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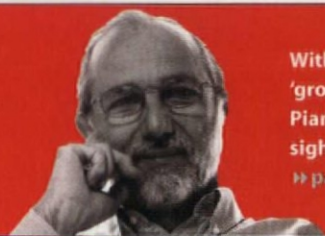


This series of cartoons of Rem Koolhaas buildings, entitled 'When Buildings Attack', is taken from the last page of Koolhaas' hot-off-the-press publication *Content*. Originally planned to accompany the opening of the Berlin embassy, the catalogue/fanzine/manifesto was just late enough to coincide with Koolhaas' acceptance of the Gold Medal at the RIBA this week.

NEWS	4	
HELLMAN	16	
AJENDA	18	Richard Burton extols the virtues of signature architecture in healthcare design
EDITORIAL/LETTERS	20	
SIMON ALLFORD/PEOPLE	22	Heritage Lottery Fund director Carole Souter seeks to widen public perception of its work
MARTIN PAWLEY	24	
LANDSCAPE	26	Kim Wilkie's restoration of the garden at Villa La Pietra, Florence
	38	Exploiting the presence of weeds
TECHNICAL AND PRACTICE	42	Approved Document Part M: providing what disabled people really need
ARCHITECH	46	The benefits of outsourcing work overseas
	48	Legal matters; webwatch
DIARY	49	Exhibitions and events
REVIEW	50	The latest landscape books
	52	Hungary's national identity
RECRUITMENT	53	
CLASSIFIED	61	
ASTRAGAL	66	
Cover		The approach to Villa La Pietra, Florence Photograph by Paolo Tosi

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



With his new Bloomsbury 'groundscraper', Renzo Piano has London in his sights for a second time
» pages 6-7

“If the other board members try to vote me off there will be blood on the carpet”
Ian Salisbury attacks the ARB's attempts to prevent him from revealing confidential board decisions » page 10

aj news

Academic community demands freedom from RIBA 'interference'

The RIBA must respond to the escalating crisis in education by dropping the validation of all Part 1 courses, students and educationalists demanded last week.

Both the heads of schools forum SCHOSA and student pressure group Archaos warned a special RIBA Council education debate last week that the criteria set to achieve validation is damaging teaching standards.

The two bodies argued that increasing financial shortages would be alleviated if the institute ended its regime of inspections and curriculum assessments.

The recommendations came amid increasing criticism of the way the RIBA reacted to last month's top-up fees vote and the government's plans for the future of higher education.

A SCHOSA delegation told the council that both schools and students need the institute to reform its education policy 'before it is too late'.

The organisation's chair Kit Allsop told the meeting that he 'had never understood why there was any need for criteria and validation deciding how we teach Part 1'.

'We simply see no reason why it should be in place,' Allsop said. 'The criteria is out-dated and it is taking away precious resources from the job of teaching.'

And Allsop found support from Archaos co-chair Alex MacLaren: 'Why do the ARB and RIBA feel the need to prescribe for Part 1? This should be the least structured course.'

'The amount of bureaucracy involved in this process is overwhelming,' she said. 'We need to act now and change the whole structure of education before it is too late.'

Don Gray, head of Canterbury school of architecture, warned

'We need to act now and change the whole structure of education before it is too late'

that there was 'no way' architectural education could continue under the current set-up, describing the amount of bureaucracy as 'almost criminal'.

RIBA vice-president for education Jack Pringle admitted that there was a problem. 'Part 1 is an issue that needs to be looked at very seriously,' he said.

'I agree that the system is too prescriptive and too lateral,' he added. 'The best schools are the worst hit, with both innovation and specialisation being stifled.'

Ed Dorrell

Council sketch: finding that little 'something'

If there was one word that dominated last week's special debate on education at the RIBA Council it was 'crisis,' writes Ed Dorrell.

First off was presidential hopeful and education vice-president Jack Pringle. He, like everyone else, agreed that 'something' needed to be done. And fast.

But what was this 'something' to be? Should the RIBA lead the march towards educational reform or should it fight the government by sticking up for the seven-year status quo?

There were times when it seemed there were more reasons for educational reform than there are members of council. And there are 70-odd of them.

Then came the onslaught. Three heads of schools turned up to give a presentation on where everything was going wrong. They certainly didn't pull any punches.

One was left with the impression that those charged with educating the next generation

felt that heaping blame on the government wasn't satisfying enough. They wanted the RIBA to feel the full brunt of their frustration as well.

Cue the council's troublemakers. First up, Nigerian representative Femi Majekodunmi and then the scourge of the institute's conservatives, Chris Roche. With a certain inevitability these two were followed by any number of small practitioners, all happy

to give their tuppence-worth.

Last from the floor was über-troublemaker and past president Rod Hackney. Each clearly thought this was too good an opportunity to have a pop at recent policy to miss.

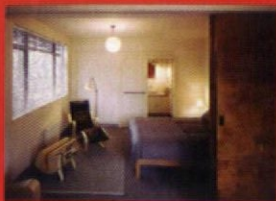
Then, predictable as ever, came the leadership. George Ferguson, former BDP boss Richard Saxon and Pringle jumped to their feet in turn and gave speeches littered with phrases like 'I couldn't agree more' and 'we must do something about it'.

But what was this 'something' that everyone agreed was so urgent? All the councillors seemed to think that whatever it was, it was very important. Yet, no one could quite put their finger on it.

So instead of isolating the 'something' and acting on it post-haste, all present agreed that the debate was a great success and adjourned for lunch.



RIBA's council chamber: the scene of the debate



Avanti Architects gives a new lease of life to Wells Coates' Isokon building
» page 11

“If people are serious about sustainable development they should make travel much more expensive”

Chelsfield managing director Nigel Hugill at the AJ/BCO Spring conference » pages 12-14



The case for change...

“It has got to a stage in architectural education where it is almost impossible to experiment due to financial and, equally importantly, bureaucratic pressures.

‘We have too many masters. We have to respond to inspections and demands from the ARB, from the RIBA and from the research funding bodies. It feels like there is never any time for anyone to do any teaching.

‘There is a drastic financial problem in schools that is leading to a crisis in staff-student ratios. In 1989 there were 1,152 full-time teaching staff in the UK.

‘By 2003 this figure had fallen to 502. Over the same period the number of students entering Part 1 shot up from 1,608 to 2,686. This cannot be construed as a good thing.

‘There is also the constant pressure to merge departments with other built-environment courses. These normally mean being taken over by people who do not understand architectural education.

‘And there is also the problem of student debt. Students no longer completely devote their time to architecture. Almost all students in metropolitan universities have part-time jobs to help funding.

‘We have too many masters, there is too little money and students are too poor. We need to act now **”**

Taken from Kit Allsop's speech to the RIBA Council last week



London schools join forces to combat resource drought

Three of London's architecture schools are set to form a 'federation' that will allow staff and students to share teaching and studio resources.

The schools of Westminster (pictured above), South Bank and London Metropolitan developed the proposal to alleviate drastic financial shortages. Education bosses believe it will allow schools to avoid the national trend of architectural education being merged into other built-environment departments.

At first the alliance will be limited to the three schools, although the organisers have not ruled out both the Bartlett and the Architectural Association joining at a later stage.

The South Bank's head of school, Kit Allsop, told the AJ that the move 'has been under

discussion for quite some time but has now gained a new urgency.

‘There are so many schools in the capital that we have concluded that this alliance will be in everyone's interest,’ he said. ‘The federation is all to do with resources. There are many that teach at different schools and there is already a lot of crossover.

‘It will start with a series of collaborative ventures that will be fairly casual,’ Allsop added. ‘But I am sure it will become something more formal.’

The RIBA welcomed the idea. ‘It would be a good opportunity for students in different schools to learn from one another,’ it said. ‘If it is a workable proposition then it will be good for cross-fertilisation.’

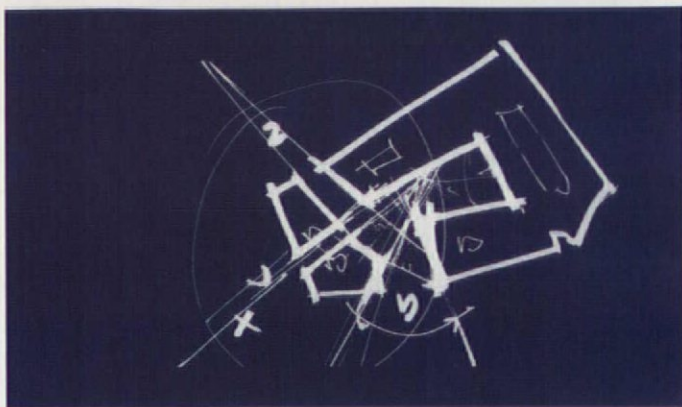
Piano retunes into London with

London will soon find itself with a second Renzo Piano building if these plans for a 'groundscraper' in Bloomsbury convince Camden's planning committee.

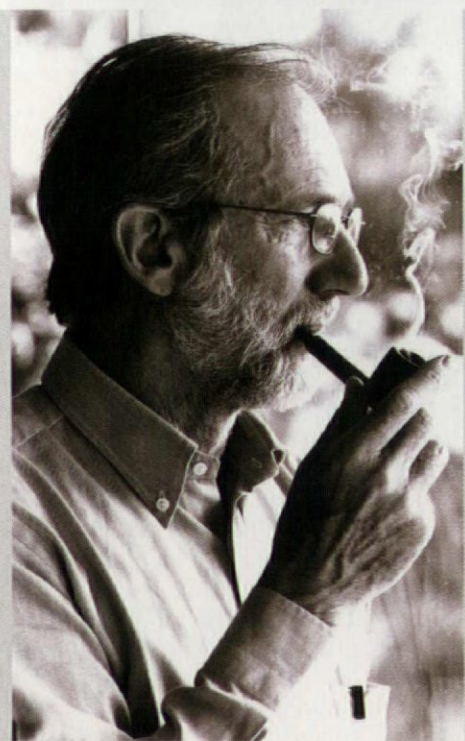
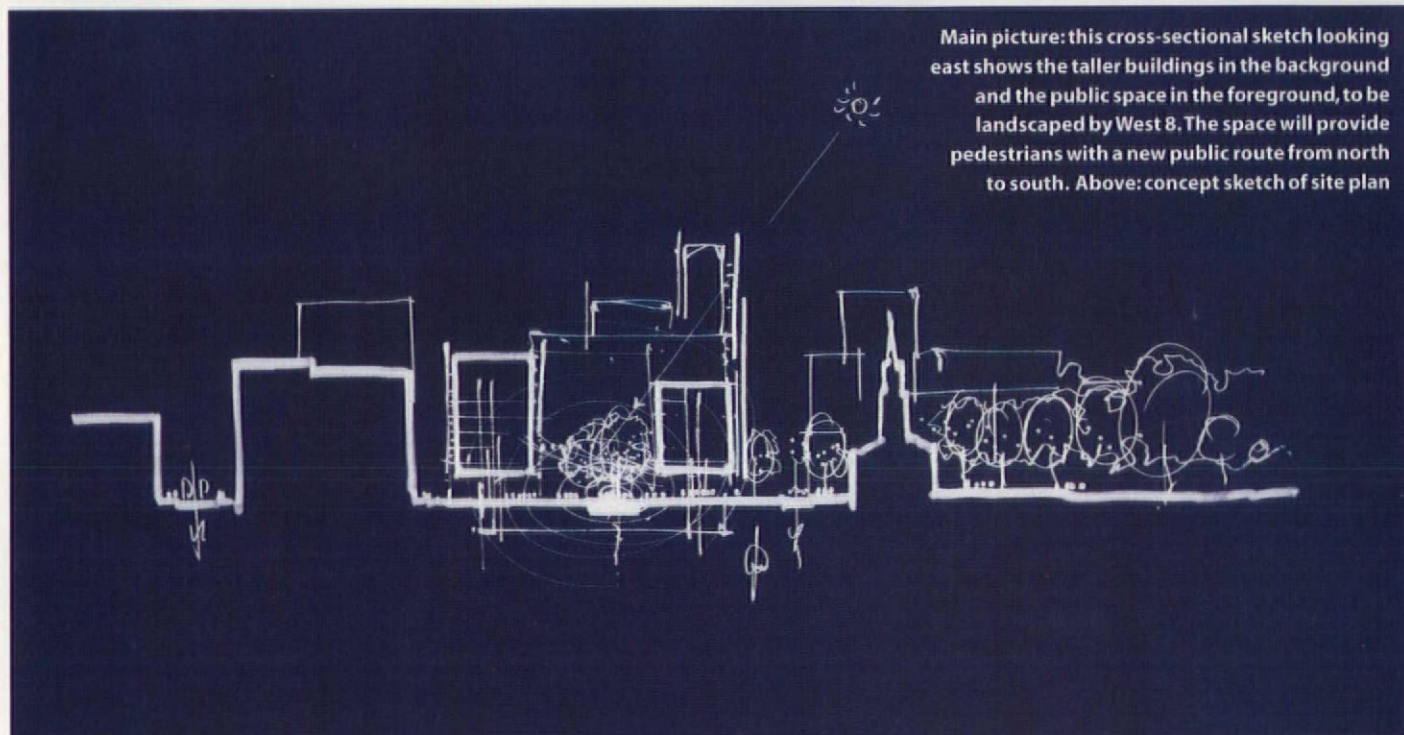
Developer Stanhope believes that a combination of Piano's name and the regeneration of the project's site – an island of social housing behind Seifert's Centre Point tower – will be enough to secure permission.

The mixed-use project will vary in height in response to the differing architectural importance of the surrounding buildings, while the facades will be placed at varying angles to 'play visual tricks with reflections'.

The scheme is set to be submitted for outline planning permission within weeks and – with funding already secured – the developer hopes to be on site by the end of 2005.



Main picture: this cross-sectional sketch looking east shows the taller buildings in the background and the public space in the foreground, to be landscaped by West 8. The space will provide pedestrians with a new public route from north to south. Above: concept sketch of site plan



Renzo Piano has never completed a building in the UK. But with permission finally secured for the London Bridge Tower (the Shard), and his St Giles groundscraper in London's Holborn about to go in for planning, Piano is set to make his mark on the City. **Ed Dorrell** talked to him

Are you pleased to have finally started designing buildings in London?

Yes, very pleased. London is a city that I adore. It's really intense and exciting – especially the area of our St Giles project. I also discovered that Southwark is fantastic when I was working on the London Bridge Tower. The area around Tooley Street is just great.

Why did you take on the St Giles project?

The scheme is very important for the area around it and for the street pattern. When I walked around the area I realised that someone really needed to improve the permeability of the site. At the moment the existing buildings form a barrier for pedestrians between Covent Garden and the British Museum.

Why is it an important project for you?

I was excited about creating a new public space, something the surrounding area desperately needs. It is also great to get the opportunity to work within the medieval street pattern that exists in the area.

Now that you have won the inquiry into London Bridge Tower, what do you make of the British planning system?

I think it is excellent and I found the inquiry very interesting. We were challenged to produce a better scheme and this is what I thought we achieved. The amount of work you have to put in to win planning permission ensures that you understand and listen to the area you are working in. The planning system is slow but it is also a guarantee of quality.

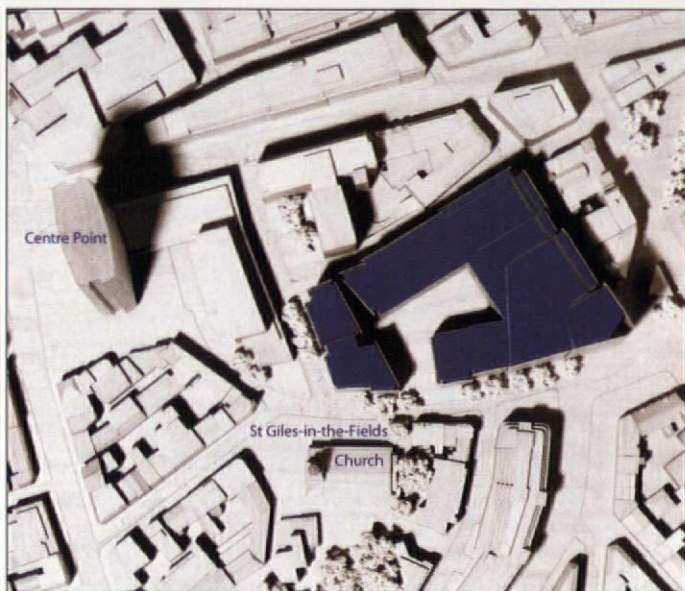
There are many in the UK who don't share your attitude.

Yes, I know. But I think it is important to remember architecture can be a very dangerous discipline and – unlike art or music

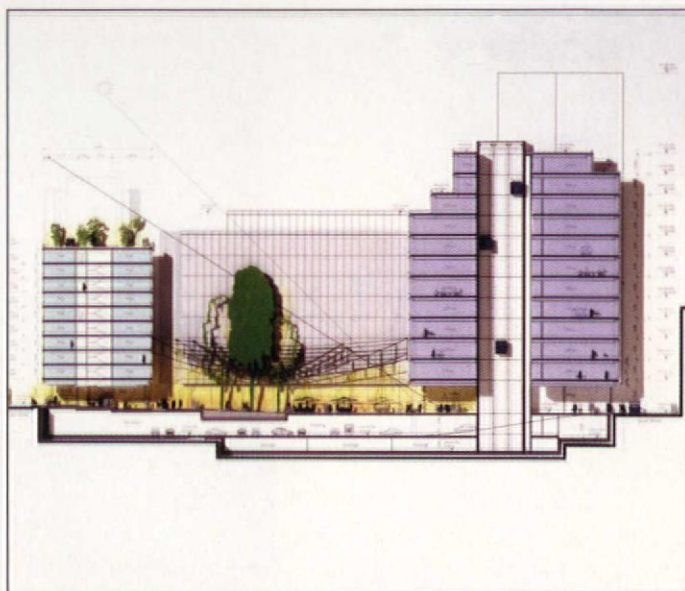
Bloomsbury 'groundscraper'



Essential to Piano's concept for the project will be the creation of a new public square and thoroughfare. Cafés, bars and shops will surround the square, which will be covered by a 'spiderweb' glass canopy. Even office atriums will be open to the public.



The project sits behind Seifert's Centre Point tower, between New Oxford Street and St Giles High Street. Lower 10-storey residential buildings on the western end of the development respond to the Grade II*-listed St Giles-in-the-Field church.



The cross-section looking north illustrates both the lower apartments to the west and the higher offices that step upwards away from the church. Piano believes planners will accept the 18-storey buildings because 'there is nothing neighbouring that is of architectural significance'.

– if you make a mistake you can damage a city forever. It is a lot more risky if there is freedom in the planning system.

Are you confident the London Bridge Tower will actually be built?

Without a doubt. The developer is committed to the project and we are starting the next design stage.

Do you plan to take on more work in the UK?

Not at the moment. The amount of work I have on is enough. I don't have a big office and I am not interested in getting one. We are craftsmen who spend a lot of time and attention on every project and I would not want to change it.

Even though a lot of people would be keen for you to do more here?

I know, but I only have a small capacity to produce projects because we still draw everything. At the moment we are working on a new headquarters for the *New York Times* and

we have produced over 10,000 drawings. That is a lot of work.

Will you be opening a London office?

Maybe one day but it will depend on a lot of other factors. London and Paris, where I am based, are now so close because of the Channel Tunnel that a new office seems unnecessary. However, we might get together a small local team for the St Giles scheme, but it is unlikely because I find it so hard to delegate.

You famously collaborated on the Pompidou Centre with Richard Rogers. Do you still have regular contact?

Richard is my best friend and I think he is a great guy. He is like a brother to me. We often go on holiday together. I go and visit him in his office and he visits me. He is doing very well and the standard of buildings he is producing is still very good. He has a moral and ethical attitude to his work and I think this makes him an essential figure in modern international architecture.

What do you make of Rogers' new skyscraper in the City (submitted for planning last week)?

I think I like it, although I haven't seen the designs for about six weeks and haven't seen the final project. But what I have seen, I really liked. When a design like this is unveiled, it is exciting for the whole of London.

Which is your favourite city?

I love Paris. I always think of it as my city. But I also love Genoa. It is small but it has an amazing density and intensity that can't be compared to anywhere else. It has a magnificent townscape, you might even say shipscape, that is wonderful. Of course there is also San Francisco and New York. They are both wonderful. London is great too.

And your favourite building?

I have no idea. It's very difficult to answer that. I do not consider myself a critic of architecture. I prefer to actually do it.



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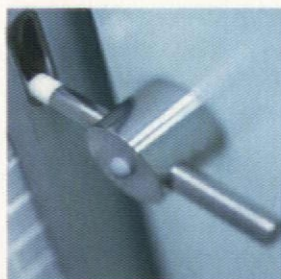
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ARB brings in new rules to 'gag' rebel Salisbury

The ARB has forced through a new set of confidentiality rules to silence Ian Salisbury and his campaign to pare back the regulator.

The board brought in the rules at a meeting last week in response to Salisbury's barrage of public criticism. But the rebel member has vowed to ignore the regulations, dismissing them as 'nothing more than a gagging order'.

Salisbury said he believed his stance would lead to his removal from the board, a move that he predicted would 'signal the beginning of the end for the ARB'.

The row was triggered by a motion – proposed by former trade union boss Bill Morris at a board meeting last week – which called on board members to accept the concept of 'collective responsibility'.

The new regulations mean board members are now unable 'to speak out in public against decisions taken during confidential sessions of the board'.

But Salisbury said he was committed to ignoring the rules. 'This is a manipulative, coercive and

undemocratic,' he told the AJ. 'This is against the concept of democracy.'

'There are clearly members that believe their duty is to the board. I am different – my duty is to the people that elected me and that will never change.'

'If the other board members try to vote me off there will be blood on the carpet,' he added. 'It will mean the beginning of the end for the ARB. It would be dead in the water.'

However, fellow board member Yasmin Shariff warned that Salisbury was 'overreacting'. 'If you are a member of any board it is your duty to accept the decisions of that board,' she said.

'If you don't like something then you discuss it and try to persuade other members to your perspective. If the board agrees something you feel unable to support, then you resign.'

'Ian has gone about this in completely the wrong way,' she added. 'He is attempting to make the ARB look like a secretive organisation, which it is not.'

Ed Dorrell



Morris: triggered rule change



This design by tp bennett has made it to the final 12-strong shortlist in an international competition for the European Central Bank in Frankfurt. The 100,000m² scheme for two linked towers saw off competition from over 300 entries. The project aims to be a driver for regeneration in the surrounding Ostend area of the city.

FOXELL ENTERS RIBA RACE

The chair of RIBA's London region, Simon Foxell, has confirmed he is joining the race for the institute's presidency. The list of candidates includes Jack Pringle, Richard Saxon, Brian Godfrey and Chris Roche. If elected, Foxell says he will introduce a 'project-based management approach' to the RIBA. +

MAKI WINS UN COMP FOR NY

Japanese architect Fumihiko Maki has won the competition to design a new building for the United Nations in New York. Maki beat Foster and Partners, Richard Meier and Kevin Roche to the \$330 million (£175 million) project.

PORPHYRIOS TAKES DRIEHAUS

King's Cross masterplanner Demetri Porphyrios has won the University of Notre Dame's Driehaus Prize – Classical architecture's answer to the Pritzker Prize.

WHEN DANNY MET DALI

Daniel Libeskind is to design a Salvador Dali museum in Prague. The £8.3 million museum will house work by the Spanish surrealist on loan from Spain, Germany and France.

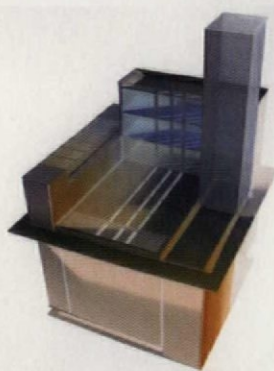
WILKIE'S V&A TRIUMPH

Kim Wilkie has won the competition to redesign the V&A's Italianate courtyard garden. Detailed designs will be unveiled later this year. +
See landscape study, pp26-37

EUROPEAN CITY CONFERENCE

Peter Cook, Massimiliano Fuksas and Chris Wilkinson are among the speakers at this year's *Architectural Review* conference, 'Intervening in the European City'. The one-day event, on 16 March at the RIBA, will look at creating cities that respond to the past and future as well as the needs of the present. Visit www.arconference.com for a full programme and to book a place.

STUDENT SHOWCASE



Russell Ward designed the Rome International Centre as a third-year final project at Leeds Metropolitan University. The 21m² site was extruded into three dimensions to form a cube. This was divided and peripheral blocks slid vertically past one another to various underground depths in order to keep a public piazza at ground level – a feature of Rome and a modern interpretation of the courtyard. There is an auditorium below, complemented by numerous gallery and exhibition spaces, with ancillary amenities, such as a cafe and viewing tower, offering a beneficial addition to the city's cultural sector.

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



Isokon returns to former glory

After decades of neglect, Wells Coates' Isokon building has a new lease of life, following the completion of an extensive renovation by Avanti Architects.

The Grade I-listed building in London's Belsize Park – known in its heyday as Lawn Road Flats and occupied by Walter Gropius, Agatha Christie and Barbara Hepworth among others – is now under the stewardship of Notting Hill Housing Trust.

The idealistic ethos behind the original 1930s design – intended as a social and cultural experiment in minimalist modern urban living – carries through, with 25 of the 36 flats designated for shared ownership by key workers. The remaining 11 will be sold on the open market.

Avanti's credits in Modernist restoration include Lubetkin's Penguin Pool at London Zoo, Goldfinger's 2 Willow Road and Patrick Gwynne's Homewood.

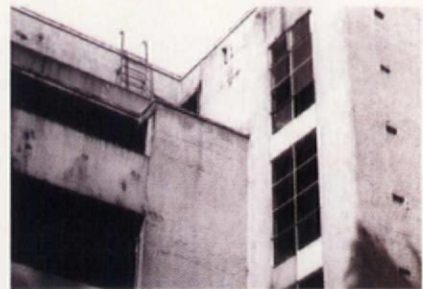
When Avanti Architects won a competition in 2001 to bring the Isokon apartment block back into use, it had suffered years of neglect and stood uninhabited.

Remedial work to restore the structural integrity of the building involved repairs to the concrete fabric, the replacement of the asphalt, waterproofing and an upgrading of the insulation. Grit blasting was used to remove layers of paint and cement before the original smooth cast-concrete face was reapplied.

The conservation has kept the original internal layout of the apartments, with only minor alterations to allow for modernised kitchens, heating and other services. Separating walls have been acoustically upgraded and internal partitions have been replaced with metal stud and plasterboard. Wall, ceiling and floor finishes were renewed and light metalwork elements and fitted joinery were refurbished. All the surviving original plywood fittings have been carefully stored and have been reinstated where possible.

Most of the flats were refurbished with like-for-like material, but a single flat – number 15, owned by Walter Gropius – has been renovated with original fittings to serve as an historical record. The former garage space will be taken over by the Isokon Trust to house a permanent exhibition on the history of the building and the radical ideas behind it.

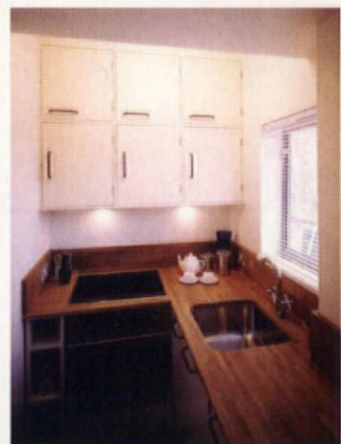
Zoë Blackler



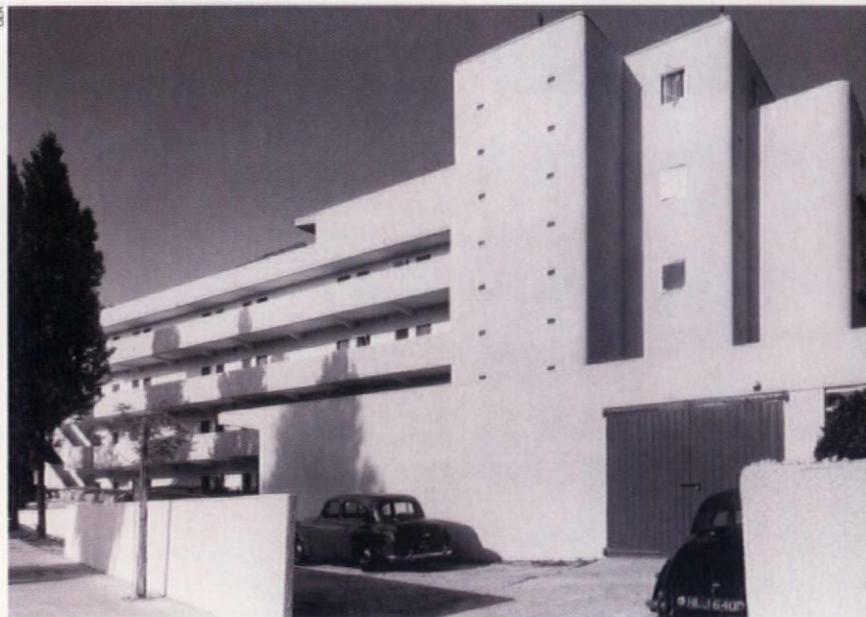
The Grade-I listed Isokon building in London's Belsize Park suffered years of neglect



The original internal layout of the apartments has been retained by Avanti Architects



The flats have been refurbished with like-for-like materials and salvaged plywood fittings



HISTORY OF A LANDMARK

Oct 1933 Construction of Lawn Road Flats begins
 July 1934 Completion and formal opening
 November 1937 Isobar opens, the ground-floor restaurant frequented by the flats' famous residents
 January 1969 Lawn Road Flats sold to the *New Statesman*
 1970 Planning application to convert Isobar into three flats
 1972 Sold to Camden and renamed Isokon Flats
 May 1974 Listed Grade II
 1999 Listed Grade I
 2000 Camden seeks competitive bids to restore the apartment building
 February 2001 Avanti Architects/Notting Hill Housing Trust team wins competition
 May 2003 Restoration work begins
 28 February 2004 Eleven private flats go on sale through FPD Savills.

A bid to build a better Britain

Win or lose, Britain's Olympic bid offers the opportunity for wide-scale regeneration across London. But, as David Taylor reports from the AJ/BCO spring conference, there are many hurdles to leap over first. Photographs by Charles Glover

What kind of landscape will emerge from London's bid to host the 2012 Olympic Games? How will the Thames Gateway and Lower Lea Valley benefit in terms of an improved transport infrastructure and a more beautiful environment, with better buildings? And what can the construction industry do to make sure the capital wins the gold medal, rather than the wooden spoon?

All these questions and more were tackled last week at a thought-provoking conference in London called 'Gold Standard - Creating Olympic Standard Office Buildings'. The day began with a call to arms from chairman Tim Battle. Win or lose the upcoming play-off with Olympic rival Paris, he said, London stands to gain enormously. And 'UK plc', said Battle, 'has the edge' because of this opportunity for wide-scale regeneration.

Defining excellence

But to drive such renewal, developers, particularly of office buildings, need to define 'excellent' schemes, said keynote speaker Gerald Kaye of Helical Bar. Those looking for long-term value should pursue projects which are adaptable, quick and cost-effective to refurbish, but these are not necessarily the same ones that pick up architectural awards.

Some might not be as cost-effective as others, but will serve to enhance the developer's reputation through good design: profits can be made on the next project. And some good schemes in the right place can be a disaster at the wrong time - witness Canary Wharf before the Jubilee Line Extension.

Vitruvian principles of commodity, firmness and delight still hold good. But Kaye suggested one sustainability 'nut' still has to be cracked. 'Natural ventilation might work on a greenfield site, but it won't be realistic in an urban situation until cars run quieter and with cleaner fuel, and IT equipment produces less heat,' he said.

Finally, the move from partitioned offices to open plan, and to large floorplates with few columns, was now widespread, but hot-desking and home-working remained unproven, said Kaye. After Enron, he claimed, more firms wanted staff where they could 'control' them.



'We're in the war for talent. The building inspires - that's what makes it special'
ANDY RUBIN,
PENTLAND

Work and play

Andy Rubin of design firm Pentland showed his headquarters, designed by GHM Rock Townsend on a large 'oasis' of a site in North Finchley. It wasn't Soho, explained Rubin, so it had to work hard to retain staff. Cue a free gym, coffee bar, games room, flagship shop and themed meeting rooms (one 'the tropical beach', another where only 'positive' feelings were allowed). 'It's about attracting and retaining the best people,' said Rubin.

Leslie Perrin sought to create a sea-change in the culture of law firm Osborn Clark through its new headquarters on Bristol's Temple Quay. A large atrium has improved communication and even the partners are now working open plan. Three distinct cultures from its previous three 'crap' Bristol buildings had been integrated into one.

Transports of delight

How will transport play a part in Olympic success? Adrian Montague of Network Rail had just delivered his 100,000-word report on CrossRail to Alistair Darling. He said that while its contents were secret, it was 'only natural' that 'new ways of funding' for the potential £10 billion cost, such as Alternative Funding Mechanisms (AFMs), would be investigated, and introducing them might be 'politically easier' than general taxation. 'There is no firm line inside government on the use of AFMs,' he said. The Channel Tunnel Rail Link, he added, was the 'antidote to Treasury sceptics who feel we cannot build big projects on time and to budget'; according to John Prescott it is currently both. Was Montague softening up his developer audience for when it might have to foot much of the CrossRail bill? It sounded like it.

Robert John of the Canary Wharf Group knew all about transport's impact on property,



'Natural ventilation won't be realistic in an urban situation until cars run quieter and with cleaner fuel and IT equipment produces less heat'
GERALD KAYE,
HELICAL BAR

AYH plc

construction and property consultants



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The brief for the Pentland HQ by GHM Rock Townsend was to provide a 'wow' factor to attract staff



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having lobbied for the Jubilee Line extension. 'Such a large investment needed more than a transport argument,' he revealed. The government needed to be convinced it would trigger jobs and regeneration. The scheme was approved on those grounds. But then, using government econometrics, neither the Victoria Line nor the Jubilee Line would have been built. He is now modelling Cross-Rail's potential effects and has found them to be 'very significant' in the Thames Gateway, an area of 'multiple deprivation'. Might businesses pay more, since burdening homeowners might result in unhappy voters?

For Tony Winterbottom of the London Development Agency, not going for CrossRail would stifle or even reverse growth. It is currently 'virtually impossible' to cross the Lea Valley, he claimed, and access within the area between Canary Wharf and Stratford City is 'indescribably bad'. He said the Olympics will quicken regeneration, leaving a legacy of the largest urban park in Europe, extensive new housing and 200,000 square metres of office accommodation, with Lea Valley as the new 'City fringe'. 'Transport is the least of our worries,' he added.



'Normal transport criteria are inadequate to measure cost benefits in complex urban situations'
ROBERT JOHN,
CANARY WHARF
GROUP

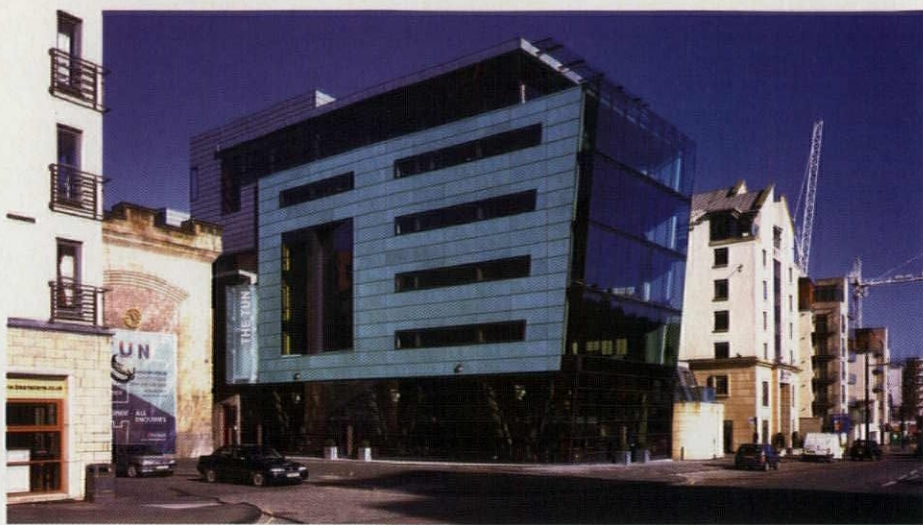
The limbo line

For Development Securities' Julian Barwick and DEGW's Lora Nicolaou, CrossRail was 'very unlikely' to be cancelled, but government not making a decision might be just as damaging. Without a firm 'yes' or 'no', development teams are in limbo and cannot proceed.

The point was picked up by Paul Finch in the next session, 'East Side Story'. This was politics and planning. Were we squandering an opportunity to the east or grabbing it with both hands? Was the contamination, the increasingly problematic flood plain and the sea of pylons worth the effort?

Tony Travers of the London School of Economics believed the Thames Gateway was part of the solution to 'endlessly spreading out into the Green Belt' – what he called 'urban splatter'. 'The success of the east is of more than local importance,' he said, 'but we shouldn't delude ourselves that it can be planned in quite the easy way politicians would have us believe.'

Argent Estates' Roger Madelin said all development was getting harder, with more expectation to provide hospitals, schools and other infrastructure: fewer people were doing it as a result. 'We build empty buildings and wait to get lucky,' he said. 'If you don't get lucky for a long time it can get very painful very quickly.'



The Tun in Edinburgh by Alan Murray Architects: 'off-pitch sites can produce great developments'

Travers suggested Heathrow's effect to the west had been 'magnetic'. And Finch reminded the audience of another, aborted plan to do the same to the east: RIBA past-president Fred Pooley's Maplin Sands. That, though, fell 'foul' of the RSPB.

Pitching it right

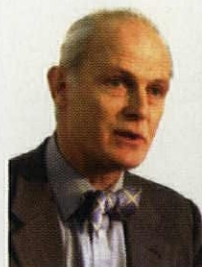
Ziona Strelitz introduced two more BCO award-winning buildings which demonstrated that 'off-pitch' sites could produce 'great developments' too. The Tun in Edinburgh by Alan Murray Architects was on a difficult, sloping World Heritage site near the Scottish Parliament at Holyrood, development adviser John McGregor said, and developer Whiteburn had little track record of schemes of this size. Yet, after a 'Euro dash' to see similar schemes in The Hague and Copenhagen, a successful scheme has emerged, with tenants including the BBC. For Andrew Murdoch of Fitzroy Robinson, its form could be memorably summarised: it appeared to be 'humped from below by her brash neighbour, and is so delighted by the attention she's receiving, that her roof has literally blown off'.

Introduced by Development Securities' Wally Kumar as a good example of a large floorplate, high-quality office building on another difficult, locked site in Paddington, 3 Sheldon Square was also a commercial success. 'Paddington is now very much on the map,' he said. But for Murdoch, Siddell Gibson's building was 'a poor landmark to the west' and eclipsed by the work of Farrell and Rogers nearby. Faults for him included floor-to-ceiling glazing, displaying office 'detritus' to all; blinds that gave the appearance of a washing line with different sized clothes; and all four elevations being the same ('two fingers to the green agenda').



'We build empty buildings and wait to get lucky. If you don't, it can get very painful very quickly'
ROGER MADELIN,
ARGENT ESTATES

For Chelsfield managing director Nigel Hugill, good access from new office buildings to public transport was key, as was the trend to clustering. 'The holy grail of sustainability is the mixed-use building,' he said. 'But if people are serious about sustainable development they should make travel much more expensive.' AYH's David Thompson argued that 'outside the highly successful office locations the city is decaying – the solution is not to keep moving people further and further away'. Lend Lease's Richard Powell said the UK does consider green options, 'but we're playing at it compared with places like Australia'.




'The Tun is so delighted by the attention she's receiving, that her roof has literally blown off'
ANDREW MURDOCH,
FITZROY ROBINSON

A new map

Where might the next big office locations be? Madelin described King's Cross as 'the new Clerkenwell' and 'the best location in London'; CBRE's Chris Lacey gave a detailed look at the Olympic legacy for areas like Stratford City, Greenwich Peninsula and the Lower Lea Valley. Arup Associates' Michael Lowe talked about Battersea as a future magnet for growth – the 15ha power station site will be home to 400,000 square metres of space and will have an 'enormous' impact, with its 75,000 square metres of offices, two hotels and major housing, close to the Vauxhall transport hub.

One thing was certain from all of the day's deliberations: where grand projects such as the preparation for a successful Olympic bid are concerned, the amount of lobbying, cajoling and groundwork required to leap over all the hurdles will take a major effort. CrossRail, and any definite, realistic, and affordable new transport infrastructure will undoubtedly help, but the political will must be there, as coach. It looks like it might be a marathon, not a sprint.



More off-the-wall ideas from those crazy Swiss.

Say what you will about the Swiss, there are some things they do better than anyone else. Innovative plumbing is one of the more surprising. But there are many advantages to their unusual approach.

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who said what

'...a flatulent old windbag'

Stephen Bayley on William Morris. *IoS*, 15.2.04

'The most telling thing about this architecture is not just how it goes up but how it comes down. Rogers may speak of the drama of the building's spire – but the real, daily drama will be underfoot'

Jay Merrick applauds Richard Rogers' proposed Leadenhall Street skyscraper. *Independent*, 11.2.04

'Grimshaw's factory is a turning point not just in British car manufacturing, but in the way we experience the countryside – which, it says, can be productive and enjoyable, industrious and romantic, at one and the same time'

Jonathan Glancey on Grimshaw's Rolls-Royce factory at Goodwood. *Guardian*, 16.2.04

'The closest thing the development world has to a media star. And in Manchester he is almost baronial in standing'

Nick Compton on Tom Bloxham. *Observer*, 15.2.04

'Calatrava's overly organic, derived-from-nature style, is not Danny's thing, but he knows good architecture when he sees it, and he took the stand to say so'

Hugh Pearman on Calatrava's Ground Zero station design. *Sunday Times*, 15.2.04

vital statistics

- The British civil service was this week in the midst of its worst outbreak of industrial unrest in 13 years. In total, 85,000 government employees – mainly staffers in job centres and benefit offices – were expected to strike over pay.
- The Global Initiative for Asthma has produced a report showing that the UK has the highest proportion of asthma sufferers in the world, with 17 per cent of the population showing symptoms, compared with 2.3 per cent in Switzerland, and 1.9 per cent in Greece.
- The shadow chancellor Oliver Letwin has claimed that if his party is elected to power he will cut spending by £35 billion, and increase spending on schools and education by £9 billion. He admitted this would be achieved by massive civil service cutbacks.
- Since its inception 12 months ago, London's congestion charge has reduced the number of cars entering the zone by 20 per cent. Transport for London claims this is matched by a 30 per cent reduction in congestion and an increase in the number of bus passengers of 17,000 a day.

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Planning the healing process

Richard Burton, inaugural partner of Ahrends Burton and Koralek and design adviser to the NHS, outlines the current thinking in healthcare design and argues that signature architects have much to contribute



Hopkins' Evalina Children's Hospital at St Thomas' Hospital, London, due to open this year, draws on offices and halls of residence to create a positive environment to assist with the healing process and minimise recovery times

Charles Jencks' Maggie's Centres have brought a range of signature architects into the healthcare sector, and various lead names are currently working for the NHS – a prime example being Hopkins Architects, which is working on the Evalina Children's Hospital at St Thomas' Hospital, London. But these remain the exceptions rather than the rule.

There are various problems that discourage signature architects from tackling healthcare buildings in the UK. One is that NHS budgets only allow for relatively cheap buildings, probably limiting the kind of innovation that is to be expected. Another is that the professional competition is extreme, dragging fees down to 4.5 per cent or even, on occasion, less than 3 per cent. No one who wants to remain in business and provide a proper service will countenance the lower end, let alone those who are paid adequately for their talent in other fields. There is also a myth that healthcare architecture is so highly specialised that only the initiated can enter. You may not need experience but you do need staying power – the architect is there from the start, and is usu-

ally the last person left at the end of the building process.

Hospital briefing does not always encourage design excellence, but this is beginning to change. NHS Estates and the public are beginning to focus on the subject through design review panels. And the fast-developing discipline of evidence-based design (EBD) is revealing more about the beneficial effects of design on patients and staff (*see box below*).

Healthcare architects are working in a dynamic field. I am put in mind of the situation in office design 30 years ago, before DEGW got hold of the subject. The conditions were dire. Certainly DEGW looked to the US and the Continent, but actually it battled through the intellectual problems encountered here and worked out processes to produce a better workplace. From the moment Stanhope raised the curtain on quality office design with Arup Associates, things have changed out of recognition, with many famous architects being involved in office design – names such as Piano, Rogers, Foster and many more. With the involvement of such architects we have seen really innovative work.

My favourite is Swiss Re by Foster, whose spiral section and plan is designed to give natural light in and views out from deep in the building. These are the very qualities that we are seeking in our health buildings because they engender faster healing and less analgesics, quite apart from a feeling of well-being in the staff. Instead we are being pushed further towards air-conditioned, unnaturally lit deep-plan solutions argued for by clinicians on the basis of adjacency of uses and US precedent. This is an almost direct parallel of the popular deep-plan, artificially lit offices of the '60s and '70s dependant on Bureaulandschaft. Swiss Re has come a long way but it has taken very innovative thought, a world-class architect and 20 years of changing workplace culture. With health buildings in the UK we just don't

EVIDENCE-BASED DESIGN: THE STORY SO FAR

Environmental evidence-based design research has been gathered in a scientific way only since the 1980s. Roger Ulrich carried out ground-breaking research in the early '80s showing that views of landscape rather than a brick wall had a beneficial effect on surgical patients. He has continued looking into the effects of art on patients, acoustics on communication and so on, and he is working with NHS Estates. Home-grown research by John Welles-Thorpe and Bryan Lawson at Sheffield University has confirmed the hypothesis that improved design quality of interiors has a beneficial effect on patients and staff. Richard Mazuch's work on the effect on the senses of environmental design – both positive and negative – is developing. A data bank of evidence-based design (EBD) is being developed at Sheffield School of Architecture. We also have Architects for Health, an association of architects and medical planners with vast experience. It is a subject that engages the RIBA Futures Group and CABE and the Nuffield Foundation financing the 2020 Vision: Our Future Healthcare Environments report. Not least, we have NHS Estates, where innovative thinking in procurement and EBD is being developed. It realises we need research – and quickly. The latest research is a report by architect Ann Noble for the NHS Estates, entitled *Reduction of Hospital Acquired Infections by Design*.



Ahrends Burton and Koralek's St Mary's Hospital on the Isle of Wight used almost 50 per cent less energy than a comparable hospital at the time

have that long, and there is probably a more complicated set of issues.

In 1982 ABK became the architect for St Mary's Isle of Wight (AJ 10.7.91). We worked with the late Howard Goodman of the NHS, a key figure in setting new standards for hospital design. We had no hospital experience and produced what most have agreed was an iconic hospital that used nearly 50 per cent less energy than a comparable hospital of the time and, due to Goodman's encouragement, incorporated the arts and landscape from a very early stage. With the help of an exemplary client, we helped change hospital design. Powell

and Moya produced some outstanding hospitals in the '60s, '70s and '80s. Also with Goodman's involvement, the practice built hospitals in Swindon, Wexham Park, Slough, Maidstone and Hastings – all buildings of quality. Powell and Moya became the pathfinders who ABK, among others, followed.

Things hit a very low ebb in the '90s, although the end of the decade saw a few remarkable achievements such as the ACAD Centre at Central Middlesex Hospital by Avanti Architects (AJ 20.4.00) and the brilliant surgery in Hammersmith by Guy Greenfield (AJ 26.10.00). But today there are some excellent architects involved in health building design. I think of Penoyre & Prasad, Edward Cullinan, John Allan of Avanti and John Cooper of Anshen Dyer.

Health buildings have come a long way in the transformation from military-based establishments to people-centred therapeutic organisations. There is certainly room for architects who will generate a different approach – and there is plenty to be done. The health building programme is immense and although the accent is on large Private Finance hospitals, there are many smaller PPP and LIFT projects such as diagnosis and treatment centres, community hospitals and surgeries. It is a fast-developing field, and as trusts and design champions become increasingly aware of the practical, psychological and financial advantages of exemplary environments (see box, right), trusts and their design champions might well favour bidders who have employed architects of international renown.



Avanti Architects' ACAD Centre at Central Middlesex (left) and Guy Greenfield's Hammersmith surgery (above), both completed in 2000, were welcome exceptions after a decade of generally poor healthcare design

A NEW PERCEPTION OF THE ROLE OF THE HEALING ENVIRONMENT IN THE TREATMENT OF DISEASE

Although environmental evidence-based design is still some way behind evidence-based medicine, it is not idle to speculate that there will come a time when we have enough evidence to include the quality of the environment as a method of therapy.

It is important for the whole of the NHS to accept the value of the design of the environment as essential in the development of medical buildings. Any such step change needs support at a number of levels: political, financial (Treasury), administrative and professional. For the first three we have achieved qualified support, but we are still dogged by ignorance and a fixation with lowest price. These can change. The fourth is the most difficult since it covers not only the medical but also the design professions.

The medical profession has so many preoccupations, difficulties and subgroups it is a difficult group to lobby. However, there is a general agreement that health environments are generally poor and could be improved. The National Plan has pumped untold sums into the infrastructure of the Health Service. What has not yet been widely accepted is that these improvements can have genuine therapeutic benefits for patients, save money by reducing length of stay and help to alleviate the depressing effects of cross-infection, which costs at least £1 billion per annum.

There are other spin-off benefits relating to staff morale, recruitment, health and long-term employment. In financial terms this is probably the most compelling factor since 70-80 per cent of hospital costs relate to staff.

Equally, the design of a health building can have a substantial effect on visitors and on the community. Hospitals are key public buildings, and as such contribute to community morale. The report, *2020 Vision: Our Future Healthcare Environments*, supported by the RIBA Futures Group and the Nuffield Trust, foresees multifunctional buildings with social, health and other services under one roof. As hospitals are increasingly seen as people-centred therapeutic organisations, there is real potential to design buildings that can actually play a role in the healing process.



Our landscape obligation should not just be an architectural afterthought

With its verdant Florentine setting and its very obvious Classicism, Villa La Pietra may be seen as nothing more than a relic of a bygone age, its costly reinvention a self-indulgent exercise in nostalgia (pp26-37). Yet the problems faced by Kim Wilkie, the landscape architect who is restoring the villa's garden, are timeless. How can landscape be best considered as an extension of architecture or, indeed, as architecture itself? How should light, shade and texture be manipulated to greatest effect? How can a limited palette be best deployed? How to allow for the passage of time? How to reconcile elements of the past and signs of change with contemporary work?

To apply such fundamental architectural principles to landscape is to address what Peter Aldington once described as 'the landscape obligation' – the architect's responsibility to consider the way buildings relate to their surroundings. The status of landscape architects at any time is a fair indication of the importance given to such an obligation. And the UK's track record over the last couple of decades has not been good, with landscape architecture all too often tacked on as an afterthought.

But issues such as foot and mouth disease, the decline of rural areas, concern over farming methods, protection of the Green Belt and development of the flood plain have all emphasised the importance of a holistic attitude to the land. We are becoming increasingly aware of the extent to which even the politest of landscape concerns can have a bearing on significant social and political challenges. Issues such as how to balance aesthetic concerns with questions of productivity and ecology – tackled at micro-scale at Villa La Pietra – are fundamental to intelligent planning policy and should form the bedrock of major development plans. With an understanding of both the built and the unbuilt, the countryside and the city, the ecological, archeological and cultural heritage, landscape architects are perfectly placed to tackle contemporary questions about exactly how land should be used, or whether it should be used at all.

Isabel Allen

Natural acoustic is the natural choice for RFH

From the Philharmonia Orchestra's experience as a resident orchestra at the Royal Festival Hall (RFH), I profoundly disagree with the arguments put forward in favour of electronic amplification for the RFH in Ed Dorrell's article ('Festival Hall revamp "unsound"', AJ 12.2.04). Conductors, soloists and orchestral musicians are unanimously in favour of a natural acoustic for a concert hall. We all acknowledge that the present acoustic in the RFH leaves much to be desired, particularly from the orchestra's perspective.

Having taken part in mock-up tests for Larry Kirkegaard's proposed changes to the configuration of the canopy and its replacement with a more flexible alternative, the Philharmonia Orchestra wholeheartedly supports the new scheme. Based on that experience, we feel that it will make a significant improvement to the acoustics without compromising the architectural integrity of the building. Improving conditions for the orchestra will inevitably lead to a much better experience for the audience.

From my exposure to concert halls around the world, I know that halls with electric amplification systems always come second best to those with a natural acoustic. I am also confident in Larry Kirkegaard's considerable experience and ability to make the improvement we all crave. The RFH is

an inspirational building, but its acoustic aspirations were never fully achieved. Now at last the South Bank Centre is putting that right.

David Whelton, managing director, Philharmonia Orchestra, London

Amplification attack is just Arup's sour grapes

It's all very well for Arup Acoustics and Derek Sugden to say that the work of rival acousticians Kirkegaard will 'fail to meet the standards demanded by the South Bank Centre'. Remember, Kirkegaard was selected instead of Arup Acoustics in an open process in the mid-1990s.

However, it is important for our culture that buildings are allowed to develop. We have to be able to alter buildings in a sensitive way and to make them meet the changing aspirations of society. Criticising what is a well-considered viable solution merely increases the probability that nothing will happen and that the building will become irrelevant. When the RFH was built, the design was tailored to meet the acoustic understanding of the time. It is true that this has now changed and that Derek Sugden has been one of the leaders in wanting the acoustic solutions to be driven by good building and architecture without fussy additions.

Allies and Morrison has already had Leslie Martin and Peter Moro's accolade for understanding the RFH architecture, when it cleared out the foyer



space below the auditorium and restored the original concept. The proposals to increase the reverberation of the acoustic without relying on modern electrical amplification systems have been worked out by Allies and Morrison and Kirkegaard, and we should anticipate that the RFH will get a new lease of life.

Buildings need to be kept up-to-date in a bold way. Of course, it is possible to let them go quietly out of date and out of use so that our history is allowed quietly to decay to the detriment of our quality of life.

Max Fordham, London

The lesson of Newham's error of judgment

Being involved in the setting up of an architect/developer competition for a significant local town centre mixed development, I am grateful to Nicholas Boyarsky for explaining what went wrong at Newham (AJ 5.2.04).

The unanswered question seems to be why the judging proceeded at all when several of the key advertised participants were absent.

Hoping for the best is rarely a successful strategy. Standing up for a principle is usually uncomfortable, but sometimes, as in this case, it might have avoided protracted agony.

Colin James, Pinsley Orchard, Witney, Oxon

CIIG network is a very special friend indeed

We were very pleased to find an article highlighting the valuable contribution to the work of an architectural practice that a librarian can make (AJ 29.1.04).

While it is accurate to say that there is no specific architectural librarianship course available in the UK, we thought it would have been useful to point out that many librarians

working in construction are in fact chartered librarians – the route to chartership being similar to the one to become a chartered engineer.

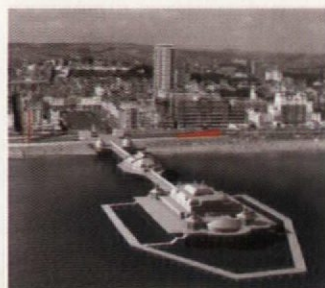
However, we were surprised that no mention was made of the Construction Industry Information Group (CIIG). CIIG provides a useful network of colleagues working in the construction field, runs subject-specific CPD talks, visits, and gives guidance to members. CIIG can also provide a list of suitably qualified and experienced freelance librarians for the smaller practice.

Bearing in mind that UK copyright law changed on 31 October 2003, downloading material from the Internet, to store on an intranet, can be risky – not just in terms of currency and accuracy, but also in terms of copyright legislation. Some of your readers may, therefore, be interested to know that there are specialist UK companies who can provide an electronic full text service for the construction industry, which can not only ensure that the material the practice uses is up to date, but is also 'copyright paid'.

Andrea Beddard, on behalf of the Arup Librarians

History alone should see West Pier replaced

I sympathise strongly with the idea of replacing the West Pier with a new and innovative design, as called for by Chris Morley in Ed Dorrell's piece (AJ 5.2.04). However, I think it misses the point. Brighton does not need another pier and on its own it is unlikely that it would attract investment – if it did, a new pier could theoretically be built more easily and more appropriately elsewhere along the Brighton and Hove seafront, perhaps as part of the Gehry-inspired King Alfred development.



Does Brighton need a new pier?

The restoration of the West Pier, if it can be achieved, is simply a very important historic project of international significance, and this is the only real justification for it.

As a practice we have championed contemporary architecture in the city, and our design for the Jubilee Street development and the new Central Library with Bennetts Associates, now being built, was widely supported even by conservation groups such as the Regency Society. This was after a long history of opposition by the local community to previous schemes, not dissimilar perhaps to the West Pier saga.

Our unsuccessful entry for the original West Pier design competition, also with Bennetts, aimed again at just such a fusion of contemporary and historic architecture. It was subsequently adopted by the Save Our Seafront campaign as a more appropriate and sympathetic solution in opposition to the locally unpopular winning design by KSS.

I believe our approach, ably championed by my colleague Nick Lomax, based on a sustainable use for the pier and a smaller landside development, was the result of a deeper understanding of the local economy and the unique historic architecture of the seafront. The restoration of the pier was the sole object of the project and as such we believe that our proposal offers a financially viable

opportunity, combining restoration with high-quality, appropriate and contemporary architecture reflecting both the city's youthful vitality and its cultural heritage.

Our landside proposal recognises the scale of the seafront and would create a place from which people could fully enjoy it. It was also intended to provide a platform for large-scale sculpture, symbolising the city's contemporary transformation.

In the light of the KSS/St Modwen scheme's need for additional funds, which has led to HLF's withdrawal, it is surely time to accept that this was not, as was claimed, the only show in town and serious consideration should at last be given to a scheme backed by a very competent local team, and the local community.

Mike Hymas, director, Lomax Cassidy & Edwards, Brighton

'...you probably think this book is about you...'

I refer to Sam Webb's letter (AJ 29.1.04) in respect of Debretts' *People of Today*.

I can confirm that I too was targeted, and likewise obtained an entry by buying some very expensive books. Such is vanity.

Tony Goddard, Goddard Manton, London

Correction

Terence O'Rourke was the planning and environmental consultant for the new Rolls-Royce plant at Goodwood (AJ 5.2.04) and provided invaluable assistance in negotiations with the local authority. The company website is www.torltd.co.uk

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.



The state of education: beware the threat of nationalisation

The prime minister's rallying call was 'education, education, education'; all were impressed, few dared question the strategy. The result: new universities, new city academies, new schools. Government might well invent a new name for schools, as it is now about learning not teaching, placing the 'customer' first. Is this a new direction, where students take responsibility, or evidence of an abdication of responsibility elsewhere? Either way, that there is less teaching obscures the fact that there is more control of what is taught.

The minister for education, David Miliband, talks of the huge wedge of our cash he is going to spend on us for our own good. I can't recall whether it's £2 billion or £4 billion but does that matter? Not once you are big in government; as a US senator remarked in a spending review in the '60s, 'a billion here, a billion there; very soon you're talking serious money'.

Construction will benefit from the education contracts to be won: a few by style in competition, a number by fortune in direct commissions, but by far the greatest number in the war of attrition that is PFI. The press is excited; headlines have attacked the odd glamour project – tales of architecture placed ahead of learning, shock and outrage. I don't know the ins and outs but I do know that teaching (sorry, learning) facilities take time to settle down in use. Anyway, the press focus is misjudged – if they are worried about the landmark academy initiative, just wait until the big PFI programmes start rolling out. There will be few tales of high-quality architecture, and many of cheap, uninspiring construction and a total absence of delight.

There is another side to this and it is not about buildings and procurement – it is about the state control of education. I was brought up on tales of the French national curriculum and the sinister Maoist idea that at any moment, at any time, all children were receiving identical lessons – all carefully designed by the state. Just as many now find the idea of a nationalised car industry hard

to fathom, perhaps future generations will struggle with the idea of nationalised education – even health. The latter will perhaps remain too entrenched an orthodoxy to question; we will still hear horror stories of hospital corridors, queues and the manipulation of figures.

Nationalised education, while not yet an established orthodoxy, is very much a creeping one. Models of independent education remain but they are under pressure. The Architectural Association (interest declared: I am an honorary treasurer) has steadfastly resisted amalgamation into a university and survived because it remains a benchmark of what can be achieved in education – and its doors are open to the public. Fantastic, you would think. The reality is somewhat different. The school, punished for operating outside the system, does not receive adequate grant support and, as a result, charges fees. This helps its international status for the wrong reasons. (The ARB is another government body that cannot help but look to expand its powers by attempting to define the curriculum for nationalised architectural learning.)

Much of this programme for nationalised education can be traced back to one of Miliband's predecessors, Thatcher, who ironically was later to become the great privateer. The creeping orthodoxy is dangerous in architecture and education in general. The debate about student fees diverts attention from the content of their courses. Discussion should move away from 'how many, at what cost?' to 'what are they learning, who sets the texts?'

The threat to the independence of educational thinking, however skilfully disguised, is a serious one. If you have doubts as to whether it matters, you need only to reflect on the last example of government setting the educational programme. I refer, of course, to the disastrously insulting programme for 'The Centre for Nationalised Learning as Fun for the Masses' that was the Millennium Dome.

'Nationalised education is very much a creeping orthodoxy. Models of independent education remain but are under pressure'

Carole Souter is the unapologetic director of the Heritage Lottery Fund, who is seeking to beat its drum and widen the public's perception of its work

There is a temptation to view all Lottery distributing bodies as do-gooders: philanthropic cash fairies, tethered by overly bureaucratic rules and boasting transparent constitutions for the benefit of National Audit Office inspectors rather than the public.

But there is another, less cynical school of thought, too. These are people with tricky jobs, balancing need, worthiness and quality against a public which views the money it grants as far more its property than the rather more 'invisible' sums raised by general taxation.

Carole Souter, director of the Heritage Lottery Fund (HLF), is clearly aware of both sides of the equation. She does call Lottery cash 'public money' throughout our interview, but believes there is a way to go to convince the whole public – not just Lottery players – that this is not the same institution which gave £15 million to the Churchill Papers in 1995 to a general uproar she maintains was ill-founded. 'That was not a mistake – for the papers of one of the foremost figures of the 20th century to have gone to a US university would have been a disaster,' she says.

'We are a grant-making organisation – that is what we are here for, we don't have a strategic policy role,' she adds. 'But I would like to see a greater recognition from the public and we do need to reinforce to people the range of things that are heritage. It's quite a big task.'

Born and raised in Cornwall 46 years ago, Souter studied politics, philosophy and economics at Oxford before doing an appropriate-sounding Victorian studies course at Birkbeck College in London. She then worked at the Department of Health on policy issues, before a two-and-a-half year stint at English Heritage as director of regional operations, in charge of nine teams across the country. But when she saw the advertisement for her current job, it was 'too good an opportunity to miss'.

She describes herself as a 'serial joiner' of bodies like the National Trust, but for someone who directs about £300 million of grants every year, she has no design training, bar an interest in heritage buildings installed in her from a young age by her family.

Where do architects fit into the picture at the HLF? Souter smiles, before patiently describing how the grant system works. The fund employs a series of 'experts', including architects, who monitor applications, but there



ROBERT GRIFFITH

A fine heritage

is certainly no house style. After all, this organisation has given money to Foster's Duxford Air Museum and the British Museum, as well as Stanton Williams' Whitby Abbey project and Cullinan's Downland Gridshell.

'We are certainly not trying to impose an HLF view,' she says. 'We will always look for the appropriate quality of experience with each project – if we're looking at a modest building we won't necessarily be looking to see a big name architect. But if we are looking at a major application, a major intervention in the historic fabric or new build, we will be taking careful and good quality advice and input.'

It is all very well being publicly accountable – the HLF frequently justifies awards by

citing jobs created or other economic indicators – but, sometimes, adds Souter refreshingly, the fund give grants simply because the scheme is 'beautiful'.

It is untrue, however, that the HLF only gives money for conservation schemes that employ architects listed on the Register of Architects Accredited in Building Conservation. The HLF concedes that that rule does apply with the Repair Grants for Joint Places of Worship 2002-2005 regime it runs with English Heritage, but Souter feels knowledge of history is no bar to creativity.

The Lottery is approaching its 10th birthday and the first mini-failures are trickling through, such as the National Botanic Garden of Wales and, further back, Branson

Coates' Sheffield pop museum, not to mention the Millennium Dome. But Souter feels it has been 'tremendous', with no areas untouched by its magic finger. Getting the cash, though, is no formality.

'We do ask questions. If people come with business plans which don't stack up we say "sorry, it's not going to survive". We're really proud of the fact that we haven't had a major project which has failed.'

Souter's ongoing task at the HLF is to put 'flags' in the spaces on her UK map where it has not yet supported projects. Her staff are under orders to try to solicit applications from 'cold-spots' by holding 'surgeries', often in rural locations where the locals rarely have a tradition of applying for grants, where heritage is 'for other people'.

Recently, the HLF held a 'citizen's jury' (the language is typical of the institution), where it quizzed the public on this theme. 'There was an incredibly strong sense of place, and pride in belonging to a place,' Souter says. 'And there was tremendous excitement about their ideas of heritage and enthusiasm to be involved.'

People did not realise that the HLF supports not only museums, galleries and artworks but also things like oral histories – Souter gives 'dialects, historic motorcycles and miners' banners' as real examples of grants which risk the accusation of being 'PC gone mad'. Funding fairs are held to get this message of 'heritage' across.

The HLF works on a rolling seven-year programme, which is up in 2009, when it may mutate into a different good cause, perhaps with a new operator to replace Camelot. Souter hopes that, by then, there will be greater confidence in talking about heritage, and believes that TV programmes like the BBC's *Restoration* help to achieve this. The series pulled in a peak audience of 3.4 million viewers and raised £3.4 million (£3 million of it from the HLF), and even the 'losers' benefited through exposure.

Ultimately, the HLF appears to be in good, steady, reliable hands, with a director who keeps in touch with the public she serves. She even plays the numbers game herself, every week. Has she won? 'Oh no,' she says. 'Well, maybe just the odd £10.' Good job. Perhaps 'Lottery chief scoops Lottery millions' may not quite be the kind of headline the HLF wants to see next.

David Taylor



martin pawley

Q & A

The invincible course of events that proves Kodak is far from immovable

Some years ago I wrote a column on this page charting the performance of all the word processors I had owned, from a lowly Amstrad to an elegant Dell Dimension. This progression, I wrote, was a plain example of evolution in action – a glimpse of an invincible force overwhelming an immovable object that nobody could dispute, however hard they tried. The thing I didn't get into at the time was just how hard people have tried to hold back the course of events.

Take the ongoing voyage to extinction of the roll-film camera at the hands of its digital successor. This smouldering struggle was recently brought back to the front page of the business news section by the publication of Eastman Kodak's fourth-quarter profits figures, which showed a whopping 82 per cent drop from the year before, from \$113 million down to \$19 million. Shortly after this event the company announced it planned to shed up to 15,000 jobs worldwide, more than a fifth of its large workforce.

This was more than just a wake-up call – it was a cry for help. So much so that you might wonder how it came about that a once massively profitable company like Eastman Kodak, which had held a virtual monopoly on popular colour photography for 20 years, and had already let 10 years of digital development pass by all but uncontested, had not taken steps to protect itself long ago. The answer is that it did take steps, but in a manner that is almost incomprehensible to us, even with the benefit of hindsight.

This part of the story begins more than a hundred years ago with the rise of George Eastman, the founder of Kodak camera and inventor of roll film and the eponymous Kodak camera. Eastman was an inventor in the grand American tradition. Like Thomas Alva Edison, who invented the electric

light bulb, he number-crunched his way to success by trying out materials and methods thrown up by a huge spectrum of ideas. As the Kodak corporation became more and more successful, Eastman increasingly used its profits to buy out potential competition, no matter how far-fetched. In this way the company fought off competition from the German Agfa colour printing process in the 1930s, and contained the threat of Japanese Fuji colour film in the 1960s.

George Eastman died in 1932, but his tradition of lavish purchasing outlived him and still has its adherents in the company today, as shareholders have recently complained. During a century of growth, Kodak spent billions of dollars on securing the patent rights to the occult ideas of lone inventors on the off chance that they might come in useful to block a competitor one day. Alas, when the day did come, they proved to be not only useless but valueless too.

Enter evolution again. This time Darwin's revenge takes the form of the sudden appearance of an entirely consumerised imaging system based on home computer processing and display, a system far more flexible than roll film and, in commercial terms, a death sentence on every phase of roll-film photography – camera sales, film sales and processing too.

So how does Kodak respond? Since 1998, when it finally began to take the digital threat seriously, the company has cut 22,000 jobs, not including the 15,000 cited above. But it has also reversed its fight or flight posture by announcing an accelerated conversion to digital imaging backed by the purchase of a large shareholding in Chinon Industries, a Japanese digital camera supplier. Ignoring the example of Carl Zeiss in Jena, where the same grim choice struck in the 1990s, Kodak might be changing horses in midstream.

'Shortly after, the company announced it planned to shed up to 15,000 jobs worldwide. This was more than just a wake-up call – it was a cry for help'

Richard Saxon

Building Design Partnership

When and where were you born?
1942, Ashton-under-Lyne, Lancashire.

What is your favourite building and why?

Notre Dame du Haut, Ronchamp. It made the hairs on my neck stand up. Each part of its form affects its neighbour in a way that could not happen in machine architecture.

What is your favourite restaurant/meal?

Gordon Ramsay, Chelsea, for utter civility and glorious taste.

What vehicle(s) do you own?
An S-class Merc.

What is your favourite film?
Some Like it Hot (I notice several other interviewees agree too).

What is your favourite book?
It's always changing. Currently *The Rise of the Creative Class*, by Richard Florida.

What is your favourite 'design classic'?

Sharp Aquos flat-screen telly.

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

The late World Trade Center in NYC: crushing banality, hopeless urbanism, but I miss its skyline contribution.

Who or what is your biggest architectural influence and why?

My biggest influence is urban design, discovered during my second degree at Liverpool; it reoriented the inside-out approach, which I otherwise would have been stuck with.

Who is the most talented architect you've worked with?
Tony McGuirk at BDP.

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

Sorry, I was born fixated.

What would your advice be to architectural students?

You have a lot to learn that they don't teach in school; remember too that you are entering the world of the built environment through one of its many doors.

What would your motto be?
Integrate.

19 February 2004

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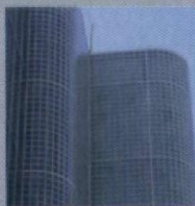
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Italian evergreen

In restoring the garden at Villa La Pietra on a hillside overlooking Florence, Kim Wilkie is giving new life to an important scheme that has lessons for designers today

By Andrew Mead. Main photographs courtesy of New York University





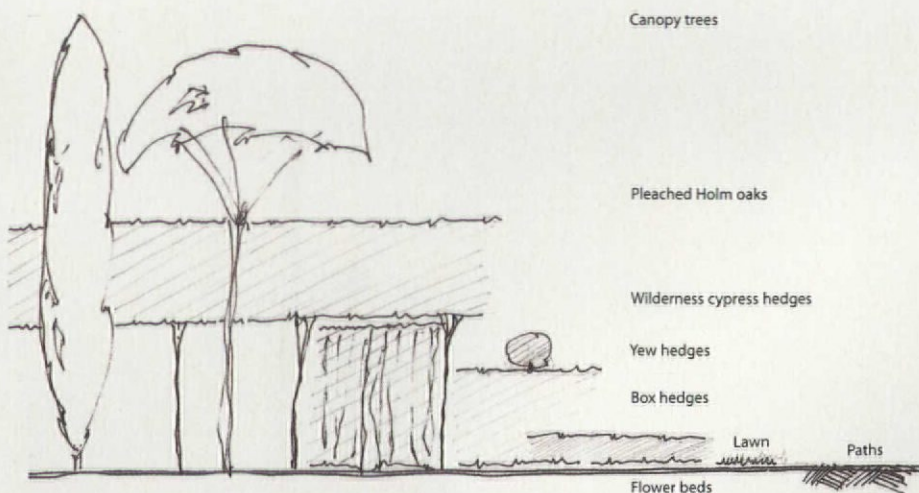
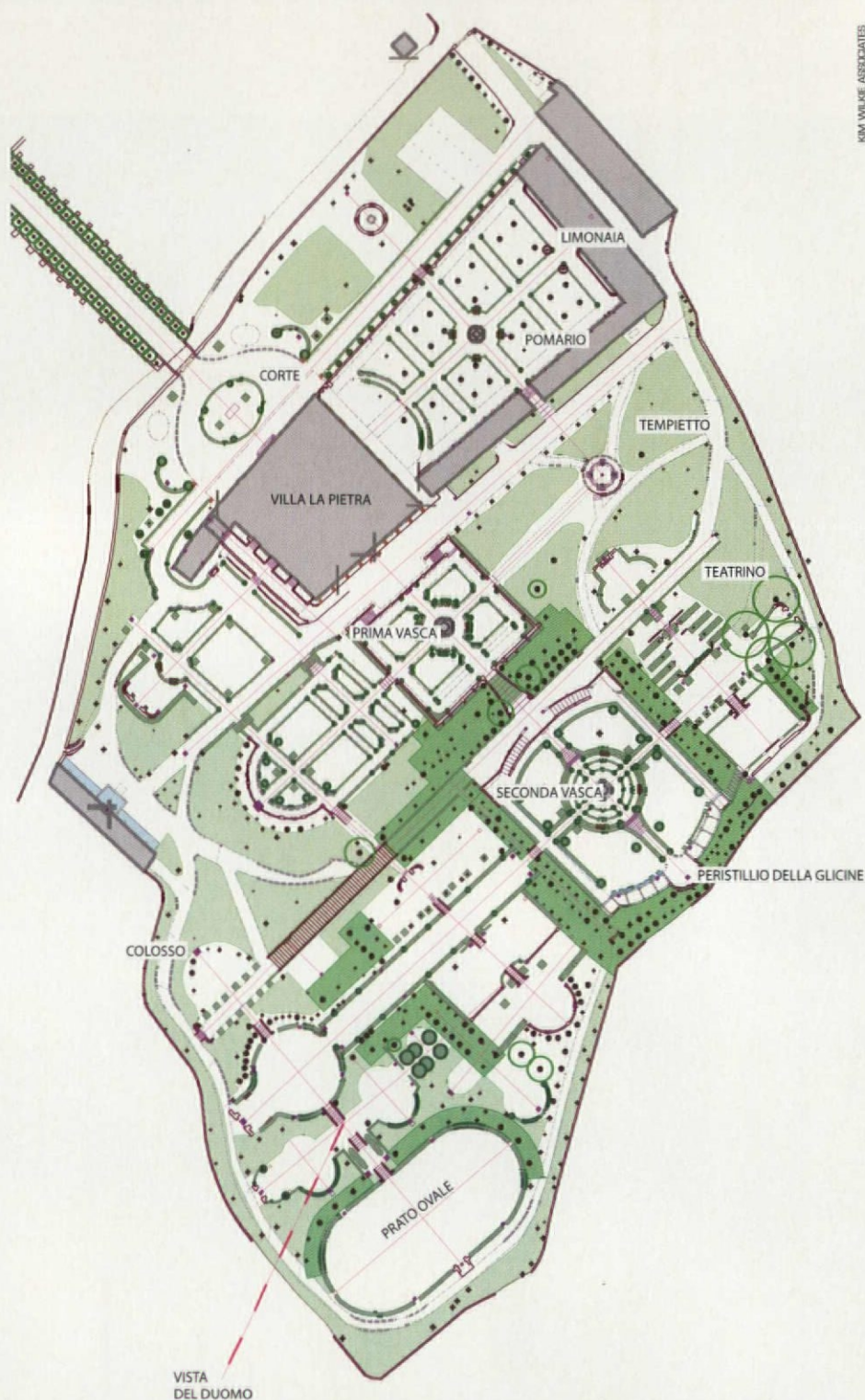
The dome of Florence Cathedral must be one of the most familiar sights in all architecture, signifying both the city it presides over and the whole Renaissance. So when, early last century, Arthur Acton began to create a 3.4ha garden in the grounds of Villa La Pietra, his home on a hillside north of Florence, it was almost a given that Brunelleschi's red-tiled dome would be worked into the design.

And so it is – but only after an orchestrated route through a series of outdoor 'rooms' does the visitor suddenly emerge into a clearing and find a vista through the trees to the cathedral. You half-expect it but it's still a surprise – one of many artfully contrived effects in the garden as a whole.

Such effects had become blurred, however, when Sir Harold Acton (Arthur's son and heir) died in 1994, for the garden was in decline. Bequeathed the property by Sir Harold, its new owner, New York University, decided not just to repair the house but to fully restore the grounds, and British landscape architect Kim Wilkie got the job. His work is now sufficiently advanced for visitors to see and understand the garden anew. Highly significant historically, it still has implications for design today.

Villa La Pietra dates from the 14th century, but when Arthur Acton's wife Hortense (daughter of a Chicago banker) bought it in 1907, all that survived of any formal landscape scheme there was the *pomario* – an 18th-century fruit-and-vegetable garden. In line with prevalent taste in Italy, La Pietra's owners in the 1860s had turned the rest into an 'informal' English parkland garden, but Acton had something else in mind. An avid collector and art dealer, he had studied in Paris at the Ecole des Beaux-Arts before marrying Hortense and settling in Florence. His education would no doubt have inclined him towards axial, formal schemes, and what he sought to do at La Pietra was create his own early 20th-century version of an Italian Renaissance garden.

In this he brought fresh eyes and artistry to a new fashion in garden design, which was primarily Anglo-American. In her *Italian Villas and their Gardens* (1904), Edith Wharton lamented 'the Anglicisation of the Tuscan garden', with the introduction of 'alien vegetation' and 'dissolution of boundaries'. She advocated instead 'the prolongation of the house' that she saw in surviving Renaissance schemes, with their intelligent planning, clearly subdivided spaces, and sequential effects'. A few years earlier, the American landscape architect Charles Platt had published his *Italian Gardens* and begun designing accordingly, while British figures such as Cecil Pinsent and Harold Peto were



Above right: plan of the garden at Villa La Pietra. Right: Kim Wilkie's sketch shows the different 'layers' in the garden, which need to be strictly maintained. Opposite page: the entrance to the villa. The axis of the approach road extends though the villa into the garden



Top: view from the *prima vasca* to the terrace at the back of the villa, from where a circuit of the garden begins. **Centre:** restoration in progress in the *prima vasca* with the *tempietto* visible in the background. **Bottom:** looking on axis to the *seconda vasca* after the hedges were cut back

also looking to the Renaissance. In 1907, in a similar vein, Lawrence Johnston began his Hidcote Manor Garden in Gloucestershire, now one of the National Trust's most popular properties.

The Renaissance garden, which each of these designers interpreted and recreated in an individual way, was itself a recreation – a version of the gardens of Roman antiquity. There was little evidence on the ground of these, apart from the remains of Hadrian's Villa at Tivoli, which were gradually being uncovered and studied towards the end of the 15th century. The sources instead were literary: such writers as Pliny the Younger, whose *Letters* contain quite specific descriptions of his own villa gardens. The governing principles were codified by Alberti in *De re aedificatoria* (1452), in which he says that a carefully planned garden should echo in its straight lines and curves 'those figures that are most commended in the plans of houses, circles, semicircles, and the like'.² The garden, then, was itself *architectural* – as Wharton puts it, 'a prolongation of the house'.

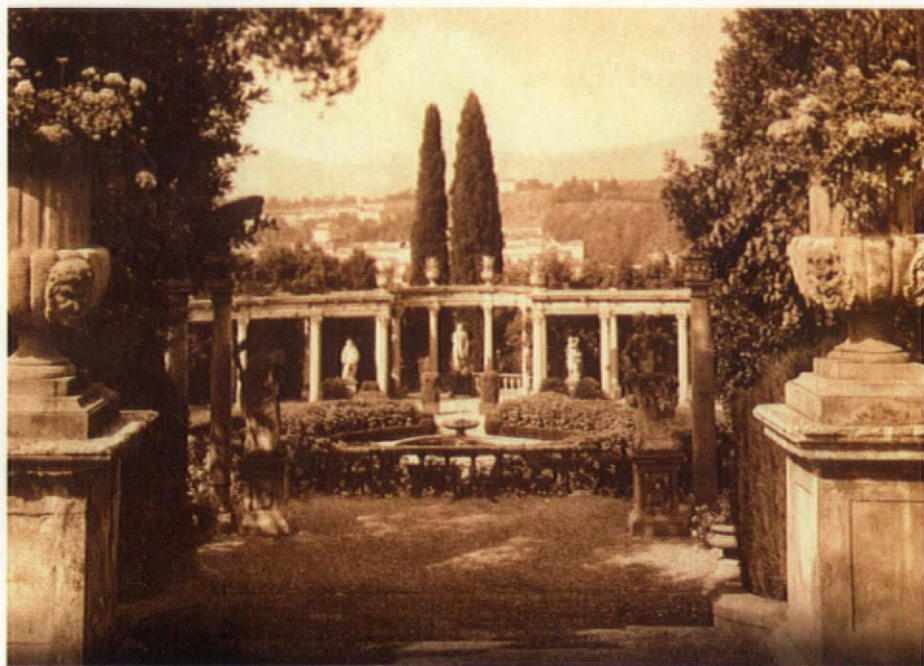
For the Neo-Renaissance designers of Acton's time, there was a further literary refraction of the original Roman garden that they could draw on if they chose – the writings of the English Augustans of the early 18th century; especially the poems of Alexander Pope, with their Classically imbued prescriptions for design and distaste for excessive show or artifice. Arthur Acton and his son Harold certainly took Pope to heart.

On the level

The hills around Florence are dotted with villas, which may look distinct from a distance but tend to recede as you get closer, withdrawing behind high stone walls and groves of olives, so all that can be seen is a patch of tiled roof or rendered facade. Villa La Pietra is no exception. It is approached down a long avenue of cypresses, planted by Acton in place of false acacias, and for a long while the house is just a yellow-ochre sliver between the tightly framing trees.

This axis continues into the villa, across its once-open courtyard, and out on to the terrace behind, where Acton's tour of the garden would begin. It then extends still further, down the middle of the symmetrical *prima vasca* and *seconda vasca* (each with a fountain at the centre), to exit the grounds of La Pietra between two closely spaced cypresses and terminate on a crest on the other side of the valley. As the plan shows, such axes and cross-axes – not quite parallel but adjusted to the irregularity of the site – structure the whole garden. First the eye is drawn in a straight line to a statue 100m or





more away, and then, a few steps further, a cross-axis offers another focus or terminus – like vignettes in a treatise on perspective.

But the numerous statues and such built features as a little temple, a peristyle, and a stone pergola, are subservient to the vegetation: this is green architecture in a literal sense. The main materials are box, yew, cypress, holm oaks and pine, each a different shade of green and distinct in texture; and these all ‘layer’ the garden at successive levels, from the low box hedges that subdivide the *seconda vasca* to the stone pines with their umbrella-like canopies high above. They can’t make their effect with ragged edges, though: such a scheme is quite high-maintenance if the garden’s clarity and definition are to stay intact.

When Wilkie first saw La Pietra, that clarity was certainly compromised, but not displeasingly. His main impression then was of ‘magical neglect’ (which recalls a remark of Edith Wharton’s on another Florentine garden, where ‘time and neglect have added the requisite touch of poetry’). Wilkie knew nonetheless that drastic measures were necessary, with radical pruning, uprooting and replanting, for the garden to face the future. The task, he says, was ‘to restore the precision of its structure without destroying the charm – the happy accidents – of its maturity’. How to hold on to the magic once work got under way?

There has been major surgery in places but a stealthy approach as well – the ‘soft touch’ Wilkie recommended in his masterplan. The stability of the architectural structures is regularly monitored, but they are only being repaired when absolutely necessary, so steps still subside in places, stonework flakes, and the patina of moss or lichens is undisturbed. ‘But we only just caught the *tempietto* in time – it was about to collapse,’ says Wilkie; the vegetation that once stabilised the soil around it had been cleared some years before. As well as helping to make the *tempietto* secure, new planting will also create a proper context for it – seen suddenly from just one angle, down a green path from the *prima vasca*, ‘in its sylvan, Arcadian setting’.

The rose pergola, important in accentuating a major cross-axis in the garden, was ruinous and – but for two columns – has been completely rebuilt in the grey *pietra serena* sandstone that is a Florentine staple. With vegetation as well as architecture, Wilkie has at times had to be ‘ruthless’: for instance, to coax hedges to the right height to enclose a room or frame a vista, they may have to be cut back far beneath that level to begin with, giving parts of the garden a ravaged look for a time. This must disconcert some clients.

Wilkie, though, has three images simultaneously in mind: the garden as he first found it; as it is now; and as it should be in 10 years

Top: the *seconda vasca* in the 1930s when the garden was in its prime. **Centre:** the same area in the late 1990s, with hedges obscuring the flowerbeds, the benches and the view. **Bottom:** the *seconda vasca* with the hedges cut back, the vista reopened and the borders replanted

Top: the *tempietto* after stabilisation and new planting. Centre: a 1930s view towards the *tempietto* down its green path off the *prima vasca*. Bottom: the *prato ovale*. Wilkie will keep the plants and flowers that colonised the lawn during the years that the garden was neglected

time; while his touchstone is how it looked in 1930s photographs, when it was in its prime. This long view is necessary not just with the main structural features but the general ambience – ‘the balance of colour and texture’ that he is trying to restore.

One area which has been substantially replanted is the *prato ovale* in the furthest reaches of the garden, now fringed by new young cypresses that will become a clipped hedge. But this is also a place, says Wilkie, ‘that has acquired a special character through neglect’. Wild thyme, bird’s foot trefoil, even orchids, now grow in the lawn that the cypresses surround, and these will be retained.

Perhaps the most memorable feature of the whole garden is the *teatrino*: an open-air theatre on a descending series of grassy terraces, punctuated by balustrades, seats, statuary and topiary, where past performers have included Serge Diaghilev and Brigitte Bardot. Wilkie believes that ‘it ranks with Herrenhausen’: here, par excellence, is the garden designed for pleasure.

In the true tradition of the Renaissance villa, however, Acton’s garden was not just a source of pleasure but of produce too. In the enclosed *pomario*, its walls encrusted with *rocaille*-work pebbles and shells, fruit and vegetables grew in profusion – but this productive role had lapsed. Surveying the ranks of potted lemon trees now in situ, Wilkie says: ‘Just to have the fruit back here is wonderful – when it was threadbare, it completely missed the point.’ At the time of my visit last autumn, this reinvigorated part of La Pietra was permeated by colour and fragrance. Soon afterwards, the potted trees would be moved into the 18th-century *limonaia* to spend the winter protected from the cold.

This working element is a reminder that the usual way of characterising gardens – the dualism of ‘formal’ versus ‘informal’ – is simplistic. The landscape historian John Dixon-Hunt argues as much in his essay ‘The Idea of a Garden and the Three Natures’. The first nature is untouched, a wilderness; the second, the cultivated world of fields, orchards, and olive groves; the third, the garden, which – always in dialogue with the other two – may stage its own version of a wilderness or incorporate areas devoted to produce, like La Pietra’s *pomario*.

Gardens require more effort to make and maintain than olive groves, which in turn may demand more attention than fields. What Dixon-Hunt points to are *gradations* in the landscape: ‘a sliding scale of cultural intervention in the natural world’. At La Pietra, then, the formal aspects of Acton’s scheme, and its labour-intensive *pomario*, should be seen in relation to the groves outside, where scrub and dead trees have





The passage of time in the garden is evident in the lichens and mosses that have accumulated, but also in the damage to stonework and structural features. Wilkie advocates a 'soft touch' during the restoration to keep the 'happy accidents' of age





been cleared and 1,500 new olives planted in Wilkie's restoration.

Limited palette

'I would usually prefer to be making new gardens, not restoring existing ones,' says Wilkie – see AJ 21.11.96 and 13.11.97 for some of his projects – 'but this is such a jewel in terms of its techniques that, repairing it, you're learning almost at the master's hand.' For Acton, he believes, *was* a master, fine-tuning the effects at La Pietra over 30 years.

'It plays with light and texture more than any garden I've known,' adds Wilkie. 'You're aware of a very different set of statues and vistas if you make a circuit at lunchtime rather than first thing in the morning. And it's wonderful too by moonlight, when the glow-worms are out and the frogs are croaking.'

Distinguishing it from such grandiose Italianate schemes of the mid-19th century as Charles Barry's garden at Shrubland Park, Suffolk, Wilkie says: 'You feel in the scale of these rooms something of Hidcote and Siss-

inghurst' – and both Lawrence Johnston and Vita Sackville-West, the makers of those two gardens, were guests at La Pietra.

One might contrast it too with Neo-Renaissance designs by some of Acton's contemporaries. Harold Peto was certainly Acton's equal when it came to amassing architectural fragments with Italian pedigree – capitals, columns, wellheads and mausolea – but an air of make-believe pervades the garden of Peto's Iford Manor home, where they are reassembled, charming though it is.



PAOLO TOSI



Above and above right: the terraces of the *teatrino* – a stage in past years for such performers as Serge Diaghilev and Brigitte Bardot. The photographs show this area after repairs and replanting: 'It's just waiting for the green architecture to grow back,' says Wilkie. Right: the rose pergola after rebuilding



The recreation at La Pietra seems altogether more authentic and convincing: 'Peto and Pinsent didn't think seriously about the Augustan precedents – Acton did,' says Wilkie.

A further thought occurs to him. 'With all this statuary around, it seems ridiculous to call it a *minimalist* garden but in a very real sense it is. It works with such a limited palette of plants but is so resourceful in the way it exploits them and avoids monotony. In this – and in the subtle manipulation of texture and light – it has a great deal to teach designers today.'

There are lessons to learn, then, for those so-minded, and Wilkie's restoration is making

them clear. It's tempting, though, just to absorb them subliminally. Lemons swelling in the sunshine; the sound of water from the fountains in the *vasche*; green rooms, each different in character, successively revealed on a sloping site; the sudden vista of the cathedral – the garden of La Pietra is a gorgeous place to be.

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Top: the restored *pomario* is a source of fruit and vegetables again. Above: a scene in autumn 2003 as the potted lemons were being moved into the 18th-century *limonaia*. Left: looking down the length of the *limonaia*, where the lemon trees are sheltered each winter. Opposite page: the long-delayed view from the garden to the dome of Florence Cathedral

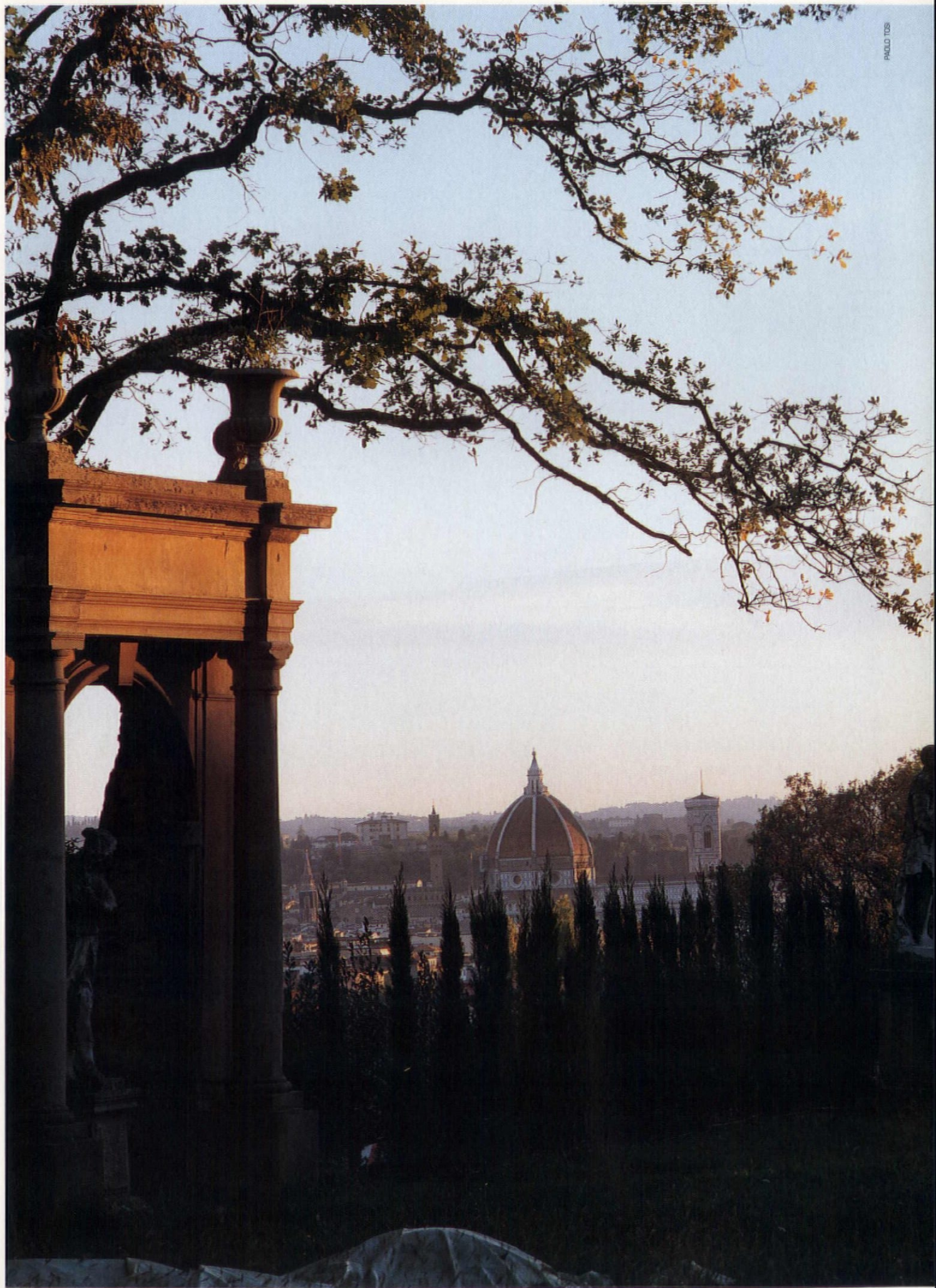
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Gone to waste

We dismiss them as weeds but they have a powerful presence which we could exploit

By Robin Wilson

Most architects will be familiar with the buddleia plant. Its lanky habit and conical purple blossoms are a common sight on derelict land across Britain. But these avid colonisers of left-over space, which proliferate and bloom at the margins of our attention, are in fact of exotic origin: they are from the borderlands of Tibet and China where, as the French missionaries who introduced them to Europe remarked, they are the favourite shelter of tigers.

Can landscape architects, gardeners, and urban practitioners reclaim such exoticism

from the midst of the commonplace? Can they realise the potential of such vegetal presences and the spaces where they are found?

Independent of planting schemes, soil preparation and maintenance regimes, perception is the primary medium of landscape – the ability to guide vision to *new* visions. In this sense, photography has been at the cutting edge of landscape practice in recent years. We can borrow and learn from the lens of the camera in the way that Japanese gardens borrow views, informing the experience

of the immediate with a distant vista.

The artist Nigel Green first started making photographic studies of plants about seven years ago. They began with a series of 'portraits' of clumps of brambles, thistles and umbelliferae (such as hemlock and giant hogweed) found in the Romney Marshes and the landscape surrounding Dungeness Power Station on the Kent coast. These seemed at first an unusual departure, for his photographic work until then had focused almost exclusively on the built environment.

As this new concern developed, however, it did not lead to an architecture/landscape split in Green's work. What we see in the photographs is a shift in perspective, with scenes of radical empathy between plant form and architectural context. Whether cultivated by man in gardens or within interior spaces, or self-seeded weeds relying on the meagre nutrients beneath cracks in concrete, this is a



world of fully integrated and successful *denizens*. Even the seemingly most abject and desiccated of plant forms has, in Green's vision, a vigorous aura.

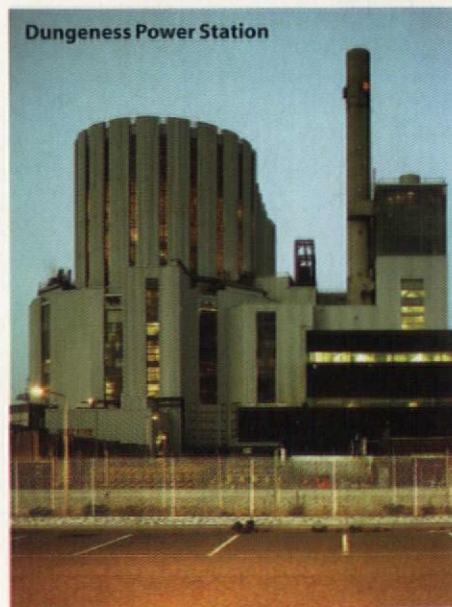
In AJ 28.1.99, Andrew Mead described a similar plant presence in the work of the Dutch photographer Anne Bousema, whose images of building sites and wastelands consistently feature these 'green intruders or survivors'. Another photographer who has assimilated the Arcadian delights of urban vegetation is Hisao Suzuki, whose recent building studies for the Spanish journal *El Croquis* invariably show architecture amid its ambient flora.

With a somewhat different agenda to that of Bousema or Suzuki, Green tends to close-in on the plant form, to a level of detail suitable for botanical study. Indeed, he seems to be inferring something of the graphic tradition of the botanical print. However, as he gets

closer, it is not scientific rigour that is the order of the day so much as a metamorphic poetry. There is a sense of alien menace to some of Green's plant forms which, like the best creations of science fiction, derives not from out-and-out fantasy but a skilful shift in the angle of perception of the everyday.

In this respect, these images recall the artist Paul Nash's interest in the disarming strangeness of certain natural forms. In the opening sentence of an article called 'The Monster Field', published in *The Architectural Review* in October 1941, Nash wrote: 'Have you ever known a place which seemed to have no beginning and no end?' Nash's 'elusive but ubiquitous' monster field contained the remains of dead trees, which he would draw and document photographically. He wrote of elm tree remnants in a field in Gloucestershire: 'The strange creature at hand... was eminently bovine yet scarcely male. Surely this

Dungeness Power Station





was the cow of Guernica's bull. It seemed as mystical and as dire.' Compare this with Green's shot of weeds in the courtyard of the Old Post Office Gallery in Calais, where a broken curb has spawned a procession of macabre stalking figures, like a scene from Hieronymus Bosch turned vegetal.

Visions of a similar nature to Green's are quite hard to come by in the visual arts, but there are a wealth of them in literature. André Breton in *Mad Love* writes of 'a tiny unforgettable fern' and 'the darkness of moving hedges'. The Surrealism of Breton is matched by the chemical transportations of Aldous Huxley, who writes in *The Doors of Perception*: 'The effects of the mescaline were already on the decline: but the flowers in the gardens still trembled on the brink of being supernatural, the pepper trees and carobs along the side streets still manifestly belonged to some sacred grove.' This seems a particularly precise

equivalent to the kind of transmutations Green achieves in his partially solarised and tinted photo-fragments.

A number of relevant literary passages occur in accounts of catastrophe. Green himself cites a passage in the writings of John Steinbeck, reporting on the immediate post-war conditions of Stalingrad, and linking the space of human habitation to that of the plant denizen: 'Our windows looked out on acres of rubble... and in the wreckage the strange dark weeds that always seem to grow in destroyed places. From behind a slightly larger pile of rubble would suddenly appear a girl going to work in the morning... She would be dressed neatly, in clean clothes, and she would swing out through the weeds on her way to work.'

Paul Nash's interest in splintered and toppled elms no doubt derived from his earlier work documenting the pulverised landscapes of the First World War. Looking at his master-

piece from that period, *The Menin Road*, it is difficult to ignore, in the light of Green's interests, two blood/rust-coloured plant forms in the immediate foreground of the painting. Both languid and menacing, they are not so much surviving victims of their horrific context, but products of it. The human figures of the painting are, by contrast, much less distinct, blurring into the forms of the middle distance. Plant thus displaces man as the 'actor' in the foreground.

Recently, Green has turned his attention back in the direction of Dungeness Power Station for a project commissioned by Photoworks to document the station and its surrounds. Green remarks on the degree of artifice regarding the natural landscape that falls within the station's perimeter – of how, for instance, rare orchids near one of the office blocks have been provided with protective cages. The station has ironically



become the guardian of the flora and fauna that surrounds it.

What one will not find in the results of this project is any acknowledgement of the well-known garden which the film-maker Derek Jarman cultivated on the shingle beach of Dungeness, outside his adopted shack. This is significant, for although Green respects Jarman's tenacity and ingenuity as a gardener, his vision is quite at odds with Jarman's creation. Despite the extreme aspect of Jarman's garden, it is nonetheless a plot, a piece of cultivated property, and makes its radical gesture directly in response to the middle-class garden norm. As a result, it was ultimately destined to be assimilated back into middle-class culture - seen as just another lifestyle option.

This is where Nash's article, and his notion of 'a place which seemed to have no beginning and no end', provides such a useful framework for thinking differently about the diversity of

topographies, and the way we inhabit and perceive them. This is, in a sense, entirely outside the garden mentality of plot and property, yet one could equally pass by another person's garden and perceive it as a fragment of that endless place - as, indeed, Huxley does on his mescaline trip.

Andrew Mead's take on Bousema's photos concurs with such a perspective when he writes: 'Deliberately, this is less the portrait of a place than of a process. It happens to be called Zaaneiland but it could be anywhere.' Photographic vision as process and the natural processes of plant colonisation are directly equated here. Once recognised through the frame of the lens, this place of process becomes ever more apparent, proliferating endlessly - like the buddleia in Britain's railway sidings.

Nigel Green, in closing-in and focusing specifically on plant form, has invented some-

thing of a vegetal bestiary. His photography reveals the leftover spaces of the urban terrain to be nature's experimental laboratory of nurture and adaptation. But he also goes further, introducing abrupt changes of scale, juxtapositions of plant and architectural backdrop, and the strange transformation of the 'green intruder' into the graphic rigour of the black-and-white print.

Green makes of these plant scenes a dramaturgy - a symbolic intersection between human and plant - where the humble bramble, the aloe, or the nettle become primal monsters, asking fundamental questions about our relationship to nature.

A book of Nigel Green's photographs, Dungeness, has just been published by Photoworks at £17.95. Website www.photoworksuk.org. There will be an exhibition of his work at the Rye Art Gallery, Rye, East Sussex, from 13 March-16 May

need to negotiate steps or stairs, and thereby conveniently reachable for ambulant disabled people or pushchair users.

Just over 10 years ago, a survey of men's WC cubicles in public buildings revealed that, on average, they had an internal depth of 1,472mm, a width of 825mm and an in-opening door giving a clear opening width of 634mm. Women's WCs may well have been equally small, but they are more commonly disadvantaged by the constricted size and awkward configuration of a typical WC cubicle, not least because they are more likely than men to take an infant or small child in with them. Preferably, the next update of ADM 2004 might advise that for men the dimensions of WC cubicles with an in-opening should be, say, 850 x 1,800mm, and 900 x 1,800mm for women. A WC compartment which incorporates a wash hand basin on the rear wall by the WC might have dimensions of, say, 1,400 x 1,500mm. Where possible, architects should take these dimensions on board and design to them, over and above the basic dimensions asked of them under the revised regulations.

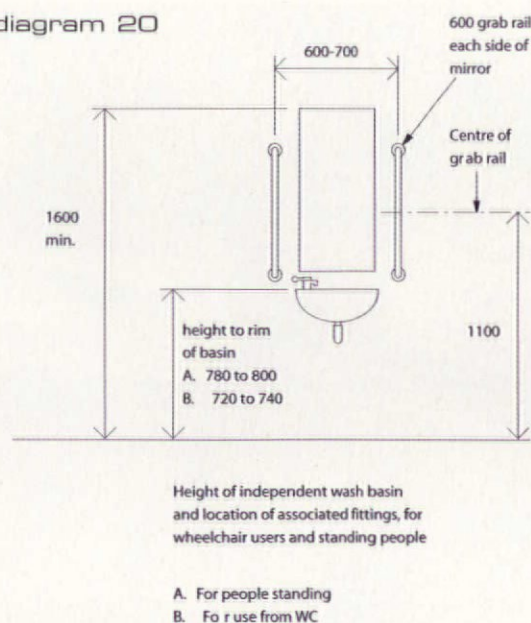
Enlarged WC compartments

The design consideration in paragraph 5.6 of ADM 2004 says: 'The provision of an enlarged cubicle in a separate-sex toilet washroom can be of benefit to ambulant disabled people, as well as parents with children, and people (eg those with luggage) who need an enlarged space.'

The advice is repeated in paragraph 5.12, though again with no diagram showing the suggested plan layout of the enlarged compartment. Not mentioned in paragraph 5.6 or 5.12 is the desirability of its accommodating pushchair users or a baby-changing facility. Curiously, paragraph 5.6 mentions an adult changing table... some mistake, surely?

ADM 2004 thus acknowledges that WCs convenient for ambulant disabled people ought not to be exclusive to them. To satisfy the M1 requirement provision 5.14 (d), it says that: 'An enlarged compartment for those who need extra space (based on the compartment for ambulant disabled people) is 1,200mm wide and includes a horizontal grab bar adjacent to the

diagram 20



'Curiously, paragraph 5.6 mentions an adult changing table... some mistake, surely?'

WC, a vertical grab bar on the rear wall and space for a shelf and fold-down changing table.' But the findings of the sanitary provision research project clearly demonstrated that among ambulant disabled people the need for grab rails in WC compartments was marginal by comparison with the need for level access.

The new recommendations for WC cubicles for ambulant disabled people has 800 x 1,500mm dimensions with an outward-opening door and horizontal and vertical grab rails on both side walls. For severely disabled people, this is unsatisfactory; the unisex WC compartment (diagram 18) is much more suitable. Indeed, for the great majority of ambulant disabled people normal WC cubicles or an enlarged WC compartment with a single horizontal rail on the side wall would be sufficient.

The height of wash basins

The advice in ADM 2004 (diagram 20) is that the height to the rim of wash basins should be 720 to 740mm for use from a WC and 780 to 800mm when standing – 'any wheelchair-accessible washroom has at least one washbasin with its rim set at 720 to 740mm above the floor', 5.14(g).

A feature of a basin with a rim height of 720-740mm is that a wheelchair user's knees obstruct access to the basin rather than the front of the wheelchair armrest. Assuming that the underside of the basin is typically

170mm below the rim, its clear height above floor level will be 550-570mm, significantly lower than most wheelchair users' knees

But a basin placed so that it gives space for knee access would suit most wheelchair users. It would give closer approach to the basin than permitted by the recommended condition, so making hand and face-washing easier, whether done independently or with assistance. A basin rim with an inclined underside would be helpful. Actually the rim would be better situated at 810-830mm above floor level and it might be worth arguing the toss with the building inspector. Independent wheelchair users with sound upper limbs have no trouble reaching higher than that.

The data contained in Alexander Kira's influential book, *The Bathroom*, indicates that basin rim heights between 900 and 950mm would be convenient for ambulant disabled people. For ambulant disabled people with back impairments, a height of 720 to 740mm would oblige them to bend down to reach the basin, undoubtedly causing themselves severe pain.

There is no single level at which a basin can be fixed so that it is comfortably usable by both wheelchair users and ambulant disabled people. A reasonable compromise is perhaps between 780 and 800mm, the level advised in ADM 2004 for people standing.

ADM 2004 diagram 20 shows a wash basin with two vertical grab rails above it. The need for this is unclear. Where there is a row of washbasins, one at the end of the row might have a rim height of 700mm to suit wheelchair users and children; others would have a rim height of 900mm to suit standing adult people.

For different users, a suitable combination of basin rim heights might be:

- wheelchair users and children only: 700mm (with knee access);
- users seated on a WC: 720-740mm;
- compromise for seated wheelchair users, standing children, able-bodied adult people and ambulant disabled people: 780-800mm;
- standing adult people only: 900-950mm.

Selwyn Goldsmith is the author of many definitive volumes on disability accessibility, most recently *Universal Design*



Hidden sources

Increasing production demands have seen many architectural firms look to outsourcing to supplement their own skills

BY SUTHERLAND LYALL

Outsourcing conjures up images of Far Eastern sweatshops, Bombay call centres, 'downsized' staff, and the thin end of the wedge. And outsourcing architecture? Yet that is precisely what is happening in architecture right now and it seems to be working.

It has come about partly because some practices have been participating in an upturn in work, partly to do with the speed with which modern construction contracts often have to start, and partly to do with some practices' difficulty in finding experienced staff. If you can outsource the production of drawings and be reasonably

Forget sweatshops and exploited locals, Ho Chi Minh City, where Atlas operates, offers a professional workforce and two architecture schools

confident that the quality is going to be OK, it enables you to smooth out the current cycle of hiring and firing architectural staff as your workload fluctuates.

Various forms of local outsourcing have been around quietly for some time. Bigger practices often hand out work to young struggling practices. Simon Allford of AHMM says that his practice uses people who have left and set up as consultants or practices: '... people we know and like – but never for working drawings'.

Avery Associates' Brian Avery points out that architects regularly

outsource specialist services such as model making, presentation images and animations. He says: 'It's a question of what skills you are tapping into via outsourcing. For example, there is a company in China that does illustration work on the other side of the world while you sleep.' And, of course, architects outsource for specialist skills such as cladding, fire, even specification – and, if you want to be historical, engineering and quantity surveying. As Avery points out, outsourcing drawing work 'is not much different from the bigger US or European practices working here'. Neither Allford nor Avery is opposed to more extensive outsourcing but both have the expectable worry about losing control.

Many practices are coy about outsourcing work abroad. They fear that clients will be prejudiced against them for not doing everything in-house and in Britain – and they

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Atlas Industries' office in Ho Chi Minh City is not a sweatshop. It tends to be asked in to help with resourcing rather than because it is cheap

worry that it could suggest that they were inadequately resourced. Maybe that is a real fear, maybe not. But it makes it difficult to even guess at the amount of work currently outsourced to drafting offices in India, and architectural offices with spare capacity in South Africa.

One new operation with its drawing production team based in Vietnam is Atlas Industries, which has as UK operations director former Halpern director Andrew Kay. Atlas started up in 1999 with its eye mainly on structural engineering, drawing outsourcing and computer development plus a bit of architecture. Today about 80 per cent of its £5 million-and-rapidly-growing activity is in providing architectural outsourcing via a project office in Ho Chi Minh City.

Far from home

'No, it's not a tin shed in a rice field with a telephone line,' Kay says, but the sixth floor of a recently completed and rather good office building. That is a fact checked out early by one Atlas client, the small Bristol practice Willmore Iles. Andrew Iles, who had been worried about sweatshops, says: 'We did some investigation into working practices through family contacts in Vietnam.'

It was what it said it was. The 100 or so staff include 20 structural engineers and some computer programmers, with about 55 qualified and experienced architects – there are two well-regarded architecture schools in the city. This is no well-appointed sweatshop, because they are paid salaries in the upper quartile for local

'Everybody discounts any fear that cheap foreign architects will eventually drive out local talent – the real advantage is in helping to cope with sudden heavy workloads'

professional employees. Kay says: 'We wouldn't get good people otherwise.'

Professional staff are paid a lot less than in the West but, as Kay points out, the costs include expat supervisors located in Vietnam, the costs of Kay's own regular visits and the lean UK office infrastructure. He says: 'The overheads are much higher than in a UK office. But you are saving on labour charges.'

In the end, he reckons that the cost is between a half and two-thirds that of doing the work here. This is borne out by one client and reckoned to be a tad optimistic by another, who thinks the cost is about the same. On the other hand, Atlas has tended to be asked in, so far, to help with resourcing rather than because it is especially cheap. Kay says: 'Nobody is using us to cut costs.'

Everybody discounts any fear that cheap foreign architects will eventually drive out local talent – the real advantage is in helping to cope with sudden heavy workloads.

How it works

Once the scope of the work is established precisely, Kay offers a lump-sum figure. He says: 'It's virtually impossible to make money on production drawings; you under-resource and have problems with the builder, or you over-resource and make no profit. So you want to peg the production costs.' Andrew Iles says: 'One of the most attractive things is that they amend work for no additional fee. OK, so the scope is defined beforehand. But for us fees haven't been a point of discussion.'

When the fee and the scope of

the work is agreed, Kay's people start work on establishing the programme and briefing the staff and supervisors in Ho Chi Minh City. Kay or one of the regional liaison people will probably go out to start the project off. All the material is digitised and transmitted by email through a secure server based on the east coast of the US and managed by a program called Synapse developed in-house by a Vietnamese programmer. Thereafter the project proceeds rather as if the production drawings were being done in, say, another part of the client practice's city with weekly progress meetings – on a big job there will involve at least a daily phone conversation. On complex projects, Kay encourages practices to send out senior architects to Ho Chi Minh City to get to know the people involved and explain the special requirements of the job. The drawings are checked both before they leave Vietnam and as they come in.

In practice

This was more or less the procedure followed by Willmore Iles. Andrew Iles explains: 'We were a small practice which had got planning permission for a site for a client and the programme would have been difficult to achieve without outsourcing. Atlas was recommended by a consulting engineer on a job. To be honest, it was driven by us not getting very many suitable responses to job advertisements although we had a lot from overseas.'

Kay's people worked from the architect's drawings. Part of the task involved an externally insulated precast concrete system, which was

strictly for northern Europe. Iles bombarded Vietnam with details and technical literature. He says: 'You can make an assessment from contact with the Vietnamese staff, get a feeling for it being OK. So we did talk directly to Vietnam from time to time but communicated by email and faxes, and that was the area which most improved. It was essential that it happened. Quality control of the drawings is a separate issue from the recording of information, because you aren't really shouting to your colleagues in the next room.'

Iles thinks the service Atlas offered is particularly suited to general-arrangement drawings. And on the next occasion he would 'probably limit the scope of their involvement'. In fact, the practice has used Atlas on a subsequent scheme with more limited scope, in which Willmore Iles did all the detailing and Atlas did the general-arrangement schemes.

Iles says: 'It works well as long as you have sufficient time for checking. We did have issues when we were pushing them on tight deadlines. It was sticky at times but it in many ways it was the same as working in a large office. What it did was to allow us to take on a big project – and it allowed us to expand the practice to almost double its size.'

Broad scope and long term

Lloyd Stratton of ACP is a current Atlas client. He says: 'It's making use of worldwide resources. What we have always found is that when jobs come to an end we have difficulty in laying off staff. In the UK it's difficult to recruit quality staff. The thing that attracted us to this method of working was that you have a resource which you can switch on when you need it and switch off when you don't.'

'In real life clients give you the go-ahead and then a lot of time is wasted in deciding to proceed. And when they do, they want the work yesterday and we are asked to produce the material in next to no time. So it means we are asked to resource up at a moment's notice. And we turn to Atlas.'

'We started the outsourcing exercise tentatively and used them to do the production information for a £5 million project. It was a pilot and it worked quite well. We then secured



Atlas has worked on several projects for ACP



'The thing that attracted us to this method of working was that you have a resource which you can switch on when you need it and switch off when you don't'

three large projects with a combined value of £100m. It stretched us – and Atlas. But it would have been very difficult to resource these projects if we had to do it through job advertising and the agencies,' Stratton adds.

There have been teething problems on this second collaboration to do with people and with checking. Kay says: 'To work effectively the whole practice has to be committed. You have to parcel out the work effectively and there shouldn't be any tweaking.'

Satisfying the insurers

Stratton points out that under its PI his practice has to follow QA checking procedures before the drawings are issued to the contractor. So there has been a phase when the practice has not been happy about the thoroughness of checking at the Ho Chi Minh City end. He explains: 'It is a very time-consuming process – under our QA process we have to check things from printouts [rather than on screen] mark them up in red,

scan them and send them back.'

But, Stratton says: 'That is the only problem at the moment – they are hiring more senior staff and taking steps to address the problem. At the moment we hold meetings with Andrew, he takes the problem away and works it out directly with the Vietnamese. He has asked us to send staff out there and I have deployed two senior staff and it seems to have been successful. If it has worked I will send team leaders out to speak directly with their people. The problem with that is that they are out of the office for a week. And some people have family commitments and don't like going.'

'It is early days to say that it is cheaper. The costs are probably marginally higher, largely because there are some inefficiencies to do with the learning curve. Some people take to it very well, other staff find it very difficult. There is a lot of passive communication in the office to do with walking into a studio and looking at the work on-screen. You can't do that by email. Looking forward, it is clear that we will have to invest in video conferencing.'

You would be surprised if everything had gone perfectly smoothly but, as Stratton says: 'It's a long-term relationship. The teething problems were born out of the fact that we probably overloaded them. Anyway, we are evolving a new way of working. So we are taking a longer-term view and are building a knowledge base. Maybe other practices will be using what we have built up but we are looking forward to working there because there is significant benefit, especially in these times of short notice.'



Can we fix it? Yes we can... if only life was a kids' TV show

Thanks to one small member of my household I have been subjected to many viewings of a particularly trying episode of *Bob the Builder*. In it, Bob agrees to re-tile Mr Bentley's pitched roof. Bob collects a load of red tiles from JJ's builders' yard but there are not enough to complete the job. JJ agrees to deliver the balance during the course of the day. Bob tiles one half of the roof with the red tiles, and pushes off to the park for lunch with various bits of machinery. In his absence, an anthropomorphised piece of plant called Trix, which belongs to JJ, rather unhelpfully delivers some green tiles to site. Wendy appears and, without troubling herself to look at the other side of the roof, gets on and finishes the job using the green tiles. Cue reappearance of Bob, aerial view of half-green, half-red roof, and cries of 'uh-oh' from the end of the kitchen table.

Needless to say, in the land of Bob everyone has a chuckle, and then gets on and fixes it. But in the real world, who would carry the can for this muddle? Is it JJ's fault because the wrong tiles were delivered? Or is it Bob's hard luck that Wendy failed to check whether the right tiles had been delivered before using them?

The reader who views these facts as far-fetched might pause to reflect on the case of *Albright and Wilson v Biachem and others*, which exercised the House of Lords in 2002. Albright ordered a load of sodium chlorite and a load of epichlorohydrin from different companies, Berk and Biachem (this is not made up, honest). The sodium chlorite and the epichlorohydrin were both due to arrive at Albright's premises on the same day. Coincidentally, the supplying parties used the same haulage contractor. The sodium chlorite arrived first but due to a mix-up with the haulage paperwork it was accompanied by the delivery note for the epichlorohydrin. The sodium chlorite was put in Albright's epichlorohydrin tank, which promptly blew up.

Albright avoided putting its claim against the supplier in tort, and claimed only in contract. The statutory defence of contributory negligence can be used against tort claims. For example, a

defendant, sued by a car accident victim who failed to wear a seat belt, will probably plead contributory negligence on the part of the claimant. If Albright had advanced its claim in tort, the defendant would doubtless have argued that Albright contributed to its own loss by failing to check exactly what it was putting in its epichlorohydrin tank. The argument of contributory negligence is not open to a defendant to a contractual claim which does not depend on any negligence on its part.

The House of Lords had to grapple with the question of whether it was Berk's or Biachem's contract that had been breached, or both of them. The answer lay in careful contractual analysis. They concluded that it was Berk's contract for the supply of sodium chlorite that was being performed. Provision of the correct documentation was ancillary to the delivery of the sodium chlorite, its purpose being to authenticate and identify the chemical supplied. Providing the wrong document amounted to breach of the Berk contract.

So what did Bob and JJ agree? Bob asked for 'red tiles like these', while pointing to a picture of a house with a red roof. That gives rise to an implied term that the tiles JJ was to supply would match Bob's description. Trix's delivery of green rather than red tiles put JJ in breach. Bob is entitled to recover damages for any loss caused by the breach, which certainly includes his wasted work in removing the green tiles and replacing them with red.

JJ's contractual obligation was to send red tiles. His liability for failing to do so does not depend on any negligence on his part. Hence the defence of contributory negligence is not open to him. So JJ cannot divert the blame by pointing to Wendy's failure to look at the other side of the roof before using the green tiles.

So, by my reckoning, JJ should be writing Bob a cheque. And I suspect that Mrs Potts has been short-changed on her water feature, but that's another episode.

Sue Lindsey

Full credit for the art of the website coders

A reader informs me that the Architecture Foundation, now under Rowan Moore's and Alicia Pivaró's management, has a nifty site on the eastern fringe of London's Clerkenwell and a website at www.architecturefoundation.org.uk. According to my notes, last year the website had a loony grid of shadow boxes. Bemused, you ran your mouse across them, they changed colour and, unlike bubblegum in ripple-sole shoes – which this process somewhat resembled – they turned themselves off after a bit leaving you to wonder what it all meant. I am happy to report that this has all been swept away with a new design by Cartlidge Levene and coded by Lomas Davies.

Most people imagine that websites are designed by former graphic designers, and rather too many are. But, as a hotshot web person tells me, you bring in the art blokes for a couple of days at the end to tart things up once the heavy-duty stuff – ie the taxonomy, navigation, structure, text, editing and the coding – has been sorted out. Maybe they teach this stuff at art school these days but they didn't when last I looked. Hold on, I'm reporting this and no disrespect to the foundation's designers, who are very good. My point is that it is great that the coders have been credited. Isn't it time, incidentally, that architectural sites credited the authors – with the same assiduity that their owners insist on credits for buildings.

The site's design is plain and simple and not overloaded with text. Only two little grumbles. One is the image strip on the first four pages. You can see its function as an elaborate horizontal graphic divider but clicking on it has no effect – no enlargement, not even a caption to say what the images might be and why they are there. And clicking on the foundation's name under 'Contact us' leads you to a www.streetmap.co.uk map of Clerkenwell with a dimly outlined arrow indicating the foundation's location. Bit scruffy that. Otherwise an exemplary and informative site. sutherland.lyall@btinternet.com

London

Michael Hebbert: Abercrombie and After Thursday 26 February, 18.30.

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

Hungarian Architecture Today:

Modernist and Organic Until 26 February. An exhibition at the RIBA, Portland Place, W1 (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.

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.

Alex de Rijke Wednesday 10 March, 19.00. An Architecture Foundation lecture at the Museum of London, EC2. Details www.architecture foundation.org.uk

David Adjaye Tuesday 11 March, 19.00. A lecture at the Royal College of Art. Tickets (free) 020 7590 4567.

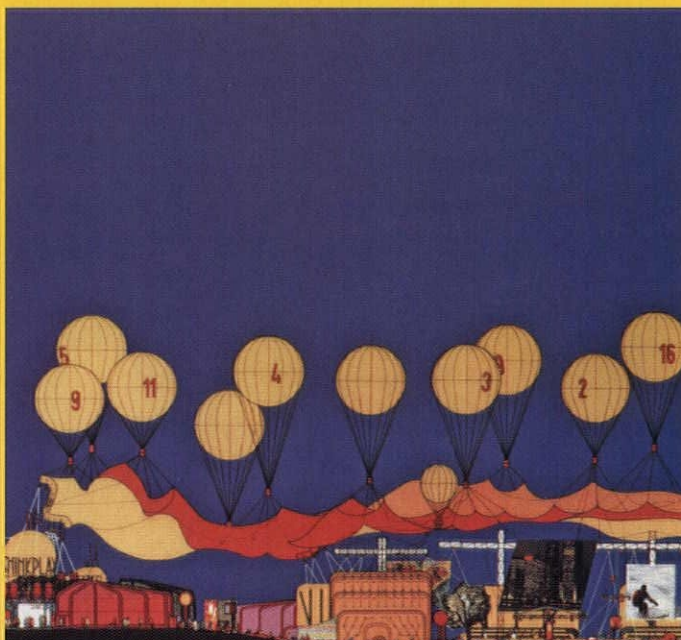
Between Earth and Sky: Eero Saarinen Until 13 March. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

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.

Crystal Palace at Sydenham Until 18 April. An exhibition at Dulwich Picture Gallery, Gallery Rd, SE21. Details 020 8693 5254.

Women in the Workplace 1860–2004 Until 1 May. An exhibition at the Women's Library, LMU, Old Castle St, E1. Details 020 7320 2222.



HIGH HOPES

From 21 February until 18 April, there are several exhibitions and events in Nottingham under the general title, 'The Possibilities of Architecture'. They include a show at Nottingham Castle of Archigram's projects from 1961–74, and a photographic masterclass with Martine Hamilton Knight at the University of Nottingham campus on Saturday 6 March. Details 0115 915 3648.

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

Suzie Bridges (RHWA Arts Team) Thursday 26 February, 17.30. A lecture at the School of Architecture, Portland Building, Portland St, Portsmouth. Details 02392 842086.

South East

Victorian Developments in Building Design Wednesday 10 March. A day school at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

Wessex

Visions of the Near Future 21 February–21 March. An Arnolfini exhibition at L Shed, Bristol Industrial Museum. Details 0117 917 2300.

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 01980 862244.

West Midlands

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

Yorkshire

4x4 Making Places 2004: Masterplan Mania 4, 11, 18 & 25 March, 18.00. An urban regeneration forum at the Brunswick Building, University of Sheffield. Details Jill Calligan 0113 244 9973.

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.

Eduardo Chillida Until 20 May. Retrospective exhibition of the Basque sculptor at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 830302.

Scotland

Re: Motion – New Movements in Scottish Architecture 19 February–31 March. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Dutch Lecture Thursday 26 February, 17.00. At Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

Peter Trotman Thursday 26 February, 17.30. A Scottish Centre for Conservation Studies lecture on building pathology at Edinburgh College of Art. Tickets Moira Sefor 0131 221 6072.

Christian Sumi Thursday 26 February, 17.30. A lecture at Strathclyde University, 131 Rottenrow, Glasgow. Details 0141 548 3023.

RIBA Architectural Competitions Until 12 March. An exhibition at the RIAS Gallery, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

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.

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

RSAA Small Practice Surgery Series: DDA – The Architect's Role Tuesday 16 March, 16.00. At Plas Dolerw, Newtown. Details 029 2087 4753.

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



**Reinventing the Garden: Chaumont
– Global Inspirations from the Loire**

By Louisa Jones. Thames & Hudson, 2003.
191pp. £29.95

This collected highlights from the annual Garden Festival at Chaumont on the bank of the Loire spans from its start in 1992, writes *Barrie Evans*. Gardens are built in one of 30 adjoining trapezoidal plots, each 250m², edged with hornbeam hedges. Following international competition, or invitation, gardens are built in the spring and must last from June through into October.

Each year there is an allusive theme, sometimes suggestive, sometimes questioning traditional design practice, eg 'Weeds' or 'Kitchen Gardens'. Designs are selected to be challenging. Over the years, Chaumont's designers have been pioneers or early adopters of ideas that have since become mainstream, such as exploring narrative, redefining structure planting, sculptural construction, and the use of recycled material mulches, like cullet and shredded coloured plastics.

Often the link between garden and theme has been much stronger in the design statement than the built reality. This book sensibly ignores a theme-catalogue approach, though its own structure of slightly discussed ideas, such as 'Wit + Whimsy', doesn't communicate much either. Essentially, this is a picture book of inspiration: an enjoyable one, much more than a coffee-table book. Design strategies, structures and species planting can all be taken beyond the confines of their original 250m² capsules. Patrick Blanc's planted walls (pictured) have been used by Renzo Piano at his Genoa Aquarium.

If the visitor experience of Chaumont's annual festivals feels increasingly formulaic, Chaumont still far outreaches our Chelsea and the maybe-upcoming Westonbirt in innovation and risk-taking.

Houses of the dead

ROBERT THORNE

Last Landscapes: The Architecture of the Cemetery in the West

By Ken Worpole. Reaktion Books, 2003. 224pp. £22

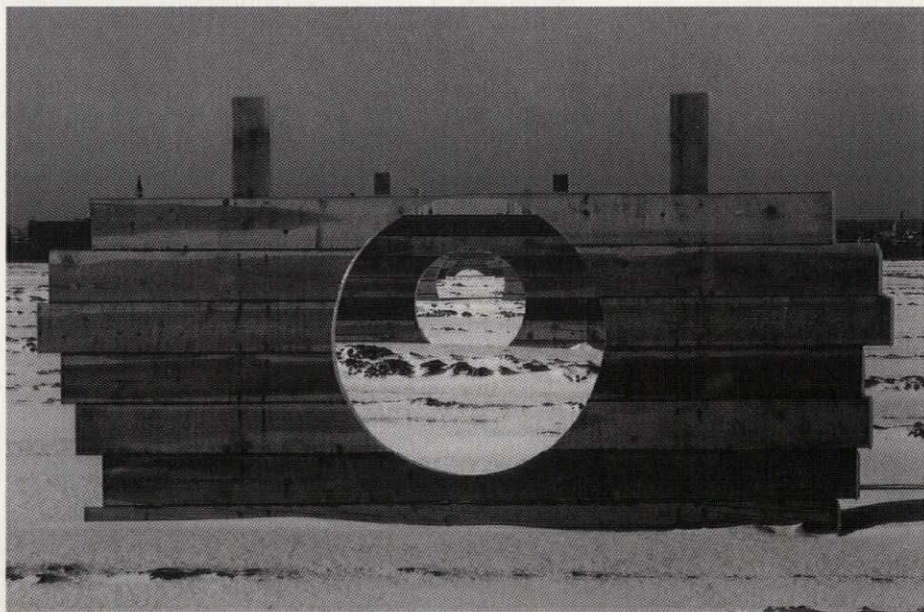
Compared with the other rites of passage in our lives, death is becoming increasingly invisible. Weddings are obsessively elaborate, birthdays have become carnivals of food and drink, but death is generally marked by an insipid crematorium ceremony followed by a return to business as usual. The need for grief and mourning hasn't disappeared – it is simply that we have lost the art of designing places and ceremonies that properly express our sense of loss.

Ken Worpole wants to discover whether there is a contemporary language of landscape and architecture which can meet the needs of the bereaved; not just the personal grief of individuals, but the public memory of past events. He approaches the subject by exploring how the same problem has been dealt with at other times and in other coun-

tries. He casts his net wide, but generally confines himself to Christian traditions of burial and commemoration, and it is the design of cemeteries that interests him most.

Like Worpole's other writings, the result is an intensely personal (but never self-indulgent) analysis in which the direction of the argument is sometimes unclear but the description never dull. At every stage what he has to say is supported by wonderful photographs taken by his wife Lorraine; this is as much her book as his.

It comes as no surprise to learn that cemeteries and memorials, from ancient burial mounds to the Vietnam Veterans' Memorial in Washington DC, reflect the social values and beliefs of those that produced them. The houses of the dead are as distinct as the homes of the living, and often



Mary Miss

Princeton Architectural Press, 2003. 252pp. £55

For a moment it seems as if the work pictured above is far from civilisation but it's actually on a landfill site at the edge of Manhattan. Unlike some 'Land Art' contemporaries of hers such as Michael Heizer and Robert Smithson, who made monumental 'sculptures' in remote locations, Mary Miss opts for much more accessible sites.

With rudimentary towers, pavilions, platforms and walkways, what she does is often on the boundary between sculpture and architecture (she exhibited at the Architectural Association in 1981), but always responds to cues from the immediate landscape.

One striking piece in this overview of her career was created for the Sixth International Alvar Aalto Symposium at Jyväskylä in 1994: a series of long, wood-framed troughs in earth berms amid the pine trees behind Aalto's university auditorium, each trough lined with metal and filled with water to reflect foliage and sky. Miss' work should be much better known – there are impressive public commissions in this book.

mirror each other to an uncanny extent. The Etruscan necropolis at Cerveteri includes houses dug into the tufa rockface and also above-ground streets of tombs. Père-Lachaise Cemetery in Paris, begun in 1805, and its many imitators, are packed with tombs arranged along sinuous paths just like the villas on suburban streets. In a far more austere manner the sanctity of the individual, equal in death, is represented in the uniform headstones of the war cemeteries for the First and Second World Wars. Set in gardens, with Arts and Crafts lodges and trellises, these are as much of their time as their Victorian predecessors.

History provides no direct answers, but instead brings us back to the question: what is the appropriate landscape of memory for our own times? For many people the most appealing model, though now more than

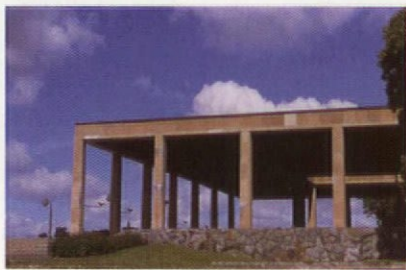
half a century old, is the Woodland Cemetery in Stockholm. There, Asplund and Lewerentz created a burial place where memorials and buildings are subordinate to the forested landscape. But now there is an alternative model that takes the supremacy of landscape to the ultimate extreme.

According to the idea of natural burial, the whole of a cemetery is intended to return to a natural, uncultivated state, leaving no mark of individual graves.

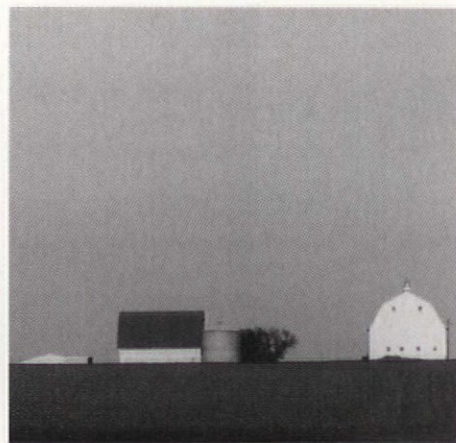
Confronted with the dire state of most municipal cemeteries, and the meaningless design of most crema-

toria, this seems an ideal solution. Although Ken Worpole has enjoyed the permanent reminders left by previous generations, the puritan anonymity of a return to nature is the positive note he ends on.

Robert Thorne is a historian at Alan Baxter & Associates



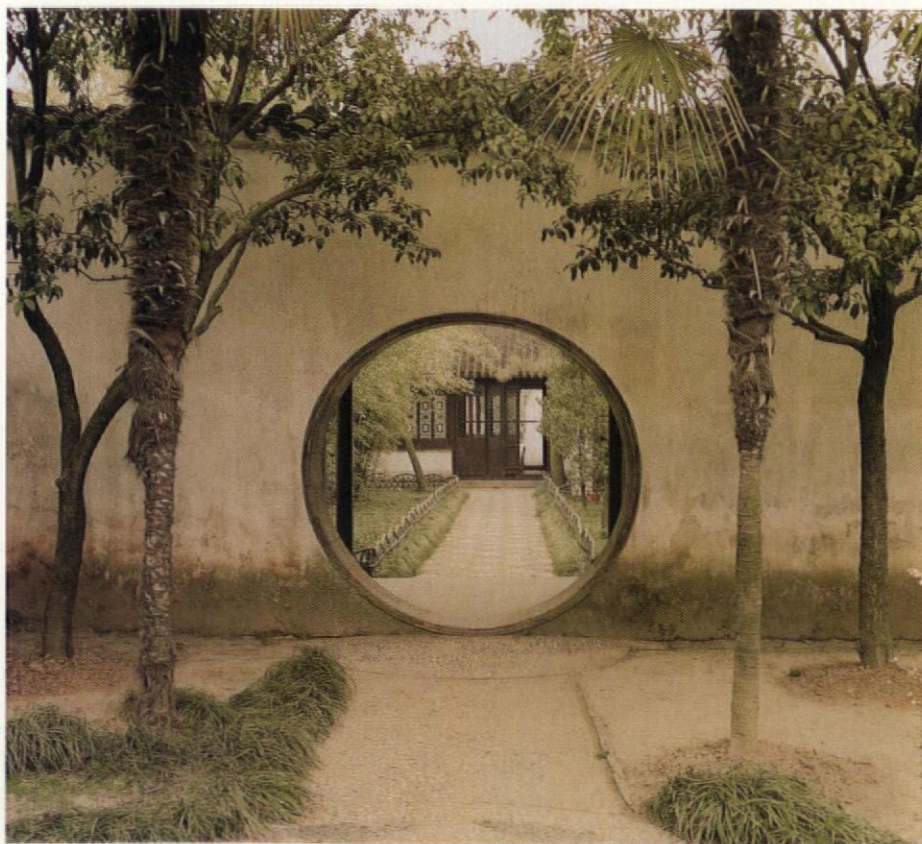
Crematorium at the Woodland Cemetery



The American Barn

By David Plowden. WW Norton, 2003. 160pp. £32

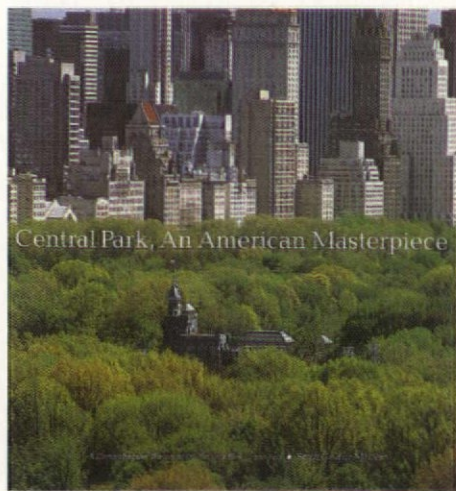
David Plowden's ostensible subject is American vernacular architecture, but the barns he records in fine black and white photographs are inseparable from the Midwestern landscape they stand in, which Plowden makes clear – not just picturing the detail of a timber frame or masonry facade, but looking from a distance to the skyline that these buildings punctuate.



Gardens in Suzhou

By Rolf Reiner Maria Borchard. Axel Menges, 2003. 152pp. £46

After the reissue of Maggie Jencks' *The Chinese Garden* (AJ 25.9.03) comes this largely pictorial study of seven surviving examples in the city of Suzhou, 80km from Shanghai. The photographs are rather variable in quality, but the better ones give some sense of these highly calculated little worlds.

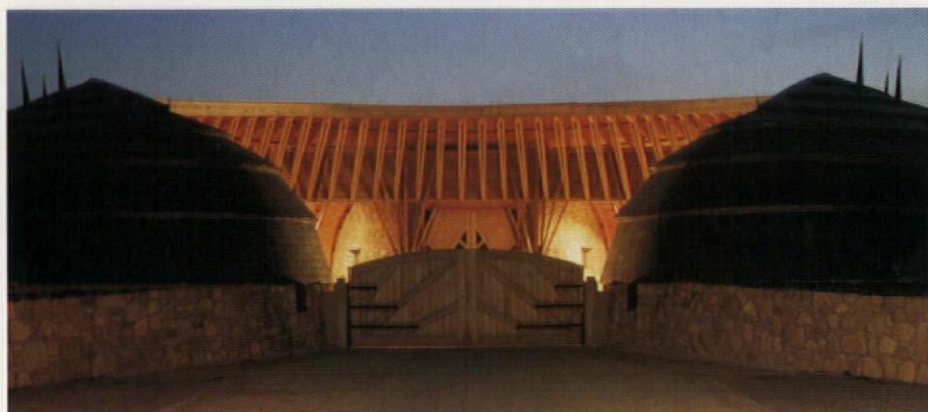


Central Park: An American Masterpiece

By Sara Cedar Miller. Abrams, 2003. 256pp. £30

'When good New Yorkers die, they go to Central Park,' the *New York Times*' architecture critic Herbert Muschamp remarked last year, as Olmsted and Vaux's best-known creation reached its 150th anniversary. With drug-dealers a lot less conspicuous than they were a couple of decades ago, and New York basking in much-reduced crime figures, the park – restored at a cost of almost \$300 million – is more popular than ever.

Containing excellent new colour photographs taken throughout the seasons, well-chosen archive images, and an authoritative text, this book explores the evolution of the park and shows just how diverse in character it is; its architecture is a prominent focus.



National identity

EDWIN HEATHCOTE

Hungarian Architecture: Modernist & Organic

At the RIBA, 66 Portland Place, London W1, until 26 February

It is virtually impossible to talk of national identity, the collective unconscious, symbolism and narrative in Western architecture, without being either shouted down as a right-wing lunatic or ignored as a fool. The Modernist project has homogenised Western building and ambition to a remarkable extent. The situation in the wake of Post-Modernism is not much different from the Modern one – maybe a bit more urban and colourful, and now with the leavening of Suprematist and Constructivist angles first seen 90 years ago.

In Hungary, though, an extraordinary and unique alternative appeared a couple of decades ago. The organic architecture that emerged was inspired by a blend of Rudolf Steiner's expressionism (and his anthroposophical philosophy), the zoomorphic fantasies of Gaudí, the prairie-hugging super-shacks of Bruce Goff and Herb Green, and the organic and vernacular traditions of Hungary itself.

Its best-known exponent remains Imre Makovecz, who has written that his architecture is an attempt to bridge heaven and Earth, to reconcile the realms of darkness and light. His moment of worldwide recognition came at the 1992 Seville Expo where his Hungarian pavilion – a whale-backed, slate-roofed monster – was built around a tree transported whole from the Hungarian plain, its roots exposed beneath a glass floor; a metaphor for his manicheistic world-view in which light is always balanced by dark, east by west, dream by reality. He attempted to expose the way our world draws nutrition, like the tree from its roots, from the subconscious world of folk memory and myth.

Makovecz was shunned and deprived of work by the communist regime. He flourished nevertheless as a forestry architect, embarking on a remarkable series of expressionistic timber structures in the tiny towns and villages of rural Hungary, buildings constructed by locals for almost negligible budgets. He has been followed by a dedicated group of younger architects (among the best of which is Dezso Ekler, exhibited here), who continue this sculptural organic tradition.

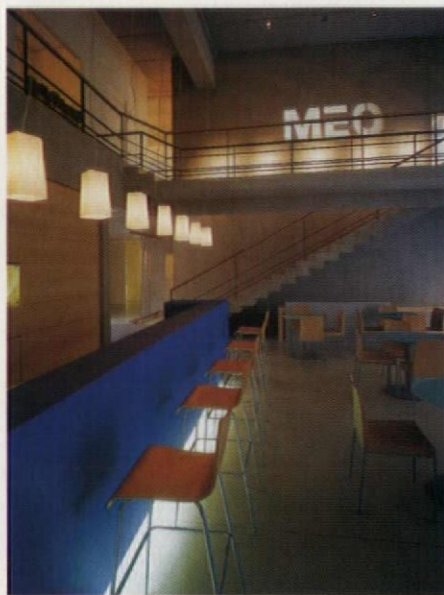
For Makovecz, the darkness was represented by communism and the socialist ideal of a mechanistic, functionalist architecture. But his position is still very much a minority one. Contemporary Hungarian architecture is dominated by a familiar new Modernism, marked out by an engaging and tactile use of

timber, an imposed ingenuity in face of very tight budgets, and by the youth of many of its best proponents.

What this exhibition, curated by Hungarian-born London architect Sandor Vaci, cannot show is that the current situation reflects over a century of tradition. From Odon Lechner, a brilliant contemporary of Gaudí's, to the Loosian severity of Bela Lajta and Bela Malnai, from the National Romanticism of Aladar Arkay to the Functionalism of Farkas Molnar (designer of the Red Cube House in 1923), the history of Hungarian architecture has been that of conflict and reconciliation between the two traditions.

Hungary's imminent accession to the EU has reignited debates about loss of national identity and, conversely, is leading young architects to study the Swiss and Dutch more closely and follow them more slavishly. This show proves that both sides in such an extreme debate can coexist: the finest projects, Dezso Ekler's winery in Tokay and Inarchi's MEO Gallery in Budapest, are modest in budget but ambitious in programme – the latter a tremendous little scheme which, in its use of illuminated cladding, prefigures Herzog & de Meuron's Laban Centre by four years.

This exhibition will not shake contemporary architecture, but it should encourage those who whinge about the impossibility of working to parsimonious budgets. It should also open eyes to a diverse and intellectually stimulating scene, which offers alternatives to the crushing, global corporate aesthetic. *Edwin Heathcote is architectural correspondent for the Financial Times and a contributor to the exhibition catalogue*



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This client is a highly regarded practice based in south Birmingham that deals with a wide range of projects in the Educational, Healthcare and Housing Markets, amongst others. Their projects range in value up to £17m, but average between £1m and £5m. They are now seeking both Architects and Senior Technicians to add to their current staff of nine. This is an outstanding opportunity to work within one of the most highly respected small practices in the West Midlands, and will offer successful candidates both career and educational development.

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Senior Architectural Technician
Vac Ref 0402-50 **Permanent / Contract**
This Leeds city centre based practice is currently looking to employ an experienced technician on either a contract or permanent basis. Healthcare sector experience would be a bonus along with a good knowledge of UK building regulations. Technical construction knowledge and experience is a must, along with skill in AutoCAD.

North West Vacancies
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Architect & Technologist
Vac Ref 0402-30 **Permanent**
A multi discipline design consultancy is seeking an experienced Architect & Technologist to complement their thriving Liverpool office. Good construction and technical knowledge is required along side a desire to succeed and develop a career in the North West. AutoCAD literacy is essential.

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Vac Ref 0401-82 **Permanent**
This small practice based in Preston is seeking an experienced architectural technician and architect. The practice is extremely busy working within the residential and commercial sectors and experience within these sectors would be a bonus! AutoCAD ability is essential for the technician and would be ideal for the architect. This is a good opportunity for someone to make an impact within a small but highly professional practice.



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12022/JH

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11732/JH

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CAD Technician Leeds to £20/h

Although busy in general, this quality Practice are looking for help on a large-scale Residential build in the Leeds area. Hence, your detailing and sound understanding of the 'construction' would be appreciated. Building Regs is a must along with good skills on AutoCAD and a Team playing ethos. Remember there is no 1 in team. This is a 6 month contract which could go on.
12089/DM

CONTRACT

people & practices

Julian Flannery and **Julia de la Pole** have formed a new practice, **Flannery & de la Pole**, based at 26 Winster Avenue, Solihull, West Midlands B93 8ST, tel 01564 771903.

version-3: langford associates (Cambridge) has promoted **Bernard Teedey** to associate and appointed **Lottie Elesdey** as office PA.

Stefan Zins Associates has promoted **Helene Davies** to associate.

John Chilton has taken over from **Derek Cottrell** as head of the **University of Lincoln's School of Architecture**.

PRP has opened a Southampton office at Brunswick House, Brunswick Place, Southampton SO15 2AP.

Ben Marston has been made an associate at **Jestico + Whites**.

Sofia Kapsalis and **David Russell** have been promoted to senior architects at **Keith Williams Architects**.

Yvette Hanson has been promoted to equity partner at **tp bennett**.

Woods Hardwick has made the following promotions: **Eric McCormick** becomes an associate director and **John Hansell** an associate in the engineering division. In the commercial architects' division **Bill Sung** is promoted to associate and **John Kavanagh** becomes an associate in the residential division.

Make has now established itself at 383 Mentmore Terrace, London E8 3PN, tel and fax 020 8986 4455, email makers@btconnect.com

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

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Our client, a medium sized Architectural practice are looking to grow their current team by 3 staff. They require a senior Architect with 5-10 years post part 3, strong design and presentation skills, an Architect with 3-5 yrs PP3 with model making and visualisation knowledge and an assistant architect. AutoCAD abilities are essential on all roles. Ref AR3

Project Architect - SW London - Circa £30K pa

Excellent opportunity to join a small architectural practice based in South West London. The ideal candidate will have at least 3 years post Part 3 experience and excellent AutoCAD/Vectorworks skills. Residential sector experience is essential for this role. Ref AR4

Assistant Architect - Surrey - To £20/hr

Our client, a small, friendly practice require a Part 2 or recently qualified Part 3 for a long term contract. Working mainly on Residential and Healthcare projects, the successful candidate will have job running experience, good technical detailing ability and proficiency on AutoCAD. Ref AR5

Project Architect - Central London - £33-37k pa

Talented job running architect required to work on mixed use projects including commercial & leisure. The ideal candidate will have at least 5 years post part 3 experience with strong AutoCAD abilities. AR3

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Architectural CAD Technician £20 Per Hour - Northants

A prestigious multi-disciplined Northamptonshire based consultancy seeks an Architectural Technician for 2 months to work on healthcare and police HQ projects. You must be superior in the use of AutoCAD and have excellent communication skills. If this sounds like you, please send in your CV for a detailed discussion.

Simon Brady t. 020 8603 1818 e. sbrady@bbt.co.uk Ref: SBRA0032

Architect/Project Manager £22 - £23 Per Hour - London

A high profile property management organisation with a worldwide presence seeks an all round Architect/Project Manager to complement their building design consultancy. You will have a proven record in running several jobs at any one time, the ability to keep a tight ship and ensure projects are rolled out within budget and on time.

In addition, you will have good CAD skills and a natural design flair. Simon Brady t. 020 8603 1818 e. sbrady@bbt.co.uk Ref: SBRA0033

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Architectural Technician required for small design office. You will need to be a committed and enthusiastic team player with minimum 5 years experience, good detailing knowledge and communication skills. Fluency in AutoCAD essential. Please send CV to Alex Kelly either at the above address or email to alex@radiate.co.uk

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Contact **Delwar Hossain**
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Graduate architect required for small but expanding UK branch of international practice. Applicants should have at least RIBA Part II and a good working knowledge of AutoCAD. A knowledge of Microstation as well would be an added advantage. Projects include new build and refurbishments.

Apply with CV and examples of work to David Fish, Crown Reach Studios, 149a Grosvenor Road, London SW1V 3JY or email david.fish@opusinternational.co.uk

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Fully qualified & experienced Project Architect required for a high quality prestigious Conservation/Refurbishment project in Central London. Good CAD production essential. Small, busy practice situated in pleasant rural environment on the Surrey/Hants border. Salary by negotiation/according to experience. Early start possible. Please send CV & example drawings, or telephone for a chat with Jack. Warshaw at:

CAP, Wey House, Standford Lane,
Headley, Hants, GU35 8RH
Tel: 01420 472830
Email: cap@capstudios.co.uk

Recruitment enquiries

Charlie Connor
Tel: 020 7505 6737
Email: charlie.connor@emap.com

Laurie Shenoda
Tel: 0207 505 6803
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■ Senior Architectural Technician – London To £45K+ Bens

This established London-based practice requires a Senior Architectural Technician for a large office development within the City. Applicants will need to have gained relevant experience within the commercial sector and have a proven track record in running similar projects. Proficiency in AutoCAD and the ability to multi-task are essential for this role. A fantastic opportunity for an ambitious individual looking for a direct route into Senior Management.

■ Architect – Maidstone, Kent To £35K + Bens

We have an immediate vacancy with a medium-sized design-based practice for a recently qualified Architect, assisting the Project Architect on various commercial and residential projects including hotels, restaurants and luxury one-off houses. Relevant experience is desirable as is proficiency in the use of AutoCAD. This is an excellent career opportunity with a respected practice. Call for further details.

■ Architectural Technician – West Sussex To £25K+ Bens

A growing practice requires an enthusiastic individual to join their team. You will be engaged on a variety of projects including residential, commercial and education schemes, producing technical working drawings with construction detailing. Ideally you will have gained two years relevant experience and be proficient in the use of AutoCAD. An excellent opportunity for someone seeking to develop their skills within a forward-thinking organisation.

■ Architectural Technician – Essex £Neg

Friendly private practice based in Essex requires a talented Technician to engage on various projects including conservation, retail and industrial schemes. Applicants need to have a sound understanding of construction techniques and be able to work with minimal supervision. The ability to draw freehand is desirable, although not essential. Ideally you will be educated to HNC standard and have gained a minimum of two years relevant experience. Fully negotiable package subject to experience.

FREELANCE

■ Architect	Herts	To £19 Ltd
■ Architectural Technician (Microstation)	Suffolk	To £15 PAYE
■ CAD Technician (AutoCAD)	Surrey	To £14 Ltd
■ Architectural Technician	Beds	£17 Ltd
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Snr Architect, Hotels, London, £to 40k

Architect, Retail, London, £to 40k

Cad Tech, Residential, London, £to 27k

Job runner, Residential, London £to 37k

Design Architect, London, £to 35k

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

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Managing Director - School Works

London • £50,000

School Works is a not-for-profit organisation and a groundbreaking national initiative that uses innovative thinking to link the design of school buildings with curriculum delivery and social and organisational change. Our objective is to meet the challenges of 21st century education using existing resources differently. We aim to create beautiful, inspirational and functional schools which raise educational achievement and support lifelong learning in local communities.

Our current Managing Director is moving on to academic study and has developed a very strong foundation for a successor to build on. School Works is at a transition phase and needs a skilled ambassador to manage, promote and grow the business. The post comes at a time where there are major opportunities to affect change through the £5 billion a year the Government is making available for school capital projects.

This is an extraordinary role in terms of influence among educationalists, designers and policymakers. It is a unique role with real autonomy and entrepreneurial freedom; no two days are ever the same. The successful candidate will work with a committed set of people and a supportive Board. The post requires an individual with a very particular set of skills to manage this high profile agenda.

You will be a skilled communicator, able to make links in government circles as well as in the design community and among our education stakeholders. You will have a strong interest in education and design and be able to articulate this. You are likely to be a social entrepreneur who will have innovative ideas about how to create opportunities and find more sustainable ways for growing the business in collaboration with partners and sponsors.

You might currently be in consultancy, a think tank, an architect working in education, or an individual from a private sector organisation such as a large educational business. Whatever your background you will have a good track record on delivery and evidence of building and maintaining a team, and you will see the challenge of working with a very diverse constituency as the opportunity to utilise all your skills and make a mark.

For further information, please visit our consultants' website at www.veredus.co.uk where you can download an information pack. Alternatively, call their 24-hour response line on 020 7932 4330 quoting reference number 6716.

For an informal and confidential discussion please speak to our advising consultants Michael Watson on 020 7932 4248 or Shahidul Miah on 020 7932 4267.

Closing date: 5th March 2004.

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competitions

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

NORTHAMPTON MARKET SQUARE ENHANCEMENT

Multi-disciplinary design teams are invited to work with Northampton Borough Council on the environmental regeneration of Northampton's market square. The council is seeking schemes of a high architectural standard that will attract people to the square and raise the profile and viability of the market trading, as well as providing opportunities for entertainment, concerts, cafés and a range of activities. The deadline for expressions of interest is 10 March.

CASTLE LANE AREA CULTURAL QUARTER, BEDFORD

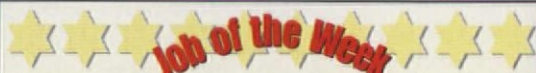
An open ideas competition on behalf of Bedford Borough Council to redevelop and revitalise the Castle Lane area in Bedford town centre, which currently provides a mix of arts, heritage and car parking. The deadline for submissions is 15 April.

FUTURE HOUSE LONDON

A competition exploring the changing nature of the house – properties, functions and physical/social relationships – within the London area. Entries are invited by the end of March. Call the RIBA London on 020 7307 3681 for entry forms.

DEDALO MINOSSE INTERNATIONAL PRIZE

Architects are invited to nominate clients for the Dedalo Minosse International Prize for Commissioning a Building. The prize rewards both public and private clients who have commissioned projects of any size, with a special category for clients who have commissioned an architect under 40 years of age. The closing date for submissions is 27 February. Visit www.assoarchitetti.it or email dedalominosse@assoarchitetti.it



Northamptonshire Vacancies

Senior Technician/Job Runner
Vac ref 0402-44

Permanent

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

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Architectural Personnel Specialists



Architect £36k - £40k *Cambridgeshire.
Ref : 3614

A Cambridge based company with their own design philosophy* are seeking an architect to join their 12 strong team and assist with fluctuations in workload. 4+ years experience. AutoCAD skill essential. A competitive salary and benefit package.

Architectural Technician* £32k - £35k* Norfolk.
Ref : 3701

A large established practice is seeking an experienced architectural technician who wishes to develop their career. An ideal candidate who can make a serious contribution to a successful team of 3, and a wide spectrum of clients. Full building regulations knowledge required. 5+ years experience necessary.

Architectural Technician* £37k - £40k Suffolk.
Ref: 3818

A great opportunity has arisen with an established but growing company for an architectural technician with excellent design skills. You will have a minimum 5 years experience. The position offers great opportunities and prospects for driven and determined candidates. Excellent salaries and benefits.

Contact the Architecture manager,
Joseph Hathiramani in the following ways:

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PERMANENT VACANCIES – Matt Haines or Dan Lovis**DL0401-276 - Architect - South Wales - £35,000**

Keen to demonstrate your design flair? Ambitious, energetic, qualified Architect required for large, mixed use development. Heading a small team you should have at least 5 years post part 3 experience and ideally possess knowledge of commercial works.

MH0402-105 - Snr Assistant Architect - C London - £32,000

Are you fascinated with how buildings are put together? Would you be interested in seeing how prestigious, award winning buildings are built. Ambitious, dedicated and technically strong applicants required to coordinate fascinating jobs. Expect your skills to be stretched and mind to be opened.

DL0402-71	Vectorworks Technician	Surrey	£25,000
DL0401-62	Arch Technician (Housing)	Hants	£30,000
MH0401-104	Project Architects x 2	C London	£40,000 + bens
MH0402-111	Coordinator/Technician (Res)	E London	£28,000 + bens

CONTRACT VACANCIES – Alex Downard or Faye Bridge**AD0402-99 - Architectural Designer - SW London - £20 p/h**

Do you want to work where your strong contemporary knowledge of design will be utilised and rewarded? Stylish practice require designer or technician with excellent Vectorworks, UK B Regs, Building Controls and material specs. 12 month contract.

FB0402-107 - AutoCAD Technician - East Sussex - £14 p/h

Looking for a new challenge in an imaginative Architectural and Interior design Practice? CAD Technician with 5 years experience needed for a busy team working on funky Hotel, Media and Leisure projects. Immediate start, possible temp to perm.

FB0402-110	Senior CAD Technician	Kent	£16 p/h
FB0401-190	Project Architect	Darlington	£22 p/h
AD0401-312	P. Architect (French Speaking)	S London	£22 p/h
AD0402-101	Architect	Bristol	£18 p/h

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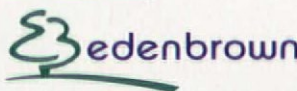
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Contact Craig Underdown
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Please write with CV and examples of work to:

Louise Crossman Architects,
The Potato Store, Withycombe, Minehead, Somerset.
TA24 6QB www.louisecrossmanarchitects.co.uk



Project Architect

PBA are looking for a Project Architect to manage their own team working on high-end residential development projects in south west London. Technically competent, you will probably have at least 5 years experience with a track record of completed buildings and be able to lead others. Salary package up to £40k a.a.e.

We are also looking for residential technicians to assist in this role.

Please contact Liz or Paul on 020 8563 0181 or write to
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Visit our website for further information www.pbaworks.com



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Group Manager Architecture

Up to £43,032

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You will need to demonstrate the ability to provide staff leadership and management, develop a design policy that is imaginative, deliverable and cost effective. A clear understanding of new procurement, design methods including utilizing AutoCAD, and building contracts is essential. An awareness of the latest building and health & safety legislation will need to be demonstrated.

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.

This post has become available due to the retirement of the Chief Architect. If you would like an informal chat about this position, please telephone Edward Hughes on 020 8708 3607.

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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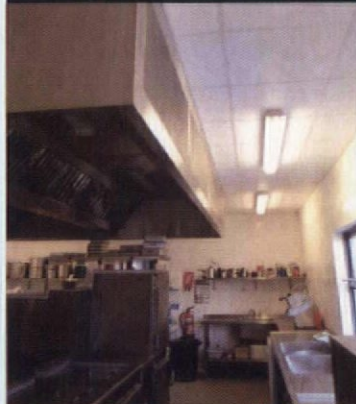
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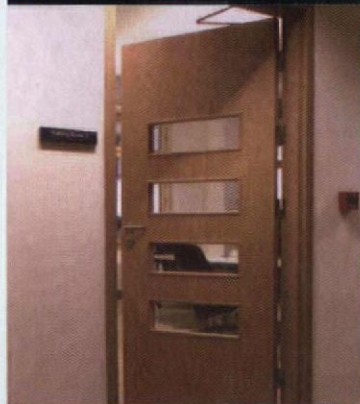
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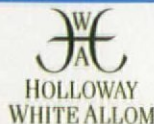
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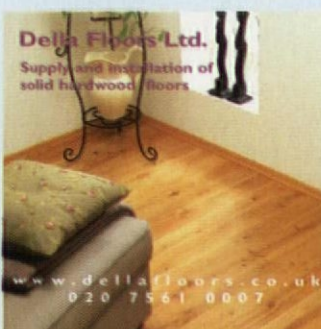


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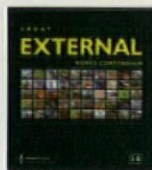
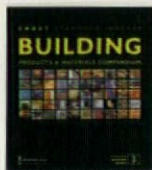
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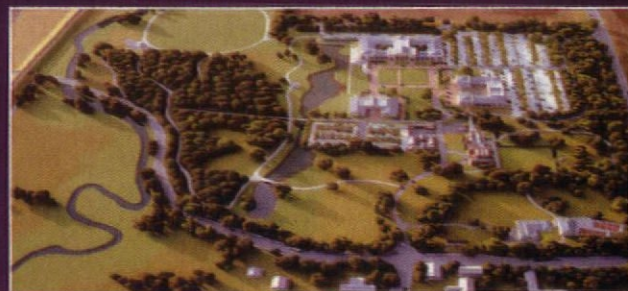
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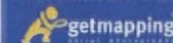


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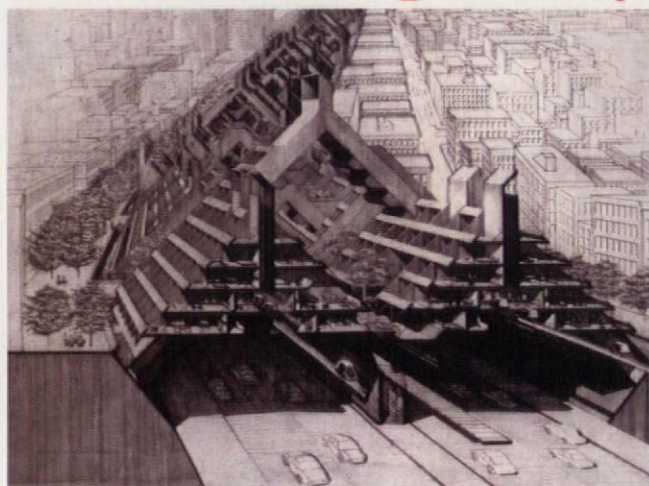
Content rich

Gold medallist **Rem Koolhaas** accepted his medal at the RIBA this week with a fresh publishing triumph under his belt: something called *Content*, a cross between a book, magazine and catalogue, with cover lines including 'Perverse Architecture'; 'Sweatshop Demographics'; 'Big Brother Skyscrapers'; 'Al Qaeda Fetish'; and 'Martha Stewart Urbanism'. Oooh, that Rem, he's so *naughty*. Actually extremely naughty if you turn to the back of the publication, where previous 'issues' are given the hard-core porn look. The bulk of the content, is, however, quite brilliant, including a marvellous interview with **Robert Venturi** and **Denise Scott Brown**, and unexpected shafts of information and insight on subjects as diverse as population, water, the Hermitage, concrete, etc. Originally intended to accompany the recent opening of the firm's embassy design in Berlin, it is several weeks late, but perhaps the editors knew what was coming. Their introduction notes that the book inevitably 'bears the marks of globalisation and the market, ideological siblings that, over the past 20 years, undercut the stability of every facet of contemporary life. This book is born of that instability. It is not timeless; it's almost out of date already. It uses volatility as a license to be immediate, informal, blunt; it embraces instability as a new source of freedom.' Right on!

Northern light

John Prescott's big idea of a 'northern city' stretching from Liverpool to Hull, which attracted big headlines this week, sounded uncannily like the proposals made by **Will Alsop** in his recent television series, in which the great man let us in on the secret of how to do big-vision landscape planning: look at the site from the car window and draw proposals in lipstick on the glass. Does Prescott get the point, though? It can be argued that the great northern conurbation already exists physically, that is to say there is a series of larger and

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 12.2.04) was Geoffrey Jellicoe's *Motopia*, 1959. John McKean of Brighton was the winner.

smaller towns stretching more or less from coast to coast, and containing several million more people than live in London. But is it necessary to join them up any more than they are at the moment? Alsop's conception of how you deal with Bradford or Barnsley is not to make them a subservient part of a greater entity, but to make them fantastic examples of themselves. The vibrancy of these northern towns, in fact, depends on them *not* being part of some amorphous urban splatter.

Exchange rate

If the newspapers are to be believed, the government is planning to scrap 'council tax' in favour of a mixed property/income tax proposal, which sounds like a messy compromise (or 'third way'). This is being suggested by local government minister **Nick Raynsford**, normally a safe pair of political hands, and an experienced housing and construction minister in the past. The latest proposal is clearly a way for New Labour to (at last) shove up income tax levels in addition to national insurance etc. Meddling with property tax systems usually

has unexpected consequences; for example, the demise of Mrs Thatcher. The same would be true of this change, which would almost certainly boost housing inflation, since the direct cost of owning the property would fall. Lower property tax equals higher asking prices.

Under orders

Discretion inhibits me from disclosing the architects present at the most outrageous charity auction held so far this year, at the Chelsea Arts Club. For several days before the Valentine Night event, hand-painted knickers by prominent artist and designer members of the club (like **Peter Blake**) were on view in display cabinets. On the big night, they were worn by professional models parading on a temporary catwalk in the bar, and attracted a mass audience which paid more than £15,000 (going to artist benevolent bodies) for the items in questions. One witty knicker caption read 'may contain nuts'; the auction title for artist **Sandra Blow's** effort is not suitable for repetition in a family magazine. But the event should surely prompt thoughts at Portland Place as to how the

Architects' Benevolent Society Ball might be revived...

Hall of fame

Who are the bright new faces in the property market bringing commissions and fees to architect-land? According to the *Observer*, four stand out: **Tom Bloxham** of Urban Splash; **Harry Handelsman** of Manhattan Lofts; architect-developer **Roger Zogolovitch**; and **Roger Madelin** of Argent. They are light years away from what the paper categorises as old-style developers, with their tables at Claridge's and parties at Harry's Bar. These guys all went bust in the early '90s, with only the most tenacious making a comeback – for example Paul Reichmann and Irvine Sellar. Some of these details are not completely right (Irvine likes the Dorchester), but no doubt there is a generational difference. Will the new gang be more successful than the old? Tom B likes a taxpayer subsidy, Harry gets all upset if somebody builds a tower next to one of his, for Roger Z if it doesn't have an interesting section it's a non-starter. Roger Madelin looks most like an old-style big developer – except that he rides a bike and will happily spend huge amounts of his time talking to amenity and other minority groups, instead of getting lawyers to do it. Good luck to him and his King's Cross scheme.

Stars and stripes

Roger Zogolovitch's Centaur housing scheme won an AIA design excellence award for architect **De Rijke Marsh Morgan**, presented by the UK/London chapter at the Royal Society of Arts the other evening. Other award winners were: **Wilkinson Eyre** for the Covent Garden twisting bridge link; **Simon Conder** for his rubber house on the beach at Dungeness; **Alford Hall Monaghan Morris** for the Jubilee School, Lambeth; and a highly commended to **Laurie Chetwood** for the Butterfly House in Surrey. I was also pleased to see my old friend **Paul Finch** made an honorary member of the chapter for his help on its annual student charette. Drinks all round...

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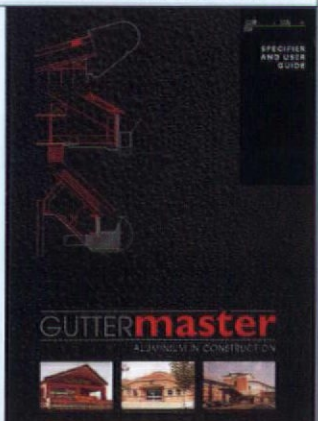
Keim Mineral Paints' Universal render, together with its Granital long-life masonry paints, have been used on the exterior of Flintshire County Council's new £3.2 million Greenfield Primary School. The Keim system was preferred to a through-colour render as it offered a more cost-effective, easy-to-maintain solution, with the added benefit of lightfast strong colours.



GUTTERMASTER

AJ ENQUIRY NO: 205

Guttermaster has launched a new 2004 edition of its *Specifier and User Guide*. The guide presents full details of an extended range of aluminium gutters and rainwater pipes as well as comprehensive coverage of its fascia, soffit and wall-capping systems. The guide also includes Guttermaster's acclaimed 'Four Simple Steps to Rainwater System Design', and a table of gutter and outlet capacities in an easy-to-follow format.



KINGSPAN

AJ ENQUIRY NO: 206

High-performance roof insulation by Kingspan has been used in the construction of the new de Havilland Campus for the University of Hertfordshire at Hatfield. The £120 million campus, which opened its doors to students in September 2003, was regarded as the most ambitious higher-education construction project in the UK. A total of 6,000m² of CFC/HCFC-free Thermarof TR26 zero ODP, in double layers of 70mm and 85mm thickness, was installed in the Academic Building and Learning Resource Centre.



TRUS JOIST

AJ ENQUIRY NO: 207

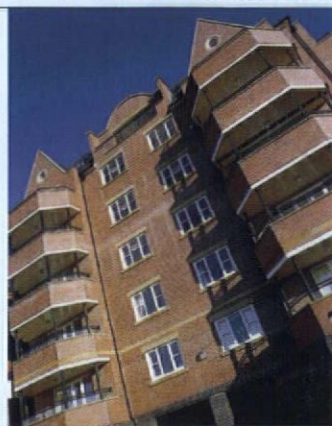
Trus Joist's engineered timber Silent Floor System is being installed throughout a fascinating conversion of a Victorian power station in Coventry to create a unique live-work development that is attracting international interest. At 'Electric Wharf', the developer, Harrabin Construction, is creating 65 lofts, 2,100m² of offices and 24 eco-friendly new live-work units. Enquiries have already been generated across the UK and as far away as Hong Kong.



AIRCRETE BUREAU

AJ ENQUIRY NO: 208

Thin-joint Aircrete masonry has been used for 16 brick-clad seafront apartments at Lytham St Annes on Lancashire's Fylde coast. The strong and durable masonry unit can, Aircrete claims, improve completion times by allowing finishing trades earlier access to the building. Added to this, the construction will be more airtight and there will be a reduction in mortar and block waste.





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