cent rise forecast to the fourth quarter of 2005; for some specialisms within infrastructure, that figure could be well short of the mark.

Input costs

Although contractors' input costs rose by 4.4 per cent in the past year, they have stagnated during the past three months. Labour rates increased on average by 6.5 per cent while materials' prices were 2.7 per cent higher in the year from December 2002.

Skilled labour rates actually fell by 0.2 per cent across the country during the past three months, with many regions showing negative figures and the South West showing the largest fall, of 4.5 per cent. In contrast, labour rates in Wales increased by 5.2 per cent and in London by 4 per cent.

Materials prices have hardly moved over the quarter although, looking ahead, steel prices can be expected to show some substantial



MAIN POINTS

- Construction output in the third quarter of 2003 was 2 per
- Construction output is forecast to increase by 3.3 per cent
- Skilled labour costs rose by 0.2 per cent during the past
- Materials prices rose by 2.7 per cent in the year from
- ullet New orders for public sector schools rose by 37 per cent and private sector schools by 9 per cent in the first nine
- months of 2003, compared with 2002.

 New orders for private health care provision were up by 16
- per cent in the same period.

 New orders for private offices were 25 per cent lower than the first nine months of last year.

 Commercial and industrial sectors are facing a slowdown.

 Infrastructure output was forecast to fall by 5 per cent in 2003. then rise by 5 per cent this year and by 7 per cent in 2005.

 Investment in health and education to boost public non
- Tender prices are forecast to rise nationally by 3.8 per cent
- Tender prices in London are set to rise by 4.1 per cent this
- Civils tender prices to rise by 5.2 per cent this year, with a
- Economic growth in the UK was set to rise by 1.9 per cent

increases now that the US is about to lift the tariffs on imported steel. With a larger market now available, steel manufacturers can be expected to be looking for higher profits.

Civil engineering

Infrastructure spending is likely to help prop up construction activity during the next couple of years and orders in 2003 were up by 10 per cent on the 2002 level. The increase was dominated by water, roads and rail, where 20-30 per cent increases were experienced; some of the subsectors are on course to boost their spending hugely during the next two years.

The latter years of the current fiveyear asset management plan (AMP) for water have historically been backend loaded; and the rail sector is expected to have renewed energy in 12 to 18 months. Current high levels of demand have already resulted in a number of companies turning down tender opportunities.

Tender price rises for infrastructure works are forecast to rise by 5.2 per cent during the next 12 months, with a further 4 per cent increase the following year. However, if the peaks of the different subsectors coincide, significant rises including the possibility of double-digit inflation could result.

Construction activity

Construction output in the third quarter of 2003 was 6 per cent higher than the previous quarter and 2 per cent up on the second quarter of 2002. Based on figures for the first nine months of the year, output figures for 2003 are almost certain to top the record output of 2002.

However, there has been a feeling for some time that the construction industry has been living on borrowed time, and that the published output figures have given a rosier glow than the experience 'on the ground'.

The detailed workload figures show the switch in activity, and just how buoyant public sector capital spending has become. In the first nine months of 2003, new orders for public-sector schools rose by 37 per cent, for universities by 16 per cent, and for private schools by 9 per cent, when compared with the equivalent period of 2002. New orders for public health rose by 2 per cent and for private

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health care provision by 16 per cent over the same period. In contrast, new orders for private offices were 25 per cent lower than the first nine months of last year.

The latest forecast prepared by Construction Forecasting and Research (CFR) indicates that construction workload will increase by 3.3 per cent in 2004 and by a further 3.2 per cent in 2005.

However, an increasing percentage of that growth is in infrastructure and public sector non-housing – especially health and education – and there remains the suspicion, despite the government's apparent commitment to the nation's health and education, that a downturn in the economy will lead the chancellor to pull the plug on funds with a dramatic effect on workload.

Increased construction activity in the North West has made it the new 'hot' area. Although the rebuilding of Manchester's city centre is now substantially complete, there are further schemes under way, including the new 47-storey Beetham Tower.

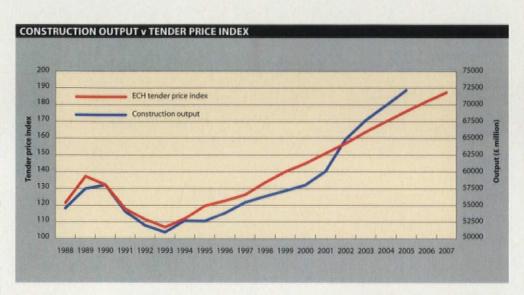
In Liverpool, the City of Culture designation has already had an impact on the perception of the city, large parts of which are due for redevelopment. One result of all this activity is that labour rate increases in the North West are the highest in the UK with daily rates for skilled labour some 15 per cent higher than a year ago.

Tender prices

Building tender price rises have slowed. Activity in the South East is holding up, despite the shortage of new orders for offices, and in London, the forecast is for a rise in tender prices of 4.1 per cent over the coming year with a further 3.9 per cent over the year to the fourth quarter of 2005.

Contractors are still busy and shortages of skilled labour continue to cause problems; in a busy market, this can lead to contractors picking and choosing the jobs on which they want to bid. On 'difficult' jobs, tenders are likely to carry a substantial mark-up. Subcontractors in a number of specialisms, particularly mechanical and electrical engineering service, are remaining selective and increasing their prices to reflect the extra demand.

As noted above, the North West is in boom conditions, and the region is



'There remains the suspicion, that a downturn in the economy will lead the chancellor to pull the plug on funds with a dramatic effect on workload'

expected to show a higher rate of inflation than London with year-onyear increases over the next two years of 5.5 per cent and 5 per cent.

Looking ahead, a successful London Olympic bid would generate a huge construction workload. Even if the bid is unsuccessful, the existence of the masterplan is likely to see some of the schemes go ahead.

Macro economic factors

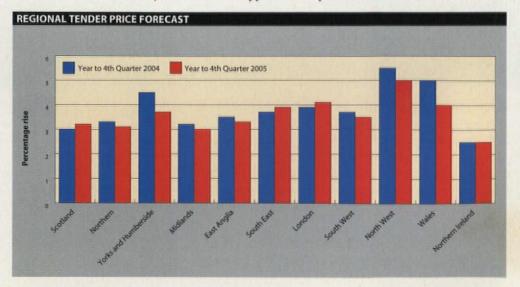
So the chancellor was right all along, inflation will continue to meet targets, interest rates will stay low and growth will be healthy, according to the autumn statement. The latest Treasury forecast, for growth of 3-3.5 per cent in 2004 and 2005, contrasts with the view of the City, which is projecting 2.6 per cent growth in 2004 and 2.7 per cent the following year.

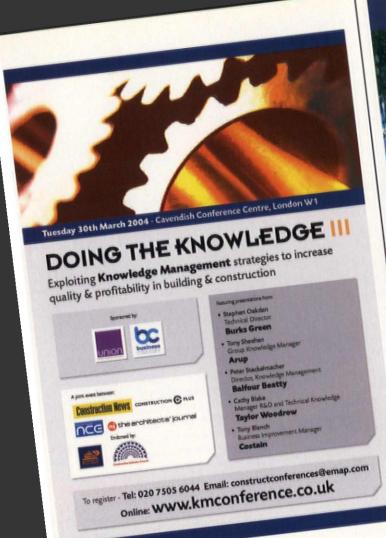
And yet the chancellor appears still

to be lucky. The biggest driver of the world economy, the US, is recovering, aided by a drop in the value of the dollar, down 30 per cent against the euro in the past year. The annualised growth rate for GDP in the third quarter of 2003 of 8.2 per cent means that the US economy grew by 3.5 per cent in the year.

Looking further ahead, the chancellor's autumn statement announced the possibility of setting up trusts that would offer big tax breaks for investment in real estate companies. These Real Estate Investment Funds (Reits) would apply to commercial and residential property and could double the market capitalisation of the UK listed property sector during the next 10 years.

Paul Moore is an associate and head of cost research at EC Harris. Email paul.moore@echarris.com





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Unravelling the tortuous process of teaching tort

'The only way to

understanding of

apply the legal

situations'

duty of care was to

principle to practical

develop an

The College of Estate Management in Reading runs a splendid two-year distance-learning, postgraduate diploma in arbitration. During the first year, the unsuspecting construction professionals - who make up the bulk of the intake are obliged to get to grips with the intricacies of the law of contract, tort and evidence. Most students take to contract law like a duck to water: it is, after all, the stuff of life to construction professionals and, one or two quirky rules apart, contract law does make sense.

On the other hand, most students find the law of evidence completely incomprehensible. Well no surprises there: the law of evidence is incom-

prehensible. Even after a lifetime spent advising on evidence, calling evidence, demolishing evidence and making submissions on the evidence, a ready understanding of the applicable rules can often prove elusive.

Mercifully, unlike jury trials, the outcome of civil cases tends not to hinge upon whether a particular piece of evidence is admissible or not. The increasing trend is for the tribunal to admit the evidence and then see what they make of it, or what 'weight' they will

ultimately give to it, when all is said and done.

In between these two learning extremes, the diploma students find the law of tort a bit of a challenge. I recently attended a course tutors' meeting during which much time was devoted to the question of how best to teach the law of tort. Those assembled were left with the clear impression that it is not possible to learn the common-law principles of tort in general, and of negligence in principle, by rote. The only way to develop an understanding of, for example, the common law duty of care - something unknown to the law before the celebrated decomposing snail was found in a bottle of ginger beer bought by someone other than the ultimate consumer was to apply the legal principles to practical situations. As students need something out of the ordinary to keep their attention, the bizarre, but true, facts of Green v Bannister (judgment 16.12.03) spring to mind.

Ms Bannister lived in a cul-de-sac. One night

she reversed her car from the parking spot outside her house. The street was lit by a single sodium street lamp. She reversed up the street carefully looking over her right, off side, shoulder for about 35 yards. As she manoeuvred past a shrubbery bed her nearside wheel ran over Mr Green, who was lying inert in the roadway in a drunken stupor. Mr Green sued Ms Bannister for negligence. The CEM's diploma students would be asked to 'advise Ms Bannister'.

The issues are as follows:

Did Ms Bannister exercise sufficient care when reversing down a constricted ill-lit street late at night?

1 Did Mr Green cause or contribute to the acci-

dent by negligently lying in the road?

1 How should liability be apportioned between the two?

Ms Bannister argued that her driving should be judged by the standard of the ordinary, prudent motorist, and that there had been no reason for her to anticipate an inert pedestrian lying in her reversing path.

The trial judge found that Ms Bannister was not negligent in electing to

reverse down the cul-de-sac but that, having decided to do so, she should have checked her nearside wing mirror and looked over her left shoulder, as well as her right. Had she done so she would probably have spotted Mr Green, or something to alert her that all was not well, and stopped. Nevertheless Mr Green was partly to blame for the accident.

In fact the judge held him largely to blame and apportioned responsibility between the two, holding Mr Green 60 per cent liable and Ms Bannister 40 per cent. The Court of Appeal upheld this decision and emphasised that it was not applying a standard of perfection to Ms Bannister's driving to require her to pay particular attention to what might be in the car's path.

The case of Green v Bannister is a text book illustration of how the notions of negligence and contributory negligence operate in practice. It is also a lesson to us all.

Kim Franklin

Forgive PDF ignorance and read on

Whoops! And simultaneously a grovelling mea culpa. As several readers have pointed out, you can indeed output sections of PDF files to, say, Word. Senior Whitbybird engineer Andy Fuller-Lewis wrote in to say that 'Version 5 onwards has both a select text and select graphic icon along the top and for graphic [and text] items you simply draw a box around the relevant extract and copy it to the clipboard. So PDFs aren't as restrictive as you think.' Quite so. I simply hadn't noticed the new features as the versions moved on. My version (v.6) of Acrobat Reader has the Select Text Tool icon next to the hand icon on the top row and the graphic ditto is the next one along. For text you have to hit Edit/Copy before pasting the words into another file but images are automatically saved to the clipboard. You don't necessarily get the same typefaces in the pasted version but you can then edit the pasted images and text. But no (desirable) drag and drop vet.

Daniel Sim has an answer to Alan Kennedy's problem with Reader gumming up the browser's works while it leisurely opens up, mulls over the pages and watches you tearing your hair out. Sim writes: '...they aren't so bad as many people make out [but] I hate browser integration (where the PDF opens up in an Internet Explorer/Netscape window), so I've turned it off. I simply download the PDF to disk and then open it, not using their clunky "streaming" technology.' The routine for version 4 is at http://chemdat.merck.de/cdrl/services/ download/en/acrobat4.html

With Acrobat Reader 6, hit Edit/Preferences/Internet and untick 'Display PDF in browser'. In Reader version 5 substitute / Options for /Internet. What happens now is that the PDF opens independently in Reader while you blithely continue your

Does this give the all clear to PDFs on the Web? Not a bit of it, unless Adobe drastically speeds up Reader.

sutherland.lyall@btinternet.com

an diary

London

Andrea Branzi Tuesday 17 February, 19.00. A lecture at the Royal College of Art. Tickets (free) 020 7590 4567. **Kensington High Street Improvements**

Wednesday 18 February, 18.00. A UDG event at The Gallery, 70 Cowcross St, EC1. Details 020 7250 0872.

Elain Harwood: Building New Towns Thursday 19 February, 18.30.

A 20th Century Society lecture at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

Rem Koolhaas Thursday 19 February, 19.00. An Architecture Foundation lecture at Union Chapel, Compton Terrace, N1. Details www.architecture foundation.org.uk

Hungarian Architecture Today: Modernist and Organic Until 26 February. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533

The Architecture of Jean Renaudie 26 February-26 March. An exhibition at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000

Bricks & Water Until 28 February. An exhibition at Kew Bridge Steam Museum. Details 020 8568 4757

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

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 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.

Michael Keith Monday 1 March, 18.30. A lecture at the AA, 36 Bedford Sq. WC2. Details 020 7887 4000.

ar+d Emerging Architecture Awards, 2003 Until 2 March. At the RIBA, 66 Portland Place, W1. Details 0906 302 0400

Between Earth and Sky: Eero Saarinen Until 13 March. An exhibition at the RIBA, 66 Portland Place, W1.

Details 020 7580 5533.

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



GRIDLOCKED

The grids and modules of Modernist art and architecture are shuffled and reassembled in Douglas Melini's colourful new paintings at the Rocket Gallery, 13 Old Burlington Street, London W1, until 27 March. Details 020 7434 3043.

East

Conservation + Design Show 13-14 March. At the Riding Stables, Hatfield House. Details 01992 504331

Immaterial: Brancusi, Gabo, Moholy-Nagy Until 14 March. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

Brick Arches - Repair and Construction Thursday 18 March. A course at Cressing Temple, Essex. Details Pauline Hudspith 01245 437672.

North West

Bill Gethin Thursday 26 February, 19.30. A lecture at St George's Church, Chapel Yard, Friargate, Preston. Details Doug Chadwick 01254 59835.

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 Keith Bradley Wednesday 3 March, 19.30. A lecture at the Grosvenor Museum, Grosvenor St. Chester. Details Mark Kyffin 0161 236 5567.

Best Studio featuring Ian 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

Robert Adam Thursday 19 February, 17.30. A lecture at the School of Architecture, Portland Building, Portland St, Portsmouth. Details 02392842086.

South East

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

Has Bristol Got The Balls? Friday20 February, 12.30. A BCO lunch with George Ferguson at The Clifton Club, The Mall, Clifton (020 7283 4588). Thermae Bath Spa Until 14 March. An exhibition on building the new Bath Spa. At the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540

Bill Woodrow & Richard Deacon Until 3 May. An exhibition at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980862244.

West Midlands

Giving Expert Advice in Public Enquiries Tuesday 16 March. A Professional Solutions course in Birmingham. Details 0800 195 0951.

David Batchelor Until 28 March. Light sculptures at the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

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

RIBA Architectural Competitions

16 February-12 March. An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545. Ted Cullinan Thursday 19 February, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

Bob Heath Thursday 19 February, 17.30. A Scottish Centre for Conservation Studies lecture on stonework repairs at Edinburgh College of Art. Tickets Moira Seftor 0131 221 6072

Re: Motion - New Movements in Scottish Architecture 19 February-31 March. A show first seen at the Rotterdam Biennale. At The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362. Christian Sumi Thursday 26 February, 17.30. A lecture at Strathclyde University, 131 Rottenrow, Glasgow. Details 0141 548 3023.

Wales

Meredith Bowles (Mole Architects)

Thursday 19 February, 19.30. A North Wales Society of Architects' lecture at Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details Peter Stonebridge 01745 815600. **RSAW Small Practice Surgery Series:**

DDA - The Architect's Role Tuesday 24 February, 16.00. At the Hotel Mariners, Haverfordwest. Details 029 2087 4753

John Davis: Urban Dreams Until 29 February. Photos of UK cities at Ffotogallery, Turner House Gallery, Plymouth Rd, Penarth. Details 029 2070 8870.

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



Doing the knowledge

ANDREW CALCUTT

London from Punk to Blair

Edited by Joe Kerr and Andrew Gibson. Reaktion, 2003. 416pp. £19.95

Finely printed and lavishly illustrated, this volume of essays is full of insight into the diverse experiences that jointly constitute the recent history of London.

Katie Wales observes the flows of London language away from standardised RP (received pronunciation). Taking the preferred reading matter of London Tube travellers (Harry Potter et al) as an index of 'metropolitan infantilism', Jenny Bavidge and Andrew Gibson contrast the development of London as a playground for adults with the disappearance of its children, now 'kept apart' from the 'wider world' of the city and increasingly confined to designated locations. Mark Turner correlates the 'centralisation of Gay London in Soho' with the de-radicalisation of lesbians and gays.

In 'The London Suit', Christopher Breward identifies the success of men's tailors Hackett with the rise of the City suit as a portable heritage experience. John Davis provides a clear analysis of London's political institutions from the Greater London Council to the Greater London Authority, although in a companion piece on the role of the City, Charlie Gere gets stuck on the war-like accoutrements of competition in the workings of the financial economy, and thereby overlooks the underlying international economic cooperation that allows London to operate as a global financial centre.

Co-editor Joe Kerr's piece on the rise of

office blocks in Canary Wharf, the concomitant fall of tower blocks of municipal flats, and the use of the blowdown as photoopportunity - a 'blowdown' being the staged blowing up of local authority housing - is an especially interesting commentary on the evolving urban geography in which 'rich and poor have changed places in the sky'.

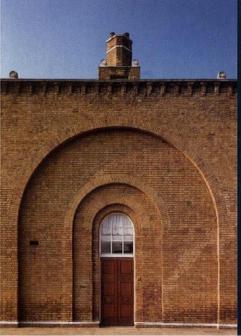
You get the pictures? Yes, you do: London

From Punk to Blair is concerned with the pluralisation of the metropolis since the 1970s. As someone who arrived in London in the mid-1970s to work in a suburban trade publishing house and, simultaneously, play in a band at venues like the Roxy and the Nashville, I am unconvinced that pre-punk Britain was as singularly monocultural as this narrative seeks to suggest. Nevertheless, the story of the proliferation of stories is told well and recounted differently - as befits a plotline hingeing on difference.

But is it the ambition of this book to represent difference or to understand it? Judging by the co-editor's introduction, it stands uneasily between the two. The priority, says Kerr, is to reflect 'the vividness of everyday experience', and the variety of this vividness cannot be grasped by a unitary, analytical approach. Thus, 'the fragmentary and discontinuous character of this ensemble of writing and image reflects our own limited ability to make sense both of the time in which we live and the environment that we inhabit'.

Yet epistemological downshifting is followed by a declaration of epochal change: 'it is nonetheless immediately obvious that over the last quarter of a century this city has undergone a dramatic and traumatic process of change'. How can we know this, however, if, as Kerr suggests, 'we cannot now claim to know London, and to imagine we could would be to miss the point'? Thankfully this collection contains more of the knowledge of London than its co-editor dares to claim.

Andrew Calcutt teaches at the University of East London



Wren's Royal Hospital Chelsea was the subject of a Masters of Building feature by Dan Cruickshank (AJ 26.11.98), who has now enlarged his article into a wellillustrated book, The Royal Hospital Chelsea: The Place and the People (Third Millennium Publishing, £35). It follows the growth of the building and the lives of its inhabitants from Wren's time to today, paying due attention to the distinguished work there of John Soane, whose stables are pictured left.

Learning worn lightly

JOE HOLYOAK

Architectural Thought: The Design Process and the Expectant Eye

By Michael Brawne. Architectural Press, 2003. £22.50

In 1992 Michael Brawne published From Idea to Building, which he described as 'a critical view of the assumptions which influence initial design decisions and of the processes of development from inception to inhabited building, together with an analysis of the general implications of the design process'.

It was a learned, yet accessible, discourse on the subject of how architects turn programmes into formal solutions, of the kind that one would expect from a distinguished academic and practitioner of his generation (born 1925). He acknowledged the place of scientific method, the use of models (in the sense of successful precedents), and imaginative creativity. The design process retained its mystery, but it was possible to describe with a degree of rationalism the ways in which architects design.

Brawne died in 2003 and his last book, Architectural Thought, is now published posthumously. It revisits the question of how architects design – the subject of the previous book – but does not provide more detail or take the investigation into new territory. There is considerable overlap between the content of the two books, and this new one has a less consistent narrative

than From Idea to Building.

Having said that, Architectural Thought is an intelligent, provoking and rewarding book in its own right. The structure is episodic, with chapters named 'Travel, books & memory', 'Thinking and drawing', 'Looking at pictures', and so on, which are almost self-contained essays. A lifetime's learning is worn lightly, and an intelligent first-year architecture student could follow the arguments and benefit from them. Brawne illustrates his consideration of the different theories of design by many examples, from a catholic range including Gehry, Schinkel, Libeskind, Kahn and Soane.

Brawne's preferred explanation of design, contained in both books, is the process usually identified by reference to Karl Popper, and expressed as P1 > TS > EE > P2, etc. The identification of the problem is followed by a tentative solution, which is drawn from known models. A critical examination against the programme leads to error elimination, which produces a revised solution that restates the problem in a modified form. This cyclical motion continues until a satisfactory conclusion is reached.

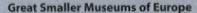
What is pleasing about the author's

description of this idea, and typifies most intelligent making of architecture, is not only the often-untidy combination of scientific method and pragmatism, but his liberal recognition that the process is never innocent; the designer always has choices, which are made with prejudice. Brawne is happy for history to be misinterpreted, as long as the reading leads to a critical starting point for something new. Similarly, he is relaxed about the designer's memory bank consisting largely of photographs of buildings, which convey only a partial version of their reality. If the process is useful, then the end justifies the means.

Within this general explanation of design, Brawne identifies two tendencies – continuity and innovation. The use of typology favours continuity, while functionalism leads to innovation. I think this is too simplistic, and exaggerates the opposition between the two. (He appears confused about typology anyway, unsure whether it is based upon use or upon form.) BedZED, for example, surely expresses continuity in the use of the historical terrace type, while being functionally and technically innovative.

This is an elegant and useful book, written by a thoughtful and precise architect. However, there are a few names spelt wrongly, which I suspect would not have got past Brawne's scrutiny.

Joe Holyoak is reader at Birmingham School of Architecture and Landscape, and an architect in private practice



By James Stourton. Scala, 2003. 272pp. £29.95

Among the 35 'great smaller museums' which James Stourton has chosen for this book are several with distinguished 20th-century architecture - Louisiana, Kröller-Müller, the Calouste Gulbenkian in Lisbon, the Oskar Reinhart in Winterthur, Scarpa's Canova Cast Gallery and Piano's Beyeler Foundation. Many of the older buildings (including two by Soane) also deserve study in their own right. It is a little frustrating, then, that there is scant attention to architecture in either the photographs or the text. Stourton's focus is on the works of art which the museums house - and it must be said that they are often superb. Few, however, are seen in situ, so there is seldom any sense of the building and its art works as an ensemble and, hence, the character of each museum remains elusive. But the book is attractively produced and may serve both as a stimulus to future visits and a souvenir. Left: the Mauritshuis at The Hague, home to 14 Rembrandts.



City in transition

AUSTIN WILLIAMS

Trees from Germany

By John Duncan, Belfast Exposed Photography, 2003, £10 from 028 9023 0965





It is a difficult task to make the mundane interesting. When everyday events and objects are allowed to speak for themselves, very often the results are no more than a banal representation of the subject. In this way, holding a mirror up to the commonplace may enable us to reflect on what we would otherwise ignore – but often we ignore it for good reason. A number of modern photographers attempt this style, but few manage to produce anything other than a catalogue of boring snapshots. The photos in John Duncan's book, however, achieve where others fail.

A lack of artistic intervention in the subject under consideration teaches us only what we already know. This is not knowledge, but reinforcement. Clearly, the role of creative interpretation is to add another dimension to our appreciation and thus to add depth. Photographs of the everyday need to have the same standards of composition and structure applied as would be the case with more classically 'interesting' topics. This is where Duncan succeeds.

Documenting aspects of urban life in Belfast – exploring the manifestations of regeneration and of tradition of this city in transition – he has a keen eye for irony. The casual appearance of fences throughout the book is a general symbol of division; ranging from crude utilitarian steel and concrete barriers to fancy railings at gated developments. Duncan certainly has a whimsical take on the fact that the symbols of separation have become a design feature.

The photos of the massive security camera poles symmetrically interspersed between the trees along Limestone Road, or growing out of the security fence in Windsor Park, also make an interesting commentary on the natural and the man-made world.

I found myself looking at the pictures as a version of *Where's Wally*; attempting to locate the foliage in each picture (some more obvious than others), believing that this was the theme conveyed in the title. In fact, in turns out that *Trees from Germany* relates to the fact that many of Belfast's trees, for use in urban regeneration, are imported from there.

The accompanying essays have a broader remit than simply to describe and comment on the photographic work, with one contributor, David Brett, suggesting that Duncan's pictures should be seen as more than just a record of post-industrial Belfast. This is true, but his view that taking pictures is 'a purposive act that produces a form of knowledge' is questionable.

Ultimately, though, this is a straightforward and enjoyable example of how documentary photographs should be shot.

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My client is a busy independent practice based in the Centre of Worcester. They are now seeking an Architect, ideally with Archi-cad experience to join them on a permanent basis, with a view to gaining Associate or Partnership status in the future. The practice is multi-disciplinary, with a bias towards Housing association and private residential work along with some industrial projects.

Birmingham Vacancy

Senior Technician

Vac ref 0402-13

This client is a City Centre based practice, with a bias towards Retail and Educational projects, although they also get involved in Design and Build, Medical and Industrial projects. The ideal candidate will have both Autocad and Building Regulations knowledge, coupled with 3-5 years in practice experience.

Hertfordshire Vacancy

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Vac ref 0402-12

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You should have at least 5 years good solid architectural experience gained in the Retail and commercial sectors You with have previous history of job numing and sound detailing knowledge. Experienced in Autocad (the client uses Autocad 2004 Light) and with sound UK Building Regs knowledge Refurbishment and new build experience and avalvantage. The person will be required to trave to different sites all over the country, which sometimes may mean being out of the office 2 or 3 times a week.

Staffordshire Vacancy

dave.smith@rdrecruitment.co.uk

Job Runner Vac ref 0402-8

My client is seeking a Senior Technician/Job Runner, ideally with experience of Nursing Homes and Industrial Projects. Aged between 30 and 40 with 5+ years in an Architectural practice and membership of a professional body [ie BIAT] you will be responsible for jobs from Concept to Completion including

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people & practices

Graham Seabrook Partnership Chartered Architects has appointed Paul M Matthews as an associate.

Scott Brownrigg has promoted Bruce Calton to director and appointed Caroline More as finance director.

Oxford-based Berman Guedes Stretton has promoted Gary Collins to associate director.

ttsp has appointed Tim Jennings as managing director. Mike Carter becomes chairman of the company.

Squire and Partners has appointed Julian Cross and Jamie Russell as associates.

A new practice called Kinetic AIU has been formed by Bob Ghosh, John Shakeshaft and Michael Young. It is based at 75-77 Colmore Row. Birmingham B3 2AP.

Engineering consultancy FaberMaunsell has promoted Rob Cargill to regional director within the building services team. Also within the building services team, Gilles Charbonnier has been promoted to associate director and Alastair MacGregor to principal engineer. Within the civil and structural engineering group, Stuart Mason has been promoted to associate director.

John Alexander McGlade has been made director of Gleeds **Management Services in** Birmingham. Newly appointed partners in Nottingham include Anne Bytheway-Thomas, Sally Elizabeth Mounsey, Lee Michael Simmonite, Richard Mawer Comer and Peter Robert Cole, Roderick Stewart Strachan has been appointed a partner in Edinburgh.

 Send details of changes and appointments to Victoria Huttler, The Architects' Journal, 151 Rosebery Avenue, London EC1R4GB, or email victoria. huttler@construct.emap.com

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It is essential that you have an appropriate professional qualification. You should be able to represent the Service at meetings and have experience in explaining the design and procurement process to clients. You will need to be a good communicator and effective in prioritising and organising workloads to meet deadlines.

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Please quote Ref: EG1560 when applying.

Completed application forms to be received by 5 March 2004

Interviews will be held on 23/24 March 2004

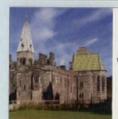
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MH0401-146	Arch Tech (Schools)	Sussex Coast	£26k
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DL0401-114	Arch (Schools/Housing)	N Hampshire	£32k
DL0401-26	Arch Tech (Residential)	Berkshire	£27k
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AD0401-50	Project Arch (Commercial)	Cardiff	£19 p/h
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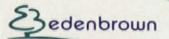
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TENDERS

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Historic Building Consultant

Hertsmere Borough Council is seeking expressions of interest from suitably qualified and experienced organisations or consultants to act on behalf of the Council to manage and monitor works relating to the redevelopment of the historically important International University, The Avenue, Bushey, Hertfordshire.

Listed building consent and planning permission was granted following the signing of two s106 agreements on 6th June 2001 for the redevelopment of the former International University site into a mixture of residential and office uses. At the core of the development is the conservation and sensitive conversion of the existing Grade II listed buildings, which were formerly, part of the Royal Masonic School. This includes a range of buildings constructed at the turn of the 19th century designed by Gordon & Gunton and ED Webb.

Interested parties must be able to demonstrate the availability of a skilled individual or team with relevant experience of complex conservation work, principally relating to Listed Buildings. This should include a good understanding of both planning and building conservation legislation and practice, current conservation philosophy and repair techniques, preferably a working knowledge of local authority practices, plus be able to think creatively in order to overcome detailed design issues.

Requests for a copy of the details of the post and how to apply should be made in writing, preferably by email to:

The Conservation and Urban Design Officer, Hertsmere Borough Council, Civic Offices, Elstree Way, Borehamwood, Hertfordshire. WD6 1WA.

Email: graham.saunders@hertsmere.gov.uk

Tenders for the post must be submitted no later than noon Friday 5th March 2004.

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Leading manufacturer LS Group Ltd is the first company in its industry to offer an independently assessed chain of custody for a range of performance flush doors and doorsets produced from fully certified FSC, sustainable timber. Other timber source certification schemes are to be added. A complete environmental statement is available from head office.



Finnforest UK has revealed how domestic floors based around the company's Finnjoist I-joist floor system deliver compliance depending on specification with recent ammendments to Part E: Resistance to the Passage of Sound of the Building regulations. Finn Frame Floor is an integrated system that combines Finnjoist, Kerto and a unique specification and floor design software package.

ROCADA

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LIQUID PLASTICS

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Rocada, the Spanish range of office furniture new to the UK through edding is showcased in the new 2004 Spicers catalogue. Spicers, Europe's largest office supplies wholesaler has selected a Rocada for its stylish new interiors catalogue, listing it alongside established leading UK brands. The catalogue features seating, desks, storage, screens & much more.



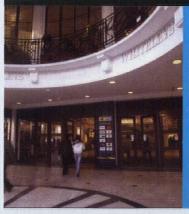
Liquid Plastics Ltd offers a range of hygenic wall coatings and seamless flooring These have been independently tested to prove conclusively that they offer a complete defence mechanism against hospital agcuired infections such as MRSA. Liquid Plastics' flooring systems can also be finished with an anti-microial agent which eradicates MRSA.

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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.



Due to the immense demand for the reading University findings on colour and tonal research, turnquest uk ltd has designed in conjunction with this repost a colour pallette to easily assist architects and desigenrs to select adequacy in colour contrast between door finishes and door furniture as demanded by the new approved document Part M, Access to and use of buildings.

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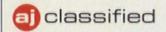
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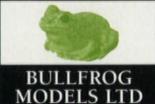
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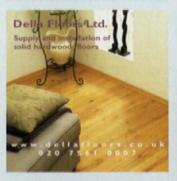
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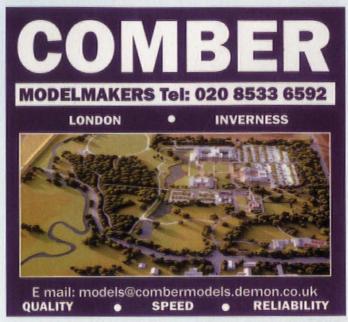
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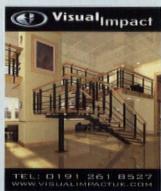
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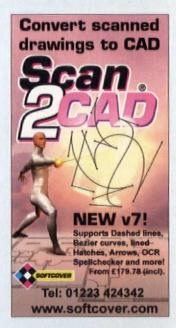
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Lost cause?

headline in the Mail on Sunday reads: 'Charles gives up the fight on carbuncles. Ten years ago, the Prince of Wales made front-page headlines with his attack on the architectural profession. Now the activities of his architectural campaign are reduced to an item on the gossip page, albeit the lead item with a rather big headline. According to columnist Adam Helliker, the Prince has 'shocked his staff by ordering the closure of one of his pet projects, the Institute of Civil Architecture', founded in 1992. The piece goes on to say that Charles has lost his zeal for architectural reform, that financial backers will be disappointed and that it is all his fault. This latter view is endorsed by no less an authority than Gavin Stamp, life president of the 20th Century Society, who is currently researching at Cambridge University. He tells the paper that the institute's closure'is all down to the ineptitude, vacillation and weakness of Prince Charles'. He continues: 'He allowed directors to come and go while he remained in the pocket of courtiers and Camilla's circle. Since the institute moved to that building in Shoreditch, it's been a shadow of its former self. There is so much blood on the floor of that place and it's the Prince's fault.' Deary me.

Different take

here is more to this story than meets the eye, however. While it is true that the school idea was long abandoned and its formal closure inevitable, it can scarcely be said that the Prince has lost either his interest in architecture or his promotion of all things Classical. The difference is that he has reached a modus vivendi with people who would otherwise have been reluctant to give his ideas house room. I note that the Prince's Foundation is working, among others, with CABE on issues about healthy buildings and creating new communities. But these days the foundation agrees to disagree over matters of 'style', which is just being grown-up. And courtesy of the gaggle of Americans who fawn on the royal connection and are still promoting

the ones that got away



'The Ones That Got Away' 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 last week's issue (AJ 5.2.02) was Leon Krier's proposal for Spitalfields. Nicholas Waring of CityWest Homes in London was the winner.

Seaside as though it is new, design codes are now the order of the day, following the visit there last year of that well-known monarchist John Prescott. It is a mistake to underestimate the Prince and his influence - for good or ill.

Glass distinction

alaces have an enduring attraction for the British, so expect big crowds for an exhibition on the Crystal Palace at Sydenham at the Dulwich Picture Gallery. Queen Victoria opened the complex, which was twice as big as the original Paxton design for Hyde Park, in June 1854, but it was destroyed by fire in 1936. The gallery says modestly that it is to the Sydenham palace that we owe 'theme parks, shopping malls and the historicist setting of Hollywood epic films'. Phew.

Talking Manhattan

ff to New York, where architecture news is all the rage, not least as a result of The Architect's Newspaper, launched last month. The latest MoMA exhibition announcement is a 'Tall Buildings' show, taking place from July to September.

This is the third such international show on this topic in the past three years, the first at the 2002 Venice Biennale and the second at the Royal Academy. This latest is curated by Terence Riley, and will show 25 buildings and projects, including several London schemes: Ken Yeang's Elephant and Castle Eco-tower; Foster's 'Gherkin'; the Richard Rogers Partnership Leadenhall Street job; and Renzo Piano's 'Shard'. Curiously, while several competition entrants for the 'Freedom Tower' will feature, including the Foster design and the United Architects proposal by a team including Foreign Office Architects, the winning design by SOM and Daniel Libeskind will not. Perhaps that is because it is still in development...

It ain't over

nd talking of the Ground Zero replacement, I note a very considered piece in the New Yorker by Paul Goldberger, who describes in detail the internecine struggles that have been taking place not just over the tower but also the memorial by Michael Arad and

landscaper Peter Walker. Goldberger asks whether Daniel Libeskind is 'a masochist or simply more of a politician than the politicians?' This is because, having won the master-planning competition, much of the Libeskind conception has been changed or dropped by other designers and clients involved. His tower has changed dramatically courtesy of SOM's David Childs; a new transport terminal by Santiago Calatrava both changes and incorporates Libeskind ideas; and the memorial designers ignore his thoughts about exposing the foundations of the World Trade Centre buildings, instead marking the tower footprints with reflecting pools. At the very least, Libeskind should get a building on the site, somewhere. But with the way everything is being organised, with different clients and juries, that is no certainty. This may be why he keeps turning up at the launch events for these various projects, looking like a cheery team player. Goldberger's verdict on the Freedom Tower itself, by the way: 'It is an unnatural hybrid made up of the work of two architects, each of whom believed he had the right to design the building himself."

Lonely cell

inimalism reaches the most surprising places, it seems. Martha Stewart - American domestic goddess has fallen for the design approach of our very own John Pawson. According to a magazine article, the UK star has been responsible for making her 'rethink chintz', with her Pawson-designed home in the Hamptons an example of her new look. Since she is facing criminal charges over insider dealing, one can only hope the next minimal space she encounters isn't a prison cell.

Pitt stop

ollywood celebrity Brad Pitt is another star anxious to show off designer credentials. His 40th birthday celebrations were marked by the appearance not of flowers, darling, but a clutch of models (the architectural kind) produced by Eric Owen Moss. A trend we can do without.

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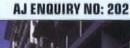
Natural oak shakes from leading timber supplier John Brash are providing the crowning glory to a new sustainable National Trust building in the spectacular setting of Prior Park Landscape Garden in Bath, Designed in the 18th century by local entrepreneur Ralph Allen (with a little help from his friends 'Capability' Brown and the poet

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Alexander Pope), Prior Park is set in a sweeping valley with magnificent views. John Brash shakes are made from oak heartwood with the sapwood removed and are extremely long-lasting and decay-resistant.

HANSENGROUP

High-performance products from HansenGlass are being supplied for the construction of Chelsea Bridge Wharf. Berkeley Homes ordered 2,500m2 of toughened and heat-soaked safety glass, and also Ceraphic screen-printed FortPlus panels. These are acid-etched to a density of 15 per cent and are employed either as modesty screens or to provide privacy between balconies. For details of HansenGlass products, call 0151 545 3000 or email sales@hansenglass.co.uk





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LIGNACITE

In the heart of Carlisle stands the recently completed retail development by Fletcher Bennett Architects of Manchester. Lignacite created 'Carlisle Red', a unique architectural facing masonry colour mix design for the project, to enable the block to blend in with the natural surroundings of the Carlisle limestone. Lignacite prides itself on working closely with its clients and is happy to work on projects of scale to develop unique colour-mix designs to fulfil creative aspirations.

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KALWALL PROJECT OF THE WEEK

Devereux Architects design for the new City & Islington College is a stunning reminder of how Kalwall translucent cladding looks at night. The highly insulating panel unit wall, incorporating 3m-wide glazing, diffuses



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the project. The Dublin building represents the European headquarters for the well-known Hertz vehicle rental company.

CORUS BUILDING SYSTEMS

The Bridge at Argyle Street - an impressive mixed-use development in the commercial heart of Glasgow - is the first UK project to feature the unique new Kalzip AluPlusZinc material. Having originally specified zinc, the architect - Carrick, McCormack McIntyre - opted for AluPlusZinc instead because it offers an extremely cost-effective and practical alternative, combining the performance characteristics and aesthetic appeal of zinc with all the intrinsic benefits of the aluminium core.

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The Great Wharf Road Bridge, designed to provide new access for traffic into Canary Wharf in London's Docklands, has taken an important step forward with the installation of the massive hydraulic cylinder that will raise it to allow ships to pass through West



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