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This future vision for Edinburgh by Sutherland Hussey Architects features in an exhibition at Glasgow's Lighthouse. Eight leading Scottish practices, including Bennetts Associates Architects, Gareth Hoskins Architects and Page and Park, were asked to explore issues of sustainable travel and mobility. Hussey has proposed a fantastical vision of a transport hub – a network docking station for planes, cable cars and airships in the heart of Scotland's capital. 'Re:Motion: New Movements in Scottish Architecture' runs until 31 March.

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“Obviously we always had security concerns, but they were given a new priority”

The Foreign and Commonwealth Office calls on Tony Fretton to improve security measures in his designs for the British Embassy in Warsaw following the increased threat of terrorist action ➤ page 8

Jon Rouse, who is to head up the Housing Corporation, reflects on his tenure as chief executive of CABE

➤ page 9



aj news

Good design key to planning vision

John Prescott has catapulted good design to the centre stage of planning reform with the publication of Planning Policy Statement 1 (PPS 1), the draft replacement for PPG 1.

The document – which outlines ‘a general overview of the objectives for the planning system’ – places high-quality design at the heart of planning decision-making.

Observers have largely welcomed the statement, agreeing with government claims that it will improve the current system and increase the role of design.

However, the RIBA insists the document is disappointing because it removes the ‘causal link’ between architects and design quality.

PPS 1 unveils several core objectives, for the first time linking ‘high standards of building design’ and the ‘achievement of sustainable development’.

‘High-quality design ensures usable, durable and adaptable places and is a key to achieving sustainable development,’ it says. ‘Planning policies should promote high-quality design



Keith Hill: ‘Planning has critical role’

for new development areas and individual buildings.’

It also reveals a programme of increased community involvement in the choice of design options. ‘There is a need for the planning system to be more transparent, accessible and accountable, and to actively promote participation and involvement,’ the report says.

Planning minister Keith Hill claimed the document would serve to increase public support for the planning system. ‘Our draft sets out a vision for planning, to

which planners will want to respond positively and show what they can do,’ he said.

‘Good planning is crucial to the development the country needs, to make sure it is sustainable, well-designed and actually improves people’s quality of life. I want to see new buildings which satisfy the needs of those who live and work within them and reflect the character of the area.

‘Planning has a critical role in pulling together the various strands of economic development, social inclusion and environmental protection, which are critical to sustainable development and underpin the sustainable communities plan,’ Hill added.

The document has also won the backing of Christine Russell, the chair of the House of Commons All-Party Group on Planning.

‘If this document was around when I was chair of planning on Chester City Council I would have been delighted,’ she told the AJ. ‘The number of times I wanted to reject buildings on the basis of design quality alone and wasn’t allowed was very frustrating.’

Ed Dorrell



PPS 1 AT A GLANCE

- The planning system should be used to encourage sustainable development.
- Community involvement is essential for the success of the planning system.
- Quality design is essential for sustainable development.
- Quality design should be a tool to reduce crime, improve streetscapes and increase accessibility.
- Development control should be used to encourage economic growth.
- Planning should focus on resource management and ecological concerns.

‘We are pleased with this statement but not delighted. We think that it could outline more detail on how good design can be achieved through the planning system. But the fact that the government has recognised the relationship between quality design and sustainable development can only be seen as a positive.’

Esther Kurdland,
CABE planning policy adviser

‘It is a shame that there are only two mentions of architecture in the whole thing – I am not sure what we are supposed to read into this. However, there is a good commitment to building design and hopefully this will be seen in the planning system of the future. It is only a shame that the government has

not shown this commitment in its own building programme.’

David Dunster, Liverpool University professor of architecture

‘If I said it was wonderful then it would be something of an overreaction, but I must say it is very good. It fills in many of the gaps that were missing from the Planning Bill. Architects should also be pleased with the document. Although it is brief, the government’s commitment to design quality is there for all to see.’

David Baraclough,
RTPI planning policy manager

‘The increased significance of good urban design is helpful, as is the requirement that

Local Planning Authorities should not impose ‘a particular architectural taste or style arbitrarily’. I also believe that PPS 1, once adopted, will carry great weight and materiality in policy making as well as deciding planning decisions, so it all seems pretty helpful.’

Brian Waters,
architect and planning consultant

‘We think it is disappointing. We think it should include more on design quality and it should put a focus on the relationship between achieving good buildings and the involvement of architects. It says that it is aiming to achieve good design, but it seems to have failed. It is too weak in too many areas.’

George Ferguson, RIBA president



The Snow Show:
art/architecture
collaborations from
the Arctic Circle
» pages 14-16

“Better to give a client the architectural equivalent of the best kipper they have ever tasted, rather than third-rate lobster thermidor”

Roger Zogolovitch's wise words have special resonance for CABE's design review committee » pages 18-19

Greenside owners facing interview 'under caution'

English Heritage is preparing to interview 'under caution' the owners of Connell, Ward and Lucas' Greenside following the illegal demolition of the Grade II-listed property last year.

The conservation quango will use its statutory powers to record the interview as evidence to use 'in a court of law'.

The interview forms part of a concerted campaign by both EH and the Twentieth Century Society to secure a full legal prosecution against Gina and David Beadle.

The couple triggered outcry in November after they ordered the building to be knocked down despite a holding directive against the demolition order secured from Runnymede District Council.

The Beadles have spent the intervening months in South Africa away from the controversy but are set to return this Saturday (28 February). The AJ understands that the couple have agreed to give the interview when they arrive.

However, a spokesman for EH



Outcry: the demolition of Greenside could find the Beadles in court

said its South East Region officers would continue to gather evidence for a prosecution 'even if the owners refuse to be interviewed'.

'We originally agreed to carry out the interview in December of last year but they then changed their minds,' he said. 'We hope they will attend this time round.'

'We have to gather the evidence to prove that an offence has been committed. We need to show that it was illegal to demolish the building and prove that they were the ones that ordered it.'

'Even if the Beadles fail to cooperate, we will remain determined to find enough evidence to go ahead with the case,' he added.

The Twentieth Century Society's caseworker, Claire Barrett, said the interview would be key to a successful prosecution.

'It is important that EH carry out the interview with a full caution to the owners and make sure it is recorded on a tape recorder,' she said. 'This will be essential to take the owners to court.'

Ed Dorrell

ARSENAL STADIUM VICTORY

The future of HOK Sport's new Arsenal stadium was secured this week when the football club managed to secure the funds needed to proceed with the £357 million project. The scheme – for a new 60,000-capacity stadium – will start on site immediately.

WAKEFIELD'S TV MAKEOVER

Wakefield council has given the green light to a series of regeneration projects proposed for the town as part of Channel 4's urban makeover series, the *Castleford Project*. The schemes – by Hudson Architects, dsdha, McDowell & Benedetti, and Sarah Wigglesworth Architects – include a bridge, a series of masterplanning exercises, a new river frontage and a relocation of the town's market.

NORTHAMPTON ALL SQUARE

Northampton Borough Council is seeking expressions of interest from architect-led multi-disciplinary teams to regenerate the town's market square. Six teams will be invited to prepare preliminary design concepts for the RIBA-organised competition to revitalise the square. The deadline is Wednesday 10 March. Contact www.ribacompetitions.com

RUMMEY'S URBAN UNITY

Urban designer Rummey Design Associates has won a competition to design Ilford's Unity Square, as part of London mayor Ken Livingstone's 100 Squares initiative. The square is part of a £120 million regeneration scheme, comprising 500 new apartments, retail, leisure and community facilities.

DAN KILEY DIES AT 91

Dan Kiley, a dominant figure in American landscape architecture in the post-war period, has died aged 91. Kiley is best known for his Mies-inspired Miller Garden (1955), designed in collaboration with Eero Saarinen.



Jestico + Whiles has won planning permission from Camden council for this £4.2 million extension of the Central School of Speech and Drama in London's Swiss Cottage. The project aims to create 'a new landmark building that reflects what is becoming a significant civic space in front of the Hampstead Theatre'. The building consists of two rectilinear 'boxes' – containing small, medium and large teaching, rehearsal and performance spaces – wrapped around circulation spaces that will link into the school. +

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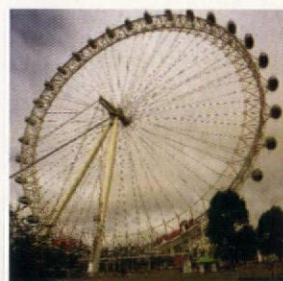
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Doors are suspended from the headrail. Feet are hidden from view. Aluminium frame with stainless steel fixings provide strength. With **oasis** there's less to see but more to admire. That must be why it's often specified near water.

Terrorists force embassy rethink

Last November's Al Qaeda bombings in Istanbul have forced Tony Fretton Architects to reconsider the designs of the new British Embassy in the Polish capital Warsaw.

The Foreign and Commonwealth Office (FCO) asked the practice to put a greater emphasis on the secret security measures included in the scheme, following the increased threat of terrorist action.

As a result, the project's development timetable was delayed 'by a matter of months' as the London-based office made a series of design alterations.

And the FCO project sponsor, Kay Hughes, has told the AJ that design for all embassies 'in Western cities' would now be reassessed.

Tony Fretton said there were few aesthetic changes to the project. 'The situation with embassies at the moment for their designers is that there are now many new concerns,' he said.

'After the bombings in Istanbul



Security issues: Tony Fretton's British Embassy plans in Warsaw, Poland

but there was a little delay and we had a conversation with the FCO about any changes we should make,' Fretton added. 'It is the duty of any architect to protect the inhabitants of the buildings they design.'

Hughes agreed that there 'had been a sudden urgency to make the changes'. 'Obviously we always had security concerns, but they were given a new

priority,' she said.

'The most important aspect we consider is the distance between the main building and the perimeter fence. If a new embassy is in the Third World, where land is cheap, we can afford to make the building secure by buying the surrounding area.'

'This isn't the case in Western capitals, so we now have to put

'It is the duty of any architect to protect the inhabitants of the buildings they design'

a much greater focus on security measures,' she added.

However, Hughes said that the three new embassies currently in development – Yemen by Design Engine, Uganda by Cullum and Nightingale Architects, and Sri Lanka by Richard Murphy Architects – remain unaffected by these security concerns.

Ed Dorrell

Scots rebuff new £20m Holyrood price hike

The Scottish parliament has dismissed documents presented to the Fraser Inquiry last week showing another £20 million cost hike for Enric Miralles' Holyrood project.

Civil servants have rebuffed an official spreadsheet – by quantity surveyor Davis Langdon & Everest (DLE) – showing the latest cost estimate jumping to £421 million.

They are sticking to the latest official figure of £401 million, insisting that any further overruns will be offset against savings from a cap on consultants' and architects' fees and that VAT will be reclaimed.

The extra £20 million came to light after DLE partner Hugh Fisher presented the spreadsheet while giving evidence to Lord Fraser's inquiry. The final entry – of 8 August last year – shows a price

tag of £411.39 million plus £9.5 million in extra payments.

But a spokesman for the parliament said there was no chance the official cost would rise again: 'DLE's calculations overestimate both VAT, £12 million of which we will reclaim automatically, and fees.'

'The parliament's August total includes exact figures for these two elements as part of the £401 million estimate for the cost,' he said.

However, Scottish National Party leader John Sweeney said he thought it likely the project would rise further.

'The public are sick and tired of having to fork out more and more cash to pay for this building and we must make sure that they don't have to,' he said.

BCI AWARDS CALL 2004

Entries are invited for the British Construction Industry Awards 2004, the most respected industry-wide scheme, which recognises excellence in the overall design, construction and delivery of buildings.

The awards include the Prime Minister's Better Public Building Award for the best publicly funded project. Entries must have been completed between 1 January 2003 and 1 January 2004. The closing date for nominations is 22 April 2004. For details see advertisement on pages 12-13 or visit www.bciawards.org.uk

STUDENT SHOWCASE



Lucy Begg and Robie Gray designed Ola Mae's porch, in Greensboro, Alabama, when they spent their year out on the world famous Rural Studio Outreach Program in Alabama, US. The brief, in keeping with the objective of the course to marry hands-on experience for students with the improvement of living conditions for underprivileged communities, was to enhance a rundown mobile home with the addition of a large screened porch to facilitate outdoor living and effectively double the size of the trailer.

Materials – dimensional treated and untreated pine, corrugated metal roofing and an insect screen spray-painted on one side – all came from the local hardware store. The students used basic carpentry tools to build the porch. The final budget was \$5,400 (£3,600).

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



CABE chief Rouse resigns to take up Housing Corporation challenge

The figure behind the rise and rise of CABE, Jon Rouse, has resigned as chief executive.

Rouse, who has stewarded the commission during its growth from a skeleton staff of four to an 80-strong organisation with a multimillion-pound budget, this week announced he is moving to head up the Housing Corporation.

Rouse pledged to take his commitment to promoting good design into his new post, where he will be guiding a major programme of investment in new social housing.

Rouse told the AJ it was 'time for a new challenge' and that he was looking forward to the 'huge task' awaiting him at the Housing Corporation to meet 'the paramount need for affordable housing'.

He added he would be bringing in 'checks and balances' to ensure the rapid rise in quantity of affordable housing would not be at the expense of quality.

The news was greeted with regret from figures across the profession this week, and warnings that the organisation must not lose its focus.

Les Sparks, the commissioner for both CABE and English Heritage, applauded Rouse for 'establishing the credibility of CABE with government' and broadening the body's remit to embrace the whole of the built environment.

Rowan Moore, director of the Architecture Foundation, said: 'It's pretty amazing to have got an organisation dedicated to architecture to be taken seriously by government, and Jon's had a lot to do with that.'

'But CABE now needs to consolidate where it is and be careful it doesn't become too centralised and try to do everything itself.'

Developer Roger Zogolovitch said the commission had become an effective forum for debate about design quality and had 'without doubt' forced developers to up design quality.

But he questioned whether CABE should be attempting to deal with issues of public space through CABE Space, when other organisations could do this work better.

He also warned that Rouse's successor 'must retain the powerful single-minded leadership

Rouse provided. I'd hate to see CABE drift off to become one of those quangos with no clear direction.'

The post will be widely advertised and Rouse said he expected many exceptional candidates, both internally and externally, to apply.

Rouse joined CABE shortly after it was set up in 1999, when it had a staff of four and a budget of £1.5 million, controlled by the DCMS. Today CABE's total budget stands at £12.1 million, with income from a variety of sources including the ODP, the Department of Health, the Arts Council and the Housing Corporation.

Under his stewardship, the initial remit has grown over the years to encompass educational work, media campaigns including an advisory role on Channel 4's *Castleford Project*, and its new public space arm, CABE Space.

Zoë Blackler



Jon Rouse: 'Time for a new challenge'

Rousing the troops

AJ spoke to Rouse about his achievements and hopes for the organisation's future

“CABE has succeeded all my expectations and continues to grow in a number of areas.

A highlight of my time at CABE was setting up CABE Space and I hope that will go from strength to strength. It's the quality of spaces that are the biggest driver for the quality of the built environment. Getting that right is the key.

Another highlight, which came right at the start, was the launch of the Prime Minister's Better Public Buildings campaign. Having the prime minister say design is important, and again, more recently, hearing the deputy prime minister speaking passionately about urban design, was an extraordinary moment.

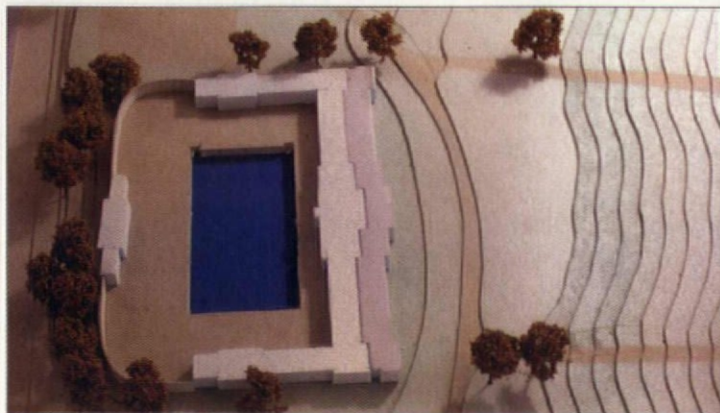
The design review committee is our gold standard and Paul Finch has shown great leadership. The next development will be thematic design reviews – not just looking at specific projects but at building types. First up will be town-centre retail, high-density housing and masterplanning.

A big underdeveloped area is skills development – training professionals to become project managers. I'd hope to see the creation of a generation of 200–400 existing professionals – architects, landscape architects, planners – equipped to lead regeneration projects from a design approach.

I had hoped to have it set up by 2003/04, but the government decided we were not ready. It wanted to take a good look before investing significant resources in it.

There has been a huge shift in the last four years in the level of interest and consciousness of design, not just in government but also in the public. We have been working with the BBC and Channel 4 to get architecture into more mainstream programming. And there's definitely potential for architecture's profile to grow even further.

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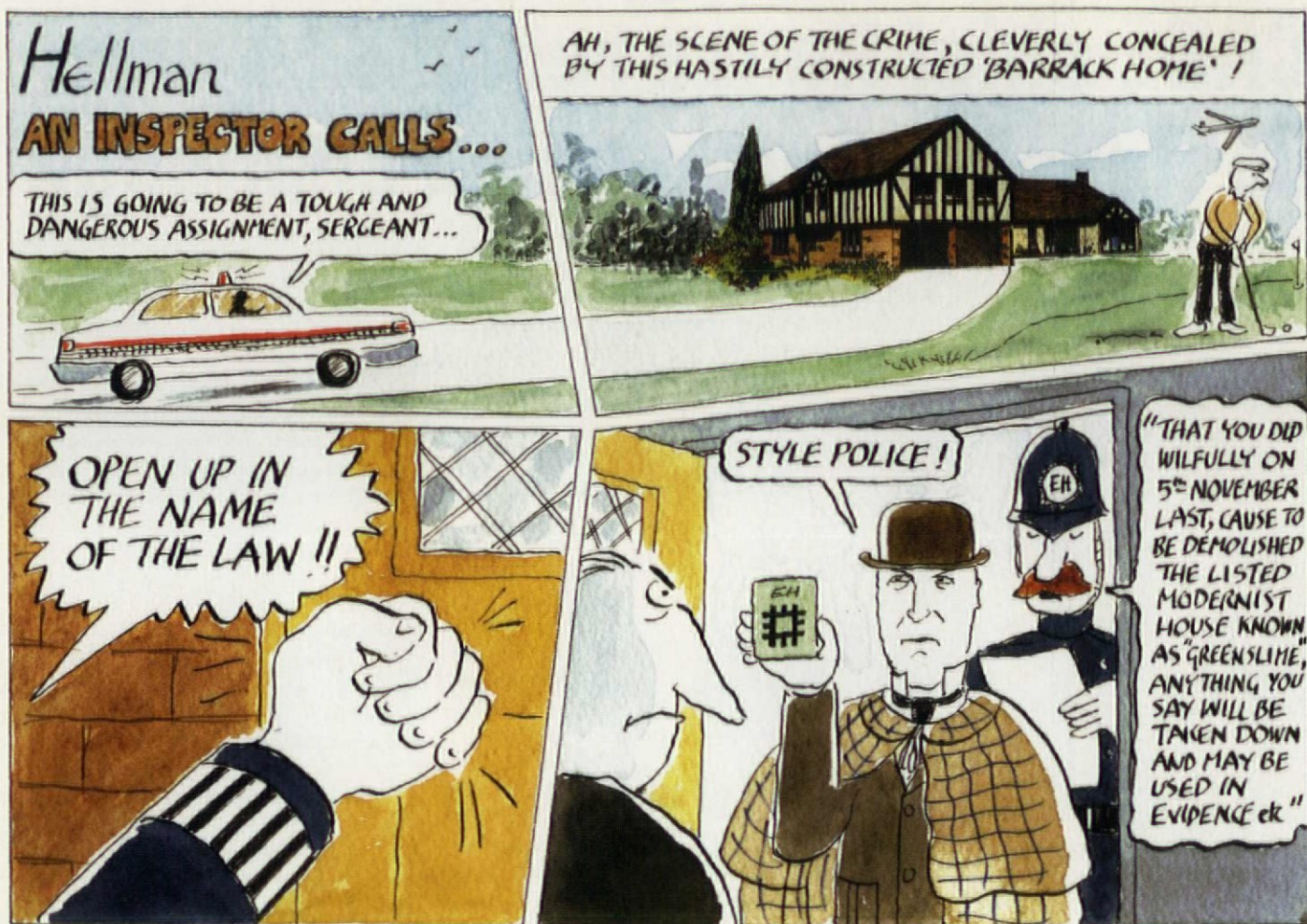


Pollard Thomas & Edwards Architects has won the go-ahead from Lambeth council for its plans to rejuvenate Brockwell Lido.

The project, for not-for-profit client Fusion Lifestyle, will repair the 50m outdoor swimming pool and refurbish the Grade II-listed 1930s buildings.

The southern wing of the original single-storey brick buildings that ring the pool will be extended to create a long, wide, flexible space. New facilities will include space for sports, exercise classes, sport therapy and health education, and a crèche. The cafe will also be refurbished and reopened.

Pollard Thomas & Edwards says the scheme would refurbish the lido to the latest highest standards 'while keeping the relaxed-urban-seaside atmosphere that makes it the much loved "Brixton Beach".'



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who said what

'The only radicalism on offer to Londoners is the radicalism of capitalism let off the leash... Developers many thought were retired or dead are back in business'

Nick Cohen. *Observer*, 22.2.04

'All the government's members have been on a crash course on the history of modern architecture, aided by CABE. Now they're on first name terms with la-di-da architects like FAT and de Rijke Marsh Morgan. But the class swot is John Prescott'

Tom Dyckhoff. *Times*, 17.2.04

'If you change the design, it transforms the meaning of the building, and not really for the good. If the building was an object in the collection, it would be treated with kid gloves, but because it is the actual building it does not seem to matter'

Peter Wilson, head of the Manifesto Foundation, objecting to 'improvements' at the Museum of Scotland. *The Herald*, 19.2.04

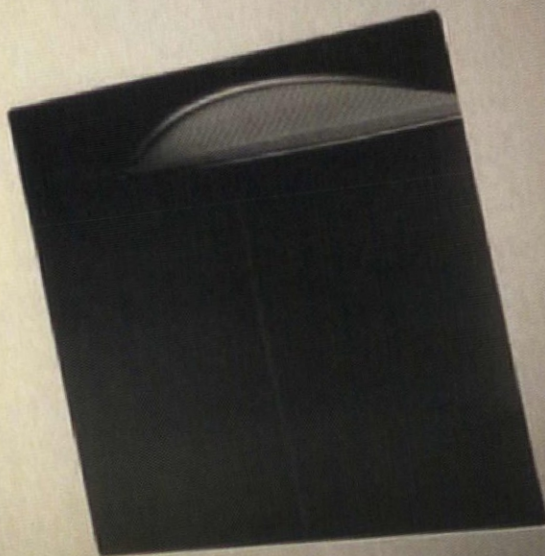
'Right after the disaster, I said, "I hope they don't put up a group of office towers surrounding a cemetery". But that is exactly what is happening'

Writer Adam Gopnik on Ground Zero. *Architectural Record*, February 2004

vital statistics

- Millions of people in the UK have admitted to Mori pollsters that they have an increasingly important relationship with their computers. Two in five 'feel lost' without their PC and one in seven admit that they talk to it.
- More than 12,000 people went to hospital last year with injuries picked up from slipping on wooden floors, compared with just 2,000 five years ago. The explosion is being blamed on the increasing popularity of both DIY and interior decoration television programmes.
- Some 7 per cent of building contractors reported above-normal order books in 2003, while 56 per cent expect to increase output during 2004, according to the latest Construction Industry Trading Survey.
- Research carried out by *Country Life* magazine has shown a dip in the number of country houses hitting the real-estate market. The number of homes for sale dropped by 15 per cent in 2003, while vendors were also expected to accept offers of up to 10 per cent lower than the asking prices.

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Entries will compete for the following categories:

- The British Construction Industry Small Building Project Award *sponsored by NEC*
- The British Construction Industry Small Civil Engineering Project Award *sponsored by Civils 2004*
- The British Construction Industry Building Award
- The British Construction Industry Civil Engineering Award *sponsored by Benaim*
- The British Construction Industry Major Project Award *sponsored by the Health & Safety Executive*
- The British Construction Industry International Award *sponsored by PricewaterhouseCoopers*
- The British Construction Industry Best Practice Award *sponsored by Skanska*
- The Prime Minister's Better Public Building Award *sponsored by CABE and OGC*

Plus, the following new categories for 2004

- The British Construction Industry Local Authority Award *sponsored by May Gurney*
- The British Construction Industry Environmental Award *sponsored by Atkins*
- The British Construction Industry Regeneration Award *sponsored by Gifford*
- The British Construction Industry Judges 'Special Award' *sponsored by Arup*

Closing date: Thursday 22 April

Entry forms may be downloaded from www.bciawards.org.uk.

Copies of the form will be inserted in all copies of NCE and AJ in the 4 March issue.

The UK's top companies and professional practices are supporters of the BCIA Awards in 2004

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LAPLAND DANCING

Four years in the making, the first ever Snow Show art and architecture biennale hits Kemi and Rovaniemi in Finnish Lapland this month. Neil Wenman reports on the acclaimed artists and architects faced with the arctic conditions, and the projects they have planned

'This is mad! This is crazy!' proclaimed Kalervo Ukkola, the mayor of Kemi, one of the two cities in Finnish Lapland that are hosting the first ever Snow Show. Opening this month (February), after four years of planning, this biennale of art and architecture has become a platform for international cross-disciplinary dialogue.

Originated by Lance Fung, a New York gallerist and independent curator, the event features interventions made from snow and ice. The project was promoted as a playground for collaborative and experimental art as well as a tourist attraction for a remote and overlooked corner of the world.

The small, industrial port of Kemi and the larger tourist city of Rovaniemi, both under at least 1 metre of snow and temperatures hitting -28°C , have become hosts to acclaimed artists and architects. The list reads as a *Who's Who* – Yoko Ono, Carsten

'We discussed ideas of purity – they looked at culture and I looked at nature – and how they overlap in bottled water'

Höller, Tatsuo Miyajima, Lawrence Weiner and Rachel Whiteread teamed-up with architects including Tadao Ando, Arata Isozaki, Diller + Scofidio, Morphosis and LOT-EK.

Each pair was set the brief to build a structure no larger than a footprint of 100 square metres, no more than 9 metres in height and with no less than 80 per cent of its construction in snow or ice.

In this bleak terrain and extraordinary climate, against immense logistic and financial challenges, the Snow Show succeeds in showcasing breathtaking interventions. Moreover, the event focuses the international media spotlight on a region that for the rest of the year is known only as home to Santa. Although many collaborators question the parameters of snow and ice construction, they fail to offer contemporary solutions to architecture. The work for the next six weeks will stand strong as sculpture before slowly melting and disappearing back into the landscape.



NEIL ROBERT WENMAN

Few projects engage in issues beyond the extreme local climate and materiality, with the exception of the New York-based architectural duo Diller + Scofidio in collaboration with American artist John Roloff. Conceptual rigour and an awareness of contemporary sociology are distilled effortlessly within their installation. 'The collaboration was good because we both took a conceptual approach. We looked at what ice actually was, both as a conceptual and a physical model,' says Roloff. 'We discussed ideas of purity – they looked at culture and I looked at nature – and how they overlap in bottled water.'

The piece, entitled 'Pure Mix,' situated within the frozen Gulf of Bothnia, is a

grid of excavated troughs filled with international brands of still mineral water. The 81 cavities, lit from beneath, each 30cm deep, contain brands of water such as Safeway, Vichy, Nestlé and Gucci, which took three days to freeze prior to the opening. The work comments on the globalisation of brand culture and the cyclical process of the domestication of nature and its eventual return – a point exemplified as the work melts and each constituent water type gradually mixes with the sea itself.



JEFFREY DEBALINEY

Industrial undertones are emphasised by the siting of the work and its orientation toward the bellowing flues of a local paper mill, Kemi's largest industry. Seen in the darkness of night, beneath the breathtaking Aurora Borealis (Northern Lights), this H:O periodic table becomes a multi-coloured disco floor. Each specimen shows its true 'impure' colours, illustrating the sinister reality of one of life's most precious commodities.



JEFFREY DEBALINEY



JEFFREY DEHAENE

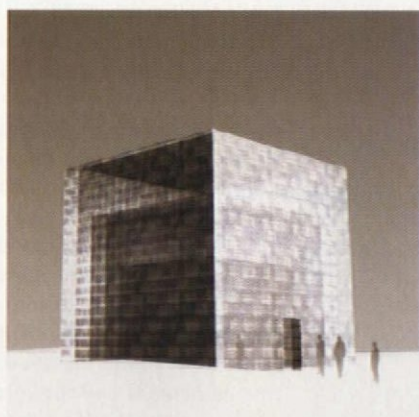
'I couldn't imagine what -30°C would feel like'

The most ambitious project, certainly in terms of scale, is the collaboration between acclaimed architect Tadao Ando and Japanese installation artist Tatsuo Miyajima sited in the second city of Rovaniemi, an hour's drive north, and famous for Alvar Aalto's city plan and three civic buildings. 'I couldn't imagine what -30°C would feel like,' says the artist. 'I had no experience of the materiality of ice so it was a very difficult proposal for me.' The parabolic, arched tunnel, constructed wholly out of ice blocks, curves gracefully within the winter landscape. Although using a traditional building technique, the simplicity combined with Miyajima's LED digits beautifully encapsulates the essence of contemporary design. 'The ice is amazing but very difficult to get a good finish and maintain the transparency. Finally I am very satisfied.'

Walking through the tunnel, the pair construct a journey through life. Here, each of the 70 digits represents individual human beings. Within Miyajima's abstracted language of numerology, 1 to 9 represents different stages of human life (zero omitted as it signifies death). As each 'individual' augments we see the passing of time and its subsequent reincarnation. When positioned at the mid-point of the tunnel one can look in both directions and see no end, as if held within a kind of Möbius strip. 'Tadao gave me a sketch idea for the building,' explains Miyajima, 'and I had to find a way out – an Ice-Time Tunnel.'



JEFFREY DEHAENE

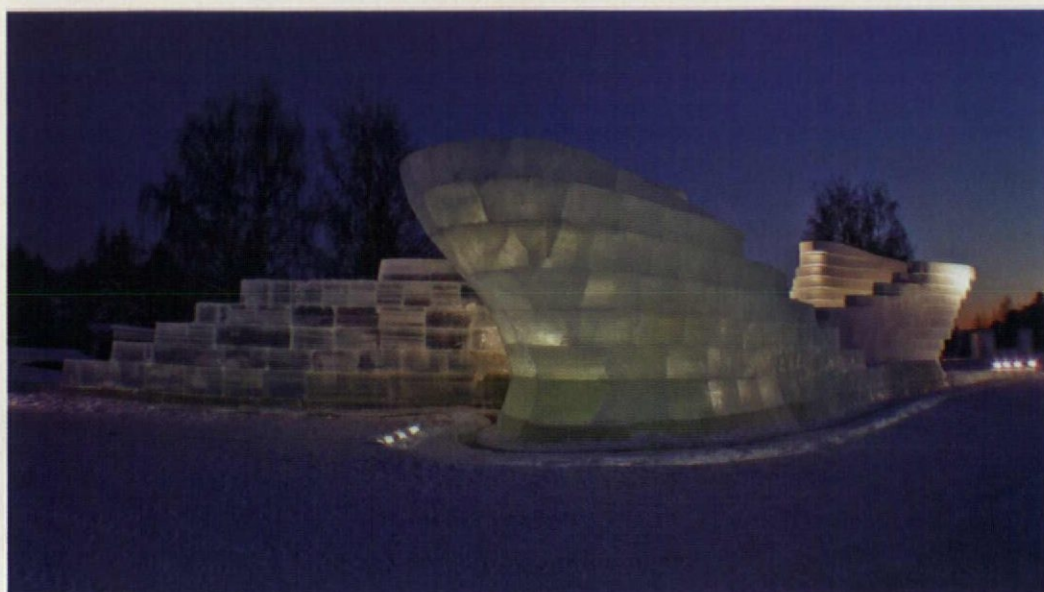


'The work is on the Arctic Circle and rings the top of the world'

Sited 6km north of Rovaniemi is the project by Yoko Ono and Japanese architect Arata Isozaki, entitled 'Penal Colony'. The location of the cuboid folly is firmly stipulated by the artist and crucial to her concept and mythology. 'The work is on the Arctic Circle and rings the top of the world,' explains John Hendrix, Yoko Ono's personal curator. Visitors each carry a candle to guide their way through the forbidding labyrinthine ice walls, as the piece is to be entered only at night. Once deep within the work there is a strong sense of incarceration as 2,000 blocks of ice stand like stone.



CHARLIE MOUSSETTE

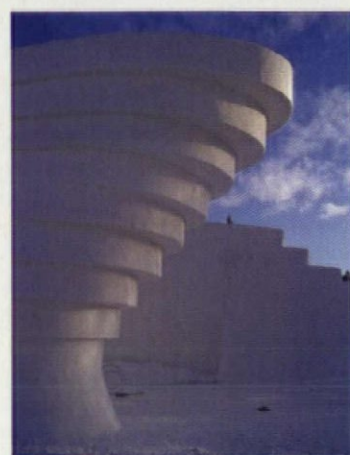


JEFFREY DEBALUNY

'...we were interested in playing with oppositions, snow and ice, solid and translucent, yin and yang and fire and water'

'When I see the show, I think that it is very difficult to make something out of snow. It's very interesting how some pieces use the ice and the natural light. They're astonishing and unique in the world,' proclaimed design guru Philippe Starck at the opening. 'However, I think the rules should have been stricter to stop the artists and architects from using light, tint and electronics, and to concentrate and play more with the qualities of snow and ice itself. Many artists escaped these problems and distracted us by using the artifice.' A point understood by Zaha Hadid, whose ambitious structures in Rovaniemi typically grew out of the winter topology. Her synonymous acute angles and sharp edges weren't translatable in snow or ice construction, so were smoothed off to form curvaceous contours that pushed the aesthetic in a '30s direction.

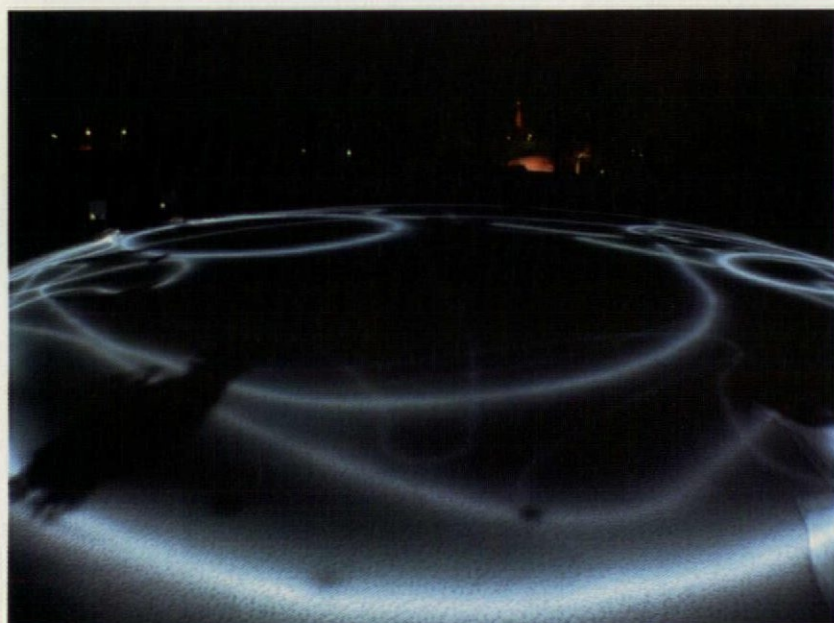
Maintaining coherence with the materiality, Hadid's two structures act as distinct halves to a stage set for Cai Guo-Qiang's rather anticlimactic fire performance, where channels in the structure are doused with vodka and set alight. 'We started from the fluid nature of water and developed a new landscape that came out of the local topography in the form of two mirroring structures, one of ice and one of snow,' says Rocio Pas, project manager for Zaha Hadid. 'Working with Cai, we were interested in playing with oppositions, snow and ice, solid and translucent, yin and yang, and fire and water.'



NEIL ROBERT WENMAN

'...I wanted to create a celestial heaven with images of women in the sky, witches, ghosts and angels'

A refreshing counterpoint to this Modernism was American artist Kiki Smith and architect Lebbeus Woods' intervention, a fairy-tale Ice Moon/Pool. This fantastical sub-lit ice rink, invisible by day as it sits on the banks of the frozen river of Rovaniemi, becomes a fictitious constellation of Smith's imagery with Woods' cosmos of fluorescent UV lighting. Smith's silhouettes of flying women appear held in cryogenic suspension. 'Lebbeus and I wanted to work together for many years,' says Kiki Smith. 'We both had a vision of a flat surface. We superimposed each other's work. I wanted to create a celestial heaven with images of women in the sky, witches, ghosts and angels. We laser-cut their silhouettes out of stainless steel and laid them under the surface.'



JEFFREY DEBALUNY

The Snow Show is on until 31 March 2004 and will then go to the 2006 Turin Winter Olympics. Visit the website at www.thesnowshow.net. Neil Robert Wenman is art & architecture coordinator at Lisson Gallery, London, and travelled courtesy of the Finnish Tourist Board.



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Points of review

CABE's design review committee publishes its first annual report this week, commenting on proposals it has seen and trends it has noticed. Here, AJ editorial director Paul Finch looks back on more than four years of chairing the committee, on some lessons learned and the purpose of design review.

Photographs by Grant Govier



Committee chair Paul Finch (*second left*) with the design review staff team, Paul van Bruggen (*standing*), Lucy Carmichael, Sarah Jackson, programme director Peter Stewart and Gareth James

Chairing CABE's design review committee for the past four years has been an immense privilege. Listening to the views of the two-dozen assorted professionals who give their time to reviewing schemes has been an education, not only in respect of the importance of constructive criticism but also in how architects develop and present their ideas. What lessons, if any, might be drawn from that four-year experience? And, given the impossibility of reviewing more than a tiny fraction of planning applications, what leverage can design review use to have a more general positive effect in addition to what it does for individual schemes?

For me, there is a key indicator to whether a proposal is robust or clueless, and that is the extent to which the designs on the boards support the stated aspirations of the client and the architect, and the way in which the designs reinforce or dilute the design intention. To

some extent this is a question of choice of design team. The more ambitious the project, the more one expects to see a team that is evidently capable of producing the goods. This does absolutely *not* mean that everyone needs to have designed lots of a particular building type in the past; what it does mean is that an inexperienced client needs consultants who can fill the experience gap. A serial client, on the other hand, need feel few qualms about a design team that has never attempted a particular building type before, but may bring something special and new to the project. The client provides the experience.

Counting the cost

The next question is whether the resources being devoted to the project look appropriate. By and large you get what you pay for in construction, as in other things. If you want an expensive building, ask for marble and bronze; if you are tight on budget, go for brick – in either case, the design can enhance or diminish the perceived value of the materials. The dumbest thing a client can do is to assume that it is a smart idea to try to get design on the cheap; all it means is that you will get diminished design brainpower. If you are tight on budget, you need more design ingenuity to get a great result. This does not mean cheeseparating on fees or using lower-quality design teams.

So much for the client – what about the architects? They too can let themselves down by telling a wonderful story about a design which, on examination, proves to be a let-down. This is generally because over-elaborate intentions cannot be matched because of the real nature of the programme, or the limits of cost and/or client aspiration. As the architect-turned-developer Roger Zogolovitch has sagely observed, it is better to give a client the architectural equivalent of the best kipper they have ever tasted, rather than third-rate lobster thermidor. In other words, inappropriate architectural ambition can be an enemy of a first-rate answer to the real programme.

Good schemes by good architects are almost inevitably examples of architectural narratives that reinforce the fundamental principle of the design in relation to programme. Things are as they are because that is what they need to be, not because of arbitrary choices. The detail contributes and relates to the whole. The elevation relates to the building's organisation. The section relates clearly to the plan. The parts relate harmoniously to

the whole, and the whole relates to the context. And when this happens, you can admire the skill with which a project has been designed, even if the particular design style leaves you cold. In other words, you can apply objective criteria to the success or otherwise of particular proposals, well set out in *Design Review*, the CABA publication that encapsulates the way in which the design review committee has interrogated designs over its (albeit brief) history. Of course, there is room for disagreement, but by and large our committee meetings have been remarkably consistent in their assessments of the merits or otherwise of the widest variety of architectural propositions.

Minding the gap

Disparities between the claims made for schemes and the reality of the material presented are not confined to poor designs and poor architects. Good schemes by good architects can be capable of improvement in design evolution. Moreover, from observation both of schemes at DRC and in relation to competition presentations, there can be a disparity between the quality of thinking that has gone into a proposal and the skill with which it is conveyed. Sometimes it is apparent that all the lateral thinking and energy have gone into the architecture, and very little into how that is communicated to a committee or judging panel.

The lesson, whether in relation to design or to presentation, is that discrepancies, disparities and, at worst, contradictions (why *does* the plan show one thing but the section another?) are indications of design brain-power operating at the wrong frequency. The best way to check if this is so is, of course, to conduct the pre-emptive crit in the privacy of the design office. And early



Committee member Fred Manson

enough to be able to do something about the gaps that may emerge.

But what about the gap between schemes at the better end of the design spectrum, which is what CABA tends to comment on, and the generality of buildings, which take place across the country? How can the effect of design review programmes make an impact on the broad church of the built environment? This is, it must be said, difficult territory. There might be a case for saying that CABA should review the worst types of architecture and design (some volume house-builder estates; retail warehousing developments, etc), rather than coming to judgement on some of the biggest and/or most significant schemes around.

The first point to make is that the CABA design review team deals with many hundreds of schemes referred to it, mainly by local authorities, during the course of a year, with only perhaps a hundred being subject to formal full-scale review. Advice is on a broader front. Another important point is that for an advisory body, you give advice to people who (a) ask for it and (b) who are likely to do something with it, rather than imposing it on all and sundry. And to be fair to the housebuilding sector, for example, many do indeed seek advice.

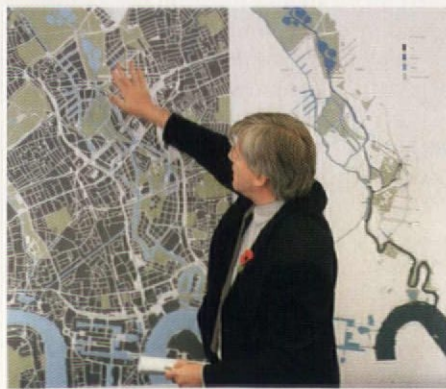
Knock-on effect

The more important case for design review is, however, that over a period of time and by a variety of means, the promotion and publication of good examples of particular building

types will have a knock-on effect on the generality of development proposals. An example of this, from observation, is what has happened in respect of in-town shopping centres, either new schemes or upgrades of existing centres. It is now unusual for the design team *not* to provide a decent urban design analysis of the site in its broader setting, and it is generally the case that efforts are made to take on ideas about urban grain, permeability, relationship to public transport, and so on. Just because issues have been addressed, it does not guarantee they have been addressed successfully, but it is an advance on the thinking that gave us so many unsatisfactory centres (from an urban perspective) in the '60s and '70s.

It used to be said that a good building needed a good architect, a good client and a good site; one might add a constructive and committed planning regime. Subtract one element from this quartet and any scheme

The *Design Reviewed* document published this week is part of a CABA 'family' of publications, which began with *Design Review*, published in 2000 (for details go to www.caba.org.uk). Both attempt to show how the design review committee has assessed proposals, and in doing so provided the tools by which designers, their clients and indeed planners, can examine the design credentials of individual schemes. In addition, the CABA digital library now has a good number of illustrated examples of buildings divided by type, and assessed independently on a common basis. Documents on masterplanning, high-density residential development and shopping centres will be published soon.



Graham Morrison and the Olympic masterplan

could be in trouble; one advantage of a design review programme is helping to identify a potential gap and advising on how it can best be filled. In that sense, the best examples of design review at work are often not publicised, because they take place pre-planning, when design is at a fluid stage. It is unfortunate where comment is invited only after an application, since change is likely to be costly and any criticism may be taken by any (or all) of the parties involved as a pronouncement by an aesthetics magistrates' court.

Having said all this, the main purpose of any design review programme, whether in an architect's office, conducted by a local panel, or at CABA, is to try to make things better if it is felt necessary. This is a necessary ambition for anyone interested in the built environment, and one which the vast majority of architects who have dealings with CABA are more than happy to support.



Real cultural change is needed for planning system overhaul to succeed

Hats off to Keith Hill for his vision statement for Planning Policy Statement 1 (PPS1). As well as emphasising the importance of 'encouraging good, inclusive design', and of the need to 'avoid stifling innovation, originality or initiative', planners are advised to consider sustainable and economic development, social inclusion, protection of the environment and prudent use of natural resources. Perhaps most importantly, they are advised that 'policies and guidance should recognise that the qualities of an outstanding scheme may exceptionally justify departing from them', signalling a clear intention to move away from 'tick-box' planning procedures towards a more creative approach.

But these laudable ambitions will, inevitably, make more demands on our already overburdened planning system. While Hill asserts that 'Our planning system has served the country well for many years', there are few who would agree. Perfectly capable planning officers find themselves battling with the inertia and bureaucracy. Any successful overhaul of the system will require real cultural change.

The draft version of PPS1 emphasises the fact that 'local policies should be based on a proper assessment of the character of the surrounding environment and landscape, and should take account of the defining characteristics of each local area', reinforcing the received wisdom that applications should be determined locally. But, as Brian Waters argues in his review of the planning system on page 46, the time-consuming business of processing and evaluating applications could be carried out elsewhere. If any planning authority or other certified agency were able to prepare reports and recommendations for the relevant planning authority, applicants would learn to apply to the most efficient organisation, introducing a much-needed element of competition. Fees could be split between the processing and determining authorities, penalising unpopular or inefficient authorities by loss of fee income.

Another welcome tenet of the proposed PPS1 is that 'local planning authorities should not attempt to impose a particular architectural style arbitrarily'. Planners who are obliged to consider outside opinion will, inevitably, find parochial prejudices more difficult to defend.

Isabel Allen

Freedom of expression lesson for the ARB

So Yasmin Shariff thinks Salisbury should resign from the ARB for being outspoken (News, AJ 19.2.04). In fact, the ARB paved the way for this by resolving that members must not discuss or call into question any matter decided by the board, even if that information is already in the public domain.

All of the press reporting fails to mention the implications of the Human Rights Act 1998, which was discussed by the board at its meeting and ignored. Section 6 (1) states: 'It is unlawful for a public authority to act in a way which is incompatible with a Convention right.' Article 10 of the Convention safeguards the freedom of expression. The only relevant restriction is the prevention of disclosing information received in confidence. But as the resolution extends to information debated in the open session of the ARB board meetings, this qualification does not apply.

The restriction of the freedom of expression of our elected members subverts the democratic representation the profession is entitled to from the ARB under the Architects Act 1997. This goes beyond all allegations of impropriety that the ARB has faced to date.

Elected board members need to be reminded that being outspoken does not make someone unfit to serve as a board member. Passing resolutions in contravention of the law might.

Mark Benzie, London EC1R

RIBA's school strategy and the context of change

Your review of the RIBA Council debate 'Academic community demands freedom from RIBA "interference"' (AJ 19.2.04) correctly reported that both SCHOSA and RIBA Council members questioned the extent of the ARB's role in setting stan-

dards for the first three years of architectural education.

What the article fails to mention is the consensus that emerged during the following debate: that piecemeal change to architectural education would not be sufficient given the challenging resource context of our schools; that change has to be made in the context of a strategic vision for architects' education, extending from the formative education stage, through professional experience in practice, into continuing professional development; and that the vision must embrace specialisation and stimulate excellence.

The RIBA is committed to working with SCHOSA and Archaos in constructing this strategic vision, to engage with stakeholders, and to follow through with positive action. In the short term, we continue to lobby government for changes to the Higher Education Bill and to modernise our validation processes to ensure that we deliver a 'lighter touch' in the practising profession's dialogue with schools.

Leonie Milliner,
RIBA director of education

London school federation is just a flight of fancy

Contrary to your announcement in last week's issue (News, AJ 19.2.04), there is no plan for three of the London architecture schools to form a federation. Our universities are not aware of any such proposal and have not been party to any discussion about a formal alliance.

The universities do not share the view that there is a drastic financial problem in all architecture schools and have not been involved in the development of any proposal as stated in your article.

Of course conversations take place between all architecture

schools within London and beyond, and it is possible for collaborations of various sorts to occur, including joint research projects. However, the so-called federation does not exist.

Dr GM Copland, vice-chancellor and rector, University of Westminster; Prof Deian Hopkin, vice-chancellor and chief executive, London South Bank University; and Prof Roderick Floud, vice-chancellor, London Metropolitan University

Librarians: qualified but still misunderstood

The article 'What's my line?' (AJ, 29.1.04, pages 44-45) by Austin Williams continues the myth that anyone can run an architectural library. Ironically, after commenting that the job is not really understood, the author endorses the services offered by a self-taught librarian who was 'enthused' by her mother, another amateur librarian, and decided to follow in her footsteps.

He states 'there are no architectural librarianship qualifications' – this is as fatuous as saying there are no qualifications in library architecture. There are qualifications in librarianship, just as there are in architecture: who would want to employ a self-taught, unqualified architect?

Diana Wyndham, ALAA, BA, MLib, PhD, librarian, Bovis Lend Lease, Sydney, Australia

West Pier restoration sparks Chain reaction

Mike Hymas' letter (AJ 19.2.04) states that a new pier to replace the now destroyed West Pier in Brighton 'misses the point. Brighton does not need another pier and on its own it is unlikely that it would attract investment.' How then, as he argues, will a restored West Pier, with its ballroom and tea-drinking, financially justify these restoration costs?

It would also be interesting

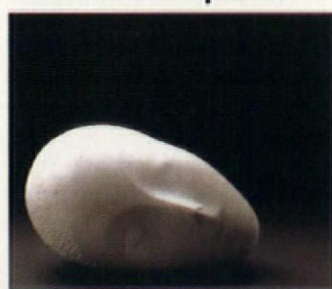
to define Mr Hymas' term 'restored'. Although many of the original fixtures and fittings have been saved, the pier would essentially be new-build, albeit in a replica style, which questions the validity of it as 'a very historic project of international significance', and more of a thinly veiled case of resurrecting a missed scheme.

It is interesting that they have not championed the cause of restoring the Chain Pier, destroyed so many years ago. Would it not be more appropriate for the interior fittings and fixtures to be reassembled within the existing Brighton Museum, or a new-build extension to replicate the original interior of the pier?

Messrs Lomax Cassidy & Edwards could perhaps get the chance to finally provide their 'scheme backed by a very competent local team, and the local community'.

Corin Morton, London

The real message of Brancusi's sculptures



In Morgan Falconer's review 'Unearthly delights' (AJ 5.2.04), the section on Constantin Brancusi contains some misinterpretations.

Firstly, Brancusi was Romanian, not Hungarian; some of his large-scale works are found in the parks of Targu-Jiu, Romania, and I should mention *The Gate of Kiss*, *The Endless Column* or *The Table of Silence*.

I cannot believe the superficiality of Falconer's comments, especially at a time when Tate Modern in London and

Kettle's Yard in Cambridge are exhibiting Brancusi's works. Can't Falconer go beyond their highly polished surfaces?

We are looking not at a 'strange bedfellow of enthusiastic Modernists' because of Brancusi's 'attachments to the land', as Falconer puts it, but to a Modernist who saw further than the Modern Movement towards reintegrating the rationalised form with nature.

It is not the Classical artists revealing the truthful portrait out of the stone block, nor Modern ones asking you to feel something viewing a cube; it is simplified bodily forms organised by dramatic intersections of axes and angles in a posture as expressive as any Venus – nonetheless, the nature, the stone, the un-rationalised volume is still there. Nature was, ultimately, Brancusi's supreme master.

I would urge everyone to visit the two exhibitions – the message carved in stone, wood or bronze is easy to see. It is so simple that it becomes essence. Something hard to find at any time.

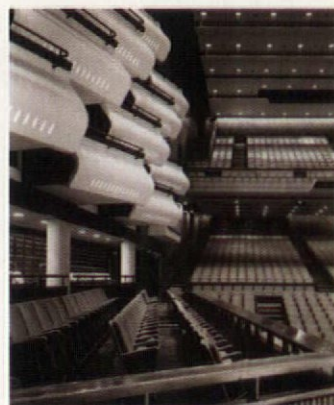
Adrian Ranete, Studio G, Warwickshire

Invisible improvements the way for Festival Hall

The MD of the Philharmonia Orchestra paints a very partial picture (AJ 19.2.04). The changes proposed to the Festival Hall Auditorium affect not just the canopy but the architecture of the whole stage-end of the hall – in plan, section, and elevation.

As it stands, the hall is a unity, rightly listed Grade I (one of only two post-war examples), and it derives much of its prestige as a concert venue from its architectural standing. But this will be seriously undermined by the proposed changes.

If its listing is to mean anything, more effort should be



Change afoot for the Festival Hall

made to conserve the design qualities it is intended to protect. Take a leaf out of Festival Hall architect Peter Moro's book: when he was responsible over many years for the Covent Garden auditorium, he made substantial improvements there – such as the sliding section of the dome, which opens during performances to allow spotlights to play on stage, but at other times is closed invisibly – without harming the architecture.

Similar ingenuity is required at the Festival Hall. As Kirkegaard admits, its acoustic problems stem primarily from it being too large and too wide, and having a deep balcony at the back – none of which characteristics can be changed.

But a large number of the improvements they propose can be carried out invisibly: should those not be enough, with the possible addition of an assisted resonance system? A concert is a visual as well as an acoustic experience.

James Dunnett, co-chair, DOCOMOMO-UK, London

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 word according to Royal Gold Medallist Rem Koolhaas

Last week was a big week for architecture and the worldview communicated by Rem Koolhaas: Tuesday at the AA; Wednesday lunch and evening at the RIBA; Thursday at a packed Union Chapel. It is indisputable that he is a popular Gold Medallist.

Tuesday was the London launch of *Content*. A lecture flicked through 544 pages of this part comic, part magazine, part catalogue publication. Typically and paradoxically, it was welcome home for a man whose home is London (lives here, operates elsewhere). Anyway, as he concluded following awkward questions, it was not an academic lecture, but he could deliver those as well.

Wednesday and on to the RIBA – I missed the lunchtime lecture. As expected, the evening event was not as expected. True, the president's introduction and Farshid Moussavi's eloquent citation were versions of the norm. Indeed, Koolhaas' acceptance speech, though spiky and concise, followed the anticipated structure: credit (engineering's No 9 – Cecil Balmond – got the only mention) and reflection (he liked the medal as he had come to see it as a reward for the relentless pursuit of eccentricity).

But there were no slides and Alejandro Zaera Polo arrived on stage for a conversation. This is difficult at any time, but particularly when your 'subject' is your former tutor and a wordsmith to boot. An evening of intrigue followed. Yes, London is both a refuge and an inspiration; a city of dense activity; open to change, and therefore a mess. No, he was not impressed by power but by powerlessness and power. His recollection of his meeting with George Bush Sr differed from Alejandro's recollection of his recollection: no; the president transmitted neither aura nor power; in fact he was grey, as his vomiting at an event shortly afterwards confirmed.

On architecture and heroes: no, he did write about them, particularly Mies. What of

Eisenman's tree diagram? Koolhaas and Venturi together on a branch apart from Eisenman and Rossi, while the matrix of Utopian Visions brought Koolhaas and Eisenman together; opposed to Rossi and Venturi! The demolition was complete; Rossi's dead and Peter's just looking to extend his shelf life.

Yes, Prada is about power. Yes, Jacques Herzog's Tokyo Store was the number one hit in 2003. Pushed, he concurred that 'an object could be an architectural masterpiece and totally dysfunctional'. Qualification: this would not be acceptable to him in his architecture. Why should he reveal his thoughts on Herzog & de Meuron's Tokyo Prada? Because he's 'Rem' and, as he advised, his writing can be both 'dishonest and heartfelt'. He was flattered that the citation mentioned the Midas touch. Qualification: he was not an alchemist but he could make us believe that he might be.

I have known of OMA since entering the world of architecture in the '80s. I admire Koolhaas' ability to produce buildings that are not merely objects. To produce texts which stimulate not only his architecture but also that of others. I see in him something of his heroes –

not least Cedric Price. Despite the title, he is never content with the content; yet, chased by the 'others', he is confident he will remain ahead. He has dared to identify 'Miestakes' and upset the Mies Police, has swallowed Mies at IIT and been digested by Mies at Berlin's National Gallery; and survived and prospered.

At Cedric's memorial, in a very serious speech, Koolhaas used a typically witty wordplay (which Cedric would have enjoyed/could have said/would have liked to have said): Cedric was a 'prince who wanted to be a frog'. Frog, prince or chameleon? Perhaps Koolhaas can be all of these. But he is one of the few architects whose speculations are eagerly anticipated by all and whose works/writings provoke an architectural response.



Serafino Di Felice is to spearhead the spectacular regeneration of Ancoats with a mixed 'creative industries' economy plan to revive the mill community

Serafino Di Felice jokes that he never saw the light of day when he was born. You can see what he means; just a slither of street separated the massive, intimidating walls of the Paragon Mill from his family's tiny terrace in Ancoats, on the eastern edge of Manchester city centre. The street names signify its former purpose – Jersey, Loom, Blossom, Cotton – and the massive mills that serviced the cotton industry dominated Ancoats and its mainly immigrant communities up until as recently as the 1950s.

Di Felice, however, has spent his life in no one's shadow. A third generation Italian now in his 70s, he has campaigned vociferously for many years for the recognition and preservation of Ancoats' industrial and social heritage. He left the area eventually – his family were ice cream makers and he ran a successful air-conditioning and refrigeration business – but has retained strong links. His concern for the area's rapidly deteriorating built heritage led him to set up the Ancoats Buildings Preservation Trust (ABPT) with others, including Manchester architect Ian Finlay and planning consultant Paul Butler, eight years ago.

Ancoats is now poised for a spectacular programme of works to restore it, if not to its former cotton-spinning glory, to a vibrant 21st-century version of it – a mixed 'creative industries' economy with people living and working in the renovated and converted mills. After years of neglect, the city council, the regional development agency, English Heritage and any number of private developers are on-board and committed to Ancoats' wider regeneration. Di Felice admits to mixed feelings as work on the ABPT's own flagship project, the Murrays' Mills complex, prepares to start on-site. A grant package including £7 million from the HLF and £5 million from the North West Development Agency has made this possible. The ABPT has also secured grants to redevelop St Peter's Church for the Embroiderers' Guild when it relocates from Hampton Court Palace in 2006, a fitting continuation of its textile associations.

Murrays' Mills, built between 1798 and 1806, is the oldest surviving mill in Manchester and was the first in the world to use steam engines to power the spinning machines, says Di Felice. 'This is my gem of a place. It all started here and newer mills were built on the back of its success – modern and mechanised mills to meet the demands of a world industry. But



Angel of the north-west

you can't separate the building from its working history, and men, women and children worked here in very harsh conditions.' He points to a large oriel window overlooking the walled and gated internal quadrangle, where workers entered and left. 'That was the overseer's office.' No elaboration necessary.

Also in the quadrangle was a large canal basin, created from an underground cut from the Rochdale Canal. As children, Di Felice and his friends used to shin-up the high walls and swim in the hot water basin, telling their mothers they had been to the swimming baths. They also used to climb into the basement to collect the clouds of lint extracted from the cotton – used for making pillows.

While he is a rich repository of social history, Di Felice is also attuned to the potential to welcome a new community. 'We can't replicate the old communities and we're not trying to. We're trying to ensure that the remaining population – there are still a couple of thousand, mainly elderly people living here – have access to shops, schools and healthcare. There's going to be at least 5,000 units of housing made available in the next few years. New people will inhabit these wonderful mills but we have to ensure that future development brings a genuine mix and not just young professionals who have no pressing need for those facilities.'

Ancoats was effectively the first planned suburb because workers' housing was built

cheek by jowl with the mills and premises of associated industries. There were engineering works, coal and timber depots, dye works, flint glass works, foundries, numerous workshops, two churches, and all types of housing for all levels of workers. Some of the few surviving examples are managers' houses. By 1851 the population was nearing 54,000; by the 1890s it reached 77,000. Little of the housing remains, apart from a few terraced streets. 'Houses that were rented at 7s 6d a week are now selling for over £160,000,' notes Di Felice wryly.

A late Victorian example is Victoria Square dwellings, 150 flats blocked around a central courtyard and one of the first municipal housing projects in the country. These are reserved for residents over the age of 60, and the ABPT has installed security and lifts, but Di Felice worries that the age limit, already lowered from 65, will be lowered further as Ancoats becomes more desirable. 'I want new people to come in but I also want to make sure the old girls and boys are OK, too,' he says. It's hard to get down the street with him without him stopping for a chat, whether he knows people or not – but he seems to know most of them. 'I love the buildings but I'm bound into the social environment here,' he laughs.

The ABPT was formed originally as a vehicle to attract grant funding to secure the buildings until capital funding could be found. This was at a vulnerable point in the

buildings' history, before the regeneration industry had cottoned on to Ancoats' potential, and when the heritage industry would not, or could not, commit funds for complete repairs. Fires and vandalism were a persistent threat. The trust is now run by professionals working alongside the Ancoats Urban Village Company, who will take development forward. But without the work of Di Felice and the ABPT's other founder members, it is likely that this heritage would have been lost. There have been losses, of course, and Di Felice is particularly sad that his own church, St Michael's, will be sold to an undisclosed developer. 'It would have made a fantastic community centre,' he says.

Ian Finlay, who met Di Felice by chance in a pub when he was working on the refurbishment of Owen Williams' *Daily Express* building on Great Ancoats Road, is in no doubt that the rescue and restoration of Ancoats was stimulated by Di Felice. 'There were repeated fires and the fire service had said they wouldn't come out anymore when a fireman was nearly killed. So you tell me, how do you regenerate a pile of ashes?' Ancoats contains 120 years' of mill architecture and more than 200 years' of human stories. Hopefully it will soon be celebrating new stories, and who better to herald them than a man whose name translates as 'angel of joy'?

Deborah Mulhearn



Limitations and protests prove an ill wind for the Wright stuff

Last December an auspicious gathering took place at Kill Devil Hills, a large sandbank off the coast of North Carolina that is the hallowed spot where Orville and Wilbur Wright, two bicycle builders from Dayton, Ohio, made the first powered flight 100 years before, on 17 December 1903. Unfortunately, unlike this earlier occasion, all did not go well with the re-enactment that had been planned. A crowd of thousands, including President George W Bush, assorted astronauts and 'Right Stuff' jet pilots, had braved heavy rain to witness the centenary flight. This required the replica 1903 Wright 'Flyer' to stay in the air under the control of its pilot for 12 seconds and land not less than 120 feet away from its starting point, to match the original feat.

But alas this performance proved beyond it. The attempted flight was even postponed from the historically correct 10.45am in hopes of better weather but to no avail. When the 'Flyer' was finally released to run down its wooden rail and take to the air, its nose reared up and it fell back with one wing in a pool of water.

To say that this outcome disappointed everyone present would be an understatement, but perhaps least so for members of the small but hydra-headed gang of naysaying protesters who have always claimed that the Wright brothers were not the first to achieve controlled and sustained flight – or, if they were, they did not do it in 1903 but years later, by which time there were considerably more contenders whose claims would have to be considered in the light of the events of 1908, when the brothers had shipped a much-improved version of the 'Flyer' to France to demonstrate its greater capabilities.

But if the naysayers were heartened by reports of the worrying limitations of the replica 1903 'Flyer' –

'When the "Flyer" was finally released to run down its wooden rail and take to the air, its nose reared up and it fell back with one wing in a pool of water'

apparently in pre-centenary 'flight tests' it would only leave its launching plank against headwinds of 16 to 22 km/h (less wind and it would not unstick, more wind and it became impossible to control) – they did not say so loudly enough to shake the confidence of the most important aye-sayer of all, President Bush. Clearly aware of the controversy, his speech, which he delivered before the abortive take-off, was already in counterattack mode. He began by quoting from a 1903 leader in the *New York Times* as follows: 'All attempts at flight are doomed to failure because to build a flying machine would require the combined and continuous efforts of mathematicians and mechanicians from one million to 10 million years.' After a pause he delivered the punchline – 'As it turned out, the feat was performed only eight weeks after the editorial was written' – to prolonged laughter and applause as he made his way to his helicopter and left.

And left behind him the whole question of the ayes and the nays in more of a flux than ever. For 100 years before the episode of the non-flying replica 'Flyer', a professor at the Smithsonian Institution named Samuel Pierpont Langley, who was receiving funds from the United States War Department,

developed his own experimental flying machine, the 'Aerodrome', which he had catapulted 50 metres from a houseboat into a lake in October 1903, shortly before the Wright Brothers made their first flight. A contest of claims had ensued which ran on for nearly 20 years but was terminated abruptly when it was discovered that the 'Aerodrome', rebuilt by Langley's supporters in 1914, had been extensively altered from its 1903 iteration. At this, Langley's funding was cut off and the Wright brothers were vindicated... until 17 December 2003, perhaps?

James Gorst

James Gorst Architects

When and where were you born?
1950, Felixstowe, Suffolk.

What is your favourite building and why?

Pozzo di San Patrizio by Antonio da Sangallo, Orvieto: an architectural well driven 63m into the rock to protect the siege-vulnerable city. Intertwining helical ramps lit by 72 arched windows gave the water-carrying donkeys access to the spring at its base. An epic dream like a piece of buried architecture.

What is your favourite restaurant/meal?

A cassoulet in a good cafe with a view of the bay on a winter's day in vieux Marseille.

What vehicle(s) do you own?

An Audi A6 2.8, with magnolia leather, burr walnut. Hmm... nice.

What is your favourite film?

Scorsese's *Casino*.

What is your favourite book?

Le Grand Meaulnes by Alain-Fournier.

What is your favourite 'design classic'?

The Illy coffee tin.

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

Tate Modern. Never has so much money been so discreetly concealed.

Who or what is your biggest architectural influence and why?

The oak-framed barns of East Anglia: my first childhood intimations of the power of architectural space. Silent and cool on a summer's day, deep in shade, with occasional baroque flashes of sunlight. Very dramatic. Most of them have now gone.

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

Gavin Hogben.

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

Richer.

What would your advice be to architectural students?

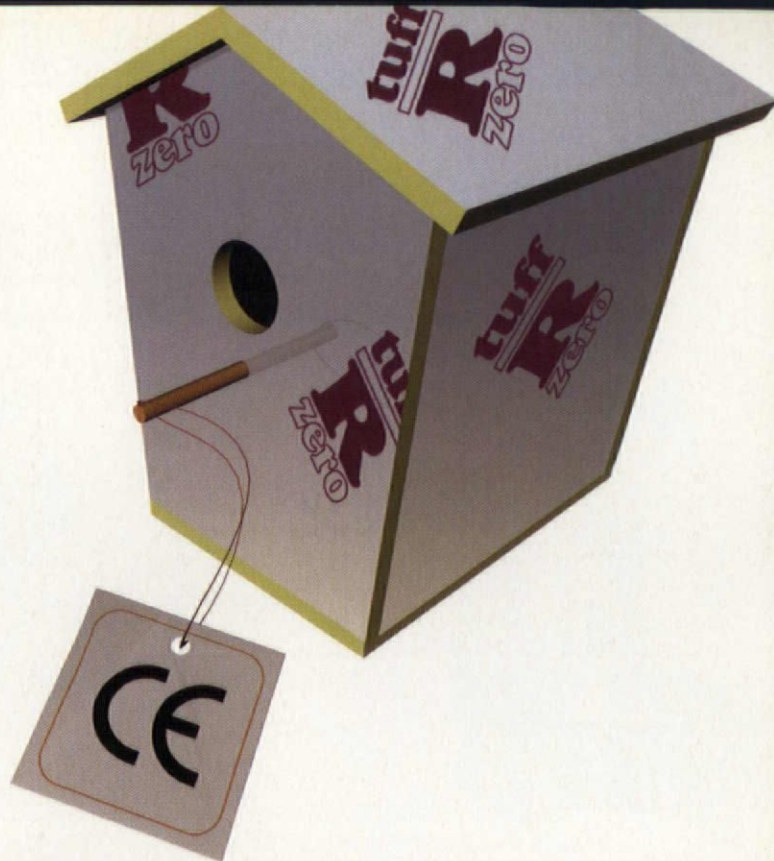
I wouldn't presume.

What would your motto be?

He who tends a garden, still his Eden keeps.



For others,
some things
are just
out of reach



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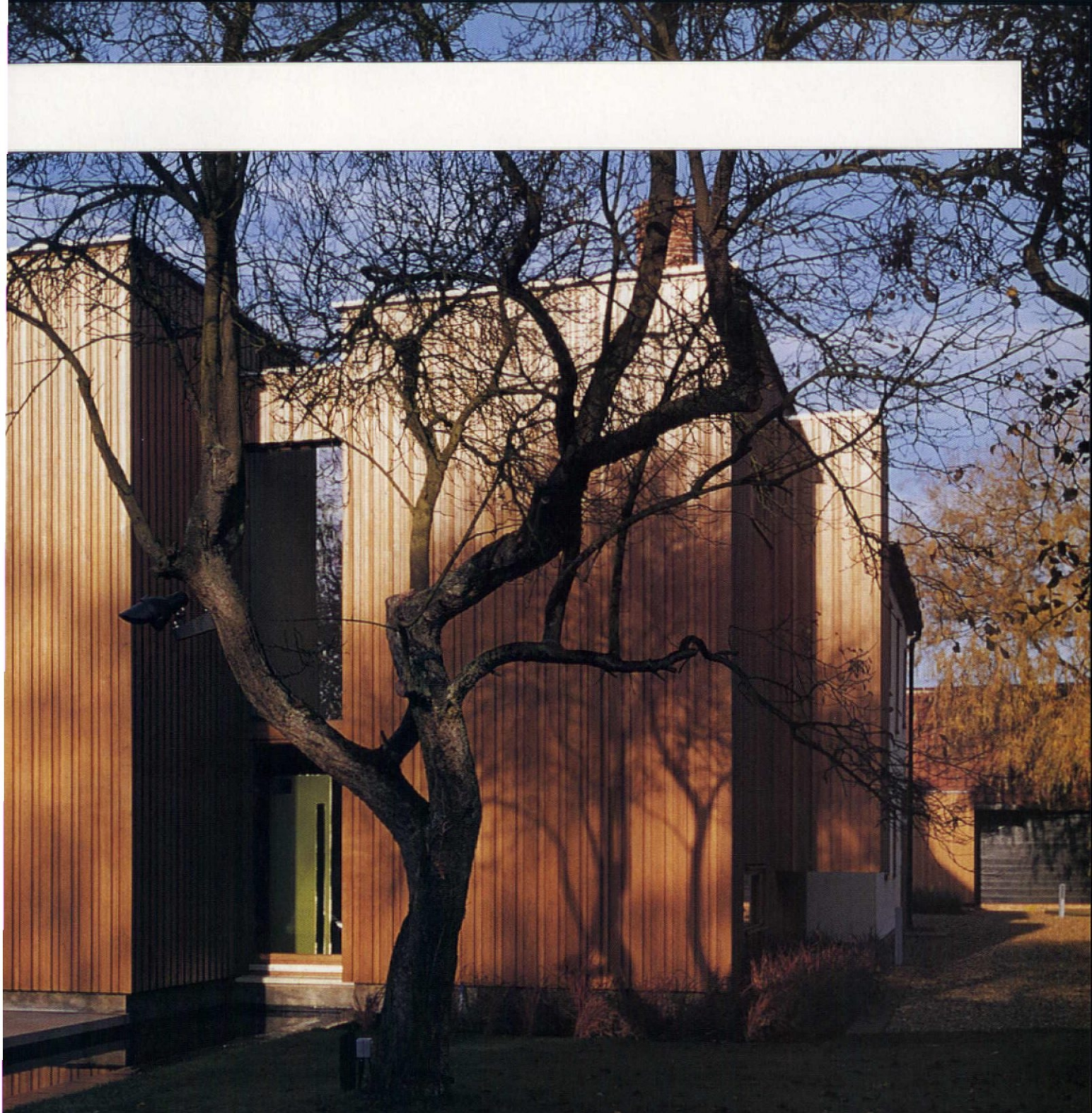


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History revision

Wakelins is James Gorst Architects' reworking of timber-framed cottages, complemented by a beautifully crafted modern addition

By Kenneth Powell. Photographs by Stephen Tierney, Sandy Rendel, Mark Luscombe-Whyte and Mark Fiennes



Wakelins was superficially unappealing despite its Grade II listing. About 40 per cent of the timber frame was beyond repair and had to be replaced with English oak, jointed and pegged in the traditional manner. The roof was clad in locally made clay tiles, and the chimney stacks rebuilt

A decade or more ago James Gorst might have been fairly described as an intelligent traditionalist, whose architecture, in a pared-down Classical manner, eschewed replication and decorative pastiche in favour of a dialogue with the sublime geometries of the Classical tradition. Gorst's 'architectural journey' then took him on to a flirtation with Edwardian Free Style, which was reflected in the intriguing house he designed at Glebe Place in Chelsea, completed in 1997. The Prince of Wales, it seemed, warmed to his work, but its essentially progressive character was unacceptable to the Prince's design gurus, who apparently ruled out Gorst for a major phase of work at Poundbury.

Whithurst Park Cottage in Sussex (AJ 29.11.01) was the product of Gorst's maturity, explicitly non-historicist, drawing on the work of modern architects that he admires, notably Louis Kahn and Peter Zumthor. Not that Gorst has any regrets about his past excursions into history. 'The lessons and sensibilities derived

from absorbing myself in those pre-existing traditions do carry over and inform the current practice,' he says. Wakelins near Wickhambrook in Suffolk, which is part new-build, part radical reconstruction of a group of timber-framed cottages, continues his pilgrimage. (Sandy Rendel and Stephen Tierney are other members of the project team.) Gorst's childhood was spent in East Anglia (where he still has a retreat) and he has a feel for the region and its traditions.

The client for Wakelins is an American, resident in Britain for many years, who had been dividing his time between London and Suffolk and was anxious to find a larger house in south-west Suffolk. When first seen by Gorst and the client, Wakelins was superficially unappealing, despite its Grade II listing. Originally a group of cottages with medieval origins, it had been crudely extended and altered.

A coating of cement render had accelerated the march of dampness and rot through the timber frame. Gorst proposed removing later

accretions, stripping back what remained to the frame and extending the house in a modern manner – with the unsightly additions removed, the house would be too small for the client's requirements. His proposals won support from English Heritage and amenity societies. The Ancient Monuments Society said it was 'a fascinating and exciting scheme by an architect with an established reputation in handling listed buildings with both sensitivity and flair'. Though there were the inevitable objections from neighbours.

Initially there were ideas for leaving the historic timber frame exposed externally, but in consultation with conservation planners it was agreed to re-render the listed building using lime render in the local tradition. The uncompromisingly modern nature of the new extension was broadly welcomed by planners and local councillors and work was able to start on site in 2001. Consent was also given for the conversion of an adjacent barn, also in poor



The existing buildings were stripped back to the frame and rebuilt in close collaboration with local contractors. The new wing (bottom middle) is a prefabricated softwood timber structure, made in a boatyard in Beccles and erected on site in 10 days. Its flat roof (bottom right) is sedum-planted

condition, for use as a staff residence. The applicant was advised to investigate reports that great crested newts, a protected species, were breeding in a pond on the site.

Once the lean-to additions along the south side of the house were removed, the condition of what remained was found to be worse than expected. There were no foundations. About 40 per cent of the timber frame was beyond repair and had to be replaced with English oak, jointed and pegged in the traditional manner, in a reconstruction operation extending over nearly six months. Installing foundations and a new soleplate meant propping the timber frame. Here, as throughout the project, the architects worked closely with the 'superb' local firm of FA Valiant and Son as general contractor. The results of the collaboration are evident in the outstanding craftsmanship seen throughout the reconstructed and extended house.

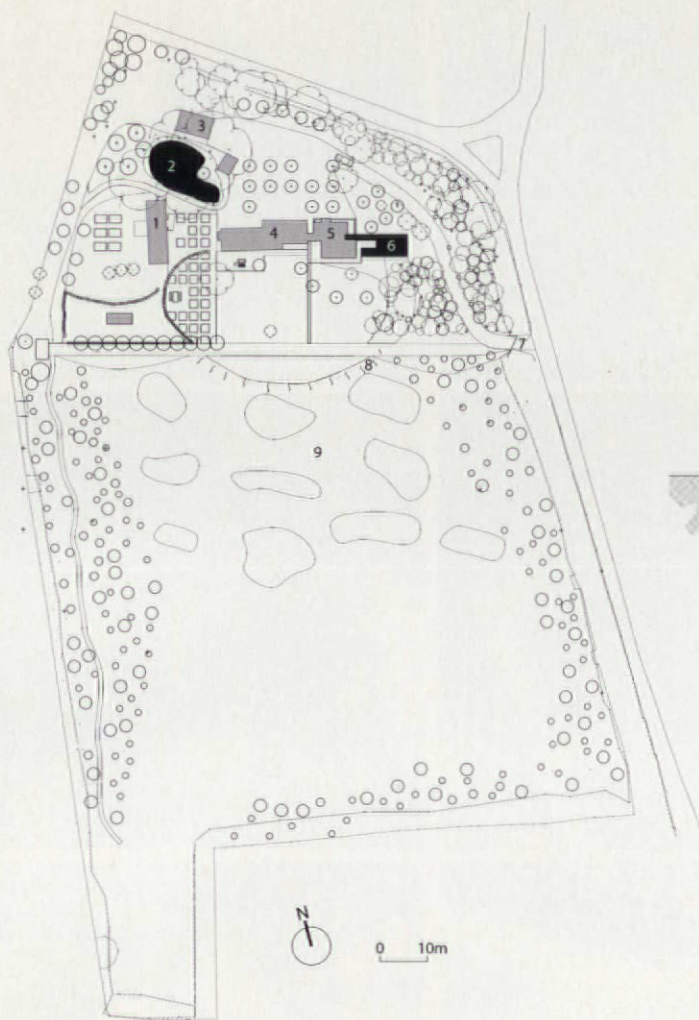
Since Wakelins was essentially an amalgam of what had been quite humble dwellings, there

were no interiors of note. The main staircase dated only from the 1970s and formed an intrusive presence at the centre of the house. Gorst relocated the stair to the building's southern edge, where it is lit by a full-height window that, he concedes, owes something to the inspiration of Lutyens. The planners rejected a proposal that the window be more strongly expressed, breaking the roofline, but internally the stair certainly provides a sense of light and openness.

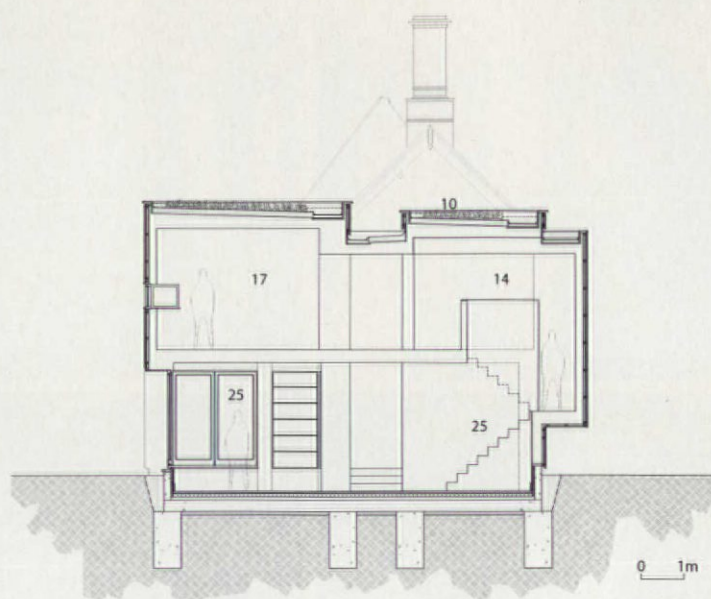
In structural terms, the stripped-down timber frame provided a flexible envelope (conventionally divided by non-structural studded partitions) that adapted easily to a non-compartmented modern lifestyle. Most of the ground floor is now occupied by the interconnected kitchen and dining room, with an informal area for relaxing and listening to music beyond the reconfigured entrance hall to the east. A further lounge area and two bedrooms occupy the first floor, with a third guest bedroom at attic level. Internally, the repaired

timber frame has been left exposed in a way it would not have been in the past. The contrast between old and new timbers is apparent.

Externally, a 100mm layer of 'breathable' sheep's wool insulation fitted between new exterior studs gives the building environmental credentials it hitherto lacked. Over this, lime render was applied onto stainless-steel mesh. More insulation was packed into the roof, clad in locally made clay tiles. Both the chimney stacks, which had been cut down and much altered, were rebuilt as emphatic external features. The removal of the additions along the south side of the house has made the interiors far lighter; the client wanted generously day-lit spaces. Windows are single-glazed and have leaded lights, a feature that Gorst 'agonised' about, toying with the idea of plain casements. However, he points out that the small panes of handmade glass provide an attractively dappled light when the sun shines. Moreover, the use of leaded panes seems to heighten the contrast

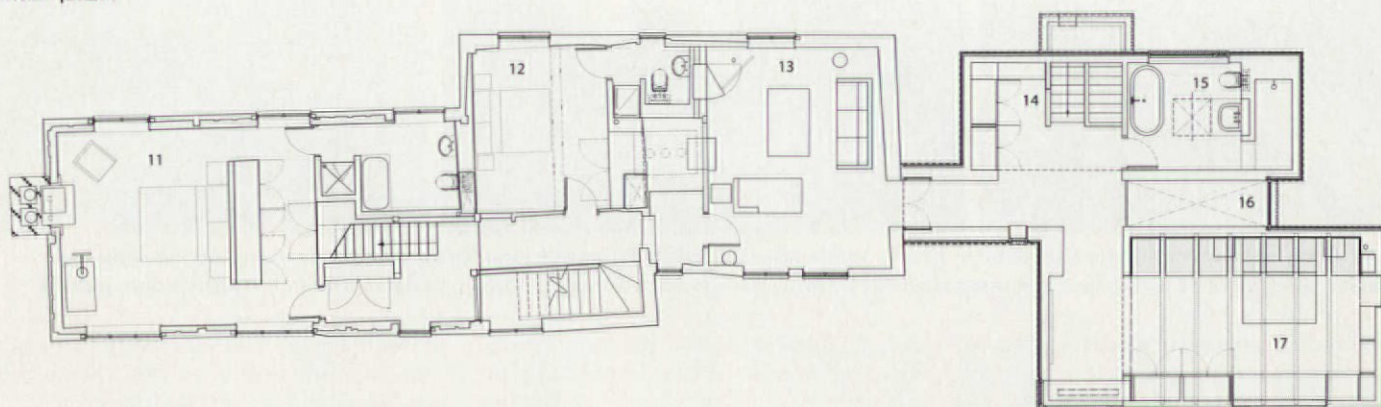


site plan

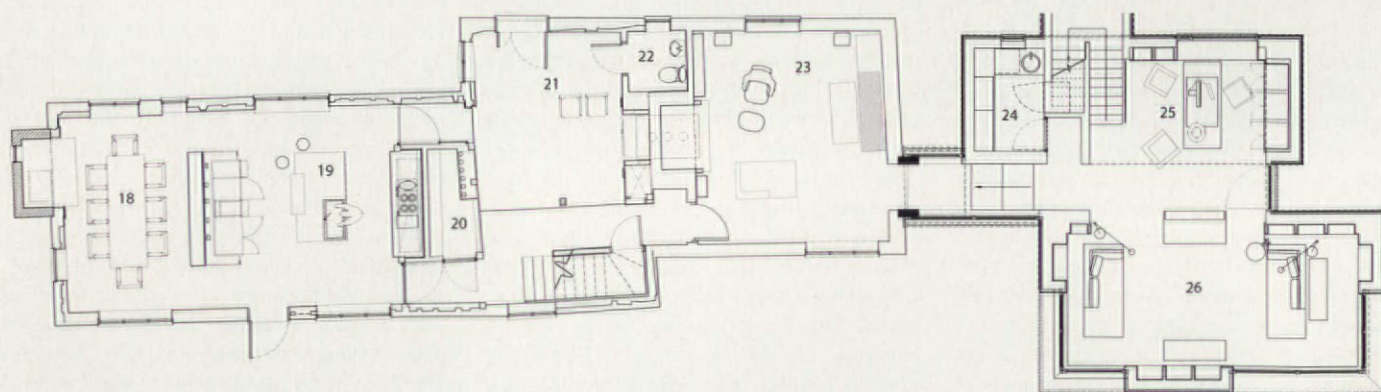


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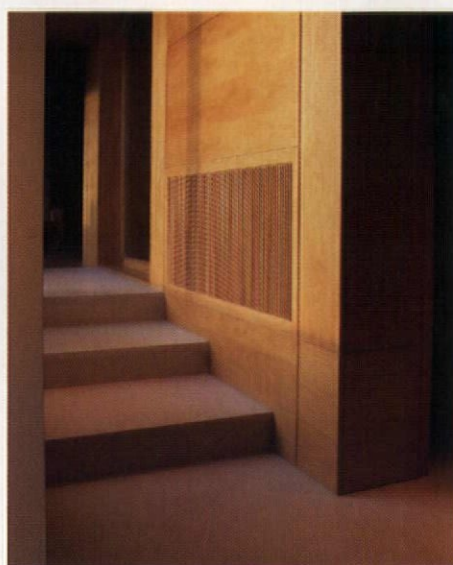
- KEY**
- | | |
|-------------------|-------------------------|
| 1 barn | 14 dressing area |
| 2 existing pond | 15 master bathroom |
| 3 garage | 16 void to ground floor |
| 4 old house | 17 master bedroom |
| 5 extension | 18 dining room |
| 6 reflecting pool | 19 kitchen |
| 7 entrance | 20 larder |
| 8 ha-ha | 21 hall |
| 9 meadow | 22 wc |
| 10 sedum roof | 23 music room |
| 11 bedroom 2 | 24 utility room |
| 12 bedroom 3 | 25 study |
| 13 media room | 26 library |



first-floor plan



ground-floor plan



Clockwise from top left: the south elevation of the extension is designed to take advantage of the views; only in the master bedroom are beams exposed in the new work; the library with its southerly view; view from the new to the old; the more closed northern elevation; view from the old to the new

between the restored old house and the new house that adjoins it to the east.

Gorst was insistent that, leaded panes apart, new elements should be clearly contemporary. 'What is new had to be clearly expressed as such, with no attempt to soften its impact,' he insists. Equally the new addition was envisaged as an uncompromisingly modern building. It might have been more emphatically detached from the old fabric had the two been connected at one level only, but this would have been at the expense of practicality and convenience. The diagram of the addition takes its cue from the axis of the existing house. A double-height, top-lit central space, reminiscent of that at Whithurst Park, divides it into two rectangular zones. That to the north is more enclosed and secretive, with narrow slit windows, while that to the south, with the library at ground level and the master bedroom above, is transparent, open to the landscape through large areas of double glazing which give fine views over the garden and surrounding fields and woods.

The level connection between old and new was achieved by excavating the site of the addition to a depth of about half a metre. The new wing is essentially a prefabricated softwood timber structure, made in a boatyard in Beccles and erected on site in 10 days. Gorst sees it as a modern expression of the timber-building tradition, formed on a well-insulated frame clad in oak boarding and with a minimal amount of structural steel. The flat roof is sedum-planted.

The former barn, now occupied by a member of staff, is a striking marriage of old and new in its own right. Again, new foundations had to be laid and up to half of the timber frame replaced. Internally, it is now lined in fire-proofed birch ply covering a layer of insulation. Locally produced clay paviours have been used for the floor in the main living and kitchen area, laid on a screed that incorporates underfloor heating. The oak boarded screen that forms a sheltered entrance area for the barn was a test-bed for the use of the same material on the cladding of the main house.

Given the extent of reconstruction of the existing house (which remains listed), the project ended up by creating, as Gorst freely admits, 'two new, connected houses'. In many respects this was a dream commission. The architect was instructed not only to design a great deal of fitted and moveable furniture but also to select other items of furnishing, floor coverings, light fittings and even cutlery and linen. Security, lighting and sound systems are controlled by a central computer system.

The marriage of old and new that is now Wakelins is a surprisingly seamless one, with a clear spatial flow between the restored and the entirely new elements in the house. Gorst has created a house for a particular lifestyle, comfortable but not showy, one that is rich in enjoyable and memorable spaces and equally rich in the pleasures of texture and form provided by fine craftsmanship. There is nothing sentimental or folksy – it wears both its age and its modernity with ease. Oh, and the great-crested newts are still there, undisturbed by a couple of years of work on site.



Top: small panes of handmade glass provide dappled light when the sun shines. Above: the language of the new work is continued in the timber-framed cottages, where a day-lit stair has been installed



Top: the converted barn and existing pond. Above: the barn is lined in a fireproof birch ply. Locally produced clay paviours have been used for the floor in the main living and kitchen area

Cost summary

Cost data based on final account, for gross external area

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	232	7.3
SUPERSTRUCTURE		
Frame	163	5.1
Upper floors	29	0.9
Roof	137	4.3
Staircases	26	0.8
External walls	409	12.8
Windows	237	7.4
Internal walls and partitions	44	1.4
Internal doors	29	0.9
Group element total	1,079	33.9
INTERNAL FINISHES		
Wall finishes	6	0.2
Floor finishes	152	4.8
Ceiling finishes	98	3.1
Group element total	257	8.1
FITTINGS AND FURNITURE	231	7.3
SERVICES		
Sanitary appliances	99	3.1
Water installations/heating/waste	166	5.2
Electrical services	519	16.3
Builders' work in connection	215	6.8
Group element total	1,001	31.4
PRELIMINARIES AND INSURANCE	385	12.1
TOTAL	3,185	100

Cost data provided by Sherriff Tiplady Associates

CREDITS

TENDER DATE

November 2001

START ON SITE

November 2001

CONTRACT DURATION

21 months

GROSS EXTERNAL FLOOR AREA

151m²

FORM OF CONTRACT

Negotiated fixed fee plus prime cost

TOTAL COST

£443,940 (excluding external works)

ARCHITECT

James Gorst Architects: James Gorst, Sandy Rendel, Stephen Tierney

QUANTITY SURVEYOR

Sherriff Tiplady Associates

STRUCTURAL ENGINEER

Anthony Hunt Associates

SERVICES ENGINEER

Crawt Simpkins Partnership

LANDSCAPE ARCHITECT

B+B UK

MAIN CONTRACTOR

FA Valiant and Son

SUBCONTRACTORS

Landscape contractor Proscage; electrical Peter King Electrical; services Allied Mechanical; security systems Strand Systems; kitchen, bathroom specialist Mark Nicholas Design; audiovisual Audio File (Bishop's Stortford)

SUPPLIERS

Joinery Crown Joinery (Ipswich); extension timber frame PW Chignell Associates; furniture, lamps Viaduct; underfloor heating Multibeton; double-glazed windows Swedish Window Systems; ironmongery Allgood; timber flooring Whippletree Hardwoods; stone flooring Hanchets Architectural Masons; grass roofing Erisco Bauder; concrete to new extension Allen Newport

WEBLINKS

James Gorst Architects

www.jamesgorstarchitects.com

Anthony Hunt Associates

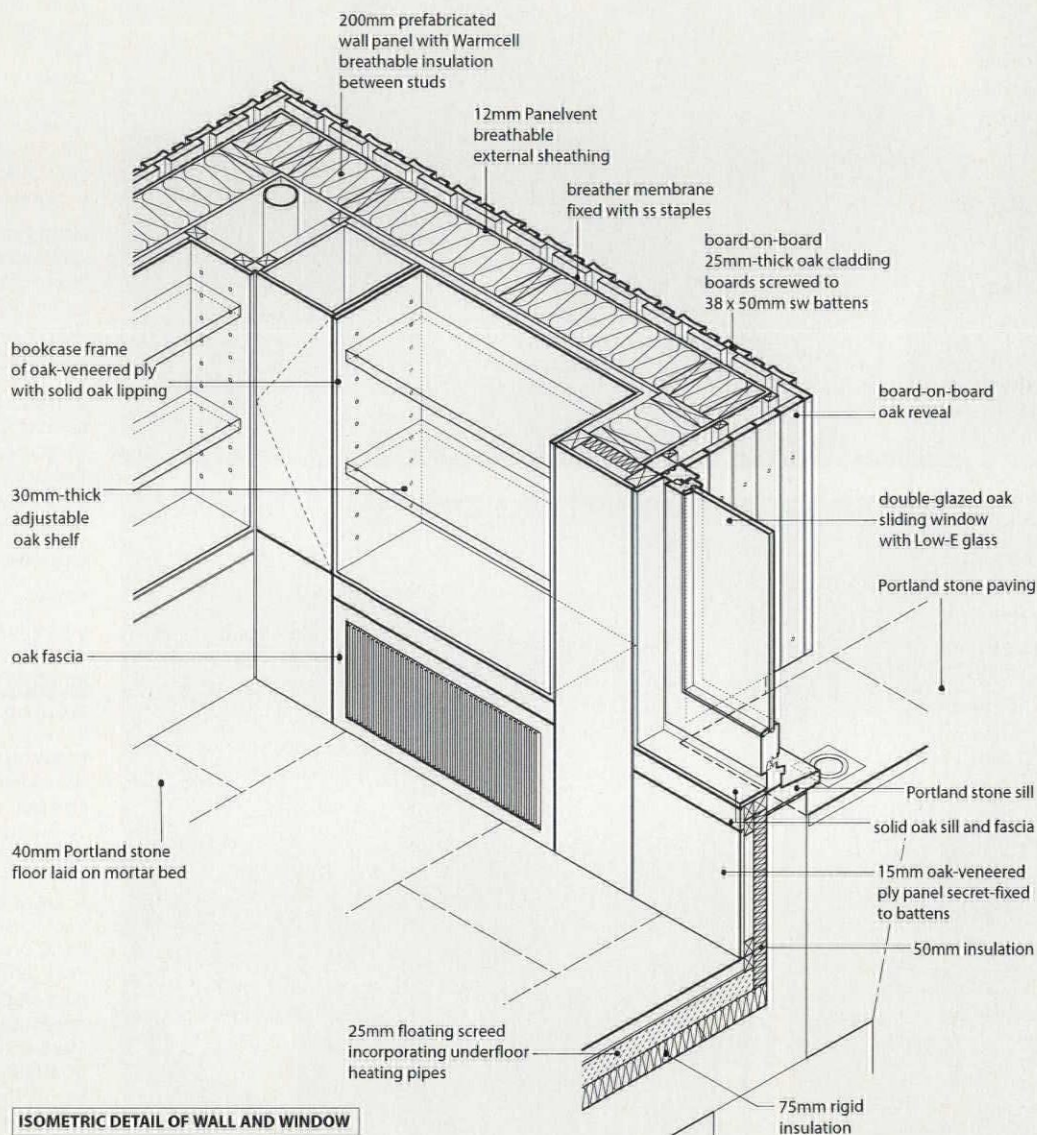
www.anthonyhuntassociates.co.uk

Library extension with timber-framed walls

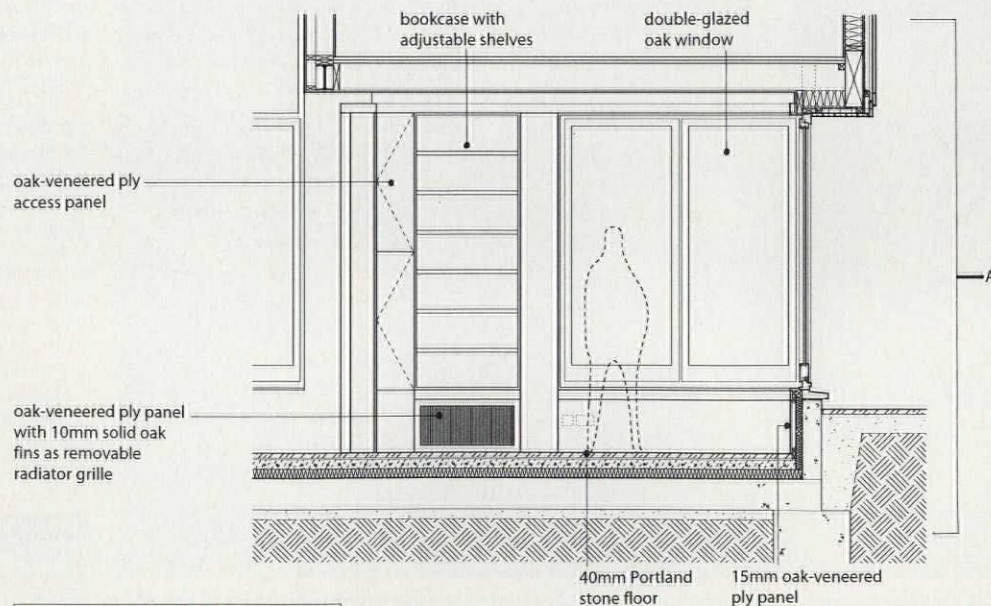
This two-storey extension to a Tudor farmhouse contains an office and library on the ground floor and master bedroom suite on the first floor. The ground floor is sunk below ground level to align the first floor with the floor of the adjoining farmhouse while giving generous ceiling heights to the library and office. The library is glazed with large, storey-height sliding windows and the walls are lined with bookcases made of oak-veneered ply, which are set within the depth of the walls. The windows lie flush with the inner face of the wall to align with the face of the bookcases. The resultant deep overhang shades the south-facing glazing. The structure of the extension is a modern, environmentally conscious version of the timber frame. The walls are formed of storey-height prefabricated panels of timber – a 200mm timber stud framework with 12mm Panelvent breathable external sheathing on the outside face. The panels were assembled on site, and Warmcell breathable insulation was damp-sprayed between the studs before the internal wall lining board was fixed. The sheathing is lined with a breather membrane and clad with a rainscreen of board-on-board vertical oak boards. They are fixed to battens with their top edges cut at an angle to drain rainwater away from the sheathing. The boards are 25mm thick and dished slightly to give each a distinctive profile.

On the ground floor, the timber wall panels are fixed through a waterproof membrane to a waterproof concrete upstand. The window lintel is formed of a glulam beam, which projects over the corner as a cantilever to support the first-floor prefabricated wall panels. The floor is paved with Portland stone and has an underfloor heating system.

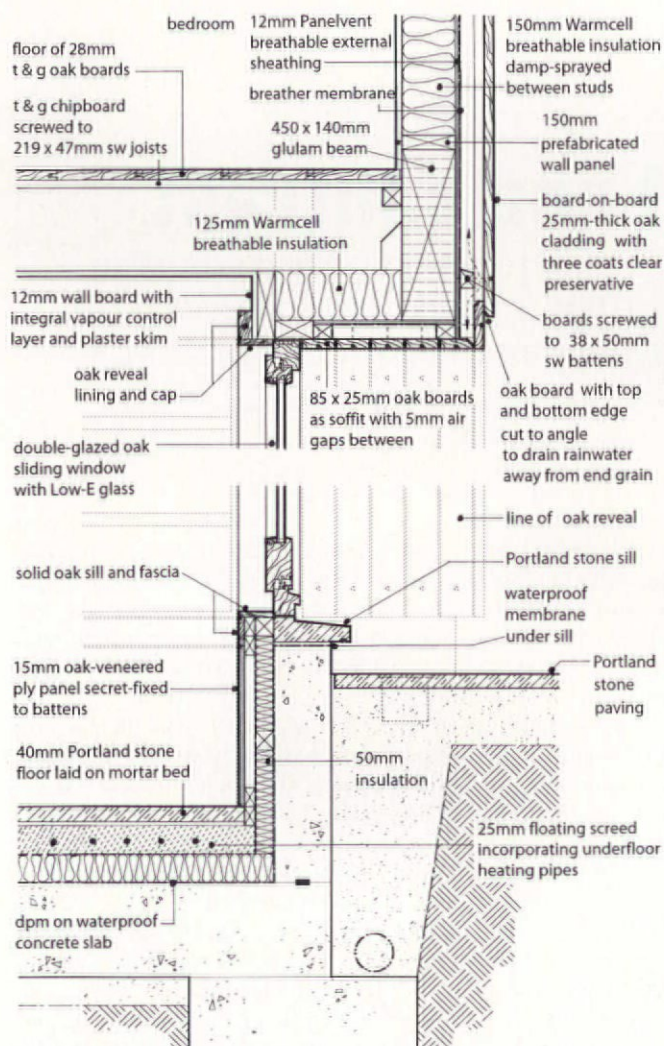
Susan Dawson



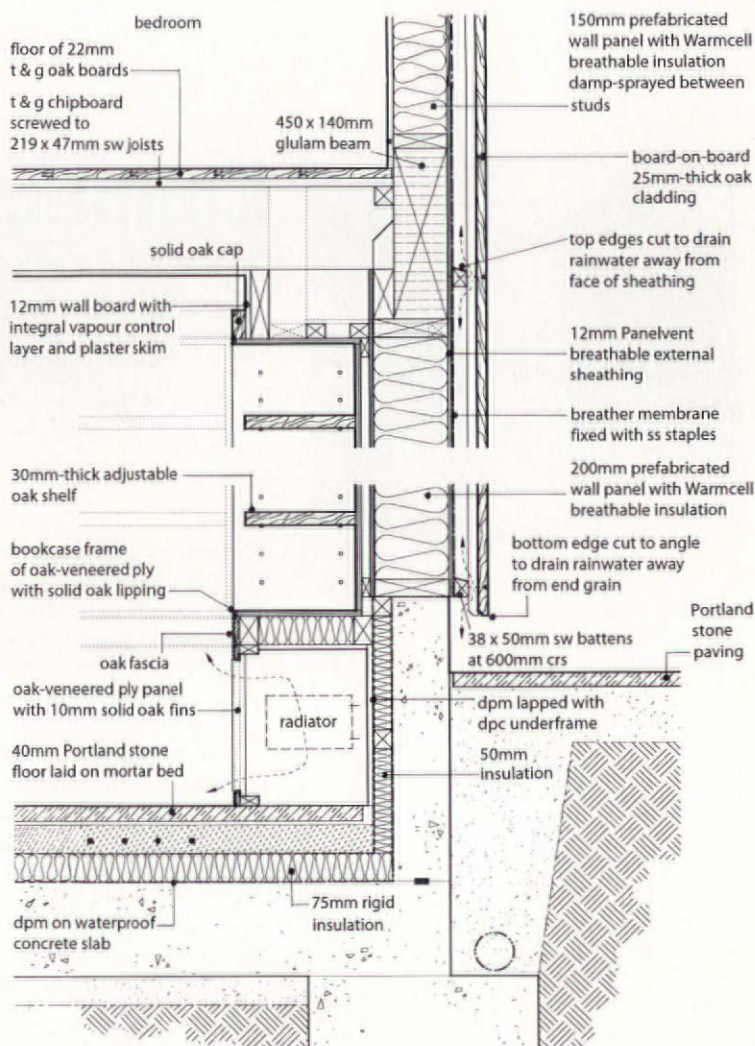
ISOMETRIC DETAIL OF WALL AND WINDOW



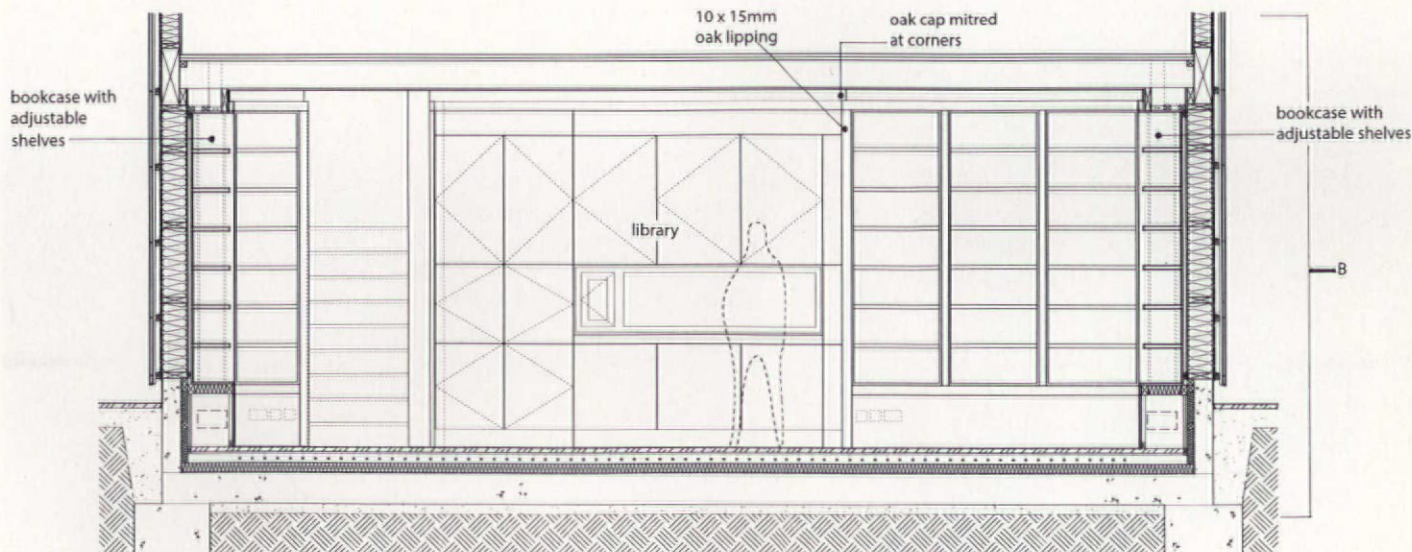
KEY CROSS-SECTION THROUGH LIBRARY



DETAIL SECTION AT A THROUGH LIBRARY WINDOW



DETAIL SECTION AT B THROUGH LIBRARY WALL



KEY LONG SECTION THROUGH LIBRARY



Connect and contrast

Architect Eldridge Smerin's reworking and extending of a Victorian house has provided a radical addition to London's conservative Hampstead

By Barrie Evans. Photography by Lyndon Douglas

The most measured criticism by irate locals of this conservation area project is that it is not contextual enough. Others cannot contain their ire; one, quoted in the local paper, said: 'I've seen people shouting at it as they walk past because it offends them so much. How could the planners give permission to that?'

Well, the planners were OK about it, as were some of the locals. And in massing it has contextual qualities; the extension, for example, is the same height as the service accommodation that was demolished. And it replaces some less-than-contextual single-storey garages. The client family is pleased, too. 'We didn't want anything showy and the result is light, airy and relaxing. When you go inside it feels as if you have escaped London,' says Emma Shapero.

So there is a functional reason – creating a place apart – as well as Eldridge Smerin's compositional preferences, for making the new front, which in its own way is a little more opaque than the restored original facade. (You don't actually see much looking in through all those sash windows.) After the practice's Stirling-shortlisted *The Lawns*, you might have expected planes of flowing space and floor-to-ceiling glazing. They are here, with a light slot between old and new and full glazing to the rear of the extension. From inside you don't miss the front as a source of daylight. (The light slots in the facade are to the kitchen and as screening to the parents' bathroom balcony.)

While old and new are very clearly contrasted on Pilgrim's Lane, the interior sense is much more one of connection. Yes, the

Above: before the demolition. Opposite: new timber facade with glass slot echoing earlier flank service accommodation



Structure

For the existing building, internal loadbearing walls were replaced with a 100 x 100mm column plus new steel beams within the floor depth. The existing flank wall was completely removed between basement and first floor with steel framing supporting the masonry above and stabilising the opening.

The new extension is steel and timber framed, allowing connection of cantilevered pods and balconies; columns are square, channel beams are within floor depths. A new half-basement was built on mini piles.

New and existing are joined with minimal framing, with laminated glass flooring. The new stair has glass treads with a safety film; risers bear on a profiled and laminated glass wall. Connections use clear silicone and bearing tape.

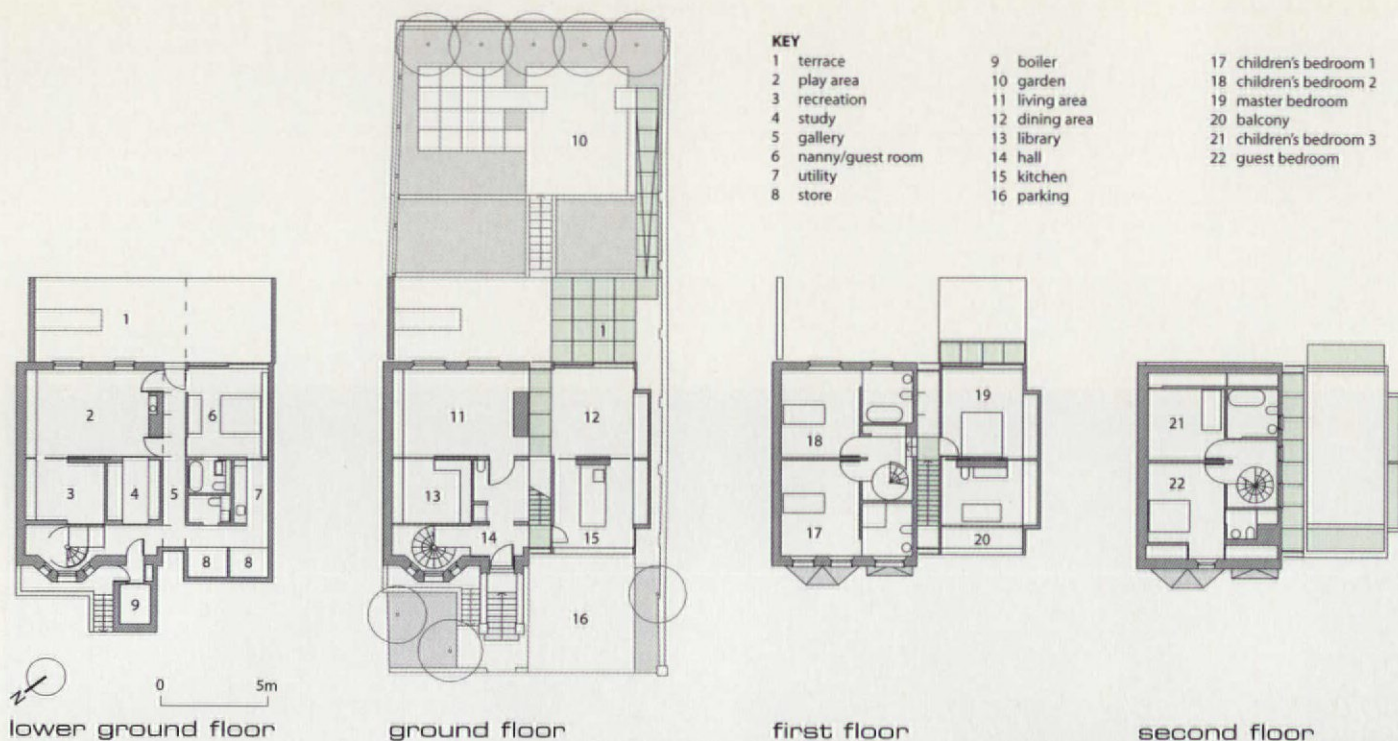
Rear cantilever balconies consist of laminated glass floor panels and toughened glass balustrades, with steel flats providing framing and clamping plates.

In the garden a concrete table cantilevers from fairfaced concrete retaining walls. The table is 80mm thick and 3m long, with a stiffening rib concealed on the underside.

Karl Lang and Gary Elliott, Elliott Wood Partnership







new has steel columns and large areas of floor-to-ceiling glass. But the old has been stripped back and given the same vocabulary of moulding-free, white-plastered surfaces, spaces often divided by partial screen walls without doors, underfloor heating throughout, some of the furniture as well as fittings designed by the architect. At ground and first floor a steel-framed opening right across the flank wall of the existing house allows space to flow horizontally (see 'Structure'). On entering the house this openness and the stronger daylight in the extension draw you to it, making the old less dominant than the plan may suggest. Details too follow through. For example, in a neat touch the solid layered ply of the front facade is picked up in a solid-ply, computer-machined spiral internal stair down to the basement.

Daylight also helps make connections. The glass light slot not only creates a transition between old and new, aligning the house round its new central glass stair. Its light, combined with that from top-lit pods on the opposite side of the extension, mean that extension floors are more integrated spaces, not single-focus boxes oriented to the garden.

Extending the semi-basement still leaves that level somewhat enclosed (some spaces are mechanically ventilated and require permanent artificial lighting). But at the rear all rooms let onto a terrace and beyond that to the garden, by Jinny Blom, which slopes up away from the house. Its slope is steep enough that the extension's first-floor cantilevered balcony, with its glass balustrade, feels as if it is in the garden rather than above it. A long shallow ramp leads down from there to the garden surface.

This is not just another glass box extension. There is a richness that has come from subtlety in planning and in the handling of daylight and details, and from an enjoyable tension between contrasting and connecting the old and the new.

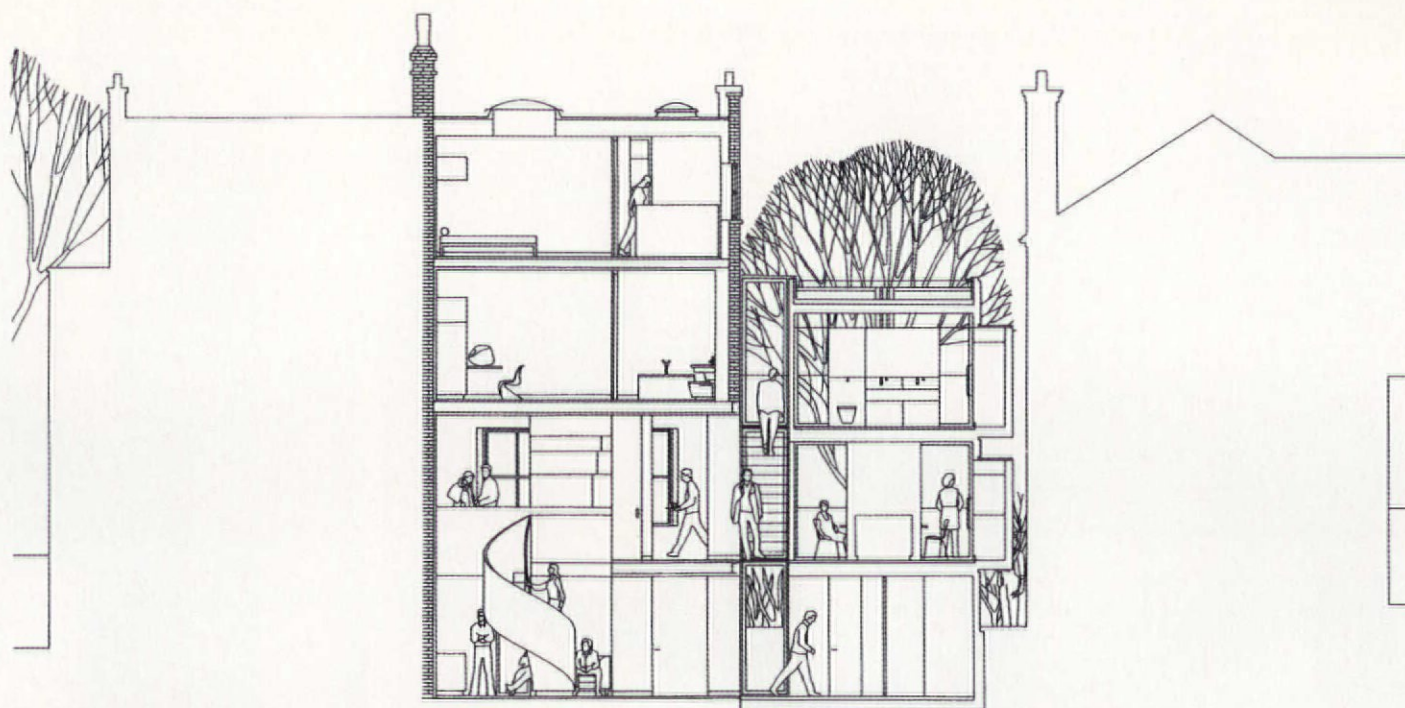


Above: new glass slot seen from hall.

Above right: existing (stripped) library.

Below: new dining and kitchen areas

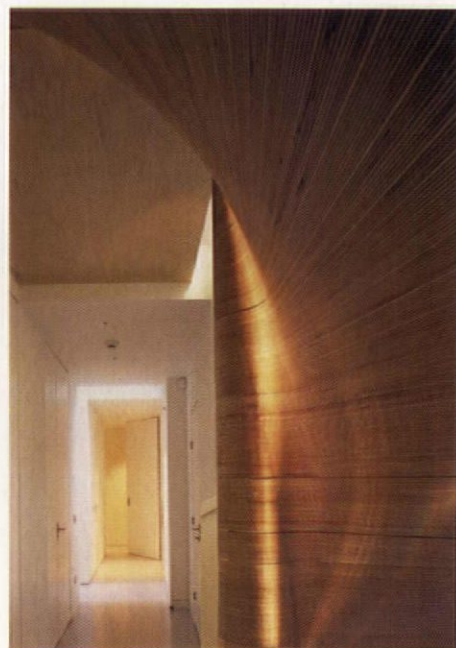




cross section



Left: transparency enhanced by glass floors.
Above: master bathroom with screened balcony.
Below: computer-cut basement spiral stair





Above: cantilevered terrace at entrance level, outside the dining area. Below: play terrace outside the rear semi-basement rooms



COST SUMMARY

Data based on final account

	Cost (£)	Percentage of total
Demolitions, alterations	15,071	1.68
Substructure	57,443	6.41
Superstructure	275,973	30.78
Internal walls, screens, doorsets	81,508	9.09
Wall finishes	38,594	4.30
Floor finishes	36,478	4.07
Ceiling finishes	18,984	2.12
Services	166,535	18.57
Fixtures, fittings	79,060	8.82
External works	27,739	3.09
Preliminaries	99,231	11.07

TOTAL 896,617 100

Cost data supplied by Tony Bamford-Mumby at ab associates

WEBLINKS

Eldridge Smerin
www.eldridgesmerin.com
 ab associates
www.abassociates.com
 Elliott Wood Partnership
www.elliottwood.co.uk

CREDITS

TENDER DATE

March 2001

START ON SITE

July 2001

CONTRACT DURATION

12 months, plus landscape works and specialist joinery/finishes contracts

GROSS INTERNAL AREA

400m²

CONTRACT

IFC 98

TOTAL COST

£897,000

CLIENT

Bernard and Emma Shapero

ARCHITECT

Eldridge Smerin: Nick Eldridge, Piers Smerin, Sophie Ungerer, Alison Poole, Richard Glover

QUANTITY SURVEYOR

ab associates

STRUCTURAL ENGINEER

Elliott Wood Partnership

SERVICES ENGINEER

E+M Tecnica

GARDEN DESIGNER

Jinny Blom

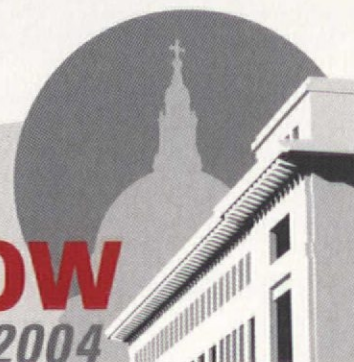
MAIN CONTRACTOR

RBS Shopfitters

SUBCONTRACTORS AND SUPPLIERS

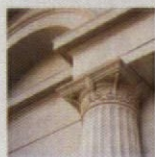
Plywood cladding, spiral staircase AMS Joinery; structural glazing, windows Compass Glass; architectural metalwork Bonman Engineering; electrical Tema Electrical; mechanical Mersh Air Conditioning Services; crumb rubber flooring Easifall; leather flooring Carolyn Benson; rubber flooring Dalsouple; glass balustrading Masterglazing; Corian washbasin Westwood Fabrication; ironmongery Allgood; kitchen Bulthaup; architect-designed furniture Opus Magnum; lighting The Light Corporation

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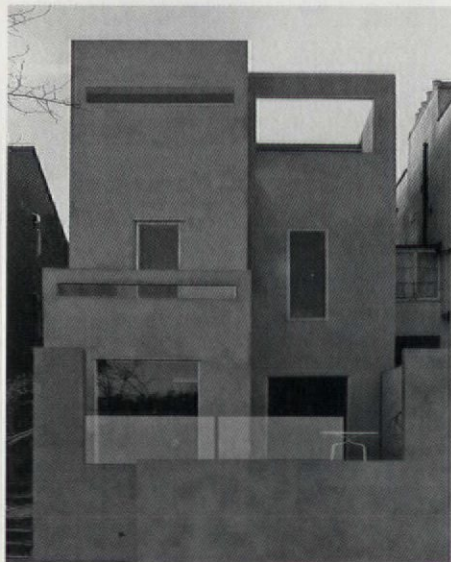
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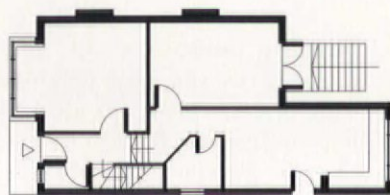
Work in progress

Having given an inter-war suburban house a strong new identity, Jeffrey James Design has handed the project over to the client

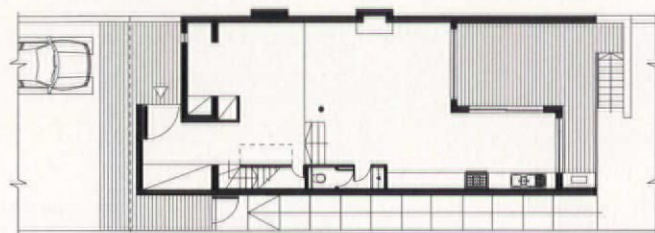
By Barrie Evans. Photographs by Jeffrey James



An abstract mystery of a house. Left: the front elevation. Top right: interior showing new light shaft. Bottom right: rear elevation



ground-floor plan (before)



ground-floor plan (after)



Clients determined to be different have provided Jeffrey James with his first new-build project. They are determined enough to have built themselves a timber 'garden shed' at the bottom of the garden, some 7 x 4.5m, where the family of five lived while the refronting and first fix was done. They then moved in and are now gradually completing the job as time, money and new ideas permit.

The immediately surrounding area of south London has many streets of Victorian consistency, but where the house stands is an exception. It is a street 'scrambling for identity', in James' view. Refronting the house and adding a full-height, flat-roofed storey where there was a pitched roof, were supported by the planners from the first. As was the decision to focus away from the street with a near-windowless facade. It is a highly abstract composition, a screen wall, intended to express the ethos rather than the function within. It is a bit more formal than you would expect for these clients.

Beyond the exclusive facade – intentionally more exclusive than that of the Eldridge Smerin house (pp36-40) – the house in part

focuses inwards, but it also looks to the rear where it looks across a populated valley, giving some of the feel of a hill town. The house reaches out to this with extensive glazing and a terrace on the ground floor, a first-floor balcony and on the new second floor, broad glazing and a roof terrace.

So far the bones of the reorganisation are in place. With the clients now living in the house, the usual contractual sequence of second fix throughout, then finishes, is not happening. Instead there are islands of the clients' work-in-progress while keeping the house habitable. The clients are content to live with their studwork for a few months at a time.

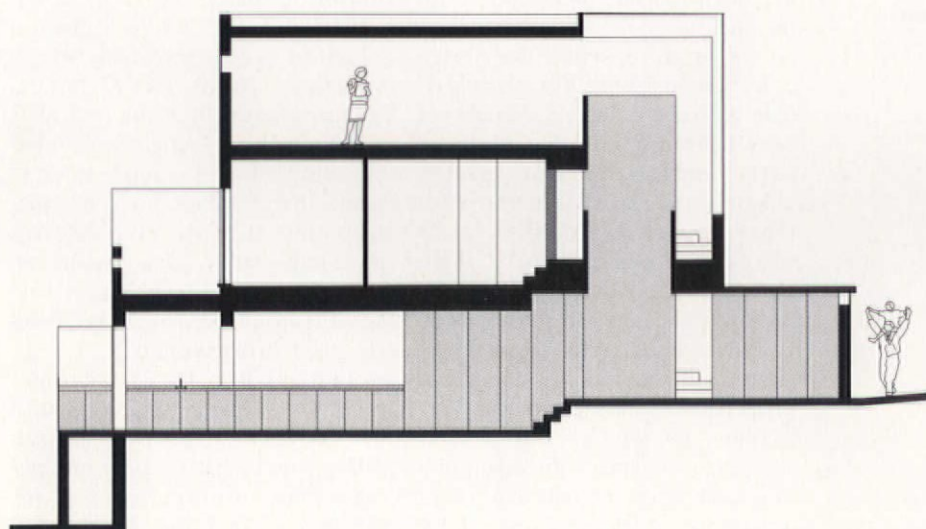
Apart from opening up the rear of the house to the valley, the most radical internal change has been repositioning the stair and opening up the ground floor. Where once there was a dark entrance corridor, there is now a three-floor-high light shaft created to illuminate the front of the ground-floor plan and the circulation above.

The house's sloping valley-side site led to the original section stepping down the hill, with the front room almost a metre higher than

the rear rooms. Now that the ground floor is all one open space, the ex-front room area retains that level difference, making it stage-like. (Radiators are built into the step face.) With the clients' taste in off-the-wall art already on the wall, and their working in set design, we can expect some drama here one day.

The project is not now moving fast, but neither is it hanging over the clients. It has become a family project; the six-year-olds know what a cross-head screwdriver is and does. One of the clients, at least, dreams of moving on from this project to a more radical, new-build start somewhere else. For James it is personal too; his background is also a hands-on one – designing and making interiors and furniture – and he is pleased to be deconstructing the sort of house he grew up in.

A job like this has its own issues, about insurances and what might constitute practical completion, about whether that lavender emulsion really is a good idea. It is not the sort of approach that gets hospitals and offices built; here, though, it is a very appropriate design service.



long section



CREDITS

FIRST FIX DURATION

Two years

FIRST FIX COST

£110,000

FIT-OUT DURATION

One year, so far

FIT-OUT COST

£30,000 so far

DESIGNER

Jeffrey James Design

STRUCTURAL ENGINEER

Stodart Associates

MAIN CONTRACTOR

The clients

BUILDING SUBCONTRACTOR

Lee & Swaney Associates

GLAZING SPECIALISTS

Walsh Glazing

NSB Casement

WEBLINKS

Jeffrey James Design

www.jeffreyjamesdesign.com

Lifting the lid

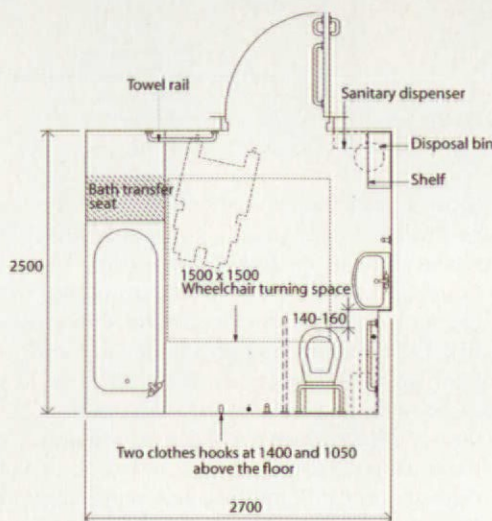
In the second article on the new Approved Document Part M we offer more guidance to challenge the building inspectors

BY SELWYN GOLDSMITH

The erroneous presumption which seems to have affected a number of recommendations in the revised Building Regulations Approved Document Part M (ADM 2004) is that what is convenient for independent wheelchair users will automatically suit other building users. A unisex WC geared to the needs of independent wheelchair users may not be conveniently usable by wheelchair users who have to be helped by someone else. And for ambulant disabled people and standing adults it may not actually be convenient to use wash basins placed at a height which suits wheelchair users.

Unfortunately, a recurring feature of the new Approved Document Part M (ADM) 2004 is its accommodation to independent wheelchair users to the detriment of others – even though there is no explanation of who independent wheelchair users are. Actually, they are those who use a self-propelled wheelchair, are unable to walk, whose upper limbs are in good working order, and who, in accessible environments, are able to get into and around public buildings on their own and use their facilities without needing to ask someone else to help them. They represent a small proportion of all the wheelchair users who use public buildings, perhaps only about one in 20, and a tiny proportion of all disabled people, perhaps only about one in 1,000.

Independent wheelchair users use wheelchairs which are commonly of a standard size. They tend, unlike wheelchair users who can walk or who need to be pushed, to have common physical capabilities. From their seated position they can reach upward, forward, laterally and downward, operate light switches and other low-level controls, open and close doors, and turn their wheelchairs around in a 1,500mm-diameter space. An effect of this uniformity is that the new Part M design standards for independent wheelchair users can be readily estab-



'A recurring feature of the new Approved Document Part M (ADM) 2004 is its accommodation to independent wheelchair users to the detriment of others'

lished. No other group of building users has this benefit.

No compromise

To satisfy the M1 requirement, provision 5.7(b) reads: 'At least one wheelchair-accessible unisex toilet is required at each location in a building where sanitary facilities are provided for use by customers and visitors to a building, or by people working in the building.' In a range of circumstances – for example in a building where employment conditions will not suit wheelchair users – this is not reasonable.

Nor is it reasonable for design consideration 5.5 to advise that wheelchair-accessible unisex WCs should not be used for baby-changing. There are certain building types, for example supermarkets, where it is more sensible to have the baby-changing facility in the wheelchair-accessible unisex WCs than placing one in both male and female lavatories. The notion that wheelchair-accessible unisex WCs ought to be regarded as the exclusive domain of wheelchair users is unreasonable. Furthermore, for compliance with ADM 2004 there are items – the height of a wash basin where one only is provided, for example – where convenience for adult able-bodied people has to be compromised in order to accommodate

wheelchair users. Similarly, a reasonable person in a wheelchair would think it only fair that he or she should accept compromises too.

Turning point

Compared with the ADM 1999 unisex wheelchair-accessible WC, which was in accord with the BS 5810:1979, that shown in diagram 18 of ADM 2004 is slightly larger. Its depth is 2,200mm rather than 2,000mm. With its 1,500 x 1,500mm turning space, it is suitable for independent wheelchair users but it may not be convenient for a wheelchair user who needs to be assisted. To manage conveniently, an assistant who pushes a disabled person in a wheelchair needs a space wider than 1,500mm, possibly 1,700 or 1,800mm.¹ The advice in ADM 2004, paragraph 5.9, that a WC in accordance with diagram 18 will enable one or two assistants of either sex to assist a disabled person, is misguided.

The better layout is the peninsular layout. Besides permitting transfer from either side, its advantages are the more generous space for wheelchair manoeuvrability, and with it space for two people to assist with transfer where a wheelchair is weighty and cannot be handled by one person alone.

Unisex provision

In ADM 2004 the only special feature for ambulant disabled people which has to satisfy the M1 requirement is the 800mm-wide WC compartment shown in diagram 21. It is not satisfactory. For severely disabled ambulant people, the unisex wheelchair-accessible WC (see AJ 19.2.04) is much more convenient; its 2,200 x 1,500mm plan layout gives an ambulant disabled person ample space to manoeuvre. Furthermore, it provides space for a helper to assist and, most importantly, it has a washbasin reachable from the WC. None of these benefits are afforded by the WC cubicle shown in diagram 21.

In ADM 2004, the en-suite bathroom for wheelchair-accessible hotel bedrooms (see layout above) has plan dimensions of 2,500 x 2,700mm, giving a floor area of 6.75m², a 40 per cent increase over the area advised in ADMs 1987, 1992 and 1999.

To satisfy the M1 requirement, pro-

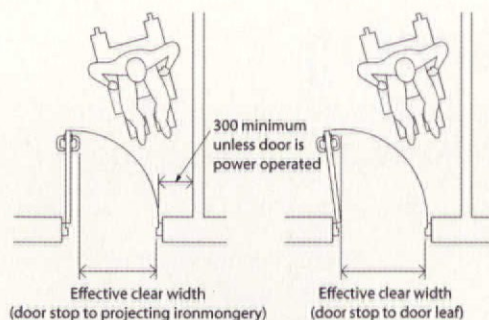
vision 5.21(d) advises a transfer seat to the bath which has a depth of 400mm; but in diagram 25 a seat with a depth of 750mm is shown. The need for the additional 350mm is unexplained. Furthermore, small washbasins such as that shown in the diagram are not convenient for disabled people. In an en-suite bathroom where the bath incorporates a hand-held shower, a removable bench seat with suitable grab rails on the side wall may enable a wheelchair user to use the shower. This could be of benefit to ambulant disabled people. (Instead of displaying an inadequate and unsatisfactory bathroom layout of the kind shown in diagram 25, the ADM 2004 might have simply advised the need for there to be a 1,500mm-diameter turning space in a wheelchair-accessible bathroom.)

Slippery slope

The rigidity of ramp gradient recommendations isn't helpful. A relevant example is a small high street shop which has two steps at the entrance door, with a rise of 500mm. To make it wheelchair accessible, it may be practicable to place a level platform in front of the door, with steps being incorporated on one side and a ramp on the other. On account of the shop's narrow frontage, the ramp might have to have a gradient as steep as 1:7, making it insuperable for an independent wheelchair user. But a short 1:7 ramp could be manageable for a powered wheelchair or by a person in a wheelchair pushed by someone else. It would also make it easier for those with infants in pushchairs to access the building and use it. However, the prevailing ADM rule seems to be that convenient provision for independent wheelchair users has to be pre-eminent.

Doors wide open

For internal doors the minimum clear width will now be 800mm. That is, the width between the internal face of the opening jamb and the most protruding point of the opposite jamb taken perpendicular to the wall – this is likely to be the door handle. (This will preclude standard 900mm doorsets which give an opening width of 775mm.) But a standard wheelchair has a width of just 600–630mm, and a competent independent wheelchair user or the pusher of a person in



Standard doorset widths, which are perfectly acceptable to most wheelchair users, will no longer comply (see also table below)

a wheelchair can comfortably pass through a 750mm opening. In the ADM 1999 (page 13), a minimum clear opening width of 750mm was prescribed for rooms within buildings, other than the 1,000mm doorset for unisex WCs. The corresponding minimum clear width for external doors to buildings used by the general public is 1,000mm, thus a single door that could have a 1,150mm doorset or a double leaf door a 2,150mm doorset. The reasons for this are not explained.

The advice in ADM 2004 (paragraph 2.10) is that an automatically operated opening door is the most satisfactory solution for most people. What is not acknowledged is that a double-leaf automatic door could come with narrower width conditions than those prescribed in Table 2, so beware when specifying.

Blind spot

For the benefit of blind people, diagram 4 shows 'corduroy' warning surfaces at the head and foot of stairways. These can be discomforting for ambulant disabled people, as can tactile pavings at street crossings. Interestingly, no substantive evidence has yet been adduced which supports the hypothesis that either surface genuinely helps blind people.

Disabling strategy

A disturbing feature of the ADM 2004 is the complexity of the advice in sections 21 for satisfying the M1 requirement and the difficulty the architect will have when attempting to interpret it all.

Previous editions of ADM did not require the architect who presents a scheme for building control approval to apologise for what they have not done that they were told to do. Under the terms set out on pages 16 and 17 of the ADM 2004, the architect now has to produce an access statement. In it, the architect has to explain the reasons why all the various components of a building do not precisely follow the recommendations in the Approved Document for meeting M1 requirements, and why the arrangements (perhaps none at all) proposed in place of the prescribed provisions are sensible and reasonable. While for any particular proposed building not all of the provisions prescribed in sections 1–5 will need to be checked, by my reckoning there are 280 of them altogether.

As described above, the most vexing is section 5, 'Sanitary accommodation in buildings other than dwellings'. For WC accommodation there are four sets of design considerations, and with them 40 provisions for satisfying the M1 requirement. Hopefully, this article will go some way to providing credible ammunition in the verbal battles architects may have to face with local authorities in order to provide decent, meaningful, universal provision for disabled and able-bodied alike. *Selwyn Goldsmith is the author of many definitive volumes on disability accessibility, most recently Universal Design*

Reference

1. DOE. Vol 2. p165–9

MINIMUM EFFECTIVE CLEAR WIDTHS OF DOORS

Direction and width of approach	New Buildings (mm)	Existing buildings (mm)
Straight-on (without a turn or oblique approach)	800	750
At right angles to an access route at least 1500mm wide	800	750
At right angles to an access route at least 1200mm wide	825	775
External doors to buildings used by the general public	1,000	775

Note: The effective clear width is the width of the opening measured at right angles to the wall in which the door is situated from the outside of the door stop on the door closing side to any obstruction on the hinge side, whether this be projecting door opening furniture, a weather board, the door, or the door stop (see Diagram 9). For specific guidance on the effective clear widths of doors in sports accommodation, refer to 'Access for Disabled People'.

The price of planning

A new report suggests clients should pay higher planning fees so local authorities can redress their funding gap

BY BRIAN WATERS

Arup and others delivered a 170-page report to the deputy prime minister last month called *The Planning Service: costs and fees*.^{*} This was the culmination of work first commissioned in 2000, billed as a 'fundamental review' of the costs of planning departments.

The culture of local government means that establishing the costs incurred in providing a particular service, let alone in processing a particular planning application, is extremely difficult. The

consultation provides a basis for this to become much easier. It reports that:

- the annual estimated fee income in England is £174 million derived from 640,000 applications;

- the total cost of the planning service in English local authorities is about £900 million; of this, fee-charging development control activity is estimated to cost between £199 million and £242 million;

- a fee increase of between 15 per cent and 39 per cent would be required to achieve 100 per cent cost recovery across development control work presently covered by fees;

- costs and overheads vary greatly between authorities;

- average annual salary for the 15,000 people employed is £23,700 per head;

- cost recovery is particularly low for the largest applications thanks to the maximum fee;

- about 2,700 maximum-fee applications are made each year with costs exceeding fees by between 104 per cent and 520 per cent.

You get what you pay for

It has been government policy for some time to recover 100 per cent of the costs of the development control services which are subject to fees. It is widely agreed that there is a need for additional resources and an improved service but there are con-

cerns that increased fees may not be ring-fenced and could be used to reduce the public contribution to the cost of a service.

The consultation recommends that there be a nationally set fee scale regularly reviewed; that the present charges should be simplified; and that the cost of pre-application advice should be factored into the fee and not charged separately – to avoid deterring such consultations. There are differing views as to which activi-

The consultation recommends that there be a nationally set fee scale regularly reviewed'

ties should be covered by fees. The consultants accept that there will be a degree of cross-subsidy between applications but these should be minimised. Locally set fees and variable fees have been rejected.

The report recommends that maximum fees should be redefined as a first threshold for a defined quantity of development as at present, over and above which there could be scope for individual voluntary payments at the applicant's discretion, but these should be a matter of public record. A maximum fee of £50,000 (against the current £9,500) 'could be justified'. Guidance on fees for mixed-use applications should be clearer, being the sum of the fees for each use proposed. Outline housing applications should command a fee of £660 for every 0.1ha against the current £220, in view of the latest PPG 3 guidance on densities. Fees should not be refundable if an application cannot be entertained, nor where it is processed but refused. 'Free go' resubmissions should remain and their cost factored into overheads.

The consultants recommend increasing fees to achieve 100 per cent cost recovery of fee-charging applications by a combination of across-the-board increases and substantially raising maximum fees. It is recognised that the yield from large applications will vary with the state of the property market.

In my discussion of the seminar held by the report's consultants at the ODPM (AJ 30.1.03) I reported the development sector's view that, while fees might be raised to recover costs, there should be two main consequences: sanctions and competition (for larger applications, at least). Without these, there would be little change in the culture which today provides a patchy, often inefficient, and unpredictable service.

'Sanctions' refers to the model of Building Regulations fees being returned if deadlines are missed.

'Competition' recognises that planning applications have to be determined through a local democratic process. It is the processing of applications, not their determination, which ought to be capable of objective management.

Thus, an applicant might have the choice of authority or agency (including certified private firms) to whom their applications might be submitted. The agency checks, registers, consults, negotiates and relates the application to the approved development plan and material policies and considerations. Just as a planning inspector has to, it prepares a report and recommendation and submits it to the relevant planning authority. The latter (who shares the fee, having liaised with the processing authority) determines the application in the light of the report. The procedure will test the 'plan-led' system but is no more challenging than for architects, who manage to prepare and submit applications all over the country, taking account of local policies and issues.

More than ever, applicants and architects will have to prepare their applications thoroughly and will be on the receiving end of claims for delay if they don't. But maybe it is about time architects made the case for reciprocal sanctions and for competition to be introduced to sharpen up the planners' act. It goes without saying that a properly resourced planning department exists for the benefit of the community and the economy.

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

Footnote

^{*}www.odpm.gov.uk

On the waterfront: regeneration of a city

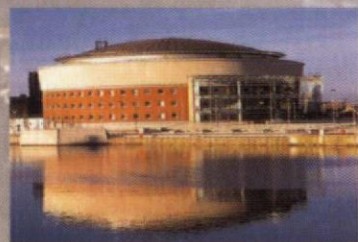


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Organised by British Institute of Architectural Technologists (BIAT), the theme of this year's event is urban regeneration. The conference will focus on the Belfast Waterfront area but will relate this to the construction industry in general.

The conference will be held at the Belfast Waterfront Centre on 19 November, and will be followed on 20 November by the BIAT AGM and dinner dance at City Hall.

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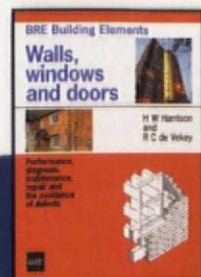
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INTERVENING IN THE EUROPEAN CITY

THE ARCHITECTURAL
REVIEW

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16 March 2004, RIBA, 66 Portland Place, London, W1

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The liability smokescreen that could be a cause for alarm

Last year the case of *Sahib v Paskin Kyriakides Sands (PKS)* sent ripples of alarm through the architectural profession. PKS was found to be solely responsible for the spread of a fire through a food factory. The fire started in a large frying pan in a vegetable preparation room. Shortly before Christmas, the Court of Appeal reviewed this decision and, having decided that Sahib had in part caused its own loss, reduced the damages payable by PKS to one-third of what had originally been ordered.

In a second case, this time involving a fire in a restaurant, the Court of Appeal last November reviewed the decision in *Six Continents Retail v Carford Catering*. Carford, the project manager, had been found not liable for a fire caused by a rotisserie fixed to a timber stud partition. The judge at first instance found that the employer's contributory negligence had been 'overwhelming'. The Court of Appeal disagreed, and found the project manager liable.

These decisions show that it is not always immediately clear who might be liable, and for what, on any given set of facts. Although these decisions are very fact-sensitive, it is

instructive to look at them for what they tell us about the duties that were found to be owed, how those duties might have been discharged, and how liability may be displaced by the conduct of others.

In *Six Continents*, Carford had arranged for the installation of the rotisserie on the stud wall, which was faced with tiled plywood. The installation instructions said that under no circumstances should the unit be fixed directly to a combustible surface.

There was subsequently a problem with the heat distribution of the unit. The visiting engineer suggested to Carford that the installation of a stainless steel sheet at the back of the unit as a fire protection measure might be advisable. Carford passed this information onto Six Continents, who owned and operated the restaurant. Carford asked 'what action, if any' they were instructed to take. In the event, no further preventative action seems to have been taken before a fire started in the stud wall on which the rotisserie was hung.

The judge at first instance decided that Carford was in breach of its obligations to Six Continents by not making sure that the rotisserie was installed in accordance with the manufacturer's instructions. However, she went on to find that the true cause of the fire was Six Continents' failure to respond to Carford's request for instructions.

The Court of Appeal found that Carford's letter did not absolve them. For the warning in the letter to have been clear, it should have drawn attention to the underlying problem that the unit was fixed to a combustible surface; in other words, it should have pointed out Carford's own breach. It did not. The fire was Carford's fault, and was not contributed to by Six Continents.

As for Sahib, the judge at first instance found that Sahib had not contributed to its own

loss, despite the fire having been started by its negligence. He decided that had PKS specified appropriate panels, the fire would have been contained, and the factory would not have been lost.

The Court of Appeal took a somewhat broader view. They held that Sahib

had contributed to its own loss in two ways.

First, it was Sahib's responsibility to take reasonable care to stop a fire from breaking out. Second, Sahib had wrongly told the panel manufacturer that the room where the fire started was only to be used for steam cooking. Had the panel manufacturer been told there was to be frying, they would have recommended the use of fire-resistant panels, which would have prevented the spread of the fire.

However, it was PKS's duty to ascertain what cooking activities were to be carried out in each room, and to assess the consequential risk of fire spread. PKS had a data sheet for the room that showed that it was to contain a fryer. Had PKS made further enquiries, it would have discovered the true position and advised that fire-resistant panels be used.

It followed that there were three causes of the loss, that Sahib started the fire, and that Sahib and PKS had failed to make sure appropriate panels were used.

Sue Lindsey

Blowing his own trumpet and virus doom and gloom

I have been urged to take a look at the new site of RIBA presidential hopeful Richard Saxon, at www.richard.saxon.co.uk. A web site about yourself has to be the ultimate solipsism. Although I couldn't care less who becomes top RIBA man, can I urge all Saxon's supporters please not to look at it. Sure, its design and structure are bang on and must be Saxon's own work, because he hasn't credited anyone. But its content belongs to the genre of those relentless circular letters issued every Christmas by families you met just once many years ago on a Greek ferry. I can't bear to say any more other than please start over again – with professional advice. Before you lot read this. Especially abandon that photo in faux-academic robes and bonnet. And the treacley section headings. And ... well, everything. But not, the 'Presswatch' section. Here Saxon notes grimly: 'It is one of the laws of nature that press reports are never 100 per cent accurate. This log will note errors and correct them.' Echoes, there, of much admired Downing Street spin.

I don't pretend to understand all that virus stuff but it has its moments. More than a week ago The Register (at www.theregister.co.uk) reported the cessation of MyDoom – and its replacement by Natchi, actually Natchi-B, sometimes known as Welchi. It attempts to destroy any traces of MyDoom on the infected computer and then downloads the anti-MyDoom patch from Microsoft's site. Nobody's worked that one out. Meantime new Doomjuice worms have been joined by the trojan Mitglieder-H which spreads on to computers still unwittingly infected with oldie Blaster. Doomjuice uses the same access route as MyDoom on undisinfected machines. So, poetry really. MyDoom, Mitglieder, Natchi, Welchi, Doomjuice and traces of Blaster all in one week. I'm off to buy shares in firms manufacturing old fashioned wooden message-sticks. sutherland.lyall@btinternet.com

London

Chipperfield & Gormley *Tuesday 2 March, 18.30.* A lecture at the AA, 36 Bedford Sq, WC2 (020 7887 4000).

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

Jeremy Gould: Plymouth Planned *Thursday 4 March, 18.30.* A 20th Century Society lecture at The Gallery, 70 Cowcross St, EC1. Details 020 7250 3857.

Strasbourg Housing Competition 1950 *Tuesday 9 March, 19.00.* A Docomomo lecture by Nick Bullock at The Gallery, 70 Cowcross St, EC1 (020 7253 6624).

Jeremy Dixon: Building the Royal Opera House *Wednesday 10 March, 18.45.* A lecture at the Theatre Museum, Russell St, WC2. Tickets £5. Bookings 020 7943 4804.

Alex de Rijke *Wednesday 10 March, 19.00.* An Architecture Foundation lecture at the Museum of London, EC2. Details www.architecturefoundation.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

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

Naum Gabo: Gabo and Colour *Until 27 March.* An exhibition at Annelly 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.

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



UNDERSTANDING AALTO

On the Alvar Aalto Museum website there is a new exhibition on Aalto's Paimio Sanatorium, the work that brought him international renown. It explores the building in considerable detail (www.alvaraalto.fi/alvar/buildings/paimio).

Pauline Hudspeth 01245 437672.

The Possibilities of Architecture *Until 26 April.* An exhibition of Archigram projects at Nottingham Castle. Details 0115 915 3648.

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.

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

Mark Foley *Thursday 4 March, 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.

RIBA CPD Event: Access versus Listed Buildings – Your Design Problems Solved *Thursday 11 March, 16.00.* At the Copthorne Hotel, Gatwick. Details 01892 515878.

RIBA CPD Event: Planning Supervisor Course *23-25 March.* A three-day course at the Copthorne Hotel, Gatwick. Details 01892 515878.

Wessex

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.

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

Working with the CDM Regulations *Monday 29 March.* A Construction Study Centre course at the Avon Gorge Hotel, Clifton, Bristol. Details 0121 434 3337.

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.

Getting Ready for Major Changes to the Building Regulations *Wednesday 31 March.* A Construction Study Centre course at Birmingham. Details 0121 434 3337.

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

Ferhan Azman *Thursday 4 March, 17.00.* A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

Ian Bristow *Thursday 4 March, 17.30.* A Scottish Centre for Conservation Studies lecture at Edinburgh College of Art. Tickets 0131 221 6072.

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

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

Wales

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

RSAW Small Practice Surgery Series: DDA – The Architect's Role *Tuesday 16 March, 16.00, at Plas Dolerw, Newtown; Wednesday 17 March, 12.30, at Llandudno.* Details 029 2087 4753.

Modernism is Still Alive: John Winter *Thursday 25 March, 19.30.* A North Wales Society of Architects' lecture at Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details Peter Stonebridge 01745 815600.

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

State of mind

JEREMY MELVIN

Ideas That Shaped Buildings

By Fil Hearn. MIT Press, 2003. £12.95

Tutors and students will be blessing Fil Hearn for his little book, *Ideas that Shaped Buildings*. It is compact, erudite and literate, and runs through the canon of architectural theory from Vitruvius via Viollet-le-Duc to Venturi, with excursions to Alberti, Laugier, Ruskin and Wright. On its chosen theorists it is cogent and concise. With all these advantages, any quibbles might sound like minor carps. Some are. Some are not.

The minor ones first. Any attempt to condense a 2,000-year-old tradition will inevitably involve debatable personal decisions. The absence of the Picturesque is rather odd, and it is hard to understand Ruskin – on whom Hearn majors – without some mention of Burke's *Sublime and Beautiful*. Another oddity is his dismissal of Semper as 'outside the mainstream', although he has to treat him in various subsequent contexts.



Le Corbusier

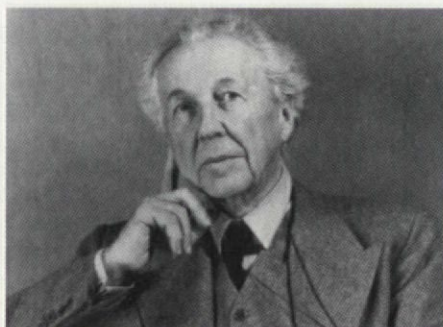
The point – and here we move from minor carps to conceptual flaws – is that Semper is only outside the mainstream if one accepts certain questionable constructions, which theory should, by definition, constantly question. To be sure, Semper was not a major influence on William Morris, Le Corbusier or the Smithsons, but what about Loos, Louis Sullivan and Mies? To postulate that there is a 'mainstream', and presumably several backwaters, is a short step from claiming a canon of 'great works', chosen as if by apostolic succession rather than reasoned judgement.

If it has any validity at all, theory should force us to reassess what we consider great and why. It is a continual practice, even a state of mind, rather than a series of texts. It will certainly bring questions of historical method to bear, because what seems great at one period might seem pretty dreadful at

another: a theorist might be as interested in explaining that change as in propagandising for one side or the other. Theory is not history, but exists in an historic context.

As soon as we engage with theory we alter it. As Hearn himself confesses in his opening sentence: 'A theory of architecture resides in any notion of what a building ought to be like.' He might have developed this promising start, but instead proposes a taxonomy of 'underpinnings', 'conventions', 'principles' and 'convolutions', which he relates respectively to theories in general, those before 1800, those from 1800-1965, and those from 1965 to now.

This division, however, tends to rely on normative distinctions rather than challenge them. So Vitruvius, Alberti and Laugier predominate up to 1800; Ruskin, Viollet, Wright and Le Corbusier in the second period;



Frank Lloyd Wright

Venturi and Eisenman in the last. Those off piste are unacknowledged. Moreover, Hearn fails to recognise non-architectural thought, but pioneering works of architectural history, such as Panofsky on scholasticism or Wittkower's *Architectural Principles*, have shown how closely architectural thought mirrors current intellectual concerns. Hearn's comments on individual theorists are often pithy and apposite, but the overall effect is as if they are chained in the dingiest dungeon of all, that of intellectual convention.

Hearn claims there is a point around 1965 where theories flip from being prescriptive to discursive. A more subtle hypothesis might be that there is always a time-lag of around a generation which requires different treatment from the remoter past. New (or reshaped) ideas need time to bed down until they become part of received wisdom, and

during this period are prone to behave as if they were accelerated particles in an atom. They might attach themselves to different particles or assemble themselves – either temporarily or permanently – in ways that taxonomists find inconvenient.

So a historical survey of architectural theory might be possible, especially if it found some way of recognising its relationship to other systems of ideas, be they literary, scientific, political, economic or theological; but trying to treat 2,000 years up to the present day in a single volume is nigh on impossible.

At root here is a fundamental point about history rather than theory. Hearn implies that the critical, as opposed to didactic or prescriptive, aspects of theory are a new phenomenon. Introducing 'Convolutions – Theory since 1965', he writes: 'Such convolutions could, hypothetically, be applied to underpinnings, conventions and principles alike, but because they were generated in reaction to the principles of Modernism they have functioned thus far only as challenges to that body of theory.'

Now this is debatable, because Venturi and Eisenman question rather more than their



Robert Venturi

immediate past, while Modernism surely was in part 'generated in reaction to the principles of' recent architecture. But most contentious is the idea that theory only became critical of itself in the 1960s.

What is needed here is a delicate flip, such as Hearn performs in many of his comments on individual writers: an inversion of the underlying relationship in his mind between history and theory. Whatever the book's internal thematic subdivision, he allows a consistent view of history – chronology – to provide its overarching structure. Perhaps the same knowledge, perception and intellectual commitment might have achieved a sharper focus around a consistent view of theory – that aspect of architectural thought with the capacity to be critical of itself.

Jeremy Melvin is a writer and teacher at South Bank University



Untitled, 1989-90

ARTS © 2004/JUDD FOUNDATION/VAGA, NEW YORK/DACS, LONDON

Boxing clever

SARAH JACKSON

Donald Judd

At Tate Modern, Bankside, London SE1, until 25 April

Donald Judd said in his essay 'Some Aspects of Colour in General and Red and Black in Particular' that 'material, space and colour are the main aspects of visual art', and certainly the exhibition at Tate Modern shows how Judd explored and developed those themes in his work. As the first major retrospective to be held since Judd's death 10 years ago, it has been eagerly awaited – and it does not disappoint.

The links between Minimal art (a term that Judd did not approve) and architecture have always been strong. Judd was influenced by the work of Mies, Le Corbusier and Kahn in particular, and many architects, notably the current Swiss school, have in turn been influenced by Judd. So now we look at him with new architectural eyes.

The exhibition focuses on Judd's generic internal objects – stacks, boxes and wall pieces. His work has no implied narrative meaning, nor is it meant to represent something else. They are 'just boxes', but boxes that are so precisely conceived, made and placed, boxes that stand strong yet have 'liquid' insides, that you think of 'boxes' in a different way.

There are no big surprises in the exhibition – previously unknown Judds – which is no bad thing because, without the shock of the new, you get the chance to really look and think. Those Plexiglas purples and ambers, the ice-white shimmer of aluminium, the changing depth within the shallow boxes and the

apparently floating, rhythmic forms, make you question what is what, creating a tryst between the objects, the room and yourself.

Although there is an overall consistency to the work, the chronological hang demonstrates how the relationships between material, space and colour evolve, becoming more complex over time. External relationships begin to work with studies of interior depth, and the use of colour develops from being intrinsic to the material (Plexiglas, for example) to something that is applied and multiplied (the enamel pieces), or appears abstracted from the material base.

Given the focus on spatial relationships, the hang of an exhibition such as this is all-important, and with the exception of some Judd-specified heights, the placing of the objects in relation to each other, and within the galleries as a whole, is in the control of the curator – in this case, Nicholas Serota. For the most part, the hang is good: works are offset on walls and in plan in pleasing proportions, and are strengthened by long axial views. The stack pieces fit exactly between the floor and ceiling, and with just a slight expansion of the specified 4-inch space, the seven large-ply boxes sit snug within the gallery walls.

Some of the ceiling relationships are less successful, particularly where the vertical stacks have to compete with the light slots. (It makes you question whether curators use

reflected ceiling plans.) But on the whole, Tate Modern is the perfect venue for this Judd show, and a synergy between artist and architect is apparent. Walls meet the floor in a simple direct manner; there are no obtrusive skirtings or continuous air slots to distract your eye.

But there is one disaster: timber fillets are fixed to the floor round almost every piece to keep you at a distance. One assumes that this decision was led by insurance demands, but the fillets so disrupt your experience of the works, particularly of the relationships between them, that they almost wreck the exhibition. When your experience is dictated by insurance, things have gone too far. Are we the victims of the Tate's success?

Because of the fillets, the show is much more introverted than Judd would have liked: the only way to ignore them is to stand up close. This focuses your attention on the deep interior of the works, at the expense of standing back and seeing them in context. In consequence, colour and material dominate over rhythm and space, disrupting the balance of the whole.

But we have the Tate itself for the wider spatial experience; not surprisingly, for it is well-known that Herzog & de Meuron admired Judd. As you leave the exhibition and travel down the double escalator to the ground floor, you descend through a Judd-like box – a simple space, but one whose surfaces play complex games with transparency and reflection. It is particularly Judd-like at the moment, with the orange glow oozing out from Olafur Eliasson's *Weather Project* in the neighbouring Turbine Hall. Tate Modern is still the best architectural experience in town. We have Judd to thank for that.

Sarah Jackson is an architect in London

A taste for travel

ALAN POWERS

Robert Byron

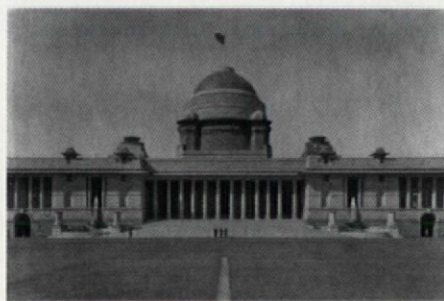
By James Knox. John Murray, 2003. £25

'A very obstinate man, a conservative and not at all despicable,' wrote John Summerson of Robert Byron in the early months of the Second World War. Before his death, aged 35, when his ship bound for America was torpedoed in 1941, Byron had made an impact on architecture as a writer and as a campaigner for the preservation of Georgian London. His friend and travelling-companion, Christopher Sykes, described Byron as 'a man of action, hampered at times by the quietism of a literary disposition'. Architecture was involved in most of his activities, since, in conjunction with interior decoration and clothes, it was what moved him more deeply, perhaps, than other human beings.

He felt the inadequacy of design in his own time, and hoped that the past of other cultures might reveal some secret key to the future. The books and articles that he wrote about his travels provided his main livelihood, and his readers were able to share vicariously in the danger and discomfort of Mount Athos, Soviet Russia, Tibet, Persia and Afghanistan, through books such as *The Station* and *The Road to Oxiana*. At times, Byron seems like a Dornford Yates character, a choleric Englishman abroad making sweeping generalisations about other races,

yet his travel writings have remained in circulation owing to his sensitivity and desire to visit places where Westerners had not been before (especially in Islamic countries), and his vivid response to buildings.

Among his shorter pieces of writing, two stand out, both published in *The Architectural Review*, and both concerned with English cultural matters rather than distant



Byron wrote up New Delhi for the AR

cultures. Since he happened to be in India shortly before the official opening of New Delhi, he had the opportunity to write at first hand about its architecture, under the tutelage of Lutyens. His essay, with his own photographs, took up the whole of the January 1931 issue. For Byron, the Viceroy's House redeemed what he other-

wise saw as a corrupted Western tradition.

The destroyers of beauty closer to home were the target of 'How We Celebrate the Coronation' (June 1937), an impassioned plea for retaining Georgian buildings and urban ensembles, which coincided with the noisy beginnings of the Georgian Group, in which Byron played an instrumental early role. He broadcast on the loss of Brunswick Square, which, he said, 'corresponds, almost to the point of dinginess, with our national character. Its reserve and dislike of outward show, its reliance on the virtue and dignity of proportions only, and its rare bursts of exquisite detail, all express as no other style has ever done that indifference to self-advertisement, that quiet assumption of our own worth, and that sudden vein of lyric affection, which have given us our part in civilisation.'

In the later 1930s, Byron wrote more about contemporary architecture, including a review in the *New Statesman* of the MARS Group exhibition in January 1938, which seems to have been encouraged by Summerson who, as a put-upon organiser of the exhibition, decided that what Modern architecture needed most was intelligent questioning.

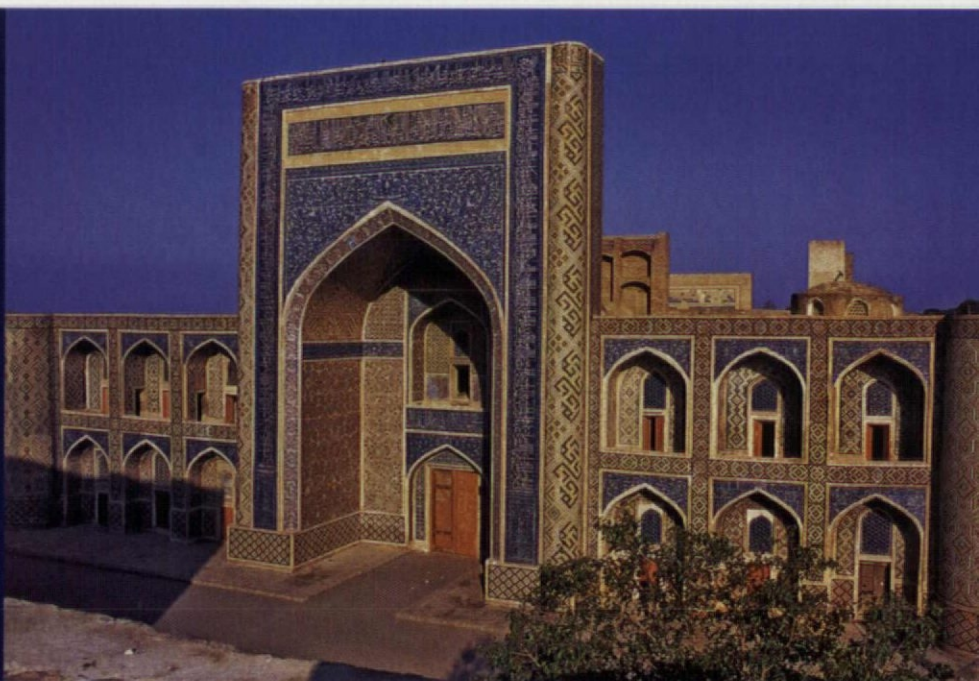
James Knox has made this book a labour of love, and was able to interview many of Byron's contemporaries who have since died. For readers whose principal interest is architecture, this subject may seem to have been curtailed, but there is a foundation here for further investigation.

Alan Powers is an architectural historian

Samarkand, Bukhara, Khiva

By Pierre Chuvin with photographs by Gérard Degeorge. Flammarion, 2003. 232pp. £35

'Without exception, the cities presented in this book were built out of clay, often in its untreated form,' says Pierre Chuvin; though the images most likely to come to mind at mention of Samarkand are of blue glazed brick and tiles and surfaces entirely given over to pattern – geometric, floral, calligraphic. Focusing primarily on these cities' monuments in different degrees of decay or restoration, Gérard Degeorge's photographs are rich in colour and embellishment, but show too how variously clay is used in Central Asia – not just to create a shimmering surface but, as bare brick, to accentuate form. The text by Chuvin has substance too.



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simon.dean@rdrecruitment.co.uk

Architectural Technician

Vac Ref 0402-63

My client is looking for Architects/Technicians who can demonstrate a strong commitment to working with historic buildings and who are, preferably, proficient in ArchiCAD (as opposed to AutoCAD). An ambition to succeed and progress your career is a must.

North West Vacancies

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A planning and design consultancy is seeking an architectural technician to work from their Manchester based office. The practice currently supports a number of the major house builders on luxury housing and apartment developments, and experience within this sector would be a bonus. AutoCAD skill is essential along with the ability to produce detailed drawings with minimum supervision.

Architectural Technician

Vac Ref 0402-42

A large corporate architectural practice is seeking an architectural technician to join their expanding Manchester city centre based office. The ideal candidate will have 3 years practice experience in any architectural sector, be able to present a full portfolio of current and previous work at interview and be fully AutoCAD literate.

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My client is seeking a visualiser / 3D Modeler on a permanent basis with a housing background and experience of AutoCAD and 3D Studio Max. The ideal candidate will have a year in practice experience, a full portfolio and be a computer whiz! This is a good opportunity to join a young forward thinking technical practice.

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My client is seeking an Architectural Technician with 4 or more years experience gained in the Commercial and Industrial sectors or the Conservation and Refurb markets. In addition you will be fully conversant with Building Regulations and Autocad. This practice currently has a very big workload, and can offer an exciting variety of projects for the successful applicant.

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My client is seeking an experienced Architectural Technician with a general practice background. You will have a sound knowledge of the UK Building Regulations, coupled with in-depth experience of working on a drawing board. My client is currently looking for another staff member for a permanent position.

Nottingham Vacancy

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Vac ref 0402-61

The ideal candidate would be an experienced architectural technologist, but they would consider a reasonably experienced job running Pt 2 or Pt 3 qualified Architect. They are a generalist practice with 2 offices in the East Midlands, who can offer the successful applicant the opportunity to work on exciting projects in the Retail, Commercial, Leisure and Residential Sectors.

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Project Architect, C London £to 38k

This is an exciting opportunity to join a well-known design practice in a pivotal role. You will be a fully qualified architect with at least 5 years post part III experience, preferably gained on educational or community projects. Great team leadership skills with a hands on approach are essential. You will be a fluent Autocad user, and have a strong background in client liaison. Excellent salary with benefits package.

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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Closing date 12th March 2004

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In return for your total commitment and loyalty, Knight Frank will offer a highly competitive salary, benefits package and the rare opportunity to join one of the most successful teams in the industry.

Please call Christopher Smith on 07836 275605 or send your CV and a covering letter indicating your current salary to:
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people & practices

Lifschutz Davidson has promoted **Charles Borthwick**, **Silvano Cranchi**, **Charles Olsen** and **Harish Phillips** to associate directors. There are also three new project directors: **Adrian Bower**, **Brian Reynolds** and **Mathew Woodthorpe**.

John McAslan + Partners has appointed **Aidan Potter** as a director.

Horden Cherry Lee Architects has appointed **Matt Williams** as an associate.

Dignan Read Dewar Architects has converted to a limited liability partnership and promoted **Glen Wade** to join the three existing members.

Carolyn Lwin is to head up **Kent County Council's** new regeneration and projects division.

Brooks Architects has moved to 16 Colonial House, Colonial Park, Station Road, Leiston, Suffolk, IP16 4JG, tel 01728 832165, fax 01728 831992.

ttsp+HWP Polska has appointed **Steve Jones** to lead the development of the company's operations in Central Europe.

Mackellar Architecture has moved to Thorne House, 77-87 West Road, Newcastle upon Tyne, NE15 6RB, tel 0191 226 6690, email: newcastle@mackellar.co.uk. The London office has relocated to 7 Rosehart Mews, Westbourne Grove, W11 3TY.

Clancy Consulting has promoted **Andrew Massey** to associate in the Manchester office, and **Michael Cafferkey** to associate based in the Newcastle office.

● 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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Architect - Kent - To £35K pa

This medium sized multi-disciplined practice are looking for an Architect with experience in the Residential and Commercial sectors. AutoCAD skills are essential for this role as is experience in client liaison and planning packages. Ref AR4257

Architect - Central London - To £30k pa

Our client is looking for an Architect with 2-3yrs post part 3 experience and a proven background and interest in working on traditional build projects. Strong Autocad skills are essential and experience on historic, listed, conservation or restoration projects would be highly desirable. Ref AR3

Technical Manager - Central London - Circa £40K pa

Our Client, a well know residential developer, are looking for an experienced Technical Manager to join their expanding team. Ideal candidates will be working in a similar role at the moment on residential developments. Experience of working on large complex projects is essential. Ref AR4244

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Further details and an application form can be obtained from and returned to Corporate Personnel, Shropshire County Council, Shirehall, Abbey Foregate, Shrewsbury SY2 6ND. Telephone (01743) 252789 or email personnel.central.services@shropshire-cc.gov.uk

Reference: XA212.

Closing date: 19 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.

SHRINKING CITIES

An international competition from the German Federal Cultural Foundation that seeks to address the problems associated with an increasing population and job losses. The deadline for registration is 15 April. All ideas must be submitted by 30 April. For further information visit www.shrinkingcities.com



Yorkshire Vacancy

Architectural Technician / Technologist

Vac Ref 0402-58

Permanent / Contract

A large corporate architectural practice based in Leeds City Centre is seeking Architectural Technologists / Technicians with candidates possessing a good working knowledge and proven track record of construction practice. Highly motivated individuals are required with AutoCAD literacy being essential.

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Paul Wheeler • 0113 394 0133 • Ref: 54750

Design Architect

Central London • To £34k

This commercially orientated, well-known practice in Central London is looking for excellent design orientated Architects with 3-5 years' post Part III experience. Successful candidates will be required to develop designs from concept to planning application stage. The projects are a mix of high quality commercial and residential work, so experience in these fields is essential, alongside excellent AutoCAD skills.

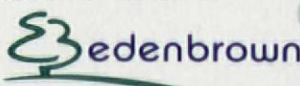
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For an informal discussion about the post please contact Steve George, Design Manager on 01482 612481, or Kay Jones, Principal Architect on 01482 612495.

For an application form and further details please contact Kingston House Reception, Bond Street, Hull HU1 3ER, telephone 01482 612077 (24 hour answering service).
Closing date: Friday 12th March 2004. Short listing: week commencing 15th March 2004. Interviews: 29th/30th March 2004.

Kingston upon Hull City Council posts are also advertised on the internet at www.hullcc.gov.uk - access this website for full details.

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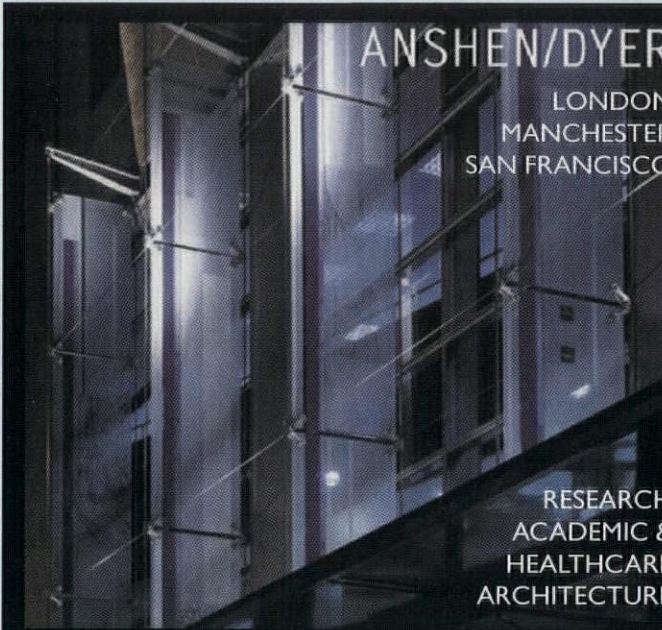
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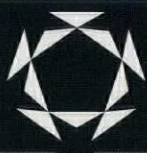
Expressions of Interest are invited from architectural and engineering practices to design a pedestrian link from Olympic way to the new Wembley National Stadium. The deadline for submission of the Expressions of Interest is midday 5 march 2004

The competition promoter is Quintain Estates and Development plc (QED). Details regarding the competition can be found on the QED website www.quintain-estates.com/Portfolio/SpecialProjects.aspx

Details of the QED proposals for the regeneration of Wembley can be found on the website www.new-wembley.com

The project is being managed by Buro Happold. Expressions of interest are to be directed to Mr J Young at Buro Happold, 17 Newman Street, London W1T 1PD

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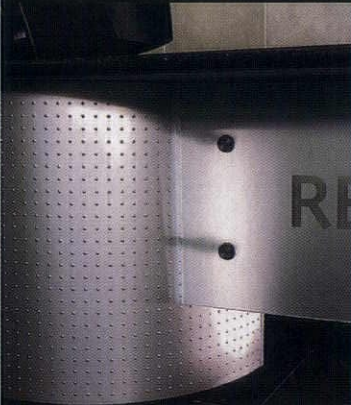
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Conservatories can suffer from a number of problems such as overheating or being cold in winter or too bright. Smart Poly from Tec-Sun is an effective alternative to blinds. It can prevent up to 80% of the sun's solar energy from entering the conservatory. CPFilms is the world's largest manufacturer of window film. Smart Poly requires no maintenance or cleaning.

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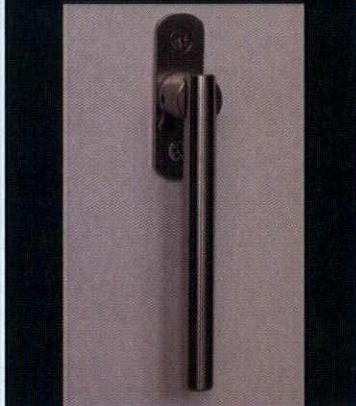
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GA's fabrication service has used Impressional decorative cladding panels to create dramatic 3 metre drum supports for an ultra modern reception desk in the main entrance of Charles Trevelyan College in Newcastle. The vast range of patterns are featured in the new 'Amazing GA Handbook' together with over 50 new projects. For a copy visit www.goodingalum.com.

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With window security being of paramount importance HAF has designed a lockable window fastener without compromising aesthetics of the product. The Modis European fastener is manufactured in solid stainless steel and is suitable for opening windows to operate a concealed espagollette bolt. A catalogue is available from www.hafinternational.com.

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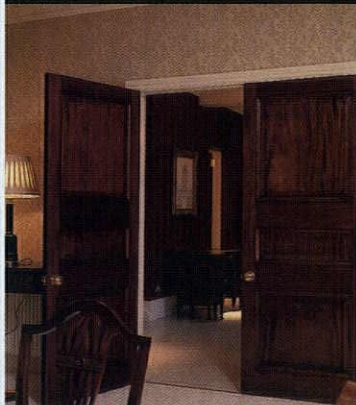
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Specialist glazing contractor Optima Architectural Glass has won an order for a new office development by Richard Rogers Partnership. Work will include five internal atrium bridges using surface treated and diffused laminated glass panels to provide non-slip walkways with a steel post and glass infill balustrades and handrails.

LS LONGDEN

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Traditional style doorsets supplied as part of a major £1.5m refurbishment and extension to a London house demonstrate the quality of craftsmanship and flexibility offered by specialist manufacturer LS Longden. As well as solid timber doorsets, 3 metre high French doors with 16 glazed panels in each door were also provided.

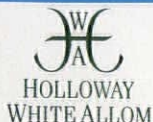
ALTRO

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Altro Pebblestone the aggregate based resin flooring system has been used in the main bar and seating area of the eastern European inspired revolution Vodka Bar. Altro Pebblestone uses a blend of natural and synthetic aggregates to create a highly decorative and versatile floor surface, giving excellent slip resistance.

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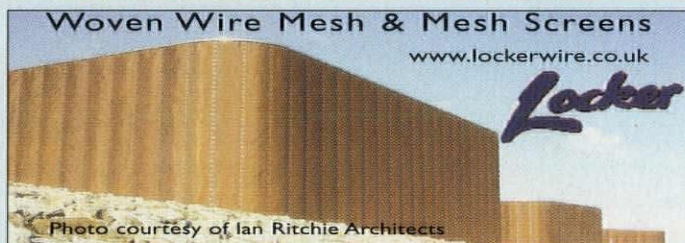


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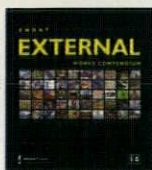
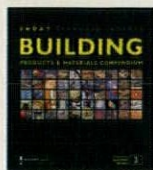
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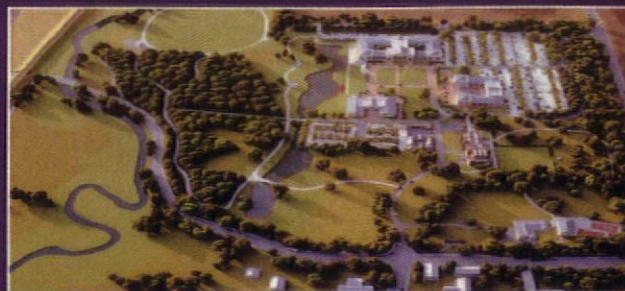
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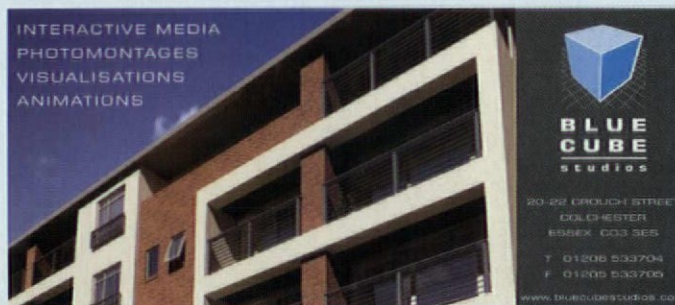
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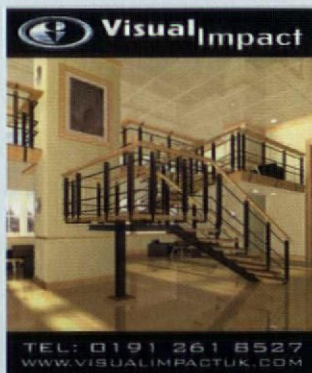


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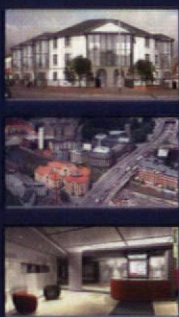
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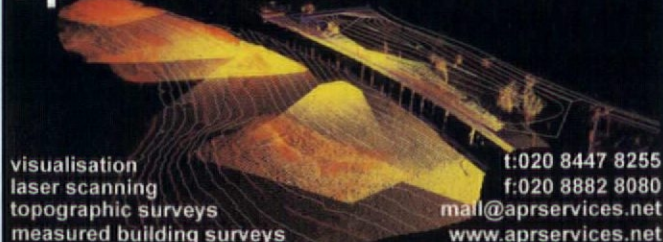
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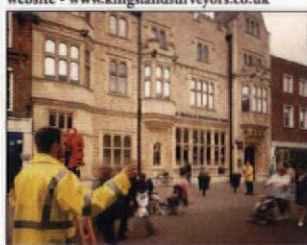
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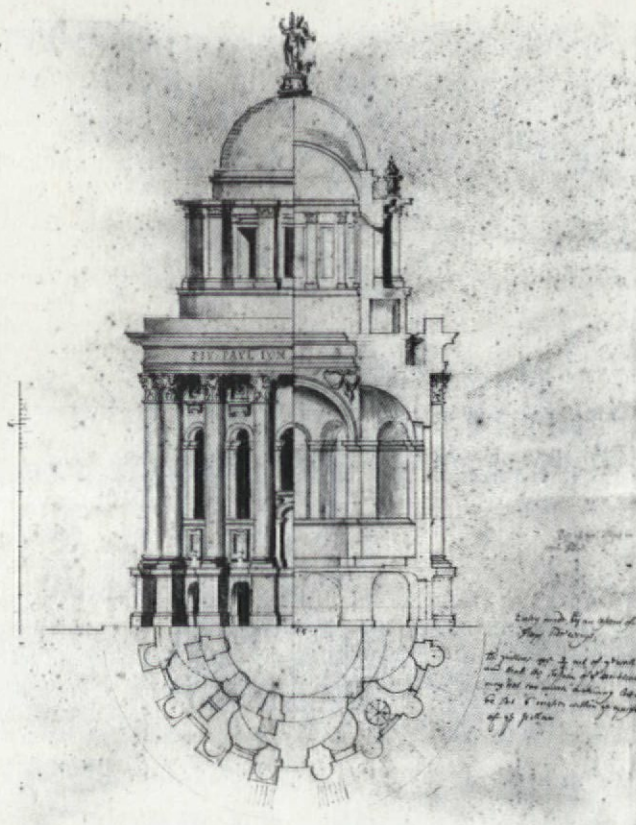
Pure gold

A good Gold Medal evening at the RIBA had its odd moments, starting with the caption emblazoned on the big screen announcing **Rem Koolhaas** as the 'Royal Gold Medalist' (sic). Even for Rem, it is spelt medallist. **Farshid Moussavi** read a nicely judged homage/citation ('unbelievably accurate', said Rem), pronounced 'indefatigable' with complete aplomb, and hardly anyone except Astragal noticed she described Rem not as 'tireless', but 'tiresome'. Perhaps 'some is more'. **Alejandro Zaera-Polo** conducted a conversation with the Great Man which was fascinating and revealing; AZP, having studied under and worked with Rem, came as close as anyone probably will to getting beneath the surface brilliance, articulate responses, witty one-liners and refusal to reveal much about the core of his beliefs and strategies. We can dismiss the notion of the heartless cynic, however: someone noticed during Rem's lunchtime lecture that the music currently on his laptop is (fashionably) The Darkness, with their 2003 hit, *I Believe in a Thing Called Love*.

Eastern eyes

Is the new Gold Medallist obsessed with the power and the rulers who are in a position to exercise it, Alejandro mused? Hadn't he described **George Bush Sr** as having an 'aura'? On the contrary, said Rem, George Bush had no aura whatsoever, and shortly after he had met him, the president had vomited at an official dinner in Korea. On the other hand, there was no denying the connection between power and architecture in many forms (though he said he was just as curious about powerlessness). What interested him about, say, **Lee Kwan Yew** was the way in which he had imagined the entire state in order to arrive at ideas about its buildings; other exercisers of power included **John Portman**, who had produced megastructures in 'free-for-all environments'; and **Jon Jerde**, whose 'one-size-fits-all' work meant that the idea of public life could not be supported. At a wider level, he believed that the 'pervasiveness of

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 19.2.04) was Paul Rudolph's Lower Manhattan Expressway. Norman Love of Winslow in Buckingham was the winner.

the market economy' was preventing a critical position in architecture: 'You can only criticise detail.' Hence his new-found interest in communism and China.

Vile comparisons

While there is a long interview with **Robert Venturi** in the new OMA publication *Content*, Rem doesn't necessarily like comparisons being made. In particular he was scathing about a proposition by **Peter Eisenman**, placing Koolhaas, Venturi, Eisenman himself and **Aldo Rossi**; the first two were at the cynical end of the spectrum, the latter all about 'resistance, discipline and utopia'. Rem noted that Rossi was dead, and perhaps this proposition was about Eisenman 'extending his shelf life'. Ouch.

Hidden strategies

There is little point in asking Rem about his architectural strategies, but ask one must. 'My writing isn't a confessional, nor an explanation of what we do,' he declared. 'If I announce formally my strategies, a fair amount would fall in advance.' Nor was he prepared to confirm or deny a list of his favourite 'good guys' suggested by Alejandro, including **Piranesi**, **Leonidev**, **Mies**, **Cedric Price** etc. He did confess to having deliberately written both 'heartfelt' and 'dishonest' pieces of criticism. However, he gave what seemed to be a completely clear answer to the killer question of the night from AZP, in discussing the Prada Tokyo store by **Jacques Herzog**. The question was, could

architecture have an independent value which meant that a building could be a masterpiece, while also being completely dysfunctional? Long pause. 'I would have to say yes... it is one of the absurdities of architecture.' In the crude world of journalism, you might describe this position with a simple headline: 'World's top architect says useless buildings can be great'. Perhaps it was just a back-handed compliment to Herzog & de Meuron.

Easy street

My Scottish correspondent sends a brief extract from a recent exchange involving the Scottish government architect John Gibbons, about the relationship between the project manager and the two firms of architects involved, the late Enric Miralles and RMJM:

Dr Gibbons: 'The project management was all set to move off the ground very quickly, wanting to talk to the lead architect, wanting to talk to the architects. That proved to be very difficult in the early months, and what tended to happen was that the relationship developed well and quite strongly with the Edinburgh part of the joint venture practice, but that the problems with contact with Barcelona became difficult. In terms of the working relationships between the two practices, these seemed to be working quite well, but their appearance as a joint venture team was very difficult to engineer.' **Mr Campbell QC:** 'Were you able to put a finger on the reason for this, apart from the distance, which was obvious?'

Dr Gibbons: 'Yes. I think the main reason was that both parts of the architects had expended a tremendous amount of energy in completing the competition and were looking for a breather.' So there you have it: things not going too well with that tricky project? Take a bit of a breather, old chap.

Diplomatic

Final thought on the Gold Medal evening from the **Dutch ambassador**: 'I am still baffled but I feel I am on a higher plane.'

astragal

SEGMENT SYSTEMS

AJ ENQUIRY NO: 201

A cutting-edge design and simply the hardest wearing screen of its kind, Space Wave from Segment launches in 2004. Solid 30mm panels come complete with maintenance-free surfaces that will not attract or trap dust particles. Hinged connectivity allows for two, three or four-way applications, giving unrivalled stability. Curved and straight panels, standard colour ways, vision lines, shelving and an optional magnetic wipe-board finish are available. Look out for Space Wave in the best-dressed work spaces in 2004. Tel: 0870 6000 985, or visit www.segmentsystems.com



HANSENGROUP

AJ ENQUIRY NO: 202

PollardsFyrespan understands the impression that an attractive entrance foyer can make. The company's stylish entrances and weather-beating canopies can be installed rapidly as key elements of either new-build or refurbishment projects. For a product guide from HansenGroup company PollardsFyrespan call 020 8443 5511 or email: sales@pollardsfyrespan.co.uk



HELIFIX

AJ ENQUIRY NO: 203

Helifix's pile and beam solution has been adopted at this site at Goffs Oak, Cheshunt, Herts. As a condition of the planning permission granted to Persimmons Homes for the redevelopment of the site, 32 of 34 existing prefab huts had to be retained. Due to their condition, they required major stabilisation. By adopting the solution devised by Helifix and project engineer Woods Warren, Persimmons Homes avoided the delays, disruptions and expense of the originally proposed mass underpinning.



STOAKES PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

Stoakes Systems not only supplies and fixes Kalwall but, traditionally, is well-known for its Astrawall curtain-walling systems, such as this fine example at Epsom General Hospital. Here, architect Hall Design has used blue structural glazing, sloping and with a flush appearance, to create a stunning main entrance. Stoakes has nearly 40 years' experience of design, manufacture and fix for new projects or the upgrading of aged buildings. Tel 020 8660 7667 or visit www.stoakes.co.uk



EUROHEAT

AJ ENQUIRY NO: 205

Leading heating-stove distributor Euroheat has produced a free interactive DVD to launch its new remote-controlled multi-fuel stove range. The DVD, hosted by *Tomorrow's World* presenter Howard Stableford, introduces the comfort and convenience of remote-controlled heating stoves, which are an exciting first for the market. The DVD also gives viewers the chance to interact with an onscreen remote to experience the instant and easy control the stove offers, as well as the rapid response of flames.



ASH & LACY BUILDING SYSTEMS

AJ ENQUIRY NO: 206

A new special-needs resource base at St Thomas More RC High School in Denton, Manchester, has a striking, standing-seam waveform roof supplied by Ash & Lacy Building Systems. Convex-curved to a radius of 20.5m and then concave-curved to a radius of 16m, the 0.9 plain mill aluminium Ashzip sheets were manufactured to satisfy the complex roof design by Valent Roofing in conjunction with main contractor H H Smith.



ICOPAL

AJ ENQUIRY NO: 207

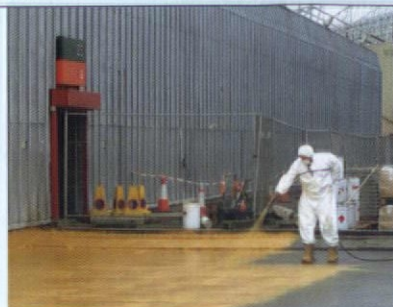
Icopal has introduced a new and comprehensive 22-page brochure dedicated to Sure-Weld TPO, a thick thermoplastic heat-weldable, reinforced waterproof membrane suitable for flat, curved and low-pitched roofs. The new-style, full-colour brochure provides detailed information on the composition of the environmentally considerate system, which combines the durability and wearing properties of ethylene rubbers with the excellent heat-welding characteristics of polypropylene.



STIRLING LLOYD POLYCHEM

AJ ENQUIRY NO: 208

The Integritank system from Stirling Lloyd Polychem has gained British Board of Agrément approval for use as a liquid-applied roof waterproofing membrane. Integritank is a two-component, liquid spray-applied system based on methyl methacrylate (MMA) resins, which cure rapidly to form a tough, 100 per cent effective waterproof membrane. Unlike preformed sheet membranes, Integritank is seamless, with no joints or raised laps.



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