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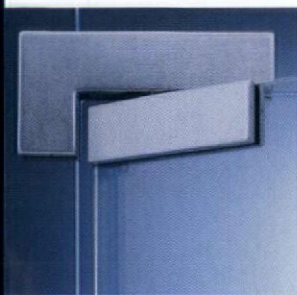
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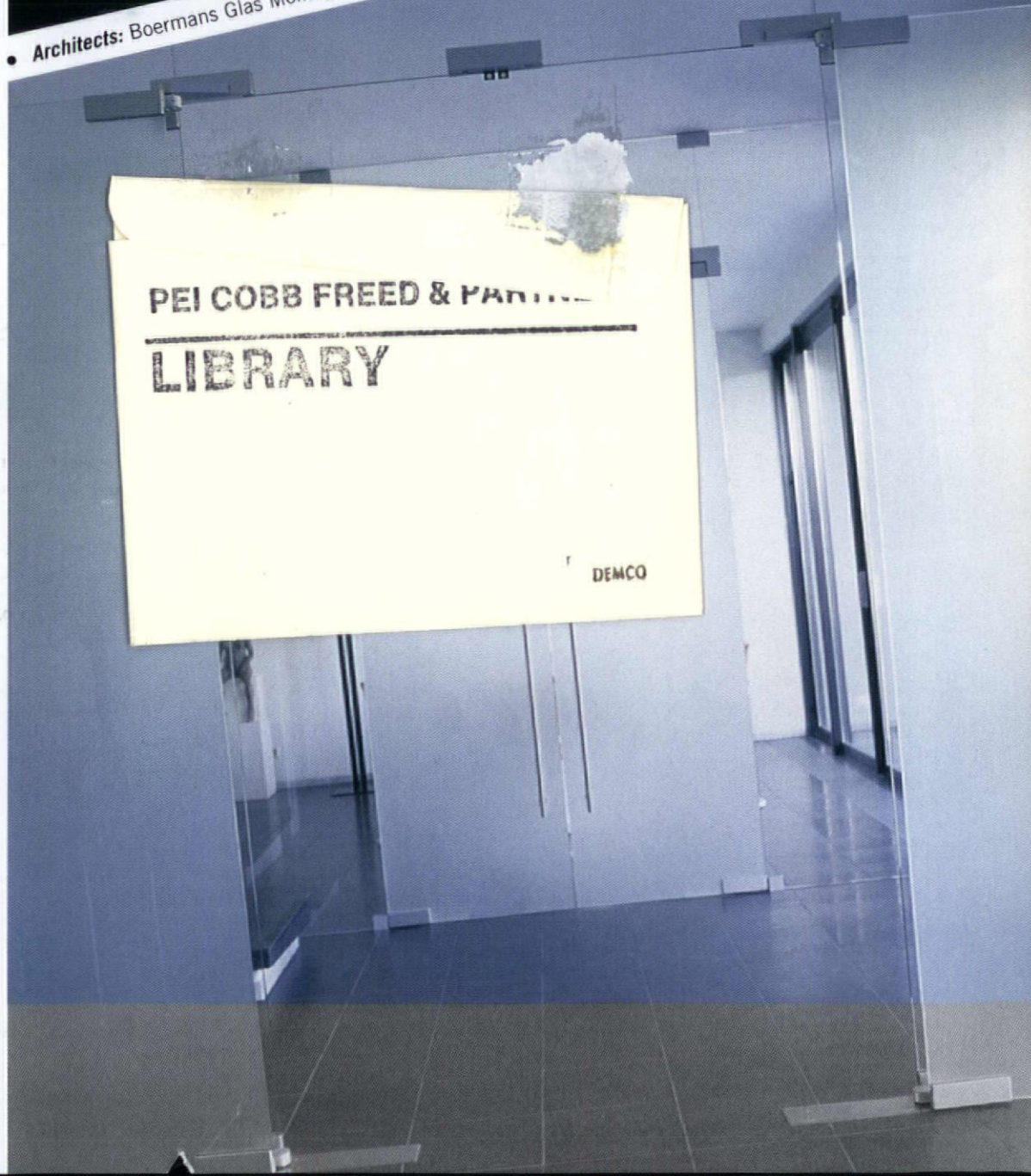
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Who employs the most architects?
Who makes the most money?
What does the future hold?

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of architecture's biggest players

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



Lucy Begg and Robie Gay's trailer porch wins the AJ Small Projects Award
» pages 6-7

“One of the serious options to ensure long-term future sporting activity on the site is the demolition of the building”

Bromley council's head of heritage, Peter Martin, admits the Grade II*-listed National Sports Centre in Crystal Palace is under threat » page 8

aj news

Private Finance stuck in the LIFT

One of the government's first attempts to force through the Private Finance Initiative in small-scale primary healthcare has become embroiled in delays and local criticism.

Critics have reacted with frustration to ongoing setbacks on the proposals for a £2.5 million GP's health centre in Holloway, north London, after Soho-based Sprunt took over from the original architect.

The project forms part of an NHS Local Improvement Finance Trust (LIFT) pilot, announced in 2001 as an exemplar, which includes the construction of seven new facilities in Camden and Islington.

Problems first appeared on the Holloway scheme early in 2003 after designs by Camden-based Monahan Blythen Architects – which had already won full planning permission – were dropped.

A new project by Sprunt replaced the designs after the developer Bluestone decided it would be more cost-effective to have all seven schemes drawn up by the same practice.

However, Islington council has told the AJ that these proposals have become caught up in the planning process due to design issues and are unlikely to secure permission until later this year.

And the Holloway Estate Residents Association has reacted to these delays by condemning the developer, the decision to drop Monahan Blythen, and the entire LIFT process.

‘If the developer had stuck with the original designs the whole project could have been built by now,’ association chair Angela Slocumbe said. ‘We desperately need this centre.’

‘We are not really any closer to getting the health centre than we were at the outset and the second project is not as good as the first. It is incredibly frustrating.’

‘If this turns out to be normal in the rest of the country, then the LIFT process will be a complete disaster,’ she added. ‘I simply do not know how it can have been allowed to happen.’

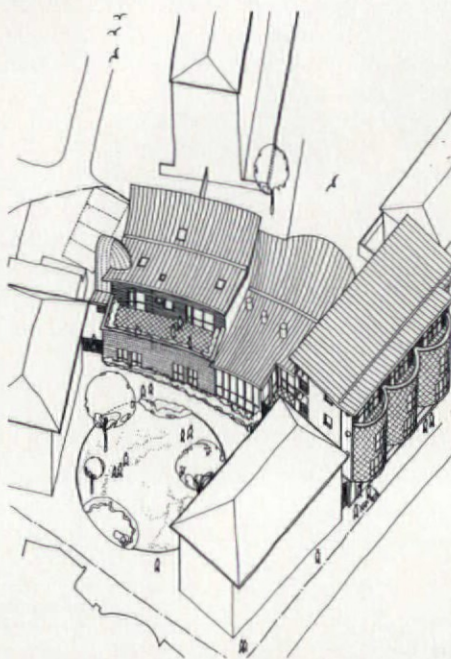
And Monahan Blythen project architect Malcolm Birks agreed. ‘It was incredible that we were not kept on when we had already won planning permission,’ he said.

‘There is a lot of disappointment in the surrounding area as there are a lot of people who need the centre urgently. People are also frustrated with the delays,’ he added.

However, Paul Monaghan of Allford Hall Monaghan Morris – which won a design competition for another of the LIFT schemes and has since handed the project over to Sprunt for a design and build contract – insisted the PFI process was a success.

‘I’ve found Sprunt very cooperative and the whole process fairly positive,’ Monaghan told the AJ. ‘All the PFI processes have their faults and this one is no different.’

Ed Dorrell



Monahan Blythen's rejected Holloway scheme

Pressure on Prescott over PPS 6

John Prescott is under pressure to amend his draft guidance on town centres following reports accusing him of relaxing a ban on out-of-town supermarkets.

The ODPM promised this week to consider tightening up its policy, after a Sunday newspaper seized on a number of ambiguously worded paragraphs in the draft PPS 6.

But the department, along with observers such as CABI and the RTPI, played down the furore sparked by the claims in the *Sunday Telegraph*. The paper also suggested that chancellor Gordon Brown was behind the policy, under pressure from major retailers.

The AJ's planning correspondent Brian Waters said he remained convinced the government was committed to strengthening town centres. Waters described the contested paragraphs as ‘pragmatic’ measures that gave ‘occasional weight to economic

factors’. The draft PPS 6 would allow a limited number of large buildings on edge-of-town sites, where a retailer such as IKEA could prove there was no suitable site in the town centre, he said.

CABI also denied suggestions that the clauses had passed unnoticed. The commission has already responded to the draft document, pointing to the ‘confused message’ on ‘stand-alone, out-of-town developments’.

And the president of the RTPI, Vincent Goodstadt, agreed that there was an ‘ambiguity’ that could be exploited by developers and must be tidied up.

A spokesman for the ODPM said it would be ‘taking into consideration all the issues raised through consultation’. Consultation on the draft PPS 6 has now officially closed, although the AJ understands that representations will still be considered for the next week or two.

Tschumi's Acropolis museum dropped

The Greek government has scrapped Bernard Tschumi's plans for an Acropolis museum in Athens, the AJ understands.

A source in the Greek Embassy told the AJ that the building – designed to hold the Elgin Marbles if they are ever handed over by the British Museum – has been dropped and that ‘legal proceedings’ are expected.

Reports in Greece's English language newspaper *Kathimerini* suggest that the country's highest court, the Council of State, has ruled that the scheme would do irretrievable damage to archaeological remains on the site.

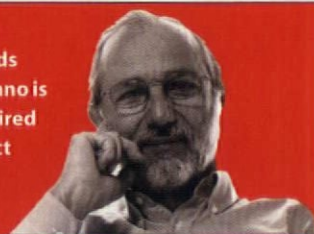
“They should declare all previous appeal results null and void. I don't think people realise how appalling this is. It strikes at the heart of the appeals system”

Architect John Gosschalk calls for a moratorium on PPG 7 planning inquiries

→ page 14

The AJ100 finds that Renzo Piano is the most admired living architect

→ page 77



Zaha Hadid becomes first woman to scoop \$100,000 Pritzker Prize

Zaha Hadid has won the coveted Pritzker Prize – the first woman to achieve the honour. Iraqi-born Hadid will be the 26th Pritzker Laureate and the third from the UK. As well as being the first woman, at 53 she is also one of the youngest to receive the \$100,000 award.

Hadid told the AJ this week that the win marked a greater acceptance of her work.

‘The critical thing is that this work 10 or 15 years ago would have seemed impossible. Things have shifted so much towards an acceptance of radically extreme work.’

However, she questioned whether it would help her to build in the UK. ‘What has been interesting,’ she said, ‘is that there has been so much press coverage all around the world and hardly any in the UK.’

‘I think it's a multitude of things. There's still a lot of resistance and reservation. If we had done one project here they could touch it. But because it's far away, it's not very immediate.’

She would love to win a project, particularly in London, she added, ‘since it's getting exhausting, all the travelling’.

‘We have been trying to get work here – we have done so many competitions recently, including the BBC and Exhibition Road. And I'm surprised that Rem Koolhaas doesn't have work here,’ she added, ‘or Eisenman. They could really change the scene.’

One place where Hadid might find work in the future is her birthplace, Baghdad.

‘Eventually I would love to go back but not until things have settled down. It's still too early to tell what type of project it might be. The very immediate requirement is for hospitals and housing. The substantial work will have to wait.’

And how will she be spending

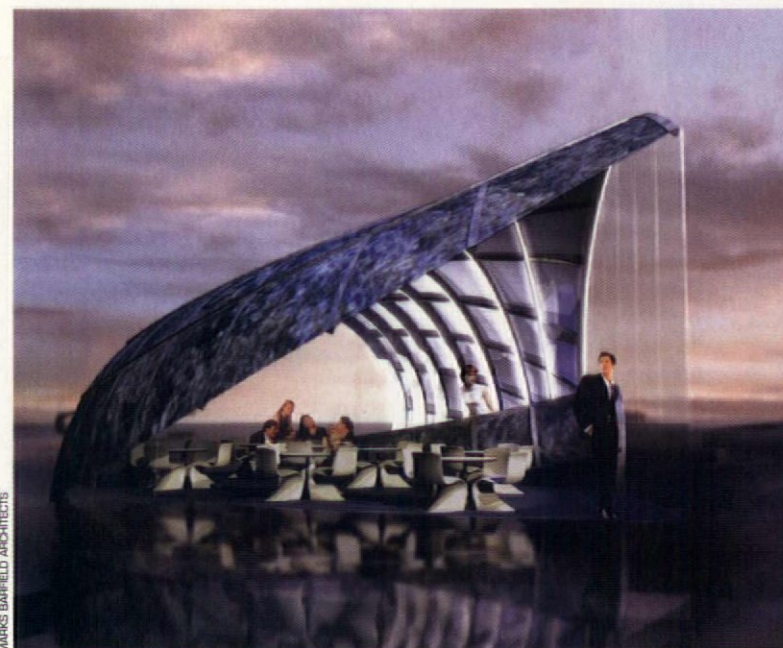
her £100,000? ‘I really can't say. No particular project but it will go into the office.’

Hadid's fellow laureates include inaugural winner Philip Johnson and Danish Sydney Opera House designer Jørn Utzon, who clinched the title last year. James Stirling was the first Briton to receive the prize in 1981, followed by Norman Foster in 1999. Hadid will pick up her prize and her cheque at a ceremony in Russia in the spring.

Zoë Blackler



First Pritzker, next stop the UK



The developers of the Bullring shopping centre in Birmingham have selected Marks Barfield Architects to design a new ‘feature cafe’ in the development. The Spiral Café will sit within the terraced area of St Martin's Square facing St Martin's Church, with views overlooking the centre's new public performance area. The 60m² design was inspired by the Fibonacci numerical sequence, which resulted in the building resembling a seashell. Work is set to start in May. +

RIBA FINDS SPONSORS FOR STUDENTS ON HARD TIMES

The RIBA has responded to concerns over its Student Hardship Fund's future by organising a series of sponsored scholarships and bursaries. The institute has persuaded the British Plaster Board to support up to 30 architectural students facing financial difficulties in the next academic year. +

ASSOCIATION'S ARB INQUIRY DEMANDS FALL ON DEAF EARS

The ODPM has rejected calls from the Association of Consultant Architects for it to set up a full legal inquiry into the ARB. Speaking in the House of Commons last week, ODPM minister Phil Hope said: ‘I have full confidence in the work of the board.’ +

COMPENSATION CULTURE KILLING SPACE, SAYS CABE

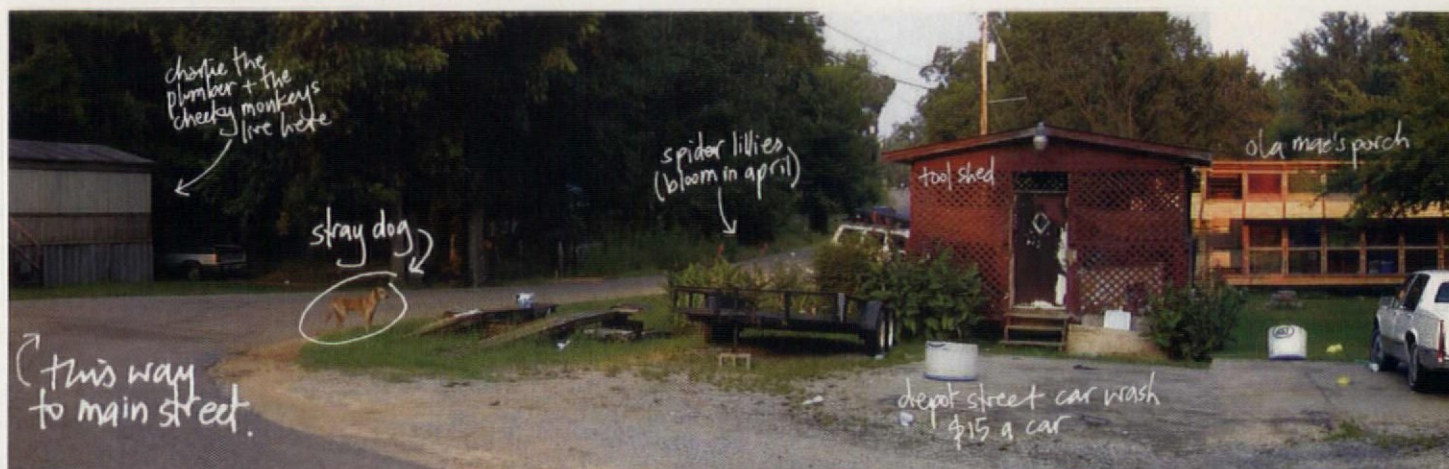
The public is being prevented from enjoying imaginative local parks and open spaces by an ‘increasing culture of compensation’, CABE has claimed. The design watchdog warns that local authorities' fear of litigation is turning ‘much of Britain's urban space into soul-less space’. +

RMJM LEFT ‘OUT ON A LIMB’ BY SHAME OF HOLYROOD

RMJM felt ‘let down’ by the Holyrood authorities when presiding officer George Reid capped their fees and forced them to suffer public criticism, the Fraser Inquiry has heard. Chief architect Brian Stewart said designers were left out on a limb because they had been named but could not defend themselves. +

RIBA FORCES DESIGN QUALITY PLANNING BILL CHANGE

The RIBA has claimed victory in its campaign to force the ODPM to give design quality an important role in the Planning Bill. Two amendments have been tabled which will require a ‘statement of design principles’ in all applications and beef up sustainable development in the role of planners. +



Trailer porch wins Small Projects

An extension to a trailer home in rural Alabama has won the AJ Small Projects Award 2004. Designed by Cambridge graduate Lucy Begg on a year out with Rural Studio and local student Robie Gay, the timber porch was built on a disused trailer chassis at a cost of £3,600.

All materials were available from the local hardware store – as well as dimensional lumber, these included corrugated metal roofing and mesh insect screens, spray painted in strong colours. In addition to designing the project, Begg and Gay played a major part in its construction.

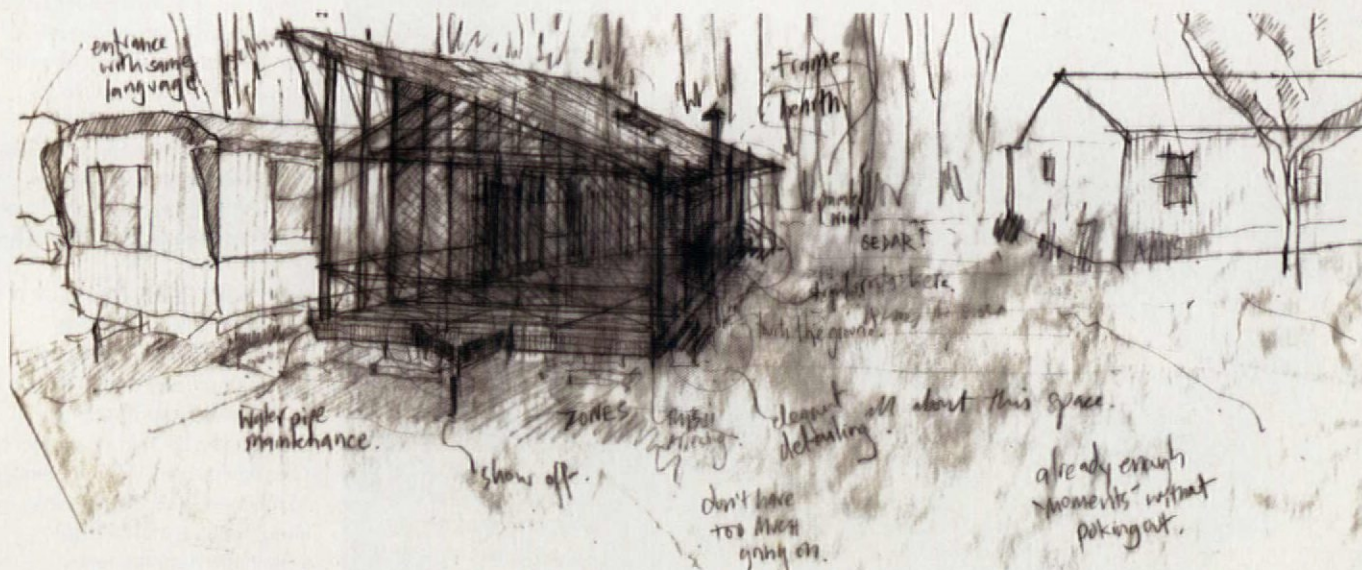
A house designed by Simon Conder on Dungeness Beach in Kent was highly commended.

AJ Small Projects is sponsored by RobinEllis design and construction. The judges were: Robin Ellis; AJ editor Isabel Allen; architects Sadie Morgan of de Rijke Marsh Morgan and Philip Gumuchdjian; structural engineer Jane Wernick; cost consultant Kevin Bonfield of Boyden and Co; and Rob Wilson of the RIBA.

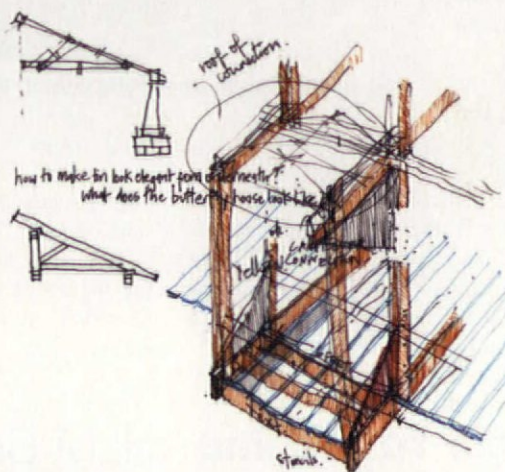
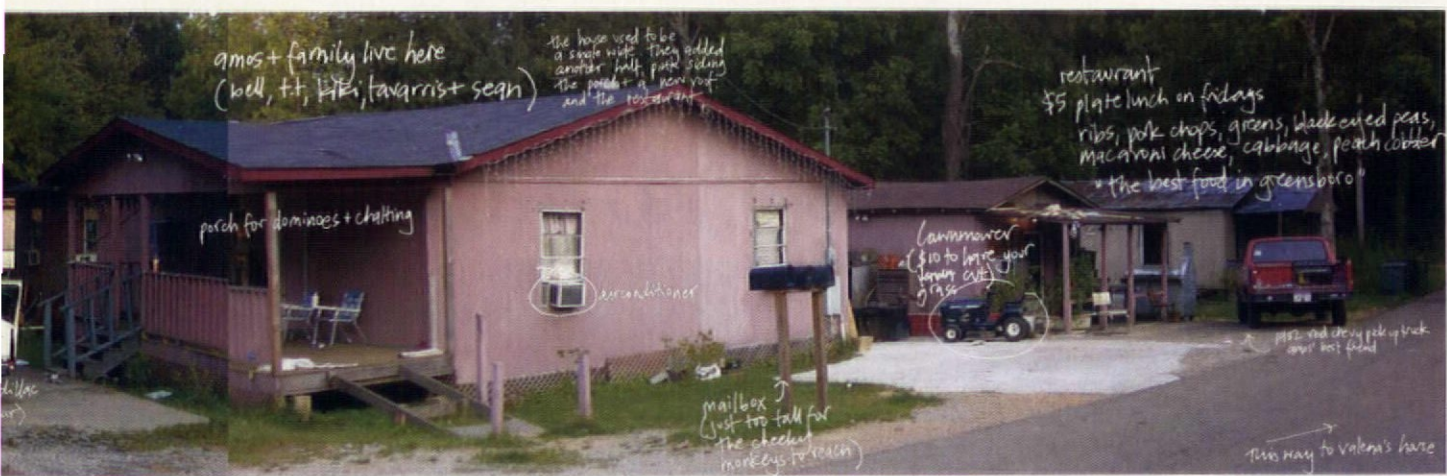
All projects will be on exhibition at the RIBA in London from Tuesday 23 March to Saturday 24 April, and later in the year at Interbuild and at 100% Design. To see all the entries, go to www.ajplus.co.uk/smallprojects

● See People, pages 22-23

Ruth Slavid



The porch effectively doubles the living space and could outlast the replacement of the trailer home



Lucy Begg and Robie Gay designed and drew the project, photographed it and (far left) also carried out a lot of the building work. They have documented not only the building itself but also how it sits in its environment (top)



Materials, including timber, corrugated metal and insect mesh, all came from local builders' merchants

Twentieth Century Society in fight to save nation's sporting heritage

The Twentieth Century Society has launched a campaign to save the Grade II*-listed National Sports Centre in Crystal Palace after discovering plans to demolish it.

The lobby group claims that Bromley council and the London Development Authority are drawing up plans to knock down the building, which was designed by a Leslie Martin-led team of London County Council architects in 1964.

Caseworker Cordula Zeidler said she was horrified to have discovered the fate of the swimming pool because it is 'a completely original building that has absolutely fantastic interiors'.

Zeidler said the society had discovered that the council and the LDA are currently drawing up proposals for a smaller community leisure centre because the building's maintenance costs are too high. 'Our members have agreed that we must campaign to save the building because it is so important,' she said. 'We will be talking to local groups and discussing how to persuade the council to abandon its plans.'

Bromley council's head of heritage, Peter Martin, admitted that



Under threat: the swimming pool at Crystal Palace

there are plans afoot that would require the building's demolition. 'It will be subject to some kind of redevelopment in the not too distant future,' he said. 'One of the serious options to ensure long-term future sporting activity on the site is the demolition of the building. There are many people that consider it too expensive and unsustainable to be retained.'

'However, we have always said to them that it is Grade II*-listed and they will have to prove that they cannot look after it anymore,' he added. 'But there are no

local groups, that we have consulted, that are keen to keep it.'

The LDA, however, insisted there was little to worry about. 'We have helped ensure that the National Sports Centre at Crystal Palace stays open in the short term,' a spokesman said.

'We are consulting with a wide range of stakeholders over the nature of sports provision in the area over the longer term,' he added. 'No conclusions over the NSC's future have been reached at this stage.'

Ed Dorrell

Piano ousts Foster to become 'most admired living architect'

Norman Foster has lost his place as the architect's favourite architect to Italian Renzo Piano.

In this year's AJ100 survey, Piano clinched the title 'most admired living architect', picking up 17 per cent of votes cast.

Piano, taking the capital by storm with his Shard of Glass and Bloomsbury groundscraper, pushed Foster into second place with 15.5 per cent of the vote.

Foster's practice also lost the title of biggest earner to the 155-strong HOK International, which last year generated an impressive £32,100,000 in fee income.

BDP again tops the index as the UK's best staffed practice, with 250 architects.

The AJ's annual survey of the UK's largest 100 practices includes details of the fastest riser, most efficient practice and the PFI giants. Other results include assessments of the performance of the key institutions. On the ARB, 29 per cent of respondents said it performed very badly and 38 per cent said it was bad. The Architecture Foundation also comes in for criticism, with 24 per cent condemning it as very bad.

Corbusier's Ronchamp was named favourite building of all time. Foster's GLA building was least favourite, but won best building in 2003 for Swiss Re.

● Read the full AJ100 survey, starting on page 37

HLM Design's UK office saves itself with management buyout

The directors of HLM Design have pushed through a management buyout after the firm's parent company, HLM Design International, went into receivership last week.

The new company will trade as HLM Architects from its existing offices in London, Sheffield, Glasgow and Guildford. The new owners claim to have the 'full support of both the management team and the company's 120 staff'.

The firm's UK office came 49th in this year's AJ100, with 41 qualified architects. This represents a major drop on 2003 when the practice was in 28th place with 54 architects.

The company currently has large-scale PFI work in Stoke Mandeville, Ashford and Peterborough.

The new company's chairman, Christopher Liddle, said the deal was essential for the future of the office. 'The speed at which our MBO has been completed ensures client and staff retention,' he said.

'Our forward order book is extremely strong and this move represents a clear need to focus on our UK business and the service we provide to our UK clients.'

'It will allow us to redefine our business strategy, prioritising design quality with profitability,' he added.

STUDENT SHOWCASE



Graeme McRobbie, a final-year student at Robert Gordon University in Aberdeen, created 'A Growing Community' as his Stage 4 (Honours Year) project. The brief was to design sustainable housing in a run-down area of Aberdeen, exploring local influences. McRobbie developed the idea of socially sustainable homes that would adapt and grow with the family who lived in them while maintaining a fixed footprint. Arranged around community squares, each home could expand upwards independently from its neighbour, allowing all the homes to 'grow' as the need arose. This in turn would create a community with unique character and a strong diversity. McRobbie's tutor was Gokay Devici.

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



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Urban focus at Civic Trust Awards



Lifschutz Davidson's Golden Jubilee Bridges on the Thames (left) and Robinson McIlwaine's New Bar Library in Belfast were among the urban projects honoured at the 2004 Civic Trust Awards



Projects as diverse as a train station in Sunderland and a sound sculpture in Gateshead were celebrated last night as the Civic Trust dished out more than 40 awards at a ceremony in Bristol. The annual event – which this year focused on urban projects – also featured nine 'special awards', including a sustainability award for Bill Dunster's BedZED and an access award for Levitt Bernstein's LSO St Luke's in London's Islington.

Among the other winners were Lifschutz Davidson's Golden Jubilee Bridges in London, Arup Associates' City of Manchester Stadium and Studio Daniel Libeskind's Imperial Museum North.

Also celebrated were 53 commendations – featuring Austin-Smith:Lord's FACT centre in Liverpool – and 38 mentions, which included

Frank Gehry's Maggie's Centre in Dundee.

Civic Trust awards manager Vivienne Newlands praised all the projects that picked up gongs. 'Award winners are projects that have a positive impact, not simply in restoration or redevelopment terms, but on the wider streetscape, on the public realm, and on the sense of place. The Civic Trust Awards prove not just that high-quality, inclusive development exists, but that we do not need to settle for anything less.

'We are pleased to recognise those clients, architects and developers who take a holistic view, and who should be immensely proud of the places they create,' Newlands added.

➔ To access the full list, visit the Editor's Choice section at www.ajplus.co.uk

Ed Dorrell

CENTRE VISION SPECIAL AWARD

The Christchurch Centre of Excellence in Belfast by Consarc Conservation

SPECIAL AWARD FOR URBAN DESIGN

Millennium Quarter in Manchester by BDP, The Hurd Rolland Partnership, Ian Simpson Architects and Martha Schwartz

SPECIAL AWARD FOR ACCESS

LSO St Luke's in Islington by Levitt Bernstein

SPECIAL AWARD FOR CULTURE AND REGENERATION

Kingston Communications Stadium in Kingston-upon-Hull by the Miller Partnership

SPECIAL AWARD FOR HARD LANDSCAPING

Trafalgar Square in London by Foster and Partners

NORTHERN IRELAND PUBLIC REALM SPECIAL AWARD

New Bar Library in Belfast by Robinson McIlwaine

SPECIAL AWARD FOR PARTNERSHIP

Refurbishment of Brompton House and Sydenham House in Liverpool by Pollard Thomas Edwards

SPECIAL AWARD FOR SUSTAINABILITY

BedZed in Sutton by Bill Dunster Architects

SPECIAL AWARD FOR WELSH REGENERATION

The Swansea Sail Bridge in Swansea by Wilkinson Eyre Architects

Patrick Nuttgens (1930-2004)

Arriving in York in 1962, Patrick Nuttgens found a city 'already scarred by modern intrusions, displaying a remarkable lack of scholarship and an equally remarkable vulgarity'. Nuttgens, who has died at the age of 74, was an architect and educator with a passionate commitment to the Modernist cause in architecture and design, who was equally keen to conserve the best of the past – and frequently depressed by the failure of Modernism to contribute positively to the fabric of historic cities such as York.

Nuttgens' personality and outlook reflected the influence of the Chilterns Arts and Crafts milieu in which he was raised – the son of the stained glass artist Joseph Nuttgens (1892-1982), an associate of Eric Gill – and of the Roman Catholic faith which he maintained to the end of his days. He believed architecture was a social art that should serve the community and that conservation and good new design were equally important ingredients in a liveable city.

Trained in Edinburgh, where he came under the influence of Robert Matthew, Nuttgens went to York to run the Institute of Advanced Architectural Studies (then based in a redundant church but later transplanted to the King's Manor). Inevitably, he became actively involved in the establishment of the new University of York (designed by RMJM),



Nuttgens: committed to Modernism

where he was for some time the only architect member of staff. Under Nuttgens, the IAAS thrived, with conservation studies one of its specialities. Nuttgens was deeply attached to York, the subject of his

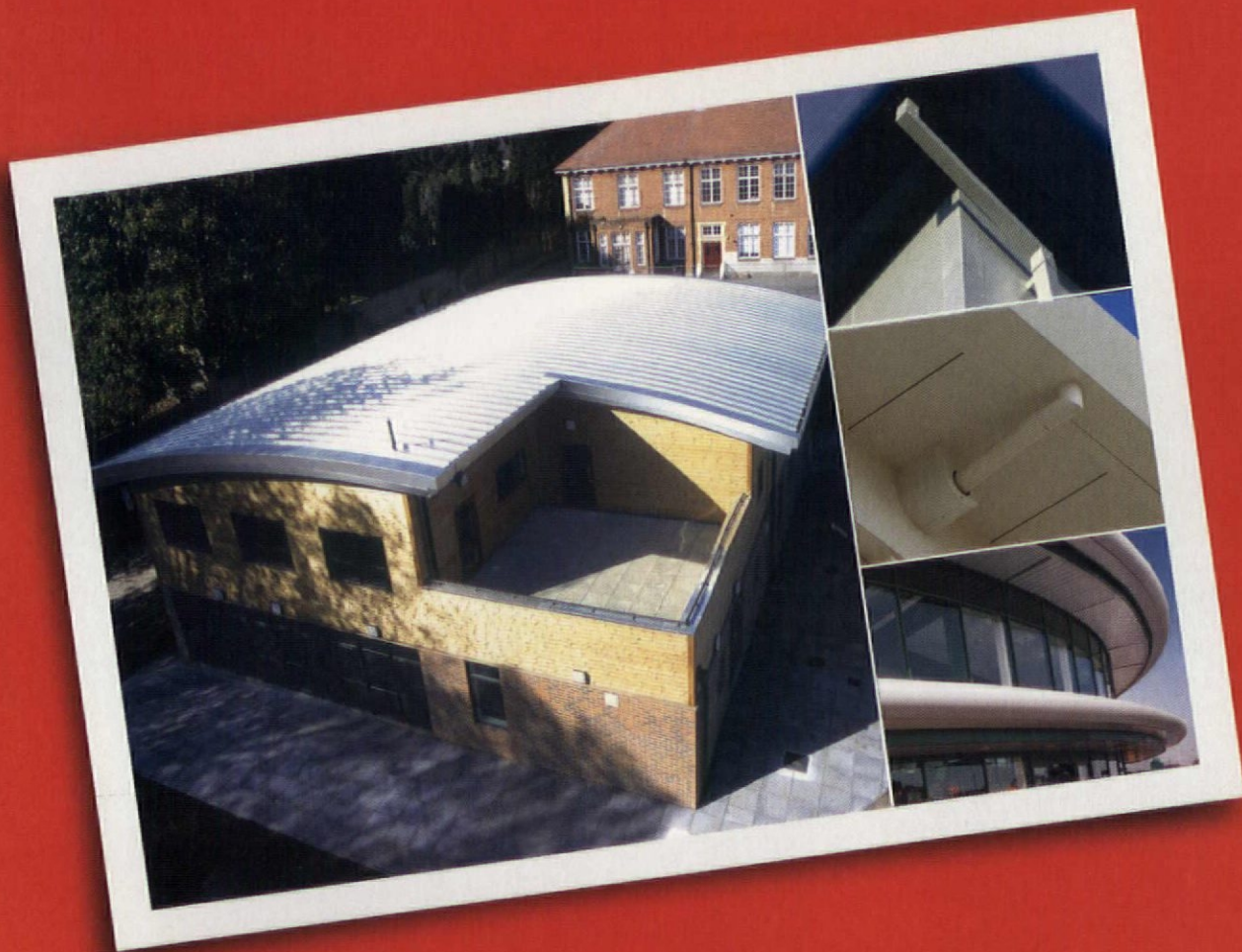
perceptive book *York: the continuing city* (1976). He was for some years president of the York Georgian Society.

In 1969, however, Nuttgens moved to Leeds as first director of the new polytechnic (now Leeds Metropolitan University). It was a demanding and difficult task, not least because the polytechnic remained under the management of a local authority with which relations were sometimes fraught. It was the onset of multiple sclerosis that forced his retirement in 1986.

Nuttgens was a fluent lecturer and broadcaster and the author of two books aimed at a broad audience, *The story of architecture* and *Understanding modern architecture*, the latter, published in 1988, reflecting Nuttgens' exasperation at the narrowness of the Prince

of Wales' architectural campaigns of the 1980s. He was a man of immense personal charm and generosity, who bore his many years of disability with remarkably good humour. He will be greatly missed both in Yorkshire and on the British architectural scene generally.

Kenneth Powell



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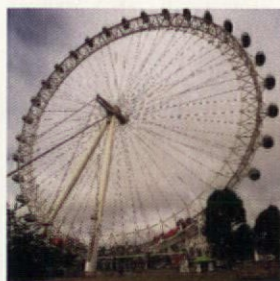
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PPG 7 revelations spark moratorium demand

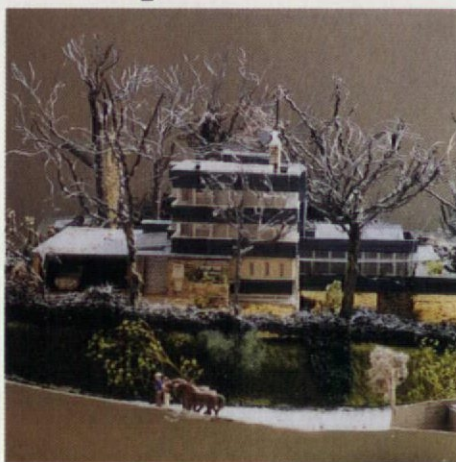
The government is facing calls for a moratorium on PPG 7 planning inquiries following publication in the AJ of secret instructions to inspectors ruling on new country houses.

Cornwall-based architect John Gosschalk, whose PPG 7 house was refused at appeal last December, is leading the charge.

Gosschalk has issued a rallying cry to other architects and clients who have had their applications refused to join forces and put pressure on the deputy prime minister.

The outcry follows the revelation in the AJ of a confidential note to inspectors ordering them to include a consideration of the government's plans to drop the country house clause when ruling on appeals (AJ 4.3.04).

Gosschalk, who has written to the head of



Gosschalk's Falling Leaves house was refused

the planning inspectorate demanding a moratorium, insisted: 'They should declare all previous appeal results null and void. I don't think people realise how appalling this is. It strikes at the heart of the appeals system. This is supposed to be totally unbiased. It's disgraceful and something needs to be done.'

His house, Falling Leaves in Torridge, Devon, was endorsed by CABE: 'We think that this is an attractive scheme,' the commission advised the inspector, 'with the potential to result in a building of real interest.'

However, in his conclusion the inspector ruled that 'despite its undoubted quality' it was not of 'such outstanding quality' to qualify for exception.

Zoë Blackler

'Come and see what we will soon be losing'

The curator of a PPG 7 country house exhibition that opened last week in Bristol has called on staff at the neighbouring Planning Inspectorate to 'have a look at what we will soon be losing'.

Neil Guy said it was a real opportunity for inspectors to see examples of a tradition that has come under threat since the ODPM revealed its draft PPS 7 last year.

'The planners are not far away and I think it would be good for them and for us if they came in and had a look at these great projects,' Guy said.

The New English Country House exhibition will be on show at Bristol's Architecture Centre until 25 April.

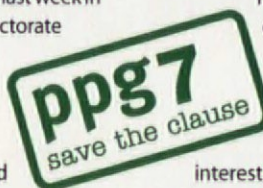
Rural campaigners get behind the AJ campaign

The Countryside Alliance has come out in support of the AJ's campaign to save the PPG 7 country house clause.

The rural lobbying organisation's new chief executive, Simon Hart, said he was 'happy to sign up' because new country houses often act as triggers for regeneration.

The Countryside Alliance exists as a tool to promote the interests of traditional countryside communities. Its decision to back the AJ's campaign illustrates the widespread support for the country house tradition among Britain's rural population.

The ODPM has said that the publication of the finalised PPS 7 document was unlikely to be 'this side of Easter'.



Prince expresses anger at demolition plans for 'intrinsic' Smithfield

The Prince of Wales has waded into the looming planning dispute over the future of Smithfield Meat Market in London.

The Prince has written to the Corporation of London expressing his frustration at proposals it commissioned from KPF to demolish several unlisted buildings within the conservation area.

He is determined that the scheme, for a new office development on the Farringdon Road, should be shelved and the buildings renovated as a trigger for local economic regeneration.

A spokesman for the Prince – who first got involved in architectural politics in the

'80s after he castigated Modernist 'carbuncles' – said he was horrified when he heard of the plans.

'The Prince of Wales is keen to ensure that the market is retained in its entire extent,' the spokesman told the AJ. 'He believes that it is of genuine architectural merit and that it is an intrinsic part of London's heritage.'

'Not only that, he is convinced that if the buildings were saved and refurbished they would be of benefit to both Londoners and visitors to the capital.'

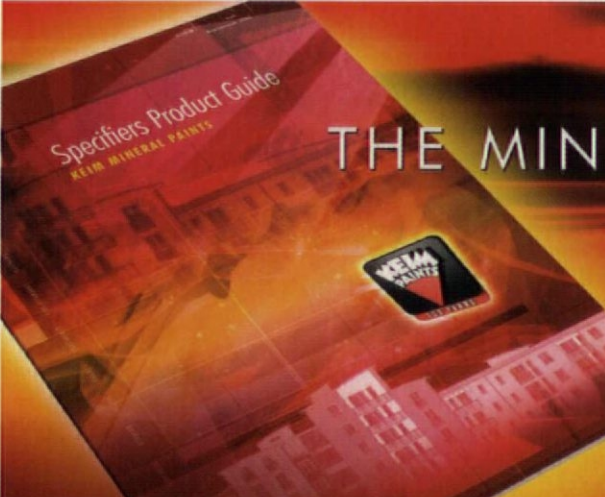
'If this were to happen, as at Covent Garden, the site could also act as a trigger for economic

regeneration in the area,' the spokesman added.

Adam Wilkinson, the director of SAVE Britain's Heritage, said he was excited to have won the Prince's backing for the reinstatement of plans by Urban Space Management to reuse the existing buildings on the site.

'Any respected opinion like the Prince's backing our campaign is to be welcomed,' he said. 'And when it is at such a high level, it can make a real difference.'

'It is great news because it is clear that he wants to retain the buildings and I imagine it has left the City Corporation a little annoyed,' Wilkinson added.




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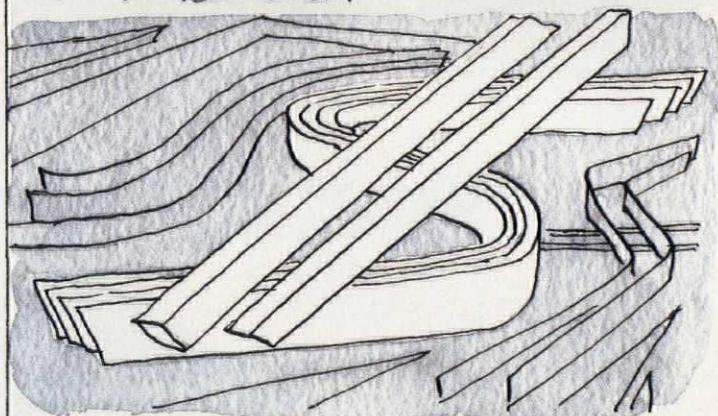
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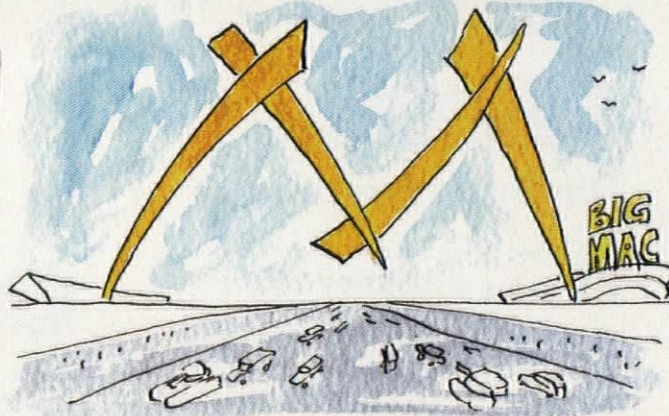
WHAT IF ZAHA WERE TO BUILD IN BAGHDAD – SOME SUGGESTIONS?



NEW IRAQI ASSEMBLY: Prestressed built-in bomb damage look.



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who said what

'Sutherland Hussey Architects have come out of the blue. But how? By doing very little, doing it quite brilliantly and making a virtue of the undersell'

Jay Merrick. *Independent*, 18.3.04

'For architects to build odd shapes for the sake of building odd shapes is not the same thing as being an artist. Much less Picasso'

Jonathan Glancey. *Guardian*, 22.3.04

'The glee the mayor takes in opposing urban conservation is like Mr Brown's glee in devastating the countryside. Both regard local community as for wimps and conservation as effeminate. Real men go to the south of France and drink champagne with lobbyists'

Simon Jenkins. *Evening Standard*, 18.3.04

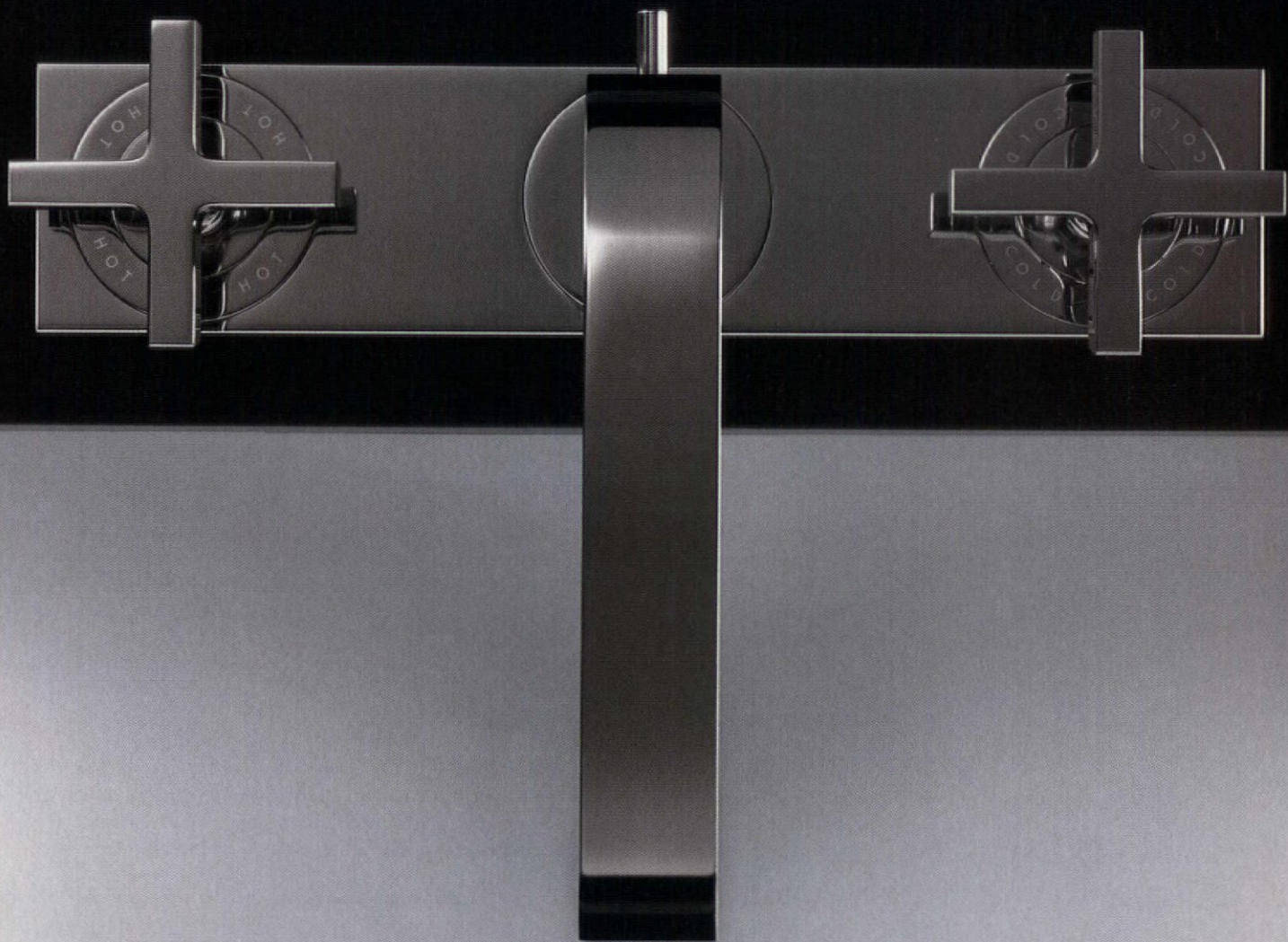
'There used to be a very exclusive club of architects who had had their buildings demolished during their lifetime. I joined that club within two years of being in practice'

Owen Luder. *Times*, 23.3.04

vital statistics

- A survey of more than 400 members of the public for the Mothers' Union has found that Marge Simpson – the blue-haired maternal figure in the animated show *The Simpsons* – is perceived by 23 per cent of the population as the best mother-figure currently in the public spotlight.
- More than 21 per cent of those in the 'trade professions' are 'extremely happy' with their choice of career, according to training organisation City and Guilds. This represents more than double the 9 per cent found among the 'white collar professions'.
- An experiment in which an American punter volunteered to eat nothing but food served up by McDonald's for a month – has found that the diet will trigger an increase in body fat from 11 per cent to 18 per cent.
- Some 5,500 complaints were made to the Ombudsman for estate agents in the 12 months prior to the Office of Fair Trading launching an inquiry. This represented an increase of 25 per cent on the previous year.

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Questioning the house rules

Last week economist Kate Barker published her solution to the UK's perceived housing shortage. Here, developer and trained architect **Crispin Kelly** argues that her thinking is fundamentally flawed and her 'insane' recommendations bound to fail

KEY PROPOSALS FROM BARKER'S REPORT

DELIVERING STABILITY: SECURING OUR FUTURE HOUSING NEEDS

- Set up a market affordability index – a target for house prices.
- Establish regional planning executives to investigate market affordability, to advise on how many houses are needed, and where they should go.
- Ensure local councils provide sufficient land to fulfil regional planning targets, plus a 25 per cent to 40 per cent buffer to be used if house prices threaten to rise.
- Once targets are set by regional planning executives, planning consents are to be granted without further local consultation.
- New home numbers to double; £1.2- 1.6 billion extra each year for affordable housing.
- Planning-gain supplement to be paid by landowners when residential consent is granted.
- Local councils to keep council tax revenue from new homes for up to three years to make development more acceptable locally.
- Property investment funds: tax-transparent funds to encourage retail investors into property.

Gordon Brown asked Kate Barker how to stop house prices rising, and how to meet the housing 'shortage'. Her 150-page report (*see box above*) boils down to doubling the number of new homes we build, and spending £1.2-1.6 billion more each year on affordable homes.

Her solution is that, with an affordability index established, the new regional planning executives can decide when and how much land with planning consent needs to be released to meet demand without prices going up.

She has little time for the Nimby's who have traditionally prevented planning consents; local councils will be told how much land is needed, with a buffer for periods of high-price pressure. Inevitably Green Belt will need to be sacrificed, but once the need is measurable the role of consultation and local democracy is over.

Behind the report lurks a predictable government agenda: one aim is 'a more equitable distribution of housing wealth', another is the prevention of the 'over-consumption of housing'. So it is no surprise that new taxes should feature, with a recommendation, to be consulted on by government, for a planning-gain supplement tax, payable 'at a sensible rate' when land receives planning for development.

This is a worrying trend – planning is no longer about controlling development, it is about delivering a wide range of social outputs favoured by a central government that also wishes to participate in their delivery. Under Barker's recommendations, even customer satisfaction of new homebuyers would be a legitimate area of intervention, if levels do not increase from 65 per cent to 85 per cent.

There are moments of sanity in her recommendations, but the overarching madness of government intervention to control prices by forcing through planning consents prevails. There is no evidence it works, and house prices have risen in other countries where there is no constraint on supply. Ireland, which has had Europe's most rapid increase in house building, also had the highest increase in house prices.

New-build a no-no

Barker has focused on the new-build market, and this is a weakness; our industry is complex, and there is much capacity to meet demand in areas not explored: the simplest is the conversion of vacant B1 space to residential. Such changes are frequently refused by planners keen to retain employment uses. In urban areas, development is still constrained by regulations that restrict density, which were envisaged to protect suburban amenities. Here, flexibility and loosening could achieve a great deal, leaving the initiative to individuals rather than government. This is important in the South East, where demand is strongest, and where 60 per cent of undeveloped land is already protected by Green Belt or conservation area status.

A doubling of affordable housing provision seems unimpeachable – but is it? Affordable housing can be seen as a trap: once you are in, you can't afford to get out; and as a client of a housing association, you are an involuntary member of the government's constituency. How should we define housing need that merits a new block of flats? This is a numbers game, which must be played, according to Barker, 'to

meet the flow of new, needy households.

Others have been less welcoming of this flow, pointing out the relative absence of homelessness on the streets, and the potentially large differences produced by different household formation forecasts. The 'needs' created by social trends, such as increasingly small households (divorce rates, children leaving home, etc), are as impossible to satisfy as health demands made on the NHS. At some point pricing has a role to play in limiting such needs.

Affordable housing on the scale proposed is, on past record, likely to make a poor contribution to the city. Although there have been a few exceptions, homogeneous large-scale development of cheap and sometimes poorly managed (another target suggested by Barker) estates tends to produce communities that are not sustainable because they have no financial grain other than subsidy; and their likely future is to be subject to 'regeneration' in a few years' time.

There is no reason that the market sector cannot produce housing available at low rents, in a myriad of small-scale initiatives. Government subsidy (at present averaging £70,000 per unit) could instead be put in the hands of the tenant, or into the landlord's equation as a tax credit on the income received.

This issue is increasingly critical as the new, needy keyworkers fail to access the housing they want. Under Barker, sufficient land with planning would be available to satisfy their needs and form a new sub-sector of dependency. But why should government decide who these people are, and where they should live? Markets and salaries should be left to adjust and provide for them, particularly if the industry is given the flexibility and loosening of regulation it needs.

Taxing times

After the apparent virtue of more affordable housing comes the similarly virtuous proposal from Barker for a planning-gain supplement. Taxing indolent landowners for windfall profits seems honourable. But Brown, perhaps nervous of a new tax, has promised consultation.

The equity of such a tax is dubious. A landowner would be liable to 40 per cent capital gains tax on his profit anyway, and would have suffered the reduction in his land value due to a Section 106 affordable housing impost. Who judges how moral a particular profit type might be? Gambling is effectively tax-free, and are landowners worse than arms dealers?

More to the point is the disastrous disincentive the supplement would be to land coming forward for development. Promoting land



Kate Barker: her proposals to double new homes have been embraced by Chancellor Gordon Brown

'If these plans go ahead, we can look forward to land pointlessly released for homogeneous development'

through the Local Plan is long and potentially expensive; if there is any hope that a future government would abolish the tax, landowners would sit tight. In a changing market, would landowners secure a residential consent and pay the tax, or plump for commercial?

As for architects, Barker holds out little hope she has understood their world. 'Houses should be designed to a high standard and in keeping with the surrounding area,' she says. Recommendation 35 is worth quoting in full: 'The industry should work together with CABI to agree a code of best practice in the external design of new houses. Where planners and housebuilders disagree on specific design issues, they should seek arbitration, possibly through CABI, to resolve such matters.'

Barker's report shows the appetite government has for controlling house prices, giving subsidies to its dependent organisations, and taking second tax-bites out of the development land cherry. 'Assessing the level of housing need is subject to differences of opinion,' says Barker. Let's protect these differences. If these plans go ahead, we can look forward to land pointlessly released for centrally directed homogeneous development – twice as much as we suffer now. The recommendations are a testament to the failings in education about the built environment and the nature of sustainable growth.

Crispin Kelly is past president of the Architectural Association and managing director of Baylight Properties



Do size and commercial success have to be the enemies of invention?

I know, I know. The AJ100 is fundamentally flawed. It gives no indication of a practice's merit any more than, say, *The Sunday Times* Rich List is a roll-call of the most creative or talented UK citizens. But it is heartening to note the AJ100 practices that recognise a moral – as opposed to simply a commercial – imperative to inject vitality and ingenuity into their everyday work.

Take Aedas AHR, currently enjoying an extremely comfortable existence as the country's fifth largest practice and fourth biggest earner, and largely operating in areas where design quality is not necessarily any indication of economic success. Determined not to be complacent, it has appointed former Foster and Partners director Richard Hyams with an explicit remit to raise the quality of design throughout the office, astutely exploiting the potential to learn from Foster's process-driven approach. The desired outcome is to introduce a step change in the way the practice tackles its own work, rather than an embarrassing attempt to apply an off-the-peg Foster aesthetic to the finished product.

While senior personnel taking their experience elsewhere is often presented as evidence that the Foster empire is in decline, it is, in fact, the ultimate tribute to his influence. Widespread diffusion and adaptation has to be the logical evolution of an architecture that emerged as a direct response to the challenge of building and designing in the most logical and efficient way.

In contrast, Chetwood Associates, equal 16th largest practice, and the 17th biggest earner, has sought inspiration from Laurie Chetwood's own Butterfly House – an example of architecture at its most self-indulgent, whimsical and unique. Built at Chetwood's own expense, it is an extravagance impossible to justify in economic terms, but as an ongoing experiment it has served to inject vitality into the practice's more commercial projects.

Perhaps it's not too much to hope that major architectural practices should be able to build extensively, make a decent profit and still hold on to the energy and excitement of, say, the £3,500 Alabama porch extension that has just picked up this year's AJ Small Projects Award.

Isabel Allen

Manchester masterplan is a product of MIPIM

While MIPIM has many attractions for all who attend, one very real disadvantage is that casual conversations in a charming setting with an abundance of 'hospitality' does not provide the most objective basis for architect/journalistic dialogue. I cannot recognise the claims at all that I am 'overseeing a city-wide masterplan for the whole of Manchester' nor 'Farrell will take charge of the architectural and design phases of this wider initiative, which aims to transform the city into a "Knowledge Capital"'.

Manchester has, and is, involving a most enlightened and wide range of architects, planners and designers in its 'extraordinary renaissance'. And I have been particularly impressed by the extent to which local practices (unlike in many British cities) have taken the lead. I am also of the view that total city masterplanning is not

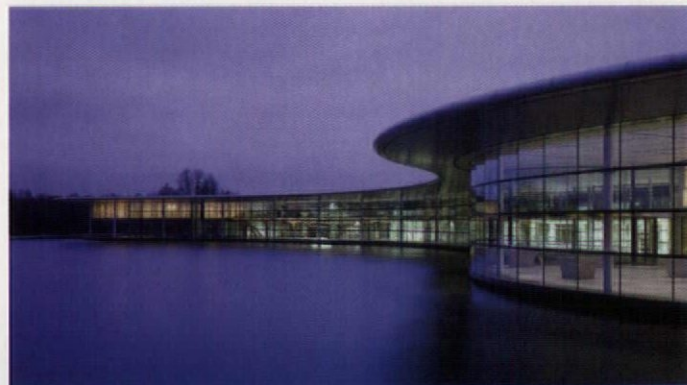
appropriate and the scale of 'masterplanning' that works best is much smaller, such as districts and city blocks, and that these masterplan elements should be carried out by a range of different 'planners', again just as Manchester has been doing.

Terry Farrell, Terry Farrell & Partners, London

Farrell is just one piece of Knowledge Capital jigsaw

Regrettably, your article 'Farrell to masterplan Manchester renaissance' (AJ 18.3.04) significantly misrepresented the scope and remit of Farrell's current work within the Manchester: Knowledge Capital initiative.

As part of the Knowledge Capital's much broader economic regeneration agenda, Farrell has been appointed to provide a strategic overview and framework for a discrete area of Manchester and Salford city centre: the 'Arc of Opportunity'. This



Foster wears tradition with pride, not prejudice

Could I suggest that Christopher Pizzi (Letters, AJ 18.3.04) read *Life in the English Country House* by Mark Girouard (Yale University Press, 1978)? This book explains the tradition of the country house designed to display power. The luxury car factories reviewed in the AJ recently reference such traditional gestures as formal water features/moats, long facades, imposing masonry walls and towers, large areas of glazing, great halls, and displays of the latest technology. The service wing has grown enormously and is now profit-making, while the family wing is separated not by a corridor but a car journey. Finally, if Jane Austen were writing today, would not Elizabeth Bennett be more likely to tour Mr Darcy's luxury car factory, rather than his house?

William Hird, via email

work will set the context and guiding principles for a series of future, much more detailed masterplans for constituent areas within the Arc, which will then drive forward development schemes in a coherent and systematic approach. Farrell's work, therefore, is not replanning the entire city but is the start of a very exciting process.

There will continue to be many opportunities for locally based and other highly skilled architects, designers and professionals to play their part in masterplanning the Knowledge Capital. Indeed, the breadth and quality of our home-grown professionals and creatives – who are already extensively involved in key initiatives within our dynamic city – is one of the factors that sets Manchester apart from its competitors, and which this initiative seeks to build upon.

I would request that you direct readers to the Manchester: Knowledge Capital website, www.manchesterknowledge.com, for further information.

Howard Bernstein,
chief executive,
Manchester City Council

Our inequalities should be faced, not feared

Peter Bernamont's letter (AJ 11.3.04), reacting to an AJ report of the possible development of the registered practice concept, is a useful expression of fears. However, the scheme is still in consultation and development, and the AJ report was in no sense a full description; that will come later. Nor is it my idea, though I think it could be valuable.

The basic thinking is that customers, practices and their staff could all benefit from the directory of practices carrying more information. For staff it would be useful to know what each practice does about training and good employment policies; for customers it would be good to see



which were suitably specialised and qualified for their needs. All practices would benefit from the results of regular, unattributed surveys about workload, fee income and other benchmarks on a wider sample basis than today.

Improved choice of services to practices, including the possibility of better insurance offers for those following good risk-management policies, would surely be welcome. Bernamont concedes that practice standards could usefully rise. We don't want a divisive scheme, but one with aspiration and guidance built in. The present registered practice scheme doesn't pretend that all practices are equal and customers would not want them to be.

Richard Saxon, RIBA presidential candidate, London

The AJ is sensational, says presidency runner

I was pleased to receive press coverage of my RIBA presidential campaign launch at MIPIM (AJ 11.3.04), but am surprised the AJ felt the need to sensationalise a story which was perfectly credible and newsworthy in its own right.

Of course the institute should be politically aware, and con-

tribute to policy making that affects the built environment. This is a world away from 'hard-core politics', as reported by the AJ.

Of course the institute needs to run its affairs effectively, to provide first-class services to members, and to promote architecture – all as laid down in its charter. The RIBA is, after all, a membership organisation and a charity! Again, this is a world away from turning the institute into a 'profit-making machine', as described by the AJ.

The truth is, the AJ already had a sensational news story – an intelligent, talented, business-like and entirely different candidate is standing for RIBA president. So why not back a winner, and tell the story straight?

Valerie Owen, RIBA presidential candidate, London

Stars in their eyes or just passing the buck?

One day we will live in a world where architects can talk about their work without having to resort to star constellations in order to justify what they have produced.

If you are going to design a wacky, shinky-shonky, or even a blobby building, just do it and be

Suffering the Holloway Road hangover

According to the new addition of *Lonely Planet*, Scotland has 40 words to describe being drunk. 'Blootered', 'guttered', 'honkin'... and so on.

This morning, though, I overheard this conversation in our office: 'What kinda weekend you have, Sadie?'

'Don't remember a feckin thing, I was totally Libeskind. Woke up seeing jagged walls and sloping ceilings everywhere.'

Count now stands at 41, I think.

Alan Dunlop, Gordon Murray and Alan Dunlop Architects

proud of it. Don't blame it on some corny star constellation, or the fact that a Jewish person died five miles in that direction, or because a certain number in a city's history sounds like it would make a good height for a tower. What the hell is going on here? Am I the only one who thinks this is the most childish and obnoxious way to talk about architecture? It is insulting. What the hell do the Northern Lights have to do with north London anyway?

By the way Mr Libeskind, the word 'typography' refers to text not architectural spaces. I hate it when people do that.

disillusionedyoungarchitect
@hotmail.com

Correction

The cover image of Congress House, the TUC's headquarters (AJ 11.3.04), was photographed by Millard Stanhope, not James Brittain as published.

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.



Basel, Breuer, business, and what it is to be British

I recently exchanged three days in our London office for time in Basel, with the 'business' of indulging in the delights encoded in the *Michelin Red Guide* and undertaking an architectural inspection of projects (ours on paper, others' in the flesh).

Vitra, at Weil-am-Rhein, is a magnificent zoo – starring Siza, Fuller, Ando, Grimshaw, Hadid and Gehry – its masterplan inspired by a 'non-plan' that appropriately, given the client, scatters buildings like chairs around the room. Gehry's pavilion (beside a large factory with 'twiddly bits' on the corners – seemingly the product of Egan meets Gehry) reversed preconceptions: small and over-complex without; simple and elegant within.

Inside in the form of model, drawing, photograph and object, was the oeuvre of Marcel Breuer. I knew the Whitney and Unesco, the houses and furniture, but this introduced me to the 'other' buildings. Four churches and monasteries were concrete essays in ideas of 'programme and form', as seen in *El Croquis* (the definitive contemporary guide to the European scene), but without the relentless justification of tediously inessential diagrams of the slightest change.

Here was a 50-year cycle illustrating the nature of incremental progress. Breuer's De Bijenkorf Department Store, Rotterdam, was pure OMA, but built in 1955. His Grand Hotel LeFleine used cantilevering balconies only surpassed in audacity by the building's cantilever off the cliff edge.

I offer this view on Breuer only on the evidence of photographs which, as Basel highlighted, is dangerous. Basel, at the junction of France, Germany, Switzerland and the Rhine, goes crazy for three days a year – unfortunately the three days after our departure. At all other times it is conservative, clean and pleasant, with cuckoo clocks

available at exorbitant prices. It is populated by much-published contemporary architectural icons – some good, like Diener and Diener and Herzog & de Meuron; others disappointing. Surprisingly, the most notable thing about Basel is that it contradicts established urban models by hosting, near its core, a vast factory complex for Roche. Adjacent is a park and gallery housing the works of Tinguely (whose exuberance provides one hell of a contrast to the architecture).

The recent buildings of Basel support Koolhaas' observation that new buildings date far quicker than their neighbours. Thankfully, nearby Ronchamp appeared timeless – you cannot shatter too many perceptions on one trip.

Which brings me back to travel, distance and perception. FRS Yorke, my father's partner for a while, had previously partnered Breuer. Over many years I was intrigued by tales of Breuer's other 'English' contemporaries: Lubetkin, Emberton, Wells Coates, Goldfinger, Arup and Samuely, and of the visits of Aalto, Le Corbusier, Gropius and Mies. And yet in an exhibition in the gardens of a small factory in suburban Germany, I was amused to note that this entire episode was summarily dismissed as the 'short design history of British Modernism'.

We have lived on a small isolated island for a very long time and are out of sync with the continental drift; maybe that's what we do best – provide a contrast to the merging European condition. For however hard we export/import ideas and people, physical separation leaves us on the outside looking in. Perhaps this respect for the position of others explains Churchill's response to news of a Tory peer's arrest for sexual indiscretions (on a freezing cold night in wartime Hyde Park): 'It makes you proud to be British.'

Students Lucy Begg and Robie Gay tossed out their textbooks and headed to the Deep South to create the AJ Small Projects Award-winning Ola Mae porch

Slick, elegant, expensive. These are the epithets that have applied to several of the highly deserving previous winners of the AJ Small Projects Award. This description has been particularly appropriate to some of the house extensions that have won prizes.

This year's winning project is also a house extension, but it is not slick, it is not elegant and it is not expensive. It does not even have any working drawings. And although many of the winning architects have been at a relatively early stage in their careers, none have been as young or as inexperienced as this year's winners, Lucy Begg and Robie Gay.

Their project, which they not only designed but also built themselves, is a porch extension to a trailer home for Ola Mae, an elderly woman living in rural Alabama, one of the poorest areas in the United States.

Hale County Alabama is the home of Auburn University, where the late Samuel Mockbee set up his Rural Studio, a world-famous institution that teaches students by encouraging them to design and construct real buildings for their neighbours.

Begg, who is now 24 and has an architecture degree from Cambridge, spent a year out working for Eldridge Smerin. She felt that she wanted to be involved in something more hands-on, and heard about the Rural Studio Outreach programme. She was given a place on the course in September 2002, the first year that the course was broadened to include sculptors, photographers and painters as well as architects. On one of her earliest assignments, Begg met 27-year-old Gay. He completed a five-year bachelor of architecture degree at Auburn University in 2000 and subsequently worked both in Auburn and Denver Colorado. At the time that Begg came to Auburn, Gay was freelancing in the area and became involved with some of the Rural Studio projects.

In Hale County, 30 per cent of the population lives in trailers and, with no enforcement of a planning code, people continuously add to their trailers. With a climate that is usually warm but often wet and mosquito-ridden, a porch is an important addition. 'It's a hugely important part of social culture,' says Gay, explaining that it can be used for play, for meeting friends or for supervising children.

Gay and Begg decided this was what they wanted to build, and went looking for a client. They found Ola Mae through her

'Basel, at the junction of France, Germany and Switzerland, goes crazy for three days a year – unfortunately the three days after our departure'



Sweet home Alabama

brother Amos, who runs a small restaurant attached to his home and hence knows everybody. 'He was this amazing patriarchal figure,' says Begg. 'We became friends.'

The next step was design, which took about six weeks, talking to Ola Mae about her needs and doing sketches, models and drawings. 'This was people to people, there was no textbook architecture here,' says Gay. 'The client-architect relationship becomes fuzzy, the architecture is almost secondary.'

Construction was surprisingly demanding. 'I thought, "it's a porch, how hard can that be?"' says Begg. 'I thought it would take a month and we'd do it with a thousand dollars.' In fact, it started on site in mid-February and finished in September, costing £3,600. There were several reasons for this. For one, it was impossible to work in the humid afternoon heat. Rain would fill the foundation holes with water and the team would have to

start again. The porch was supported on the steel chassis of an old trailer home, which was warped so that all the joists had to be cut individually, and the whole structure had to be jacked up to keep it clear of the damp. 'Plus,' says Begg, 'the pace of life was so slow.' But, she adds: 'The reaction made it all worth it. Ola Mae was so happy, we're going to go back and see her soon.'

At present the two are living together in a house share in north London. Begg is having a third year out, working for Simon Conder – a previous Small Projects winner with an archetypal, beautifully detailed extension – but she fully intends to knuckle down to Part 2 in September. Gay is working for David Adjaye, where he is finding the exploration of materials very interesting, but will return to the US at the end of the summer.

'We will see what happens,' he says, talking of both his personal and professional plans.

They are very different people, Begg ebullient and Gay more serious, but both were evidently affected by the experience in Alabama. 'The way we lived the architecture was amazing,' says Begg, 'and the romance of the Deep South was intoxicating. We would go into Amos' restaurant, some blues music would start down the road, and the old men would put the world to rights.' Gay, who is a native of Alabama, says: 'I saw my home through new eyes. It made me look at things differently.'

Begg has documented the whole experience beautifully, with photographs and drawings. For both of them, it has evidently unleashed a level of creativity and imagination that may prevent them being square pegs in the squarest holes of architecture, but, once they find their niche, it should allow them to make an individual and unique contribution.

Cristina Esposito & Ruth Slavid



The triumph of the megacity is no more than a myth

'In the country were neither means of being clothed nor fed. Mechanical appliances in agriculture had made one engineer the equivalent of 30 labourers, there were no efficient doctors for an emergency, there was no company for loneliness and no pursuits... Instead there was a vision of city beyond city. Cities on great plains, cities beside great rivers, vast cities along the sea margin, cities girdled by snowy mountains... Everywhere now through the city-set earth the same cosmopolitan social organisation prevailed and everywhere, from Pole to Equator, the whole world was civilized. The whole world dwelt in cities.'

This extract is taken from *The Sleeper Awakes*, the celebrated science fiction novel by H G Wells, a volume still admired for its insights into the causes and consequences of the future. First published in 1898, its action takes place 150 years later, in 2048. Wells' concept of the British Empire in his distant future was of a civilisation of cities; advanced, globalised megastructures ruled by a corrupt elite. The most striking element in this picture is the total urbanisation of the population, and the evacuation of the countryside that is its corollary.

Wells' vision of 2048 is compelling, and remains so, as is evidenced by its influence on science-fiction films – ranging from Fritz Lang's *Metropolis* to Ridley Scott's *Blade Runner* – that continues to this day. Its terrifying idea of the triumph of the megacity now has the status of a Holy Writ. No one dares to say that Wells was wrong about cities. The myth of an inevitable triumph of the city has hoodwinked politicians, historians, and social commentators for more than a century.

Given the durability of the urban myth, it is surprising how little attention has been paid to an almost synchronous anti-urban prediction. Only five years after the publication of *The Sleeper Awakes*, a very

different and completely contradictory book was published in London. *Tube, Train, Tram and Car*, by Arthur Beavan (Routledge, 1903), argued convincingly that the combined effect of these, then new, means of transport – coupled with the increasing distribution of electricity – would be to open up vast areas of previously inaccessible countryside for development by dramatically shrinking time and distance along all-weather corridors into and out of cities, thus giving birth to the commuter lifestyle that survives to this day.

Beavan sees the principal benefit of this coalition of new technologies as making slum clearance possible, but he concedes that the creation of cheap rural building land further out is also a factor. He foresees suburban railway stations becoming transport interchanges with large car parks for motorcar commuters.

But 100 years later, Beavan is forgotten while Wells' world of cities uncannily anticipates, not our present, but the urban future so extolled in *Towards an Urban Renaissance*, the 1999 report of the Urban Task Force chaired by Richard Rogers. This report also fails to acknowledge the rise of private transport in the shape of the motorcar, and thus misses out the greatest agent of land-use change of the 20th century:

'This report fails to acknowledge the greatest agent of land-use change of the 20th century: the motor car and its disurbanising recolonisation of the countryside'

the car and the disurbanising recolonisation of the countryside that it has brought about. Because it presents an essentially 19th-century image of the city of the future, *Towards an Urban Renaissance* shares this blind spot with Wells. It shows us that despite more than 100 years of motoring and 50 years of motorway construction – all of which has encouraged dispersal and decentralisation in living and working patterns all over the world – our official vision of the future remains stubbornly urbanised and historicised, compact and densely populated.

Charles Thomson

Rivington Street Studio

When and where were you born?

29 May 1946, Liskeard, Cornwall.

What is your favourite building and why?

In London, the Royal Festival Hall. Further afield, Villa Savoye.

What is your favourite restaurant/meal?

Recently, the Morgan M restaurant in Liverpool Road, north London.

And barbecued fish on the beach at Yzerfontein in the Western Cape.

What vehicle(s) do you own?

A Marlin Fairfax hybrid bike for London, a Condor touring bike for distance and the 'Tardis' (1995 Ford Maverick) for the family.

What is your favourite film?

Historically, *The Conformist* by Bertolucci (1970). Recently, *Lost in Translation* by Sofia Coppola.

What is your favourite book?

Recently, *The Corrections* by Jonathan Franzen and *Don't let's go to the dogs tonight: an African childhood* by Alexandra Fuller.

What is your favourite 'design classic'?

Corbusier's Petit Confort armchair and Jasper Morrison's three-seat Elan sofa for Cappellini.

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

The Holiday Inn, King's Cross: smug, ugly, crass and an insult to the City, and 20/40 Farringdon Road: another affront to its setting.

Who or what is your biggest architectural influence?

Mr McIver, my art teacher at school; Corbusier; and Glen Murcutt.

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

My present and previous partners.

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

Disappointed. My mother thought I might be a priest!

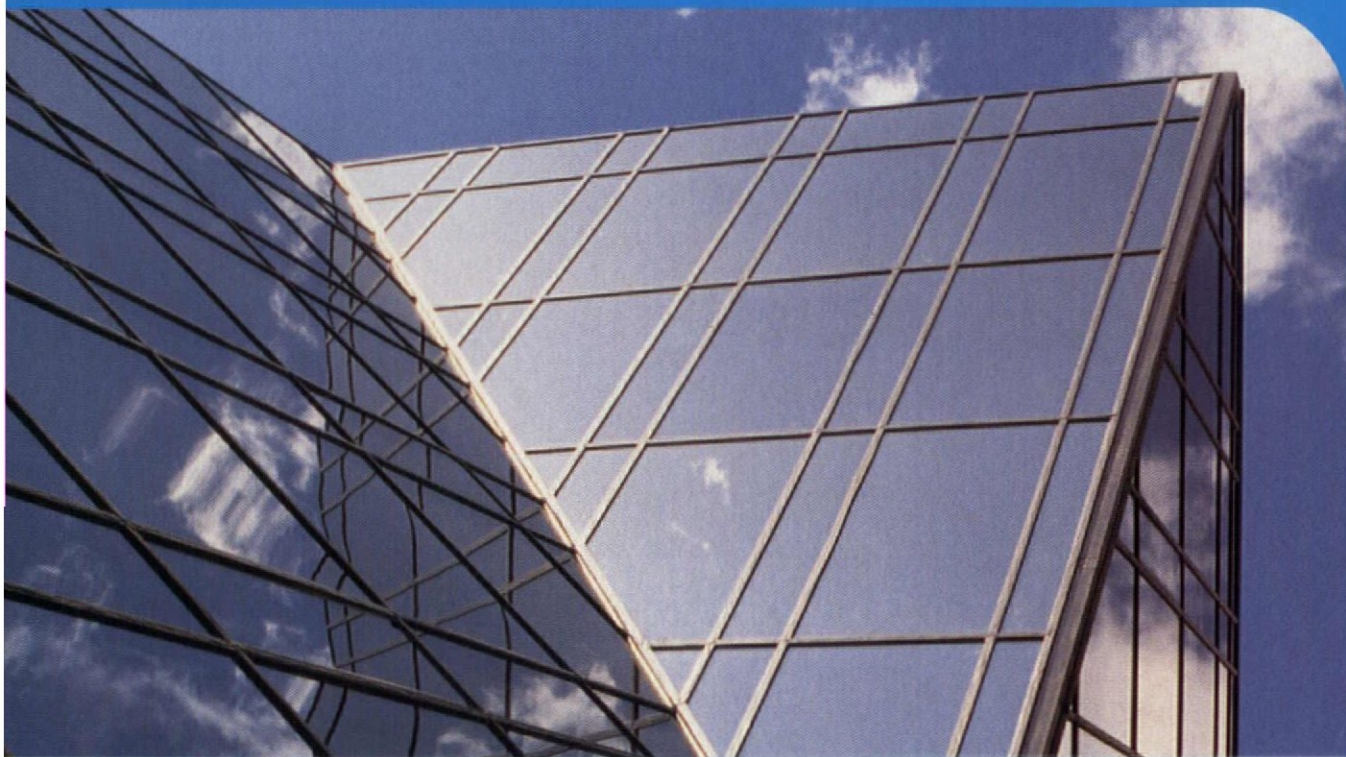
What would your advice be to architectural students?

'Commodity, firmness, delight' still seems an appropriate design mantra.

What would your motto be?

Simplicity is a virtue.

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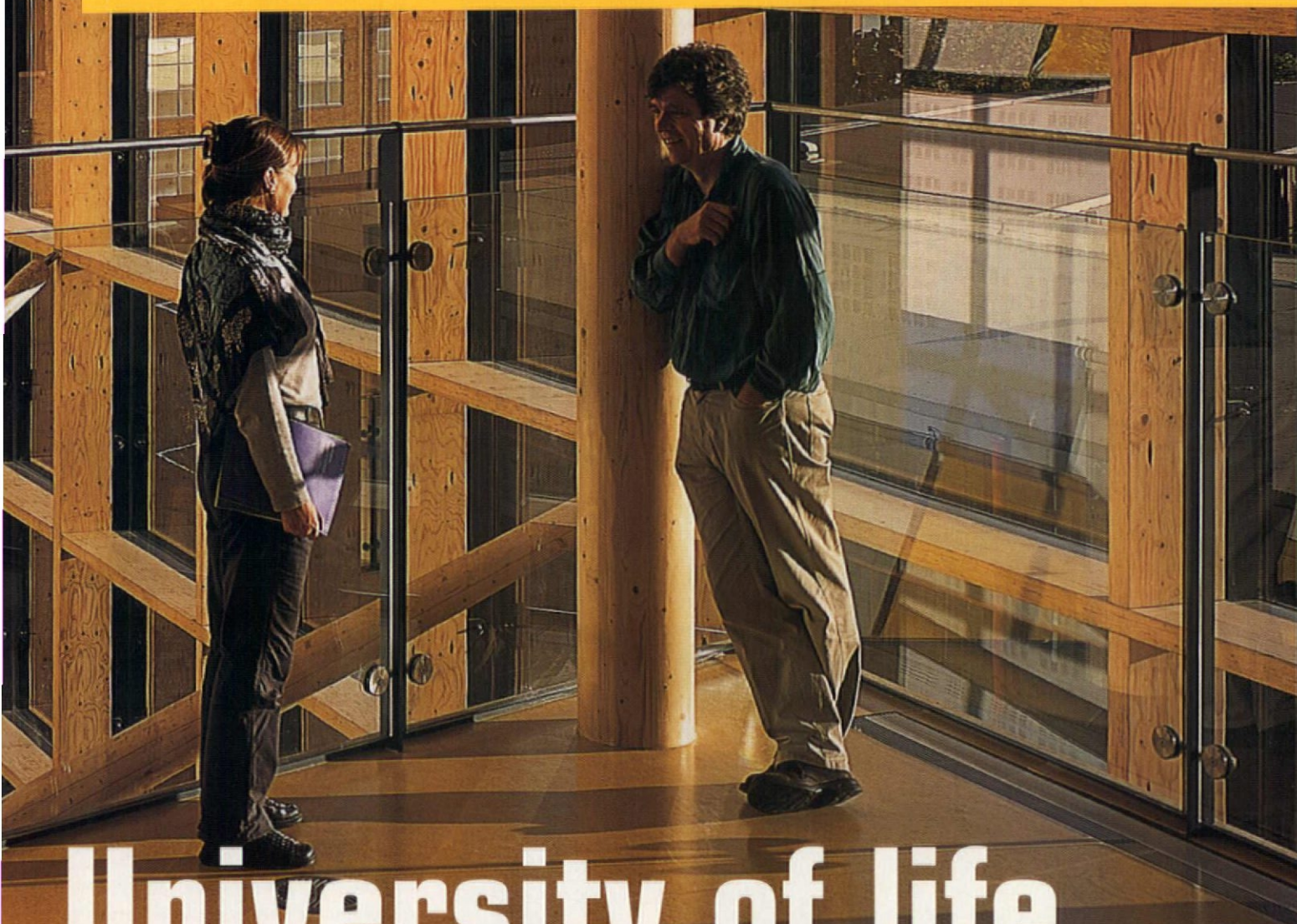
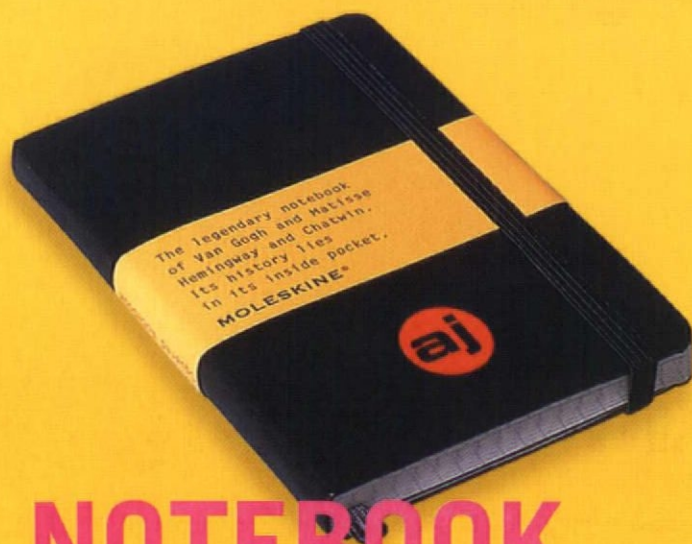

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University of life

BDP, largest of the practices in our AJ 100 survey, has created a high-profile university teaching building, drawing on its in-house ability to integrate architecture, environment and structure

By Barrie Evans. Main photographs by Martine Hamilton Knight/BDP

While London Southbank University has been around in various forms for more than 100 years, the current name arose only last September as part of a 'repositioning project' to create a new corporate identity. Also contributing to that relaunch is the building of the Keyworth Centre, by BDP, part of a plan to create a clearer heart for the university. Located on minor streets adjacent to London's Elephant and Castle, there are already several large buildings belonging to the 17,000-student institution here, but little civic sense of an urban campus. The university aims to work toward this, especially by making Keyworth Street the campus spine, hopefully pedestrianised at some point in the future as part of a larger network of campus pedestrian routes.

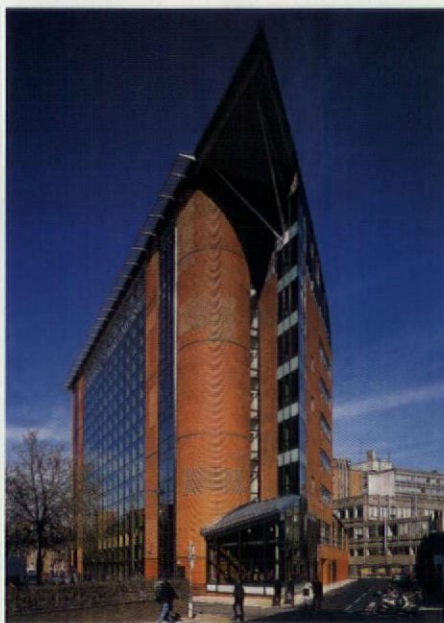
Located on the site of a demolished podium-and-tower office, the Keyworth Centre is today a 'centre' mainly through providing teaching spaces that can be shared by all the university. At nine storeys (above ground) it is also something of a focal point among the existing lower-rise buildings. Closer-to, it makes a dramatic gesture to the street with a glazed face fronting an atrium that runs the full height and most of the width of the building. Within that space can be seen what are said to be the tallest timber building structures in Europe, two towers of meeting rooms and balconies on freestanding timber columns, set symmetrically either side of the atrium (see structure, page 32.)

Once inside the atrium, it can be seen that the facade is supported by timber props, and that behind the glazing's external metal capings, the whole facade framing is a structural grillage of LVL (laminated veneer lumber). This timber is complemented by textured brickwork side walls to create a warm welcome. The lobby is double-depth on ground and first floor, providing a space for students to gather to use the large lecture theatres on the ground floor (one for 250, two for 120) and for university functions. It has already hosted a staff party. Above this double height setback, the south-west-facing atrium glazing is a source of daylight to teaching spaces on upper floors. These rooms have windows opening onto the atrium and those not shaded by the timber towers have colourful awnings under automatic and staff control.

Such drama is more than many university buildings customarily afford. Here it is part of the investment in 'positioning' (though like most education projects this one too has been subject to some cost trimming). Its quality partly reflects what project architect Chris Harding sees as a more recent trend among education clients generally: the increasing use of building quality to attract staff, students and researchers, in particular spending more on key spaces such as entrances and lecture theatres, and investing more in promoting social interaction in education, not just providing teaching spaces – rooms in the timber towers were partly seen as break-out spaces.

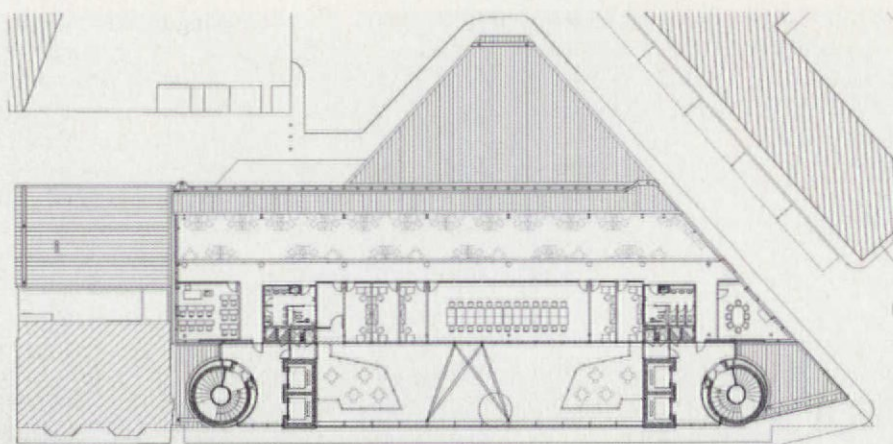


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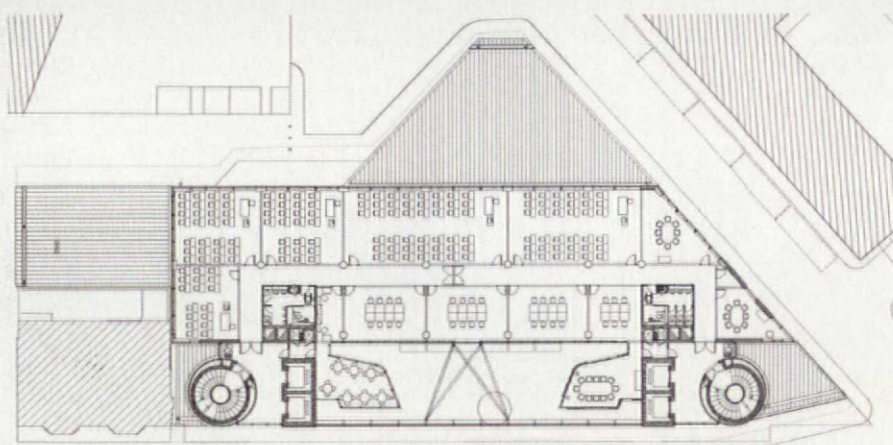


Top: the atrium of the Keyworth Centre running alongside Keyworth Street, opposite other university buildings in a locale that the university hopes to develop as the heart of its campus. Note also the symmetry of the facade, but the asymmetry of the roof, designed to follow the irregular site, shown fully in view (left). Above: early cardboard model of the building's main ideas. Opposite: offices form part of the atrium

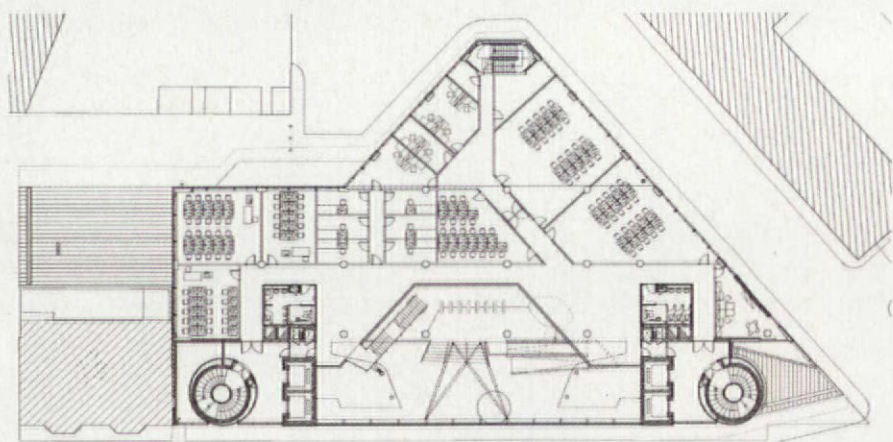




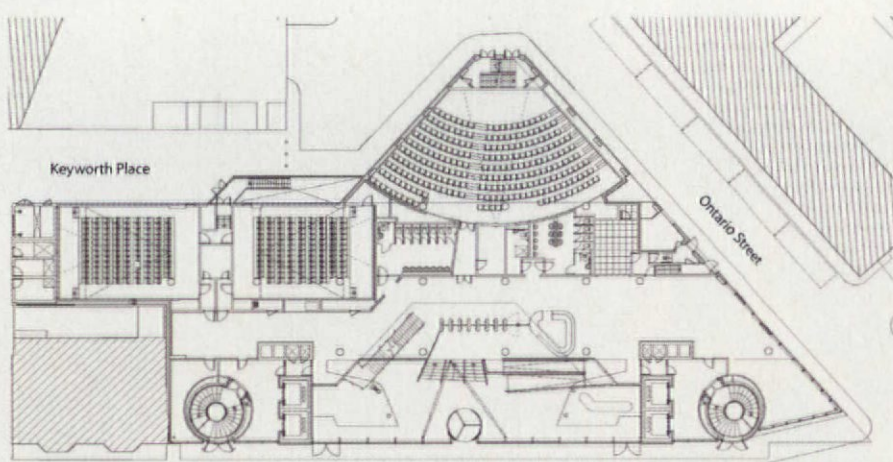
eighth floor



fourth floor

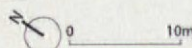


first floor



ground floor

Keyworth Street



The typical floor plan, with rooms double-banked along a corridor, might suggest that the atrium is just attached to the front of a standard office-type block, but the presence of this volume permeates the building more fully than that. The timber towers continue the teaching floorspace, connected at the lift lobbies, providing mostly rooms and on a few levels, open balconies intended as lounge areas. (Their woodiness is mainly apparent on the outside; inside they are plaster-lined.) The atrium dominates views from adjacent teaching spaces on all levels.

The transition from the warm timber/brick welcome to the plaster/concrete/metal of the rest of the building is marked by steps up to security gates on the ground floor and the overhang of teaching spaces above them. In materials an open stair marks the transition, steel framed but with timber treads.

To the rear of the building are further side-lit teaching rooms, typically for 25 students. On a bright day they are usable without lights despite their 7m depth (though lights tend to be left on everywhere anyway, even in the atrium). All teaching rooms are clean-lined, plastered spaces, simple and flexible. Indeed some of this flexibility has been taken up

Timber structure

The main entrance facade of the Keyworth centre comprises a glazed curtain walling system supported by a grid of structural timber members. The glazed wall extends the full height of the building, more than 33m, and is about 31m in width, enclosing an atrium. This space forms the social heart of the building and houses the timber 'pod' rooms and terraces used as break-out spaces. The atrium is framed by two structural concrete cores, each containing two lifts, which form the peripheral supports to the vertical edges of the timber grid structure. The structural steel roof provides horizontal positional restraint to the top edge of the wall through sliding connections, which ensures no vertical load is imparted to the wall due to roof deflection, and similarly that the wall does not impose vertical load onto the roof cantilever. The vertical columns of the structure take all gravity loading directly to the foundations.

Wind loading on the facade is resisted by the two-way spanning action of the timber grillage with its peripheral edge supports and intermediate timber props. The props are positioned to maintain a maximum unsupported area of wall of 7.5m x 7.5m. They spring from both the main RC superstructure which traverses the atrium space at high level, and the timber pods which sit behind the facade. The lateral loads on the building from the props are all transferred back into the stiff structural elements of the main part of the building, either directly or by diaphragm action of the floor plates.

The structural timber members of the grid are formed of laminated veneer lumber, a high-strength form of laminated timber

since BDP designed the building. Rooms looking onto the atrium were to have been staff offices but have almost all become teaching spaces. On the second floor the run of offices has become a community skills centre, its north-easterly end room now its reception, with a glazed panel in the corridor wall increasing its openness; a move BDP would have liked to have introduced much more widely through the building.

The top two floors, with the top one cut back as a balcony, were at one stage considered as a home for the school of architecture. In practice this top half-floor has become offices. The floor below is used as a crit space for architecture, though it does not provide permanent studio space for students. Instead they work mostly at home, a growing, budget-driven trend in schools of architecture.

The textured brickwork surfaces seen in the atrium continue on the exterior in the stair towers. Then brickwork runs plain around the rear of the building as quiet facades. A sweeping curved roof over the basement/ground floor main lecture theatre is repeated in the main building roof and again in covering the almost-outdoor cafe at the south-east end of the building. With

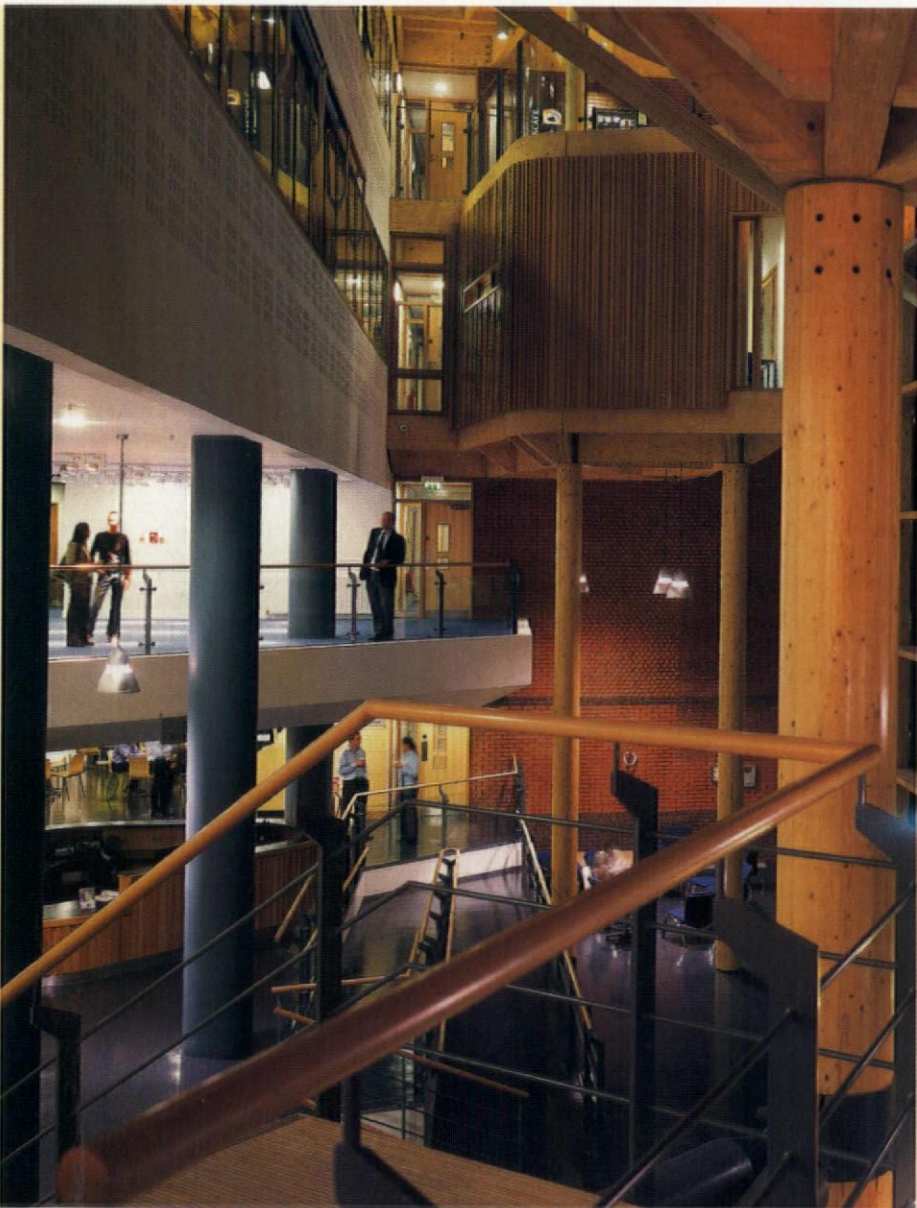
tight views of these other facades from the streets, it is the atrium front that dominates as the set piece. It is successful as an essentially symmetrical composition, though somewhat compromised by the asymmetrical roof overhang to its right. This roof shape is a response to the asymmetry of the site. The roof follows the eastern site boundary, while the building below comes only part of the way forward and is hardly visible from the front. Only the ground floor café fully follows the site boundary like the roof, but this is less distracting than the overhang, reading more like a separate building, the sort of juxtaposition of low and high structures often found in established urban areas.

Using a conspicuous curved roof requires that there is no rooftop plant, as did the planning permission. All major plant is in the basement. Pursuing a low energy strategy has involved integrating environment and fabric (the capital cost of plant accounts for some 25 per cent of the budget). Natural ventilation was explored but there was concern over future flexibility of the building and the heat generation of IT equipment. The building is mixed mode, combining natural and mechanical ventila-

tion, adding some cooling in summer and heat recovery in winter.

The atrium drives stack effect ventilation, helped when needed by slow-speed running of the smoke extract fans at the top of the atrium. Powered air supply to teaching spaces is delivered through raised floors acting as plenums and extracted through high level slots in partitions; ceilings are slatted rather than suspended. Base air distribution is by builder's work ducts integrated into the architecture rather than the more expensive conventional fabricated ducting. Lighting is metal halide plus fluorescent straight tubes and compacts. Choice of finishes is part of the lighting scheme, as is focusing light on the walls, not just the working plane, to light people's interaction not just head-down study.

Integration of disciplines does not, of course, demand a multidisciplinary practice but such offices create opportunities – that BDP has taken here. What could have been a slab block has become richer both for its immediate users and the university. And with its high-profile atrium it manages something few higher education buildings achieve, namely giving some animation to the street, some signs of life from within.



comprising 3.2mm-thick veneers of Norway spruce or Scots pine, positioned on every mullion and transom position (which are at 2.5m and 1.84m centres respectively). The combination of the efficient two-way spanning design and high-strength timber means that the member sizes were restricted to a depth of 360mm and are typically 90mm wide.

Each horizontal or vertical grillage member was designed as effectively continuous. At mullion-transom intersections, continuity was provided by moment connections formed using proprietary concealed fixings, 'Shearlocks', designed and provided by the fabricator, Cowley Structural Timberwork. Where higher stresses were induced in the vertical members due to the combined bending over props, wind load and compression from dead load, member sizes were increased on a 7.5m module to 360mm x 180mm.

The timber pods and terrace areas within the atrium space were arranged in two towers of six levels each, set either side of the atrium space, adjacent to the lift cores. These structures are supported vertically by two 300mm-diameter glue-laminated timber columns within the atrium space and also take support from the lift cores directly. Their timber floor structures at each level from second floor through to the seventh are constructed in an LVL beam arrangement which forms a horizontal 'A'-frame in order to transfer wind load from the facade wall, via the props, into the main stability elements of the building. Within the A-frame arrangement, timber filler joists span between the main structural beams to form the structural floor deck. Around the perimeter of each floor, a deep beam was provided to conceal the raised floor voids, which act as an air plenum.

Building Design Partnership

Costs

Cost data based on tender sum, for gross internal area

SUBSTRUCTURE

FOUNDATIONS/SLABS £153.05/m²
Piled foundations. Reinforced concrete slab on ground beams. Semi basement plant room.

SUPERSTRUCTURE

FRAME £130.13/m²
Reinforced concrete frame. Lightweight steel frame to roof. Structural timber free standing tutorial pods constructed within atrium void

UPPER FLOORS £71.96/m²
Reinforced concrete flat slab floor construction

ROOF £53.53/m²
Kalzip profiled aluminium curved roof

STAIRCASES £53.97/m²
Two main helical staircases to front of building constructed in steel. Includes helical handrail and balustrade. Timber feature staircase from ground to first floor. Precast concrete access stairs to plant room

EXTERNAL WALLS £180.00/m²
Main facade – glazed curtain walling supported on laminated timber sub-frame. Remaining facades comprise a combination of brickwork to regular and irregular bonds with double glazed aluminium windows

WINDOWS £40.03/m²
Aluminium-framed double-glazed windows

EXTERNAL DOORS £6.51/m²
Steel-faced fire escape doors

INTERNAL WALLS AND PARTITIONS £109.33/m²
Solid block partitions to main cores. Aluminium stud plasterboard partitions to sub-partitioning of main floor areas

INTERNAL DOORS £43.11/m²
Beech-veneered factory-finished door sets

INTERNAL FINISHES

WALL FINISHES £20.12/m²
Generally emulsion paint finish. Timber acoustic panelling to main auditorium. Acoustic panelling to main foyer

FLOOR FINISHES £61.90/m²
Carpet tiles to raised floors to teaching spaces. Vinyl floor coverings to foyer, stairs and ground-floor lift lobbies

CEILING FINISHES £35.91/m²
Metal fin suspended ceilings

FITTINGS AND FURNISHINGS

FURNITURE £40.86/m²
Fit-out of auditoria comprising timber raked flooring, auditoria seating, solar-controlled blinds to atrium, manual blinds to other facades

SERVICES

SANITARY APPLIANCES £16.22/m²

SERVICES EQUIPMENT £31.65/m²

DISPOSAL INSTALLATIONS £12.52/m²

WATER INSTALLATIONS £49.89/m²

SPACE HEATING/AIR TREATMENT £94.27/m²

ELECTRICAL SERVICES £150.33/m²

LIFT AND CONVEYOR INSTALLATIONS £41.42/m²

PROTECTIVE INSTALLATIONS £35.67/m²

COMMUNICATION INSTALLATIONS £10.63/m²

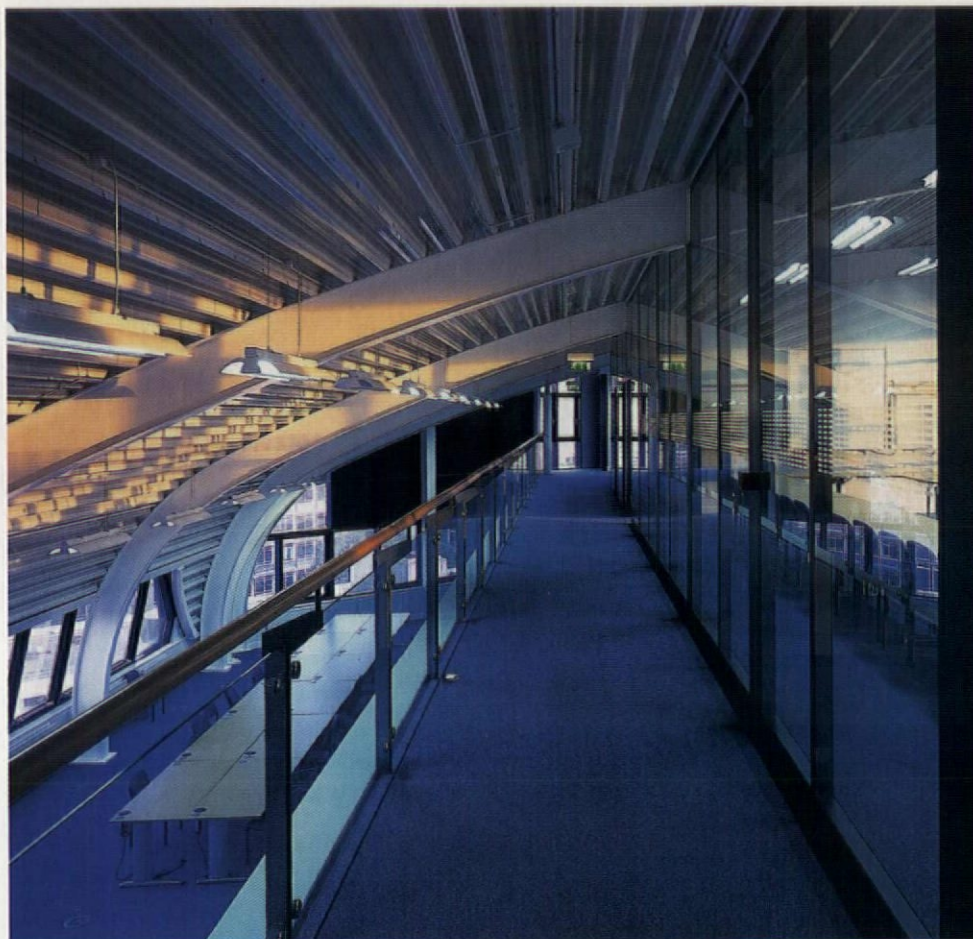
BUILDERS' WORK IN CONNECTION £12.82/m²

EXTERNAL WORKS

LANDSCAPING, ANCILLARY BUILDINGS £22.91/m²

PRELIMINARIES AND INSURANCES

PRELIMINARIES, OVERHEADS AND PROFIT £335.99/m²



Top two floors to the rear of the building – once considered for the school of architecture

COST SUMMARY

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	153.05	8.43
SUPERSTRUCTURE		
Frame	130.13	7.17
Upper floors	71.96	3.97
Roof	53.53	2.95
Staircases	53.97	2.97
External walls	180.00	9.92
Windows	40.03	2.21
External doors	6.51	0.36
Internal walls and partitions	109.33	6.02
Internal doors	43.11	2.38
Group element total	688.57	37.94
INTERNAL FINISHES		
Wall finishes	20.12	1.11
Floor finishes	61.90	3.41
Ceiling finishes	35.91	1.98
Group element total	117.93	6.50
Fittings and Furniture	40.86	2.25
SERVICES		
Sanitary appliances	16.22	0.89
Services equipment	31.65	1.74
Disposal installations	12.52	0.69
Water installations	49.89	2.75
Space heating and air treatment	94.27	5.19
Electrical services	150.33	8.28
Lift and conveyor installations	41.42	2.28
Protective installations	35.67	1.97
Communication installation	10.63	0.59
Builders' work in connection	12.82	0.71
Group element total	455.42	25.09
EXTERNAL WORKS	22.91	1.26
PRELIMINARIES AND INSURANCE & OH+P	335.99	18.51
TOTAL	1814.75	100

Cost data provided by Cyril Sweett

CREDITS

START ON SITE DATE	December 2001	Whitehurst, Barrie Wilde, Peter Woodford.
CONTRACT DURATION	20 months	SERVICES, STRUCTURAL, CIVIL ENGINEER
GROSS INTERNAL FLOOR AREA	9,475m ²	Building Design Partnership
PROCUREMENT	Traditional 2-stage; JCT 98 with Contractors Design Portion	QUANTITY SURVEYOR, PLANNING SUPERVISOR
TOTAL COST	£17,194,765	Cyril Sweett
CLIENT	London Southbank University	CONTRACT ADMINISTRATOR
ARCHITECT	Building Design Partnership; Charles Brett, Charles Broughton, Ray Cano Perez, Thomas Dille, Max Fawcett, Tim Gaymer, Chris Harding, Jeremy Hawkins, Farah Jahanpour, Stuart King, Kate Lowmes, John Marsh, Glen Mason, Tony McGuirk, Jean Osborne, Ian Paterson, Kathryn Tombling, Maurice Topp, Andrew Swain-Smith, Rajesh Vaghela, Michael	Institutional Building Consultants
WEBLINKS	London Southbank University www.lsbu.ac.uk Building Design Partnership www.bdp.co.uk Cyril Sweett www.cyrilsweett.co.uk Wates Construction www.wates.co.uk	MAIN CONTRACTOR Wates Construction
		SUBCONTRACTORS AND SUPPLIERS M&E Briggs & Forrester; brickwork Bansal Building (London); curtain wall glazing Contano Aluminium; structural timber Cowley Timberwork; helical stairs, balustrading, architectural metalwork Dane Engineering; roofing WW Roofing & Cladding; joinery Parkrose Builders; windows Velfac

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smoke control
natural ventilation
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climate control
service & maintenance

Service/Maintenance

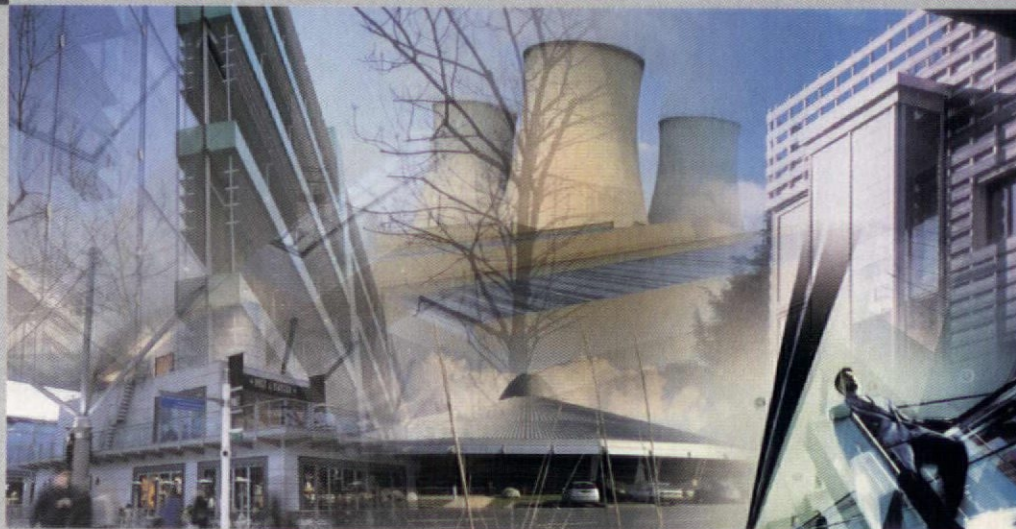


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A series of free-standing timber 'pods'

The seven-storey building contains teaching spaces – three lecture theatres on the ground floor and a six-storey block of teaching accommodation above.

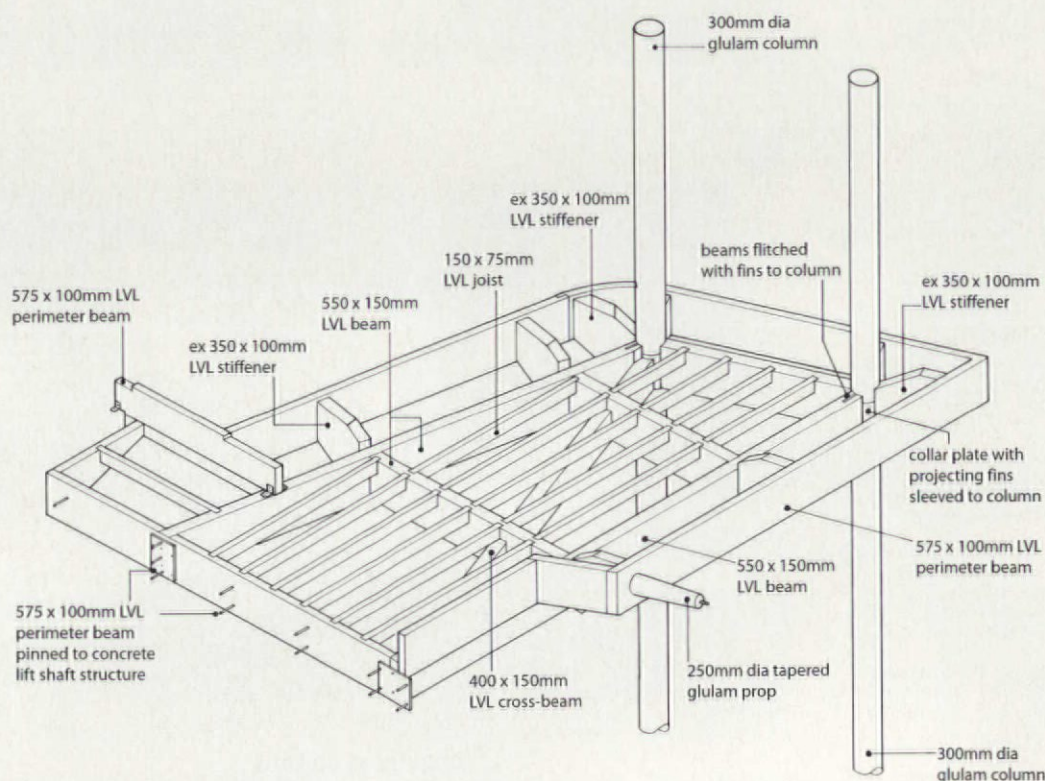
The concrete-frame structure is set back on the south-west to allow an atrium, the main entrance foyer, to rise the full height of the building. The facade is a glazed LVL (laminated veneer lumber) grid braced with glulam props. Staircases and lifts on each side of the atrium give access to the upper-level teaching block.

Two sets of free-standing timber 'pods' with curved timber-clad walls rise, one on each side of the atrium. They are used for seminars and informal teaching; the storey-height spaces between them are enclosed with glass balustrades to form terraces which students can use as 'break-out' spaces, with views into the atrium and out through the glazed wall. The terraces are lined with balustrades of clear 15mm toughened glass fixed to slender steel balusters.

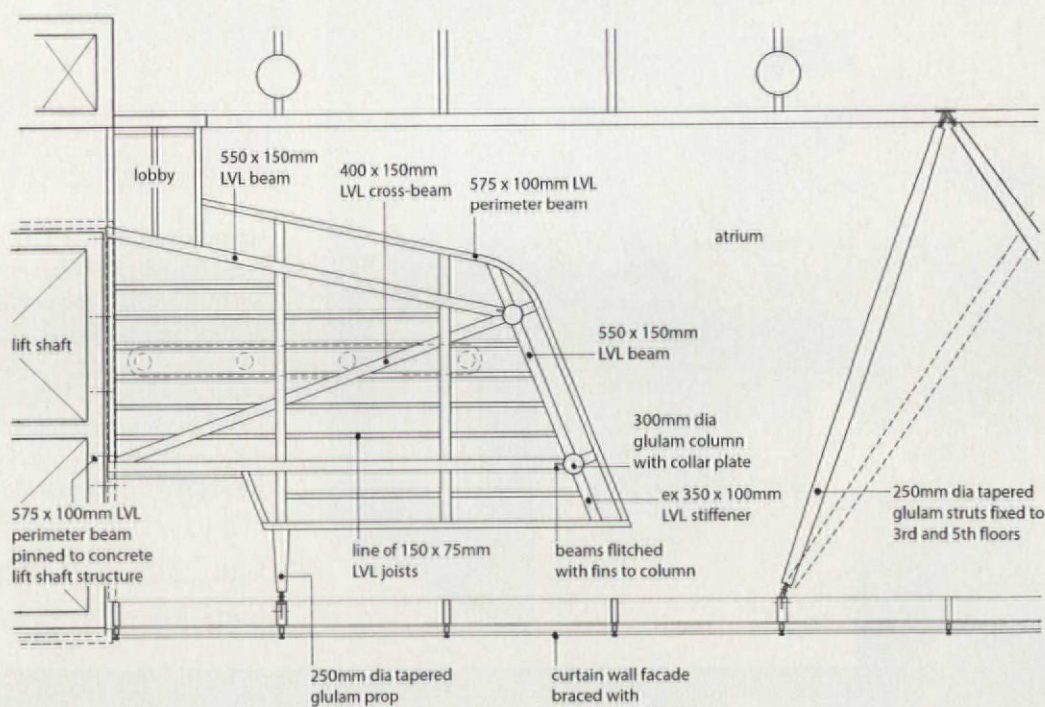
The pods are supported on pairs of 300mm diameter glulam columns and, at the rear, they are fixed back to the concrete lift shaft wall. Each pod has a similar exposed timber structure; a curved LVL perimeter beam which frames an assembly of LVL beams and cross-beams, flitched to the columns with steel fins and collars. The structure is braced with a plywood deck floor lined with acoustic mat and plasterboard to control sound attenuation. A raised access floor system acts as a plenum for the air cooling system.

The pods are sheathed with white beech ply panels clad with vertical strips of steamed beech – to give greater strength of colour in contrast to the ply. The strips vary in size and spacing to cast complex shadows.

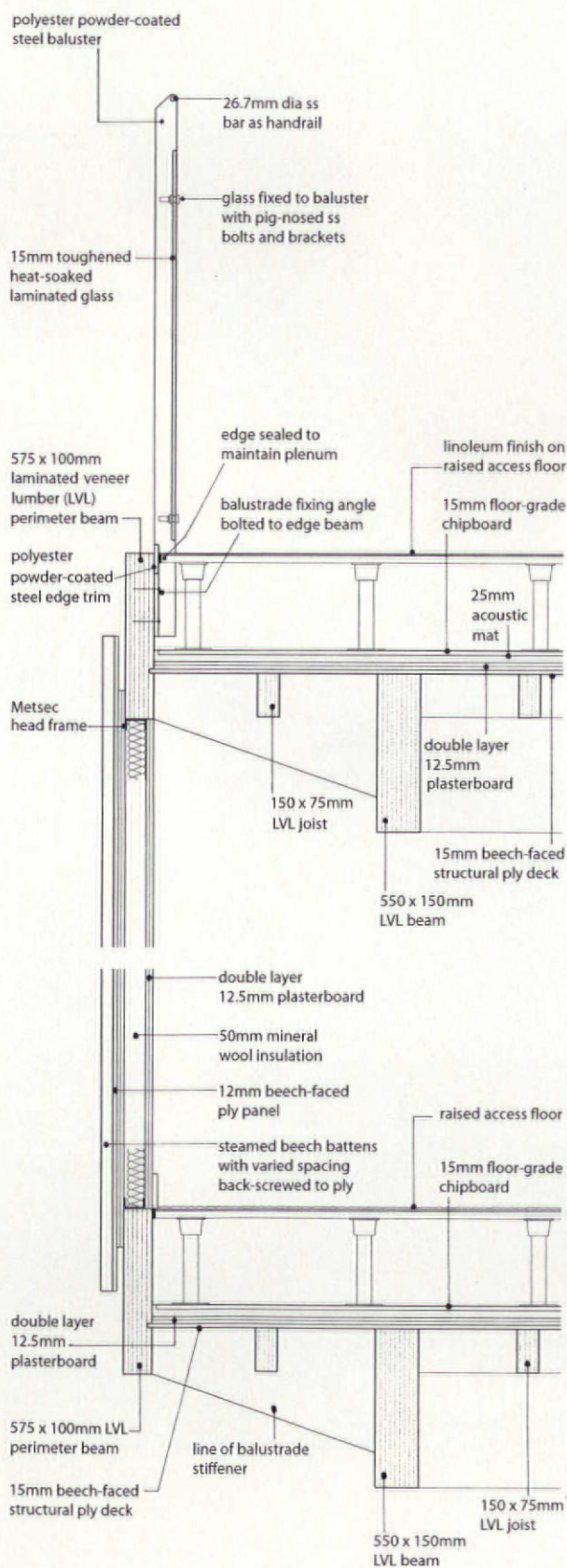
Susan Dawson



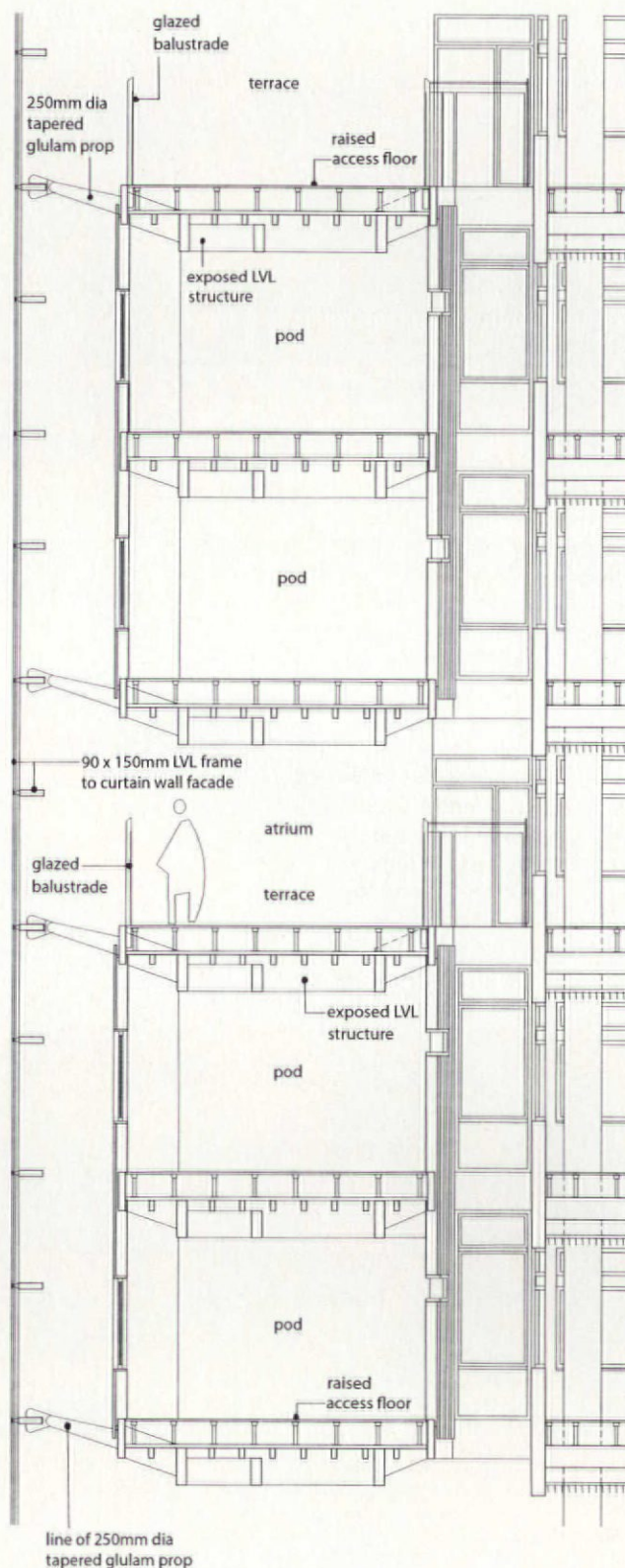
SKETCH OF POD SUPPORT STRUCTURE



PLAN OF POD STRUCTURE



DETAIL SECTION THROUGH POD WALL AND BALUSTRADE



KEY SECTION THROUGH PODS AND GLAZED FACADE

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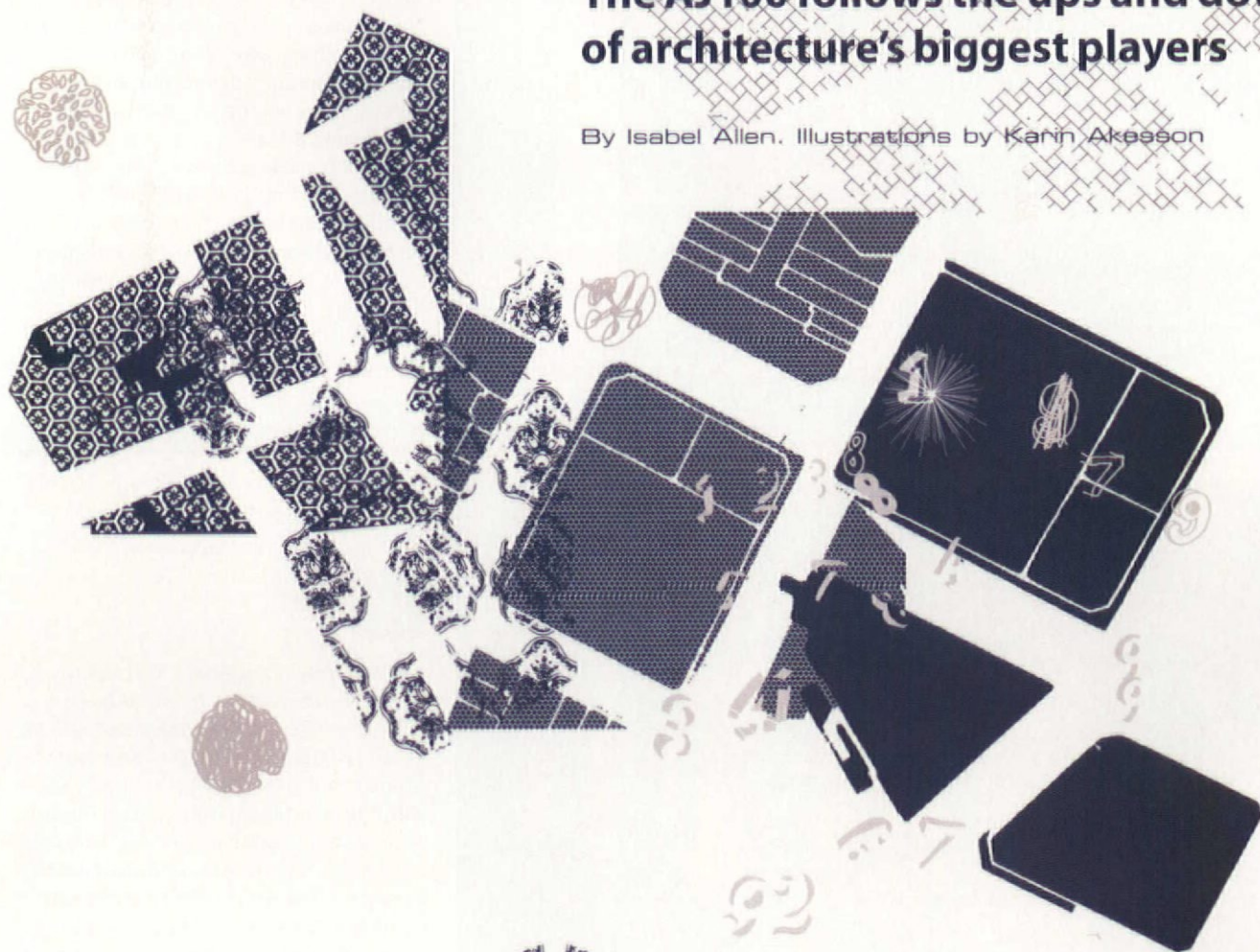


100

2004

**Who employs the most architects?
Who makes the most money?
What does the future hold?
The AJ100 follows the ups and downs
of architecture's biggest players**

By Isabel Allen. Illustrations by Karin Akesson



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1 BDP

250 16%

Top of the table for the fourth year in a row, despite having 20 fewer architects than this time last year. Highlights of the past year include St Joseph's Care Village (AJ 10.7.03, *pictured below*), the Armada Housing project in Den Bosch, the Netherlands (*pictured bottom*), South Bank University's Keyworth Building featured in this week's building study, and countless others – BDP is responsible for about 2 per cent of all new, non-housing buildings in the UK each year. Last year the practice mourned the death of its founder, Sir George Grenfell Baines, who died in May at the age of 95. Baines, who set up his first practice in 1937, launched BDP in its current form – a multidisciplinary practice of architects/designers/engineers – in 1961. On a happier note, the practice moved to new offices in architect-friendly Clerkenwell last May. Director and former chairman Richard Saxon is standing for the next presidency of the RIBA.

Rank 2003 1

Number of architects 2003 270



KEITH HUNTER



2 ATKINS ARCHITECTS

175 2%



'Of the six years I've been at Atkins this is the best in terms of office buzz, workload and turnover,' says director John Cherrington. The UK branch of this 170-office worldwide network has just won a competition for a 40,000-strong Resort City in Bahrain and is working on stadia concepts for Libya's Olympic bid. Closer to home, major projects include the Colchester Garrison, a military town for the 16th Assault Brigade, Liverpool City Academy and Northampton College (*pictured*). Over the next year, says Cherrington, 'We're going to focus our attention on airport design, and pursue that fiercely. We've only been known for the civil engineering side and we want to change that' – the practice has already won a terminal in Montenegro. The Glasgow office will be pursuing healthcare projects. Referring to the tiny percentage of female staff, Cherrington says: 'We're a fantastically cosmopolitan group and there's no reason we don't have more women. If they apply and they're good, of course we take them on.'

Rank 2003 2

Number of architects 2003 172

3 HOK INTERNATIONAL

155 22%

American practice HOK has 1,649 employees worldwide, of which 541 are architects – the highest number of qualified architects globally of any AJ100 practice. The UK office is the centre of operations in Europe, supporting alliances with other practices in 10 major cities. Director Andrew Barraclough is currently working with the National Audit Office on research into the impact of PFI on design. HOK has overtaken Foster and Partners as the highest earning architectural practice in the UK with a fee income of a whopping £32,100,000 (*see page 62*).

Rank 2003 3

Number of architects 2003 153

4 FOSTER AND PARTNERS

153 ↑18%



This year Fosters suffered from the high-profile departure of partner Ken Shuttleworth and was bruised by criticism of its GLA Building. But it has been another bumper year for buildings. The Millennium Bridge picked up a RIBA award while the British Museum Great Court made it to the Stirling shortlist. Both Swiss Re and TAG McLaren (AJ 4.3.04) are tipped to make it on to the shortlist this year. Current projects include the controversial Spitalfields development for the Hammerson Corporation and a competition-winning project for Pelham Square, a new mixed use development and public space on Hastings seafront (*pictured*).

Rank 2003 4
Number of architects 2003 144

5 AEDAS AHR ARCHITECTS

145 ↑19%



The practice has just launched Aedasstudio, a design studio to be run by Richard Hyams, the former Foster and Partners director who joined Aedas AHR as design director last year. 'With 12 years' experience at Fosters, Richard brings an approach which is very much process driven,' says director Peter Oborn. 'We hope to draw on this experience to uplift the quality of design throughout the practice.' Current projects include Leftbank apartments, a 391-unit development in Manchester (*pictured*).

Rank 2003 5
Number of architects 2003 130

6 NIGHTINGALE ASSOCIATES

135 ↑36%

Oxford-based Nightingale is the table's fastest riser in terms of number of architects, and plans to take on a further 27 architects this year. It bought Studio BAAD's Yorkshire-based healthcare operation last April in a bid to increase its presence in the north of England. 'We are responding to the growing healthcare, education and science markets, firstly by pushing design boundaries, such as our work on Sense Sensitive Design and, secondly, by planned regionalisation aimed at achieving comprehensive local cover all over the UK,' says company chairman Mike Nightingale. The West Middlesex Hospital is the practice's most recent PFI project. Five new Nightingale-designed medical schools are due to open in the next six months. On a more modest scale, the Sir Michael Sobell House Hospice has recently been opened in Oxford and has received an Award from the Oxford Preservation Society.

Rank 2003 9
Number of architects 2003 102

7 PRP ARCHITECTS

105 ↑27%

PRP is thriving on the housing demand triggered by government's Sustainable Communities Plan. It is awaiting outline planning for New Osbalwick, a controversial 540-unit 'exemplar scheme' on greenfield land in York for the Joseph Rowntree Foundation. As part of its policy of developing its regional presence, it has just opened a Southampton office with projects including a 532-unit development for Crest Nicholson at Pitwines in Poole.

Rank 2003 =12
Number of architects 2003 94

8 CAPITA PROPERTY CONSULTANCY

98 ↑8%

Architects represent just 5 per cent of the total UK workforce of this multidisciplinary consultancy, which has a total staff of 2,050 and is about to get even bigger. It has just acquired Symonds Group, an industry leader in providing consultancy, management and design services to the property and infrastructure markets. The two will formally merge in the summer to form Capita Symonds, which will have 2,700 employees in 39 offices across the UK.

Rank 2003 =10
Number of architects 2003 95

=9 REID ARCHITECTURE

94 ↑26%

The number of UK architects constitutes 55 per cent of the UK workforce. Reid has 171 employees in the UK with a further 110 abroad. The practice is designing a 50,000m² office development as part of the regeneration of Battersea Power Station and has just won a competition for a sewage works on the Sussex Downs. It has also joined forces with Laing O'Rourke and Buro Happold to create a customised office solution team with the aim of achieving mass customisation.

Rank 2003 =12
Number of architects 2003 94

=9 SHEPPARD ROBSON

94 ↑15%



Sheppard Robson shows the biggest decline in number of architects of any AJ100 practice, with 27 fewer than last year, and 81 fewer than in 2000, when it topped the AJ100 table with 175. Operating from London and Manchester, the firm concentrates on six broad sectors: science, health, education, commercial, interior design and urban regeneration. Current projects include a subterranean hotel, spa and retail building in Manchester; an office building for the Royal Bank of Scotland in Manchester; the Experian data centre in Nottingham (*pictured*); an aircraft hangar in Dubai; and a high-density affordable housing scheme in Madrid.

Rank 2003 6
Number of architects 2003 121



David Barbour

The Keyworth Centre, London Southbank University

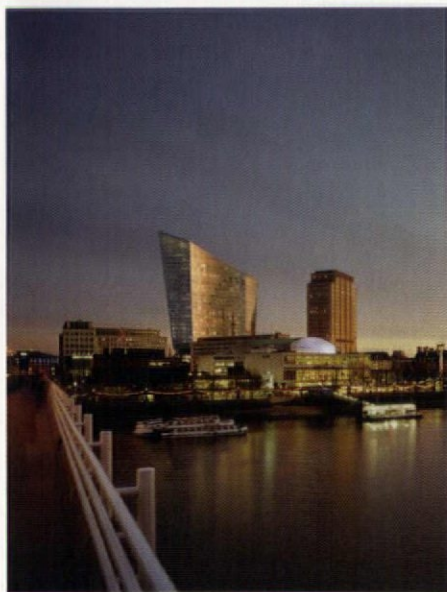


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11 RHWL PARTNERSHIP

90 ↑33%



Down in numbers but RHWL's Geoff Mann has big plans for the next few years. He is keen to focus on collaborative projects such as the recently unveiled proposal for a £300 million, 33-storey, 120m-high tower for P&O Developments next to Waterloo Station (*pictured*), designed with engineer Chris Wise and artist Christopher LeBrun. The practice has just completed the refurbishment and improvement of the London Coliseum for ENO and is working on football grounds in Norwich and Coventry. It has opened new offices in Frankfurt and Berlin.

Rank 2003 =10
Number of architects 2003 95

12 AUKETT

83 ↑18%

The past 12 months have seen the departure of managing director Andrew Lett 'to set up my own company and sail around the world' and objections from foreign shareholders to the company's recent policy of closing European offices and shifting the focus back to the UK. But chairman Ian Mavor has been quick to defend the strategy, saying: 'We have reviewed the whole situation and taken some difficult decisions. This year we have made a small profit, which represents a big improvement on the £1.6 million loss we made two years ago.' Current projects include a 21,000m² four-star hotel for Radisson SAS Hotels and Resorts at Stansted Airport; and One Thames Valley, a 6,642m² office development at Reading International Business Park.

Rank 2003 8
Number of architects 2003 103

=13 BROADWAY MALYAN

81 ↑14%



Current projects include the 40,000m² Met Office in Exeter; a 50-storey residential tower in Lambeth for St George; and the Old Quay residential development in Runcorn. Broadway Malyan and artist Nicholas Pope recently unveiled plans to transform motorway service stations into pleasurable experiences. They envisage 'a Balladian shattered crystal structure divided by the lanes of the motorway and marked by a giant arthropodic sky sign' (*pictured*).

Rank 2003 14
Number of architects 2003 90

=13 RMJM

81 ↑23%

Still the largest Scottish practice – despite having 248 staff in the UK and another 323 abroad, its head office is in Edinburgh. Current projects include the £15.5 million transformation of Northumberland's Woodhorn Colliery Museum into a major cultural attraction; an £18 million Performance Academy at Newcastle College; and a mixed-use development in Dubai which includes a 40-storey apartment tower, a 32-storey five-star hotel and a mixed-use podium building.

Rank 2003 7
Number of architects 2003 104

15 CHAPMAN TAYLOR

72 ↑21%

Chapman Taylor faced disappointment last September when Coppergate, its £60 million retail project in York's historic town centre, was thrown out by the secretary of state after a lengthy public enquiry. Its 184,000m² Madrid Xanadu project – the largest shopping and leisure experience in Europe – opens in May, and the practice has just signed an agreement with Sri Lankan practice Architects Co-Partnership to explore new international opportunities.

Rank 2003 15
Number of architects 2003 86

=16 CHETWOOD ASSOCIATES

71 ↑35%



The practice is working on three major mixed-use urban development schemes as well as more quirky projects such as a private house in the Andes with a 360° view, and a green hotel in Clerkenwell which draws on some of the design ideas explored in Laurie Chetwood's idiosyncratic Butterfly House (AJ 18.12.03, *pictured*). Managing director Laurie Chetwood says: 'We have had to learn to balance the commercial with the lateral with the imaginative.'

Rank 2003 17
Number of architects 2003 70

=16 PERCY THOMAS ARCHITECTS

71 ↑15%

The only Welsh practice to make it to the survey, Cardiff-based Percy Thomas has a total UK workforce of 151, with a further 35 employees abroad. Healthcare is the practice's largest sector – it is currently working on the Royal Victoria Hospital in Belfast. It is also heavily involved in cultural and education projects as well as ongoing work for the Ministry of Defence. The Wales Millennium Centre is due for completion in the autumn.

Rank 2003 16
Number of architects 2003 78

18 KEPPIE DESIGN

68 ↑22%

The second largest Scottish practice, Keppie has formed a joint venture company with Seymour Harris and is considering a formal merger. Public-sector work accounts for about 60 per cent of Keppie's workload. 'We've got a great track record in schools and hospitals and the market is full of work,' says Keppie's Andrew Pinkerton. 'We believe that PFI does produce good design and are keen to push the possibilities it opens.' The practice is also involved with LIFT and Procure 21.

Rank 2003 26
Number of architects 2003 57

=19 ANSHEN DYER**65** ↑31%

The fastest riser in terms of percentage change in number of qualified architects, Anshen Dyer reports a 62.5 per cent increase on last year. The practice is currently working on a £422 million PFI project at the Manchester Royal Infirmary as well as major PFI hospitals in Birmingham and London. Director John Cooper says: 'We are elegantly riding the crest of the wave of the healthcare bonanza.'

Rank 2003 20

Number of architects 2003 40

=19 BENOY**65** ↑14%

Benoy is going global with projects in Spain, Poland, Ireland, Greece, Saudi Arabia and the Ukraine. Its new Hong Kong office has secured work in Beijing and Shanghai. Closer to home, it completed the Bullring in Birmingham and picked up city centre masterplanning projects in Leicester and Nottingham. It has also designed 'The Bubble', a structure designed to hover over the water of one of the docks in Swansea's waterfront development area.

Rank 2003 =24

Number of architects 2003 58

21 AUSTIN-SMITH:LORD**60** ↑12%

Current projects include the £11.8 million Newport Theatre and Arts Centre, the National Army Museum in Catterick and Ipswich Crown Courts.

Rank 2003 23

Number of architects 2003 59

22 STRIDE TREGLOWN**59** ↑22%

Bristol-based Stride Treglown, the largest practice in the South West, recently completed the £1.6 million train station at Bristol Parkway, the final link in a £3.5 million transport interchange. Current projects include primary schools in Cornwall and Wiltshire and student accommodation for Royal Holloway University.

Rank 2003 =28

Number of architects 2003 54



Feilden Clegg Bradley is working on a £13 million central office for the National Trust in Swindon

=23 MACCORMAC JAMIESON PRICHARD**57** ↑21%

The highest new entry – but only because this is the first year it has taken part in the survey. Current projects include the redevelopment of Broadcasting House; a 28,000m² mixed-use development in Docklands; halls of residence in Cambridge; and major regeneration projects such as the masterplan for Ballymun, north of Dublin.

New entry

Number of architects 2003 53

=23 SCOTT BROWNRIGG**57** ↑11%

Current projects include the Environment Agency headquarters in Wallingford, Oxfordshire, due for completion in 2005, and a residential development at London's Chelsea Bridge Wharf for Berkeley Homes (pictured).

Rank 2003 =28

Number of architects 2003 54

25 SKIDMORE, OWINGS & MERRILL**56** ↑16%

SOM triumphed in the high-profile competition for NATO's headquarters in Brussels and is shortlisted for the competition for Carlisle Pier in Dun Laoghaire. Other projects include the 2.74ha London Arena redevelopment at Crossharbour for Ballymore, which includes a residential tower that has been cut from 51 to 42 storeys in response to public consultation.

Rank 2003 =18

Number of architects 2003 63

=26 FEILDEN CLEGG BRADLEY ARCHITECTS**55** ↑36%

Rapid riser Feilden Clegg Bradley is on a roll. Last year the practice won a Queen's Award for Enterprise for its work in sustainable development, was one of the practices chosen as design exemplars for school buildings under the government's Schools for the Future initiative, and picked up no less than four RIBA awards. Recently completed projects include a £7.5 million hybrid prefabricated housing scheme for Peabody in south-west London (AJ 16.10.03), and the £11.2 million Cold War Aviation Museum in Shropshire.

Rank 2003 =44

Number of architects 2003 43

=26 HAMILTON ASSOCIATES**55** ↑11%

Plans to increase numbers by 30 per cent by recruiting 17 additional architects in the coming year. The practice won the architectural design category of last year's Copper in Architecture Awards for its five-storey Brewery Square residential development in London's Clerkenwell, and won an invited competition to design the first phase of Will Alsop's masterplan for Barnsley last autumn.

Rank 2003 =21

Number of architects 2003 60

=26 LEWIS & HICKEY**55** ↑11%

On the back of the Czech Republic joining the EU, Lewis & Hickey has purchased its own office in Prague, where it has been running a studio since 1996 to service projects in Poland and Eastern Europe. UK projects include a major urban regeneration scheme in the Waterloo East area, social housing for Blue Room across the UK, and four lifestores for Marks and Spencer.

Rank 2003 31

Number of architects 2003 52

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Architect: MacCormac Jamieson Prichard

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Area: 1m sq ft Area savings: 140m²

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- REMOVAL OF PRESSURISATION OF TEN STAIRCASES
- REDUCTION OF FIRE RATING BETWEEN BUILDINGS FROM 120 MINUTES TO 90 MINUTES
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=26 MASON RICHARDS PARTNERSHIP

55 ↑ 9%

Up 11 places, Mason Richards Partnership, the second largest Midlands practice, has offices in Birmingham, Wolverhampton and Bristol and a total workforce of 286. The practice is thriving on a broad base of small projects which straddles volume housebuilding as well as more commercial work. It also tops the list for earning the most fee income per qualified architect. See page 62 for the secret of its success.

Rank 2003 =37

Number of architects 2003 46

=26 TERRY FARRELL & PARTNERS

55 ↑ 11%



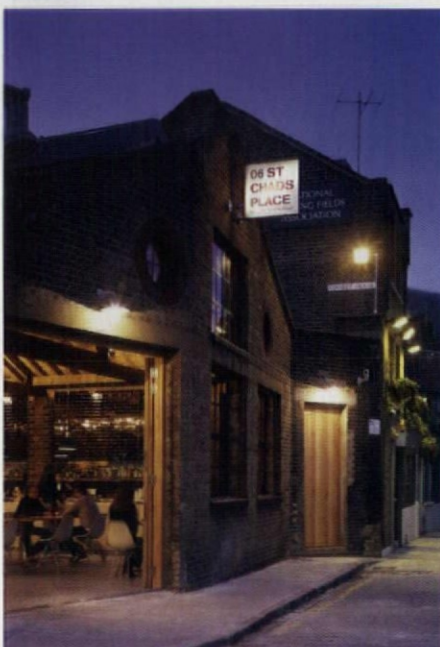
Terry Farrell has been on fighting form this year. His plans to open Buckingham Palace to the public and return its grounds to the Royal Parks gained momentum with the publication in May of his book, *Buckingham Palace Redesigned*. He has also waged a sustained campaign to transform the Thames Gateway into a national park on the basis that it would benefit ecological balance, tourism and employment, and that the government's home-building targets can be reached using only a fraction of the land. The practice itself has seen an increased emphasis on masterplanning and mixed-use schemes. Its masterplan for Paddington Basin is under way (the practice has also designed one of the Phase 1 buildings, a 23,000m² commercial development called The Point). Terry Farrell & Partners has also just been commissioned to oversee a city-wide masterplan for the whole of Manchester. It recently completed a series of three luxurious (600-650m², guide price £4 million) courtyard houses in Petersham for Berkeley Homes Richmond (AJ 4.12.03, pictured). A Consulting and Diagnostic Centre for the London Clinic, the first British hospital to use geothermally sourced power, has just started on site.

Rank 2003 =18

Number of architects 2003 63

=31 SQUIRE AND PARTNERS

52 ↑ 15%



The big news is ... Squire and Partners has opened a bar – 6 St Chad's Place – next door to its new offices. Just the ticket if you find yourself in the King's Cross area with time on your hands. Check it out for yourself.

Rank 2003 =24

Number of architects 2003 58

=31 ROLFE JUDD

52 ↑ 19%



Having previously specialised in commercial work, Rolfe Judd has moved more heavily into urban regeneration and residential projects, with commissions from commercial housebuilders such as Berkeley accounting for about 50 per cent of its work. Current projects include Tabard Square in London, a 21-storey mixed-use development (pictured) and a masterplan for a mixed-use office and residential development around Cambridge Station. 'We think of ourselves as urban designers,' says director Charles Graham.

Rank 2003 27

Number of architects 2003 55

=31 ARCHITECTS DESIGN PARTNERSHIP

52 ↑ 37%

The bulk of ADP's work is in the education sector – it has entered into framework agreements with Derby and Sussex universities and is carrying out a 20-year masterplan for Sussex University. The Birmingham office, which it established three years ago, has expanded to about 20 staff and moved to a dedicated building, a development which director Roger FitzGerald describes as 'a statement of our confidence in the Midlands'.

Rank 2003 =40

Number of architects 2003 45

=34 EPR ARCHITECTS

50 ↑ 10%

EPR linked up with Greenhill Jenner last year to work on medical projects – they are currently working on a £5 million refurbishment project at Chelsea and Westminster Hospital which includes a new diagnostic centre, a headquarters building for Surrey County Council and an office development for Land Securities in London's Victoria.

Rank 2003 =21

Number of architects 2003 60

=34 KOHN PEDERSEN FOX ASSOCIATES

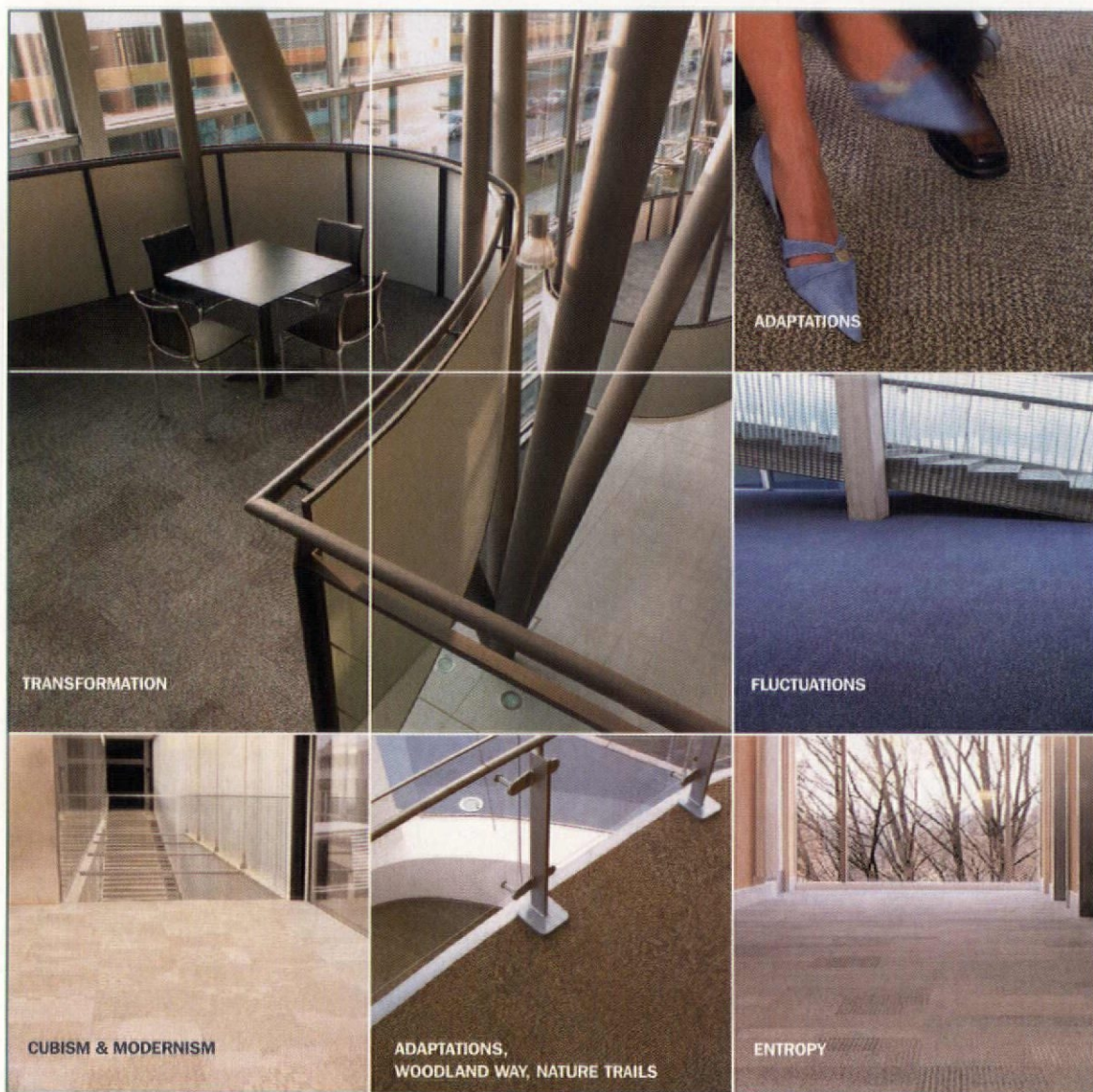
50 ↑ 32%



Expanding rapidly, KPF's UK office plans to take on a further eight architects in the coming year. Current projects include the controversial Heron Tower in Smithfield (pictured), but more than half of its work is in Europe. The practice picked up RIBA awards for the Rothenburg American Institute at Oxford University and the World Trade Centre in Amsterdam. A monograph, *Kohn Pedersen Fox: Vision and Process Europe 1990-2002*, by Kenneth Powell, was published last year.

Rank 2003 =52

Number of architects 2003 39



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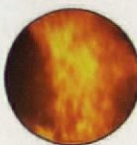
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=34 TPS CONSULT**50**  **18%**

This year TPS has been heavily involved in PFI, with projects including a newly completed mixed-use campus for the Ministry of Defence and the refurbishment of Cromwell Hospital. It is also working on Manchester Magistrates Court with Gensler, and three police custody centres.

Rank 2003 =34

Number of architects 2003 47

=37 ELLIS WILLIAMS ARCHITECTS**48**  **25%**

The largest practice in the North West, Ellis Williams is still basking in the success of its Baltic Centre for Contemporary Art in Gateshead, which picked up a RIBA award last year. A £9 million sixth-form college in Sheffield is under construction, and the practice is working on a further-education college in Darlington which embodies innovative space planning to respond to the government's initiative on wider access. EWA has also designed a number of leisure and sports schemes in the UK, with its Berlin office handling schemes elsewhere in Europe.

Rank 2003 =34

Number of architects 2003 47

=37 RICHARD ROGERS PARTNERSHIP**48**  **13%**

With offices in London, Barcelona and Tokyo, current projects include Barajas Airport in Madrid, Heathrow's Terminal 5 and the Mossbourne Community Academy in London's Hackney (pictured). The practice is also back on the Welsh Assembly project after an on/off relationship with Welsh finance minister Edwina Hart. Last year the practice picked up RIBA awards for its office developments in Broadwick Street and Chiswick Park, both in London.

Rank 2003 =37

Number of architects 2003 46

=37 RYDERHKS**48**  **15%**

Already the largest practice in the North East, Ryder merged with US giant HKS in June to form a mega-practice, with 291 qualified architects worldwide and headquarters in Newcastle and Dallas. It is about to open an office in London's Soho, which will focus heavily on UK markets. New commissions include five school projects, a proposal for the redevelopment of the former shipbuilding works in South Shields (pictured) and the £330 million New Staffordshire Hospital – healthcare projects make up about 35 per cent of the company's workload.

Rank 2003 =52

Number of architects 2003 39

=40 GMW PARTNERSHIP**47**  **19%**

GMW employs 120 people in total and is a founding member of European Architects Alliance, with links to 30 practices and 500 staff. Current projects include a 100,000m² retail and leisure development north of Paris; a 15,000-seat national indoor arena in Copenhagen; and a mixed-use development in central Birmingham (pictured). It was recently appointed to the £150 million regeneration of Ilford town centre's Unity Square and is working on airports in Moscow, Kiev, Tirana and Turkey – the company has a subsidiary office in Istanbul.

Rank 2003 =34

Number of architects 2003 47

=40 PASCALL + WATSON**47**  **11%**

Pascall + Watson is working on airport projects in Naples, Stansted, Birmingham and Heathrow Terminal 5 and ongoing work for London Underground. 'Our success comes from constantly evolving,' says managing director Phil Holden. 'We're thinking about initiatives in modular construction whereby contractors and consultants work together to produce products for clients. We're looking at building a pier off-site at the moment; perhaps even airports one day.'

Rank 2003 =42

Number of architects 2003 44

=40 POLLARD THOMAS & EDWARDS**47**  **45%**

With the largest percentage of female staff of any AJ100 practice, PTE says that it does not exercise positive discrimination but that 'there appears to be a certain inevitability that the high proportion of women encourages other female applicants'. Last year 41 per cent of job applications were from females, whereas women make up just 14 per cent of architects across the UK. The practice recently gained planning permission for a youth housing project in Bethnal Green and for the refurbishment of the Grade II-listed Brockwell Lido. It is also working on a prototype to build flats on top of a new primary school. It has opened a Liverpool office to coincide with the start of Phase 2 of a remodelling and refurbishment of two tower blocks overlooking the Grade II-listed Sefton Park.

Rank 2003 =49

Number of architects 2003 40

43 JMARCHITECTS**46**  **22%**

The third largest Scottish practice, jmachitects has five offices, with education, healthcare, retail and end-user occupancy and housing making up about 70 per cent of the workload. Major PFI projects include work for the Glasgow Schools programme, a LIFT initiative in St Helens and Princes Exchange in Edinburgh. 'PFI is changing, designers are leading the way and even councils are coming out with exemplar designs,' says managing director Peter Bowman. 'Architects should be braver in what they commit to, and what they turn down.'

Rank 2003 =49

Number of architects 2003 40

=44 SWANKE HAYDEN CONNELL ARCHITECTS

45  **9%**

A £9 million library for the Open University in Milton Keynes has just been handed over to the client, and a 93,000m² fit-out at Lehman Brothers' new offices at Canary Wharf is almost complete. The practice is also working on an 80-home development in east London for the Salvation Army Housing Association.

Rank 2003 =40

Number of architects 2003 45

=44 DLA ARCHITECTURE

45  **9%**

The second largest practice in the North West, Wakefield-based DLA Architecture has just opened offices in London and Leeds, making a total of four regional UK bases. DLA is heavily involved in PFI work and works closely with Freeman White, an American company with extensive healthcare experience. Other projects include Doncaster Education City; Portland Gate, a mixed-use development in Leeds; and a new office development and Harbour Control Tower for Associated British Ports at Immingham Docks.

Rank 2003 =64

Number of architects 2003 34

46 COOPER CROMAR

44  **9%**



The fourth largest Scottish practice, Glasgow-based Cooper Cromar's current projects include the first phase of Glasgow Fort, a 50,000m² retail complex; 25,000m² new-build offices in the city centre (pictured); and a 350-unit residential scheme at Glasgow Harbour.

Rank 2003 =62

Number of architects 2003 35

47 T P BENNETT

43  **12%**



TP Bennett is fighting back, having been hit by the slump in the office market. Last year it completed the fit-out of Swiss Re and made it to the shortlist for the international competition for the European Bank Headquarters in Frankfurt. It is currently working on a green office development in Aberdeen for BP (pictured).

Rank 2003 32

Number of architects 2003 50

48 CDA

42  **7%**

Edinburgh-based CDA also has offices in Glasgow, Manchester, Brighton and London. The practice is predominantly involved in retail and office projects but is increasingly focusing on the residential and education sectors.

Rank 2003 46

Number of architects 2003 42

49 HLM DESIGN

41  **22%**

HLM has 344 staff, 195 of whom work abroad. Current projects include the £50 million PFI Brent ACAD centre, an extension to Stoke Mandeville Hospital and two £30 million PFI prisons, at Ashford and Peterborough. It has just won a competition for a military college in Oman.

Rank 2003 =28

Number of architects 2003 54

=50 ARUP ASSOCIATES

40  **20%**

Current projects include 1 and 2 Plantation Place, a commercial development in London; Vauxhall Cross Interchange; a sports hall for Imperial College, London; Guangzhou University, China; and the Kensington Oval in Barbados for the 2007 Cricket World Cup.

Rank 2003 =37

Number of architects 2003 46

=50 CAREY JONES ARCHITECTS

40  **8%**

The second largest practice in the North East, Leeds-based Carey Jones' workload includes a new residential/commercial/leisure riverside quarter in Wandsworth; a 270,000m² mixed-use masterplan in Leeds; and the French Gate transport interchange in Doncaster. Carey Jones is renowned for its office parties. Last year's themed Robin Hood extravaganza resounded way beyond Sherwood Forest.

Rank 2003 =62

Number of architects 2003 35

=50 STEPHEN GEORGE & PARTNERS

40  **3%**

The third largest practice in the Midlands, with offices in Leicester, Nottingham, Leeds and Solihull. Current projects include a 15.3ha mixed-use regeneration scheme on a brownfield site next to Oldbury town centre; student and key worker housing in Leicester; and a masterplan for Solihull, including 11,000m² of retail and commercial development along with 230 dwellings.

Rank 2003 =58

Number of architects 2003 36

=53 FLETCHER PRIEST ARCHITECTS

39  **0%**

Current projects include a £3 billion masterplan for Stratford City with Arup Associates. Despite the dearth of female architects, director Michael Fletcher says that 'around half' of the total workforce (39 in London and 10 in Germany) is female, adding somewhat enigmatically: 'There are three pregnant architects in the office and none of them is a woman.'

Rank 2003 =47

Number of architects 2003 41

=53 THE CHARTER PARTNERSHIP

39  **10%**

The three major areas in the past year have been the biotech sector, defence and urban regeneration, although the practice is also heavily involved in PFI education projects.

Rank 2003 =52

Number of architects 2003 39



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Grimshaw is working on the £225 million mixed-use redevelopment of Battersea Power Station

55 DAVID CHIPPERFIELD ARCHITECTS

38 ↑37%

David Chipperfield won a RIBA award for his own holiday home in Galicia, Spain, and recently completed a studio for Antony Gormley in King's Cross (AJ 18.3.04). Pacific Quay, the 32,000m² scheme for the BBC Scotland headquarters in Glasgow, was submitted for planning at the start of the year. The practice has had a bumper year for competitions, picking up several high-profile projects around the world – see page 63.

Rank 2003 =52

Number of architects 2003 39

56 DEVEREUX

37 ↑22%

Managing director Nic Allen attributes recent success to 'a quick response to increased expenditure in the public sector', notably healthcare and education, where it is involved in PFI, LIFT and Procure 21. Devereux is also working on a major hospital in Gibraltar and expanding its urban planning and regeneration work.

Rank 2003 =58

Number of architects 2003 36

57 DONALD INSALL ASSOCIATES

36 ↑31%

One of the very few conservation architects to make it to the big league, Donald Insall Associates' current portfolio includes the Governor's House, Trinidad and Tobago, and a memorial for the Battle of Britain on the Embankment.

Rank 2003 =64

Number of architects 2003 34

=58 GRIMSHAW

35 ↑23%

Grimshaw has just completed the Rolls-Royce factory at Goodwood (AJ 5.2.04), is working on the education resource centre at the Eden Project in St Austell, Cornwall, and has finally achieved planning permission for the new Ellipse building at the RCA. International projects include Southern Cross Station, Melbourne; an arts centre and gallery in La Coruña, Spain; and a media and performing arts centre in New York State.

Rank 2003 =44

Number of architects 2003 43

=58 HUNTER & PARTNERS

35 ↑17%

This multidisciplinary practice of architects, quantity surveyors, project managers and planning supervisors has offices in London, Chichester and Kuala Lumpur, with affiliated offices in New York. Hunter & Partners has developed particular expertise in the hospitality sector.

Rank 2003 =69

Number of architects 2003 32

=58 RUDDLE WILKINSON

35 ↑17%

Straight in at no 58, Peterborough-based Ruddle Wilkinson is on bullish form and planning a 50 per cent increase in numbers in the year to come. It is also expecting fee income to increase by 60 per cent in the coming year. See page 63 to find out why.

New entry

Number of architects 2003 25

=58 SIDELL GIBSON PARTNERSHIP

35 ↑17%

Sidell Gibson has 13 fewer architects than last year but expects to recruit 14 more in 2004. Having been hit by the decline of the London office market, it is now focusing more heavily on housing. Current projects include an office/retail project in London's Guildhall conservation area for Land Securities.

Rank 2003 33

Number of architects 2003 48

=58 THE FAIRHURSTS DESIGN GROUP

35 ↑26%



Current projects include major city centre mixed-use developments in Derby and Leeds, several non-PFI education projects and a residential development by the Bridgewater Canal in Manchester which consists of five blocks linked by winter gardens (pictured). The practice has just opened a dedicated landscape and environment office.

Rank 2003 =58

Number of architects 2003 36

=58 THE PARR PARTNERSHIP

35 ↑20%

Glasgow-based The Parr Partnership is the sixth largest Scottish practice and the only non-London-based practice among the five UK architects to be awarded second-generation agreements by BAA to support its capital investment programme covering work at its seven UK airports in the next five years. The practice is currently working on several other framework agreements, including a national Job Centre Plus rebranding programme; the Tesco Centre of Excellence Consultancy; and Project SLAM, which aims to provide single-living accommodation for all Ministry of Defence families within five years.

Rank 2003 =69

Number of architects 2003 32

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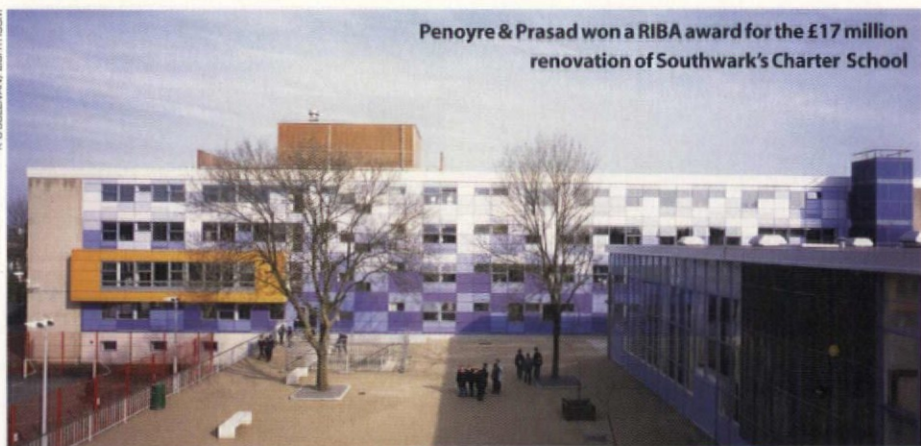
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Penoyre & Prasad won a RIBA award for the £17 million renovation of Southwark's Charter School



=58 WIMBERLY ALLISON TONG & GOO

35 ↑29%

Last year saw the completion of the Jumeirah Beach Residence in Dubai - 7,000 dwellings in 36 towers with retail and commercial space at podium level. Significant milestones in the coming year include the construction of a Sheraton in Cairo; the start of a five-star resort in Ireland; and the completion of a five-star hotel in Abu Dhabi. 'WATG's growing workload reflects the increasingly buoyant market in the Gulf,' says director Jeremy Heyes.

Rank 2003 =67

Number of architects 2003 33

=65 BARTON WILLMORE

34 ↑18%

UK architects account for just 17 per cent of the total workforce of 206. Barton Willmore opened its eighth office - in Solihull - last year. Castle Village retirement homes, which it designed with PRP Architects, won the Best Retirement Development category of last year's National Homebuilder Design Awards.

Rank 2003 =64

Number of architects 2003 34

=65 HAWKINS\BROWN

34 ↑38%

Hawkins\Brown has just obtained planning permission for one of the first of John Prescott's Challenge funding schemes for key worker housing. The £16 million, 208-unit development, for Acton Housing Association, is on a brownfield site in Surrey and is due for completion in 2006.

Rank 2003 =69

Number of architects 2003 32

=65 PENOYRE & PRASAD

34 ↑32%

'In the last year, a number of sleeping projects in sport, culture and housing woke up,' says Sunand Prasad. The practice also won work in healthcare, education and housing. Its designs helped the Building Better Health Consortium to win preferred bidder status in three London LIFTs. Its first hospital project and first PFI school with library go on site this year. 'We hope our high-density secondary school exemplar design for the DfES will get built at least once,' Prasad adds.

Rank 2003 =93

Number of architects 2003 24

=68 BABTIE GROUP

33 ↑3%

In all, Babbie has 3,500 employees in the UK and another 550 abroad, making it by far the largest of the AJ100 companies in terms of both UK total workforce and total global workforce (not purely architectural). The practice is also the leader in terms of total UK fee income, having earned £180,000,000 in 2003.

Rank 2003 =67

Number of architects 2003 33

=68 DLG ARCHITECTS

33 ↑24%

Planning has just been submitted for the refurbishment and extension of 71 Lombard Street, the former Lloyd's HQ. DLG is working on a £50 million residential/retail/leisure project in Camberley and has just won an OJEC competition for the London College of Fashion, part of a general move towards education work.

Rank 2003 =74

Number of architects 2003 31

=68 HOPKINS ARCHITECTS

33 ↑24%

Current projects include the new-build £41.8 million Evalina Children's Hospital opposite the Houses of Parliament, the Wellcome Trust headquarters on London's Euston Road and a £3.15 million refectory and library extension at Norwich Cathedral. Manchester City Art Gallery picked up a RIBA award.

Rank 2003 =47

Number of architects 2003 41

=68 OXFORD ARCHITECTS

33 ↑6%

With offices in Bristol, London and, funnily enough, Oxford, Oxford Architects is the fourth largest practice in the Midlands and has grown by 15 per cent in the past year. Its portfolio spans the housing, commercial, industrial, education and health sectors. Major projects include the Orchard Centre, a fast-track mixed-use 8ha development in Didcot's new town centre, due for completion in January.

Rank 2003 =79

Number of architects 2003 28

=68 RH PARTNERSHIP ARCHITECTS

33 ↑12%

Current projects include the £10 million Aegis Institute near Laxton in Nottinghamshire, the first international centre for the study of genocide. The centre is due for completion in 2006.

Rank 2003 =58

Number of architects 2003 36

=68 WATKINS GRAY INTERNATIONAL

33 ↑15%

With an emphasis on PFI work, Watkins Gray has designed some 30 schools in three years. The practice is also involved in Primary Care Trust healthcare facilities, intensive care and cardiac units as well as mixed-use urban regeneration schemes. It is currently working on Thorny Island, a mixed-use Ministry of Defence project comprising housing and retail and leisure, as well as projects in Ireland and Poland and an MoD contract in Cyprus.

Rank 2003 =74

Number of architects 2003 31

=74 HADFIELD CAWKWELL DAVIDSON

32 ↓19%

'It has been a difficult year with less work coming from the food retail sector due to the state of that market,' says senior partner Russell Cooper. But he adds that: 'This has been somewhat made up by extra work from the structural engineering side' and that 'next year looks promising'.

Rank 2003 =69

Number of architects 2003 32

=74 BOND BRYAN PARTNERSHIP

32 ↓16%

Sheffield-based Bond Bryan Partnership has started on site with the redevelopment of the St John Campus in York, which includes a learning centre, sports science centre and a building devoted to health and psychology studies.

Rank 2003 =69

Number of architects 2003 32

=74 FITZROY ROBINSON

32 ↓16%



Eagle-eyed readers will wonder why Fitzroy Robinson has slumped 32 places down the table, despite having two more architects than this time last year. The answer lies in a discrepancy between the 2003 and 2004 surveys. Last year the practice mistakenly reported 44 qualified architects; this year that figure has been corrected to 30. Current projects include a harbourside office development in Bristol and the conversion of a Dublin warehouse into retail and restaurant space (pictured).

Rank 2003 =42

Number of architects 2003 30

=74 S&P ARCHITECTS & INTERIOR DESIGNERS

32 ↓6%

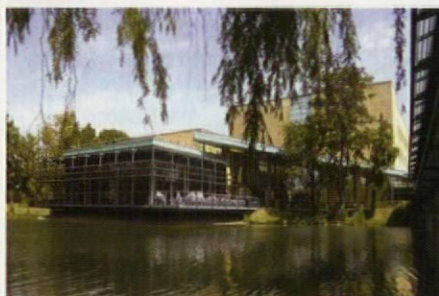
Current projects include a £40 million leisure centre which forms part of a new stadium development for Dutch football team AZ Alkmaar; a 125,000m² leisure development at Athens' Olympic village; and an ice rink for Brighton's sensitive Black Rock site.

Rank 2003 =49

Number of architects 2003 40

=78 GHM CONSULTANCY GROUP

31 ↓10%



GHM's Pentland International scheme in Finchley, north London (pictured), won the Best of the Best category in this year's BCO awards.

Rank 2003 =79

Number of architects 2003 28

=78 PAUL DAVIS & PARTNERS

31 ↓26%



Down 22 places but a good year for Paul Davis & Partners nonetheless. Phase 1 of its scheme for Duke of York Square, just off London's King's Road, was well received and memorably described by Richard Rogers as 'the first successful square in London designed specifically for public use'. Future phases – including a school, medical facility, housing and offices – are due for completion by 2006. The practice is also working on a residential development in Hong Kong (pictured).

Rank 2003 =56

Number of architects 2003 37

=80 GENSLER

30 ↓20%



American giant Gensler attributes the loss of seven architects in its London office to 'essential' restructuring. 'Gensler is finding an increasing number of opportunities in sectors such as retail, legal, broadcasting and media,' managing director Christopher Jonson tells the AJ. This, combined with a shift in the marketplace towards smaller, fast-track projects, has prompted the firm to reassess its skill set and adapt accordingly. Last year the practice completed the £337 million GCHQ headquarters in Cheltenham (pictured), the largest PFI project in Europe.

Rank 2003 =56

Number of architects 2003 37

=80 YRM ARCHITECTS PLANNERS DESIGNERS

30 ↓27%

YRM's portfolio majors on healthcare, education and airports, both in the UK and overseas. Current projects include new university buildings in the UK, Dublin, Cyprus and Qatar. YRM is working with British Airways and BAA as part of the integrated design team for Heathrow Terminal 5 and on ancillary airport buildings. Last year the practice completed the Oxford Critical Care Centre – the largest redevelopment project under the NHS modernisation programme.

Rank 2003 =76

Number of architects 2003 30



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=82 JESTICO + WHILES**29** ↑17%

Jestico + Whiles has majored on education during the past six months, with projects such as the Central School of Speech and Drama in Swiss Cottage; a hall of residence for the University of Southampton; and city academies in Lewisham and Greenwich. It is also working on the Royal Quay development in London's Docklands, a new 440-dwelling residential quarter (pictured); and has won planning approval for a 200-home Community Housing Association project in Hackney. Its rapidly expanding Prague office is thriving on the booming market in Slovakia.

Rank 2003 =79

Number of architects 2003 28

=82 LYONS + SLEEMAN + HOARE**29** ↑21%

'The last year has seen a shift from "retail furbs" to mixed-use regeneration schemes,' says partner Andrew Aldridge. 'While these projects have often included an element of dense housing, our work in this area has led to other schemes, some of which are pure housing projects and which span across the whole spectrum of sizes.'

Rank 2003 =79

Number of architects 2003 28

=84 FEILDEN + MAWSON**28** ↑14%

'This is the third year in a row we've been flat out since January – these are very exciting times,' says managing partner Paul Rynsard. 'Public social and private housing are our biggest areas but we've been involved in projects all over the world, including biotech in China and a hospital in Malaysia.' But not enough work from competitions; Rynsard says he is sick of 'celebrity' architects getting preferential treatment just because they are fashionable.

Rank 2003 =87

Number of architects 2003 25

=84 ORMS DESIGNERS & ARCHITECTS**28** ↑26%

New projects include work for Transport for London and the redevelopment of Islington offices into housing. ORMS has just completed the London HQ for Brakes Brothers in Covent Garden and new offices for Hill + Knowlton in Soho Square. Work continues on the commercial centre, infrastructure and hotel at 'The Beach', a 511-apartment scheme at Carlyon Bay, Cornwall. ORMS' first Skyscraper, a 27-storey tower in London's Spitalfields, is currently in for planning.

Rank 2003 =87

Number of architects 2003 25

=84 PURCELL MILLER TRITTON**28** ↑18%

Conservation specialist Purcell Miller Tritton has just completed the £4 million restoration of the Grade I-listed Danson House in Bexley (pictured) and is currently working on an RNLI museum in Cromer, north Norfolk.

Rank 2003 =93

Number of architects 2003 24

=84 TAYLOR YOUNG**28** ↑11%

Cheshire-based Taylor Young plans to recruit four more architects in the coming year. Regeneration, urban design/masterplanning and public-sector work are the biggest areas of growth. The practice is also involved in healthcare, particularly LIFT projects.

Rank 2003 =93

Number of architects 2003 24

=84 WILKINSON EYRE ARCHITECTS**28** ↑18%

Down one place on last year but with one more architect and predicting 30 per cent growth in 2004. The practice has seen an increased emphasis on education buildings in the past year, with work for City and Islington College, Anglia Polytechnic University and the DfES Building Schools for the Future initiative. Among its current workload is an extension to the Jodrell Laboratory at Kew Gardens and a new botanic gardens for Newcastle University (pictured).

Rank 2003 =83

Number of architects 2003 27

89 LEVITT BERNSTEIN ASSOCIATES**27** ↑22%

Mixed-use developments and high-density housing have been huge areas of growth. The practice has submitted plans for 605 new homes plus communal and commercial facilities as part of a major redevelopment of the 20ha Bermondsey Spa area east of London's Tower Bridge.

Rank 2003 =78

Number of architects 2003 29

=90 ACANTHUS LAWRENCE & WRIGHTSON**25** ↑20%

Part of Acanthus Architects, a national network of independent practices established in 1986 with the aim of sharing experience and skills while retaining the local knowledge and regional character of individual practices. Based in Chiswick, Acanthus Lawrence & Wrightson is currently involved in a major programme of improvements on London Underground's Piccadilly Line, including a new station; residential projects in Brentford and Croydon; a retirement home for actors at Denville Hall; and a new day hospice in Kent.

Rank 2003 =85

Number of architects 2003 26

=90 HALSALL LLOYD PARTNERSHIP

25 8%

The past two years have seen a shift from housing to education and health/community work. The practice is working on a masterplan for East Aston and an area framework project for Aston, New Town and Lozells in Birmingham. Halsall Lloyd retains an interest in housing but the focus is on pioneering new forms of construction.

Rank 2003 =87

Number of architects 2003 25

=90 HTA ARCHITECTS

25 16%

'These are very exciting times for HTA, a number of fantastic projects are in the pipeline,' says marketing director John Nsiah. 'Residential and mixed-use have been our strongest areas and we've recently worked with ODPM on the prestigious Oak Ridge project. We believe in "sustainable placemaking" – that beyond design there is the public realm, a community. The quality of delivery is our strongest point.'

Rank 2003 =87

Number of architects 2003 25

=93 JOHN MCASLAN + PARTNERS

24 38%



This year JMP moved to Richard Rogers' old offices in Holland Park. The practice, which is currently working on the masterplanning, refurbishment and extension of King's Cross, plans to build up its involvement in masterplanning and transport infrastructure, an area which will undoubtedly be strengthened by the appointment of Aidan Potter, formerly design director at Terry Farrell & Partners. The practice is also working on the Centre de Solar in Beijing (pictured), and has just been commissioned to work with Marks & Spencer to remodel 10 town-centre stores.

Rank 2003 =98

Number of architects 2003 19

=93 PICK EVERARD

24 13%

The fifth largest Midlands practice, architects represent just 10 per cent of its 235 UK staff.

Rank 2003 =93

Number of architects 2003 24

=95 ATKINS WALTERS & WEBSTER

23 0%



'I think we've done very well without the trauma of PFI,' says practice director John Webster. 'We purposely decided not to get involved as we wanted to approach public-sector work in a different way.' The practice is, however, involved in LIFT projects in Bristol for Primary Care Medical Care. Other projects include four colleges of further education; two mixed-use developments, in Croydon and Bristol (pictured); and a performing-arts centre in Guernsey.

Rank 2003 =100

Number of architects 2003 21

=95 MICHAEL LAIRD ARCHITECTS

23 13%

Current projects include a £100 million world HQ for the Royal Bank of Scotland at Gogarburn in Edinburgh, and an office/retail development at Edinburgh Quay.

Rank 2003 =87

Number of architects 2003 25

=95 PARSONS BRINCKERHOFF

23 4%



UK architects constitute just 2 per cent of the UK workforce; this US giant has 1,458 employees in the UK and another 544 abroad. The practice has opened a new office in Qatar (pictured) and has since won a US\$200 million design competition for a landmark broadcast centre.

Rank 2003 =87

Number of architects 2003 25

=98 HURD ROLLAND PARTNERSHIP

22 18%

Eight architects down on last year but planning to get the headcount back up to 28 in 2004. Hurd Rolland is moving back into residential following a long stint in commercial and retail work, and is involved in PFI court projects.

Rank 2003 =76

Number of architects 2003 30

=98 STUBBS RICH ARCHITECTS

22 23%

A decline in office projects has been offset by an increase in retail and education work. Stubbs Rich recently won planning for a rural regeneration scheme in Hereford. 'Our greatest success has been responding to clients' business problems creatively to maximise the value add,' says director John Rich.

Rank 2003 =83

Number of architects 2003 27

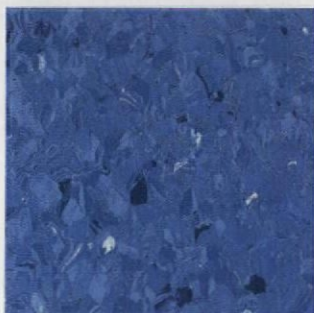
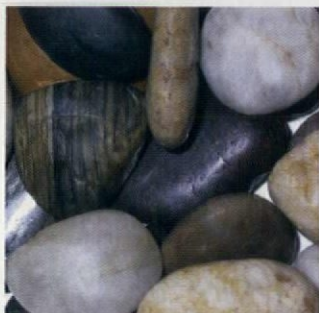
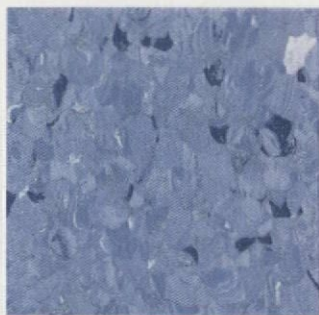
100 ARCHITECTS CO-PARTNERSHIP

21 10%

New to the AJ100, Architects Co-Partnership reports a small increase in staff but a whopping 99 per cent increase in fee income – see page 62 to find out why.

New entry

Number of architects 2003 17



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4	Cooper Cromar	44
5	CDA	42
6	The Parr Partnership	35
7	Babtie Group	33
8	Michael Laird Architects	23
9	Hurd Rolland Partnership	22
10	Boswell Mitchell & Johnston	15

NORTH WEST

1	Ellis Williams Architects	48
2	DLA Architecture	45
3	Fairhursts Design Group	35
4	Taylor Young	28
5	Halsall Lloyd Partnership	25
6	Pozzoni Design Group	20

NORTH EAST

1	RyderHKS	48
2	Carey Jones Architects	40
=3	Bond Bryan Partnership	32
=3	Hadfield Cawkwell Davidson	32
5	Waring & Netts	11

MIDLANDS

1	Nightingale Associates	135
2	Mason Richards Partnership	55
3	Stephen George & Partners	40
4	Oxford Architects	33
5	Pick Everard	24
6	Hickton Madeley Architects	16

SOUTH WEST

1	Stride Treglown	59
2	Feilden Clegg Bradley Architects	55
=3	Atkins Walters & Webster	23
=3	Parsons Brinckerhoff	23
5	Stubbs Rich Architects	22
6	Architecture plb	15



Ranked according to total number of UK qualified architects.

NB: There are no tables for Wales or Northern Ireland as only one Welsh practice, Percy Thomas Partnership, and no Irish practice, took part in the survey.

SOUTH EAST/LONDON

1	BDP International	250
2	Atkins Architects	175
3	HOK International	155
4	Foster and Partners	153
5	Aedas AHR Architects	145
6	PRP Architects	105
7	Capita Property Consultancy	98
=8	Reid Architecture	94
=8	Sheppard Robson	94
10	RHWL Partnership	90

HOW MUCH MONEY DO YOU MAKE?

		UK ARCHITECTURAL FEE INCOME 2003	FEE INCOME PER QUALIFIED ARCHITECT
1	HOK INTERNATIONAL	£32,100,000	£207,097
2	FOSTER AND PARTNERS	£29,785,000	£194,673
3	BDP INTERNATIONAL	£24,700,000	£98,800
4	AEDAS AHR ARCHITECTS	£22,000,000	£151,724
5	CAPITA PROPERTY CONSULTANCY	£17,180,000	£175,306
6	BROADWAY MALYAN	£16,500,000	£203,704
7	MASON RICHARDS PARTNERSHIP	£14,400,000	£261,818
8	PRP ARCHITECTS	£13,644,039	£129,943
9	RICHARD ROGERS PARTNERSHIP	£12,200,000	£254,167
10	SHEPPARD ROBSON	£11,990,000	£127,553
11	RMJM	£11,662,000	£143,975
12	NIGHTINGALE ASSOCIATES	£10,800,000	£80,000
13	ANSHEN DYER	£8,731,779	£134,335
14	SCOTT BROWNRIGG	£8,600,000	£150,877
15	KOHN PEDERSEN FOX ASSOCIATES	£8,400,000	£168,000
16	RHWL PARTNERSHIP	£8,200,000	£91,111
17	CHETWOOD ASSOCIATES	£8,000,000	£112,676
18	RYDERHKS	£7,980,300	£166,256
=19	HUNTER & PARTNERS	£7,800,000	£222,857
=19	REID ARCHITECTURE	£7,800,000	£82,979
=19	T P BENNETT	£7,800,000	£181,395
22	TERRY FARRELL & PARTNERS	£7,555,857	£137,379
23	BENOY	£7,500,000	£115,385
24	STRIDE TREGLOWN	£7,441,136	£126,121
25	AUKETT	£7,407,456	£89,246

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THE BIGGEST EARNER

HOK is the biggest-grossing practice, having earned £32,100,000 in 2003. Design director Larry Malcic attributes this success to the fact that 'HOK has always fostered an approach of diversity and tried to be strong in many different building types and professional services. The market may change and we are able to respond to those changes,' adding that its current strength is the result of a long gradual building process: we have been in the UK for 15 years and there's a recognition we have a European strength'. The UK office's current workload includes the Darwin Centre, an extension to the Natural History Museum, and a PFI scheme to redevelop St Bartholomew's and The Royal London Hospitals. It is also working on projects around the world, such as the Central Bank of Kuwait (pictured), a 40-storey sculpted pyramid due for completion in 2007.

THE MOST EFFICIENT PRACTICE

The biggest earner in terms of fee income per qualified architect is Birmingham-based Mason Richards Partnership which yielded £261,818 per architect in 2003. 'We have a culture of sharing problems and taking responsibility. It's very much no-blame and we keep people motivated by encouraging them to communicate,' says Graham Cox. Co-partner Jeremy Bench agrees, saying 'design is a stimulating process and as such we encourage our staff to be expressive. We find that a happy office is an efficient office and whatever we can do to assist this atmosphere can only be of benefit.'

A notable morale-boosting initiative was an 'intimate lunchtime concert' with chart toppers Liberty X which staff recently enjoyed in the office. The honour was won by associate and committed Liberty X fan Paul Salter in a competition organised by a local radio station. Can't see it catching on with, say, David Chipperfield or Eric Parry, but clearly it works for them.



Keeping up morale: Paul Salter of Mason Richards enjoys an intimate moment with Liberty X



THE FASTEST RISERS

A classic case of David and Goliath. While the largest increases in fee income are reported by giants Capita (£5,380,000), HOK (£4,600,000) and Aedas (£4,500,000), these figures represent just 46 per cent, 17 per cent and 26 per cent respectively. Meanwhile Architects Co-Partnership, number 100 on the list in terms of number of qualified architects, has upped its income by £2,292,193, which equates to a whopping 99 per cent. Chairman Lloyd Stratton says: 'Our growth has come from securing three major PFI projects for schools in Enfield, Clacton and Bexley, as well as work on PPP.' Other projects include a Highland School project which picked up a Civic Design Award, a Sikh temple in west London (pictured) and a new airport hangar at Luton. 'We work with a range of consortia who offer good design, have funding and can offer effective facilities management. These schemes come partly from our excellent grounding in public sector work,' says Stratton. 'We always had a steady flow and when the market changed we recognised the growth area and made it a specific objective to pursue PFI. Our success is down to perseverance, determination, being quick to respond to market changes and dedication to good design.'



THE COMPETITION WINNERS

Richard Rogers Partnership makes the most money from competition projects – £10,248,000, which equates to 84 per cent of its total fee income of £12,200,000. Managing director Marco Goldschmied attributes the practice's willingness to take part in competitions to the fact that 'it's the only way we can get any work', adding: 'We have no marketing budget. We spend on competitions what other people spend on marketing.' Obviously it helps that the practice can afford to limit its efforts to invited competitions for seriously prestigious projects.

David Chipperfield Architects, however, wins the biggest *percentage* of its total fees through competitions – £3,567,000, accounting for 87 per cent of its total fee income of £4,100,000. High-profile wins include the Museum of Polar Art in Alaska and the £10 million Centre for Creative Arts on Wakefield Waterfront (*pictured*). Three practices report that competitions account for 80 per cent of total UK architectural fee income: Hopkins Architects (£4,600,000 out of £5,750,000); Watkins Gray (£4,480,000 out of £5,600,000); and TPS Consult (£3,466,400 out of a total of £4,333,000).

THE SUPPLY CHAIN GANG

Aedas AHR reports the largest income from work as part of an integrated supply team – £9,900,000, which equates to 45 per cent of its total income of £22,000,000. Areas where it is working in this way include City Academies (*pictured*), Procure 21 projects for the Department of Health and Strategic Alliances Agreements for HM Prison Service in England and Wales. But Pascall and Watson is the practice which earns the largest percentage of its fees in this way: £6,509,177, which equates to a staggering 90 per cent of its total fee income of £7,232,419. 'Working in this way has allowed our company to grow threefold, take on bigger jobs with a bigger turnover and learn whole new ways of efficient working' says Pascall + Watson managing director Phil Holden. The practice's largest job is TS, where BAA appointed an individual companies under a contractual delivery agreement with Pascall + Watson as design team leader alongside HOK, Chapman Taylor and Richard Rogers. 'Collaborative environments are the way forward,' says Holden.



The £20 million Harefield Academy is one of eight buildings which Aedas has designed in the City Academies programme.

THE PFI GIANTS

Aedas AHR generates the most income from PFI. During the past year PFI projects yielded £9,240,000 – 42 per cent of its total UK architectural fee income of £22,000,000. In percentage terms, however, the practices which are most dependent on PFI are: TPS Consult (75 per cent – £3,249,750 out of a total of £4,333,000); Architects Co-Partnership (73 per cent – £3,366,758 out of £4,611,997); and Anshen Dyer (72 per cent – £6,286,881 out of £8,731,779).

THE OPTIMIST

Ruddle Wilkinson is the practice which expects the greatest increase in fee income in the coming year, predicting a 60 per cent rise. Chairman John Durance says there are three reasons for the practice's success: 'Firstly we've put a lot of emphasis on marketing and have a professional in-house marketing manager, which has paid dividends in attracting more work across the board. Secondly, since Sir John Egan's *Rethinking Construction*, we have focused on trying to develop framework and partnering agreements with clients and have more than a dozen, with Royal Bank of Scotland, Ikea, London Underground etc. They provide us with a relatively secure workbase. The biggest factor is that we have just been selected by BAA to be one of five architects on its new framework agreement for all of its building projects in the UK. That will represent a tripling of our air-sector income and that's probably a pessimistic estimate. Thirdly, until two years ago we were a provincial practice (in Peterborough) with an ambition to become a national one and are beginning to arrive there. The London office (opened April 2002) is gaining momentum and generating extra work. Our aim is to collect blue-chip clients.'

WHICH SECTORS HAVE THE MOST POTENTIAL FOR 2004?

Private housing	18.5%
Public housing/housing associations	12.5%
Retail	9%
Industrial	0.5%
Offices	5%
Arts and leisure	3%
Education	24%
Healthcare	14%
Other public buildings	3%
Conservation	3%
Transport	7.5%

'We have an opportunity like never before to build hundreds of thousands of new homes in areas where they are most needed'

Jon Rouse, CABE

'The key sectors over the next few years will be transport and infrastructure, airports in particular, and mixed-use schemes'

Ken Shuttleworth, make

'This government intends to leave a legacy of public buildings that can match the best of what we inherited from the Victorians'

Tony Blair

'We specifically targeted the education sector five years ago, and it has certainly been a major source of work for us over the past 12 months. It won't last forever, so now we are looking to identify the growth sectors for the next five years'

Roger FitzGerald, Architects Design Partnership

'The office market is beginning to re-emerge after three or four years of little happening'

Greg Craig, EPR

'The key sector must be culture. Get this right and it's a catalyst and driver for everything else'

Will Alsop, Alsop Architects

WHERE DO YOU WORK?

Western Europe	64.5%
Eastern Europe	4%
America	8%
Middle East	10%
Far East	10%
Australasia	1%
Africa	2.5%

'There's a strong market for residential work in central Europe, where for many people it's the first time they've been able to take out mortgages'

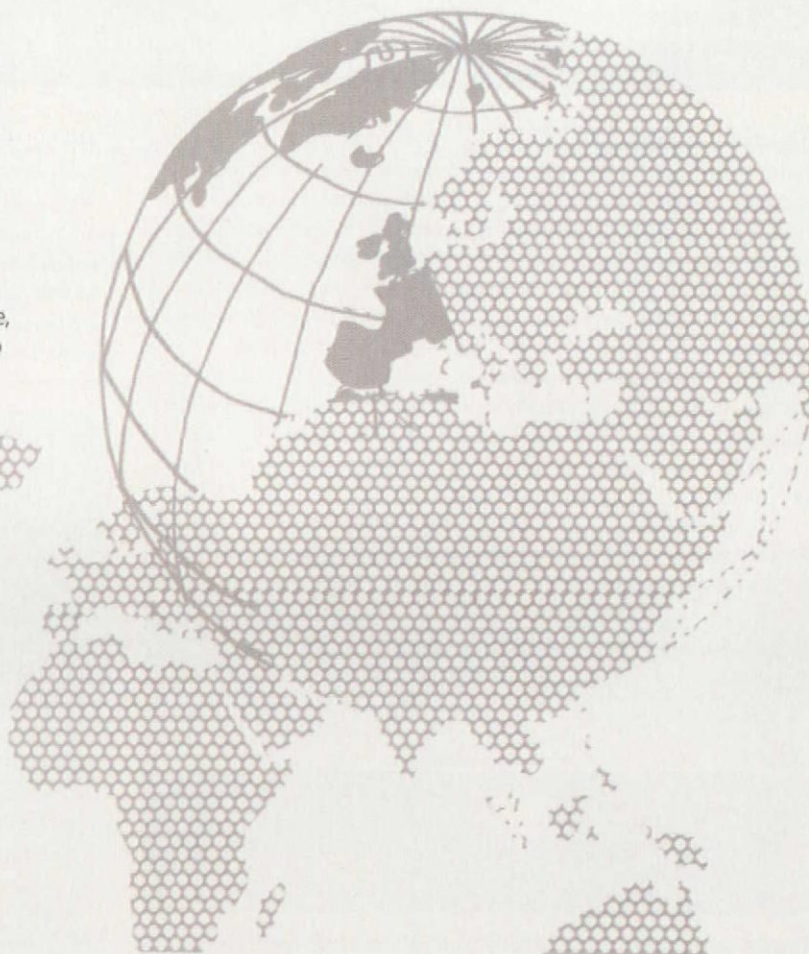
Tony Ingram, Jestico + Whiles

'Clearly China is a key emerging market. But, personally, I am more interested in North America as they need more in the way of renaissance than anyone else'

Will Alsop, Alsop Architects

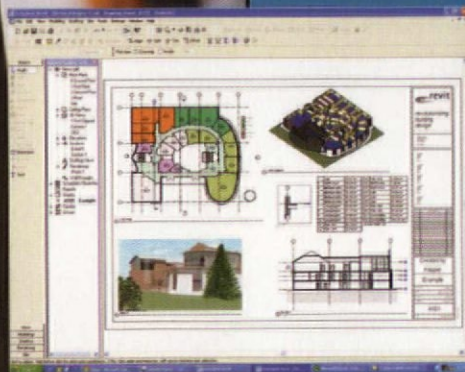
'The Far East, China, India, South America and particularly Brazil are going to be the most challenging areas over the next 20 years. But Europe will remain strong'

George Ferguson, RIBA president



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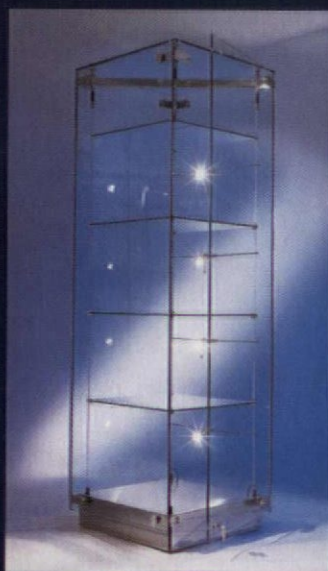
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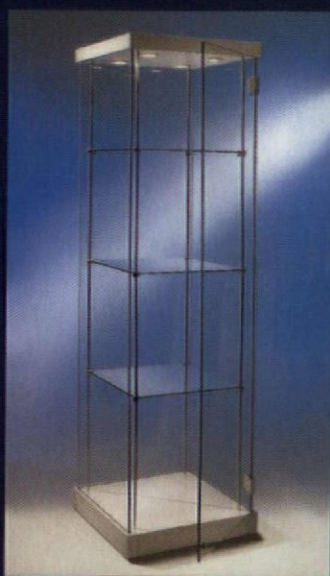
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HOW MUCH DO YOU PAY?

PARTNER/DIRECTOR	ASSOCIATE	ARCHITECT	PART 3 STUDENT	YEAR OUT STUDENT
Range: £40,000 - £171,000 Average: £70,186	Range: £28,000 - £60,000 Average: £40,991	Range: £22,112 - £42,000 Average: £32,192	Range: £15,000 - £30,000 Average: £22,931	Range: £11,347 - £23,000 Average: £16,381

DOES YOUR PRACTICE HAVE A PENSION SCHEME?

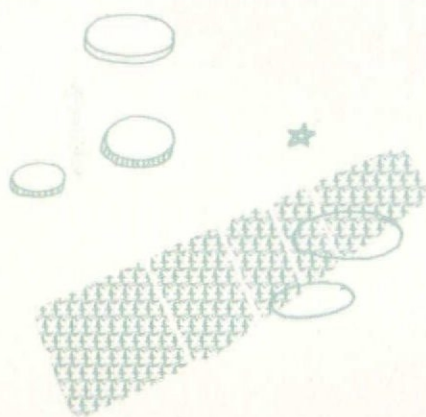
81% YES

19% NO

IF SO, IS IT A FINAL SALARY PENSION SCHEME?

4% YES




96% NO



BIG BUCKS FOR TOP BRASS

Some of the biggest salaries for design directors yet have appeared in the AJ's recruitment pages in recent months, including a position for design director advertised at £150,000 and a deputy design director at £130,000. Both jobs were advertised through recruitment consultant SIV Executive. Commenting on the level of salaries, SIV Executive managing director Karl Haden says: 'Until very recently, the recognition of the commercial value of architectural practices in the US and Europe has not been matched here in the UK - hence the remuneration variation. But

this issue is starting to be addressed as the imbalance between the commercial profile of architecture and the UK's corporate arena is becoming more closely aligned. We've recently been engaged to fill mid-range positions in excess of £250,000. Frankly, we have been amazed by just how high these "commanding" salaries have risen over the last 12 months. But forward-looking firms realise that, if they're going to stay at the front in the longer term, they need a high-calibre core that isn't going to be ravaged by headhunters and mouth-watering salary offers from competitive firms.'

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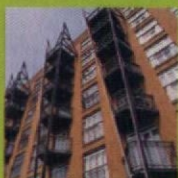
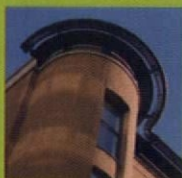
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WHICH IS THE BEST ARCHITECTURE SCHOOL?

1	UNIVERSITY COLLEGE LONDON (BARTLETT)	21%
2	ARCHITECTURAL ASSOCIATION	9.5%
3	SHEFFIELD UNIVERSITY	8.5%
=4	UNIVERSITY OF CARDIFF	6%
=4	UNIVERSITY OF GLASGOW (MACKINTOSH)	6%
=6	UNIVERSITY OF BATH	5%
=6	UNIVERSITY OF CAMBRIDGE	5%
=6	UNIVERSITY OF MANCHESTER	5%
=6	UNIVERSITY OF NEWCASTLE	5%
=6	OXFORD BROOKES UNIVERSITY	5%
=11	KINGSTON UNIVERSITY	4%
=11	UNIVERSITY OF NOTTINGHAM	4%
13	UNIVERSITY OF EDINBURGH	3%
14	UNIVERSITY OF LIVERPOOL	2%

HOW WELL SUITED FOR EMPLOYMENT ARE PART 2 GRADUATES?

	2004	2003
Very bad	4%	10%
Bad	38%	36%
Indifferent	44%	42%
Good	12%	10%
Very good	2%	2%



The newly published *Bartlett Works* celebrates the achievements of Bartlett alumni in practice

“We are delighted to top the table but not entirely surprised. We work very closely with practices, and practice architects run some of the courses in our diploma unit. The communication is constant and it is very important that we continue those strong links. We give our grads a very good skills set, not only the core competencies but also transferrable skills like independence and problem solving. I think practices like the fact that we produce resourceful individuals who can stand on their own two feet. **Iain Borden, director of the Bartlett School of Architecture, UCL**





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HOW DO YOU RATE THE PERFORMANCE OF THE FOLLOWING?

VERY BAD

BAD

INDIFFERENT

GOOD

VERY GOOD

CABE

9% 11.5% 34% 38.5% 7%

RIBA

11.5% 35% 43% 8% 2.5%

ARB

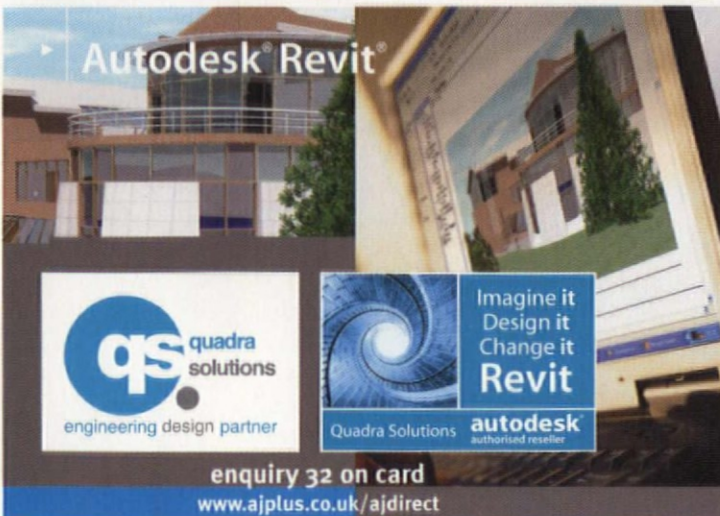
29% 38% 27% 2.5% 3.5%

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ENGLISH HERITAGE

8.5% 24% 54% 10% 3.5%



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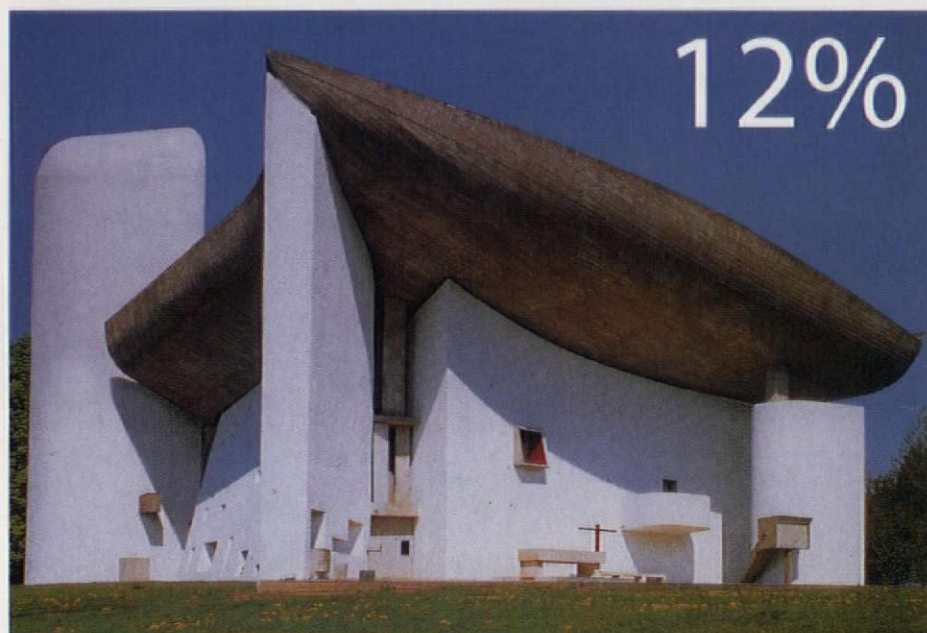
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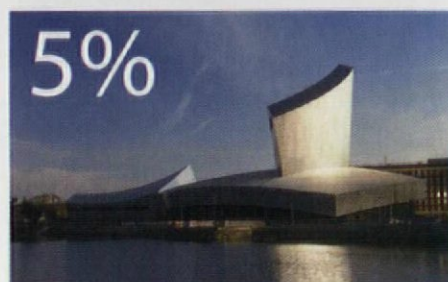
WHAT IS YOUR FAVOURITE BUILDING?



12%

1 RONCHAMP

1	Ronchamp	12%
=2	Fallingwater	7%
=2	Sydney Opera House	7%
=4	Guggenheim, Bilbao	5%
=4	Imperial War Museum North	5%
=6	Barcelona Pavilion	3.5%
=6	Battersea Power Station	3.5%
=6	Chrysler Building, New York	3.5%
=6	Kimbell Museum, Fort Worth	3.5%
=6	Maison de Verre	3.5%



5%

=4 IMPERIAL WAR MUSEUM



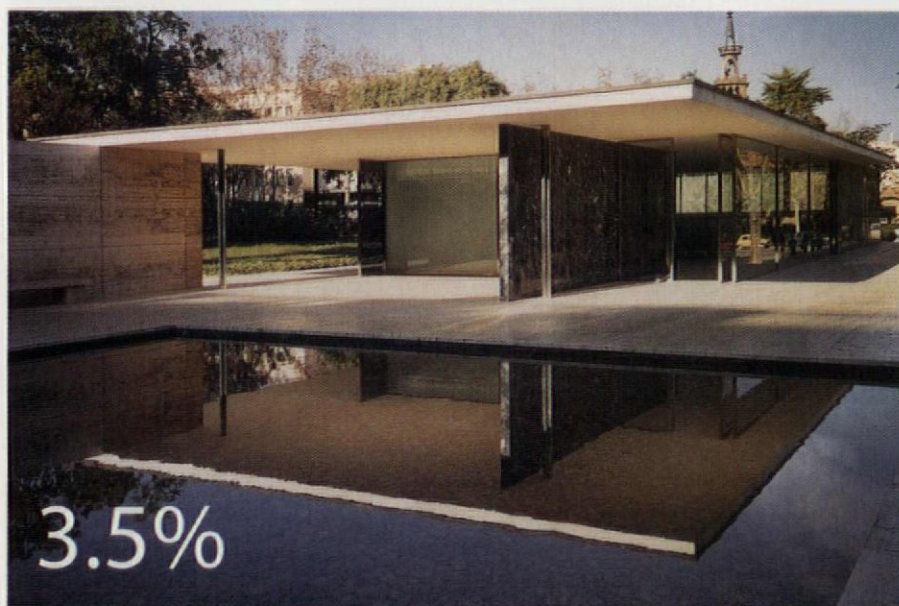
7%

2 FALLINGWATER



5%

=4 GUGGENHEIM, BILBAO



3.5%

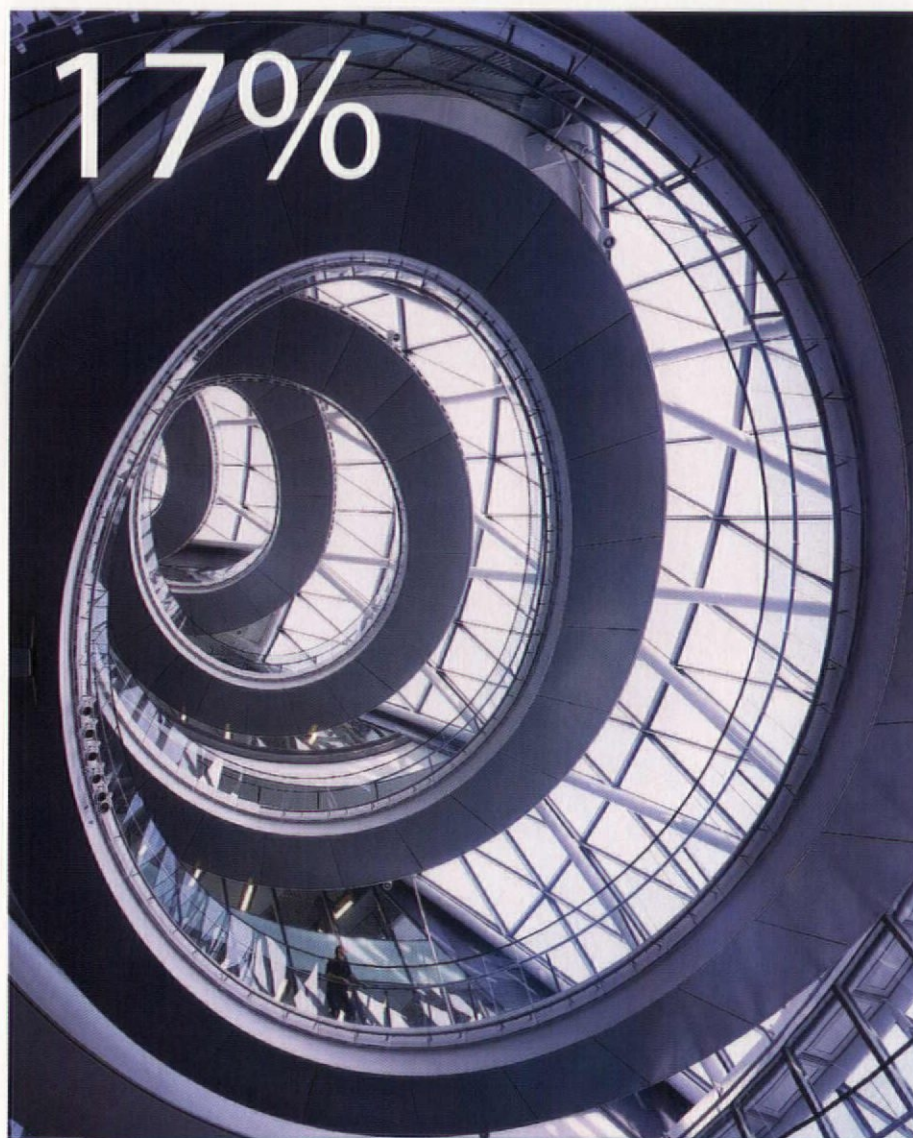
=6 BARCELONA PAVILION



3.5%

=6 BATTERSEA POWER STATION

WHAT IS YOUR LEAST FAVOURITE BUILDING?



17%

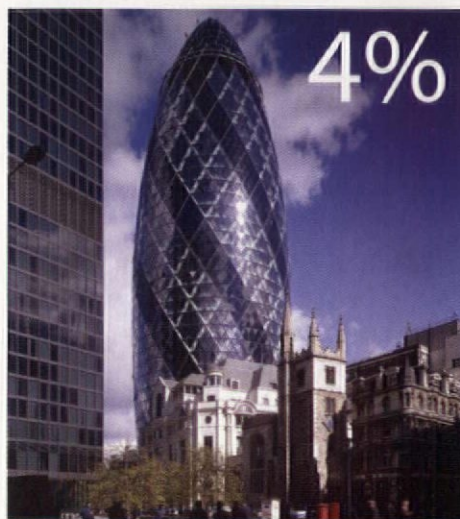
1 GLA BUILDING

1	GLA Building	17%
2	M16	8%
3	St George's Wharf	6%
=4	Elephant & Castle Shopping Centre	4%
=4	Peckham Library	4%
=4	Swiss Re	4%



6%

3 ST GEORGE'S WHARF



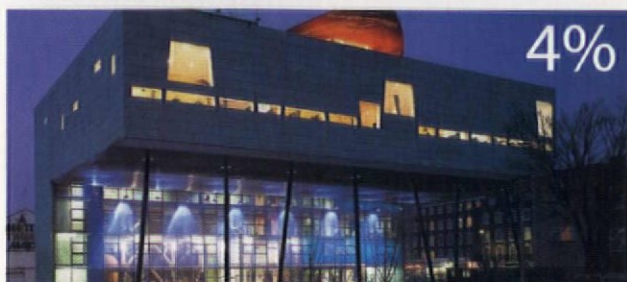
4%

=4 SWISS RE



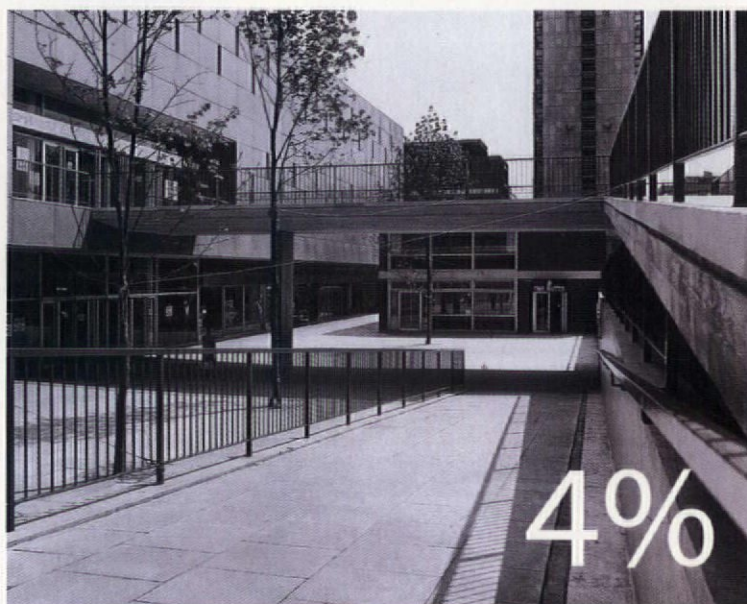
8%

2 M16



4%

=4 PECKHAM LIBRARY



4%

=4 ELEPHANT & CASTLE SHOPPING CENTRE

WHAT WAS THE BEST BUILDING IN 2003?

1	Swiss Re	33%
2	Laban Centre	18%
3	Tiree Ferry Shelter	5%
=4	BedZed	3.5%
=4	British Museum Great Court	3.5%

HUTTON CREW/VIEW

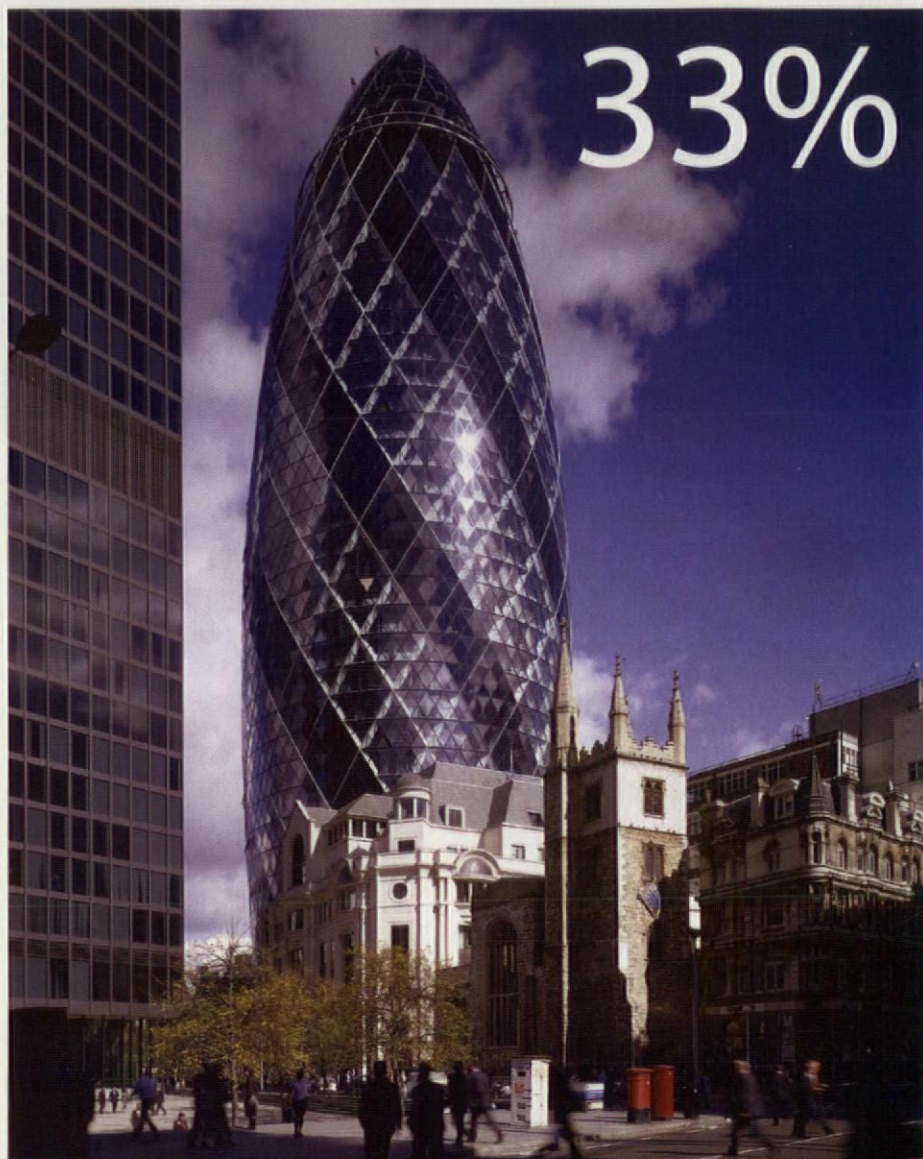
18%

2 LABAN CENTRE

DENNIS GILBERT/VIEW

3.5%

=4 GREAT COURT



33%

1 SWISS RE

DENNIS GILBERT/VIEW

3.5%

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5%

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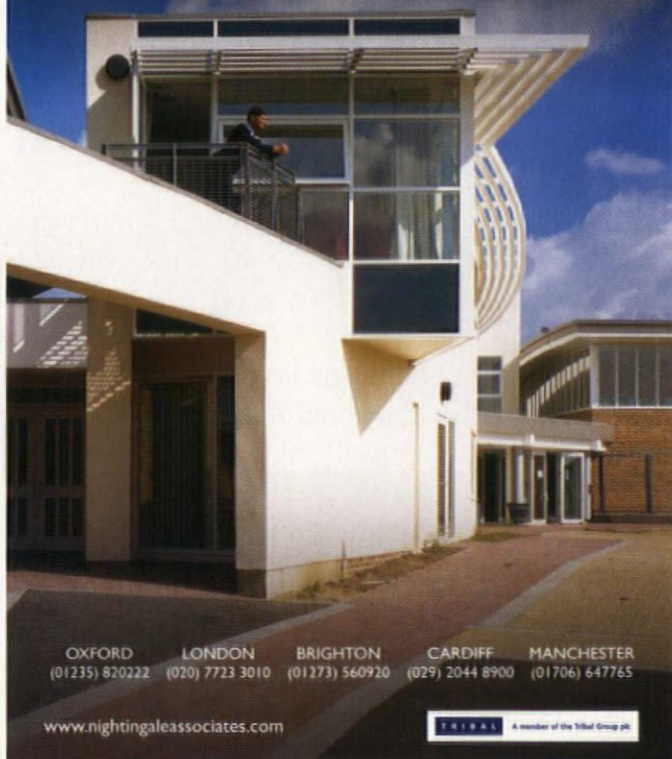
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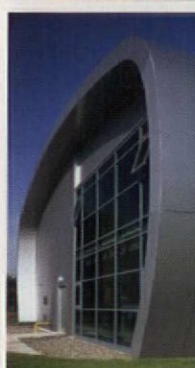


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WHICH LIVING ARCHITECT DO YOU ADMIRE THE MOST?



1 RENZO PIANO 17%

Having got the go-ahead for the Shard and unveiled plans for a Bloomsbury groundscraper, Piano's UK profile is at an all-time high.



2 NORMAN FOSTER 15.5%

Knocked off the top spot for the first time, possibly because ex-director Ken Shuttleworth has joined the table, thus splitting the Foster vote.



3 RICHARD ROGERS 6%

Up on last year when he won 3 per cent of the vote, Rogers may have gained sympathy for his departure from and reinstatement to the Welsh Assembly building.



=4 FRANK GEHRY 4%

Steady in fourth place, Gehry has won plaudits for his Maggie's Centre in Dundee, but brickbats for his King Alfred project for Brighton's waterfront.



=4 JACQUES HERZOG 4%

Up on last year, when he came in at equal 12th. But what has happened to Pierre de Meuron? Last year he equalled Herzog's vote; now he has disappeared.



=6 DANIEL LIBESKIND 3%

New to the table, Libeskind has been transformed into a household name with his commission for the Freedom Tower project in New York.



=6 EDWARD CULLINAN 3%

Down on last year when he was in third place with 7 per cent of the vote, Cullinan has had a quiet year after the success of Downland Gridshell in 2002.



=6 KEN SHUTTLEWORTH 3%

Having left the Foster fold, new entry Shuttleworth is now officially a 'personality' in his own right. Will he manage to hold on to his new-found popularity?



=6 PETER ZUMTHOR 3%

The same vote as last year. His continuing popularity reflects respect for the Swiss school with its trademark restraint and attention to detail.



=6 REM KOOLHAAS 3%

Winning the Gold Medal and completing the Berlin embassy has made no difference to Koolhaas' popularity. He has exactly the same percentage of the vote as last year.



=6 SANTIAGO CALATRAVA 3%

With his critically acclaimed station proposal, Calatrava is possibly the only person to have emerged from the Ground Zero affair with his reputation unscathed.



=6 SHIGERU BAN 3%

Lectured in the UK last year and subject of a major monograph. He also won the competition for the Pompidou Centre in Metz with Philip Gumuchdjian.

HOW WILL YOU VOTE IN THE NEXT GENERAL ELECTION?

64%
LABOUR

13.5%
CONSERVATIVE

9%
LIB DEM

13.5%
OTHER

WHAT SHOULD THE GOVERNMENT BE DOING FOR ARCHITECTURE?

'Keep the economy running smoothly'
David Stark, Keppie Design

'Win the 2012 Olympic bid'
Roger Hawkins, Hawkins\Brown

'Reduce planning red tape'
Alistair Walker, Watkins Gray International

'Sponsor universities to take UK undergraduates'
Larry Oltmanns, Skidmore, Owings & Merrill

'Further streamlining and speeding up of the PFI process'
Elizabeth Gibson, Parsons Brinckerhoff

'Make it mandatory to employ an architect on all building projects'
Kevin Steer, Stride Treglown

'Exclude US architects from practising in the UK or apply the same pre-qualification rules as the US'
Laurie Chetwood, Chetwood Associates

'Increase private sector involvement in larger urban/infrastructure projects'
Graham Hickson-Smith, Reid Architecture

'Make it compulsory for all planning applications to be submitted (and owned) by a registered architect'
Robert Guy, S&P Architects & Interior Designers

'Lower corporation tax'
Phil Holden, Pascall + Watson

'Support export initiatives'
Lyn Edwards, GMW Architects

'Continue public spending'
Jane Glendinning, Waring & Netts

'If the government really believes in creating a quality of public buildings the EU arrangements on procurement of architectural services need urgent and radical modification'
James Buxton, Ellis Williams Architects

'Reduce the incidences of "trophy architecture" and "trophy masterplanning", wherein the original designers are dropped after planning consent is achieved'
Jullian Tollast, Terry Farrell & Partners

'Completely (and quickly) overhaul the planning process to speed up brownfield site applications and improve aesthetic input (why not use CABE?)'
Mike Nightingale, Nightingale Associates

'Protect the title architect'
Brian Lightbody, Michael Laird Architects

'Simplify PFI/PPP processes to reduce wasted front-end architectural work'
Amanda Brackey, Devereux

'Abolish VAT on construction'
David Hughes, Swanke Hayden Connell

'Support competitions for public buildings'
Julia Wright, Squire and Partners

'Abandon e-tendering for design services'
Ian Bassy, Boswell Mitchell & Johnston

'Help raise public awareness of the value of design'
Pozzoni Design Group

'Demand higher standards of design for housing'
Anthony Holmes, Penoyre & Prasad

'Encourage use of planning briefs drawn by architects'
Tom Russell, Wimberley Allison Tong & Goo

'Resign'
Marco Goldschmied, Richard Rogers Partnership

DO YOU BELIEVE THE FUTURE IS LOOKING BRIGHT FOR ARCHITECTS?

69% YES

16% NO

15%
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WHAT KEEPS YOU AWAKE AT NIGHT?

'The absurd pace at which we all work'
John Cooper, Anshen Dyer

'Finding the next project'
Roger Hawkins, Hawkins\Brown

'Making a profit and impressing the peer group – at the same time'
Laurie Chetwood, Chetwood Associates

'Increasing competition'
Graham Hickson-Smith, Reid Architecture

'Reduced fees with increased responsibility'
Larry Malcic, HOK International

'Practice finance'
Robert Hall, The Parr Partnership

'Getting clients to pay fees'
Geoff Mann, RHWL Partnership

'Drinking with the staff'
Heinz Richardson, Jestico + Whiles

'Getting competent staff'
Peter Norman, Oxford Architects

'Poor margins, demanding clients, late nights at MIPIM'
David Hughes,
Swanke Hayden Connell Architects

'All the wonderful opportunities we may be missing out on'
Mike Nightingale, Nightingale Associates

'Nothing'
Mark Thompson, RyderHKS

'Succession planning'
Christopher Nash, Grimshaw

'Creating the next unique design'
Tom Russell, Wimberly Allison Tong & Goo

'Cashflow. Resource planning. Deadlines'
Paul Crosby,
David Chipperfield Architects

'Getting paid by contractors'
Richard Feilden,
Feilden Clegg Bradley Architects

'Interesting design problems'
Stephen Chance,
Pollard Thomas & Edwards

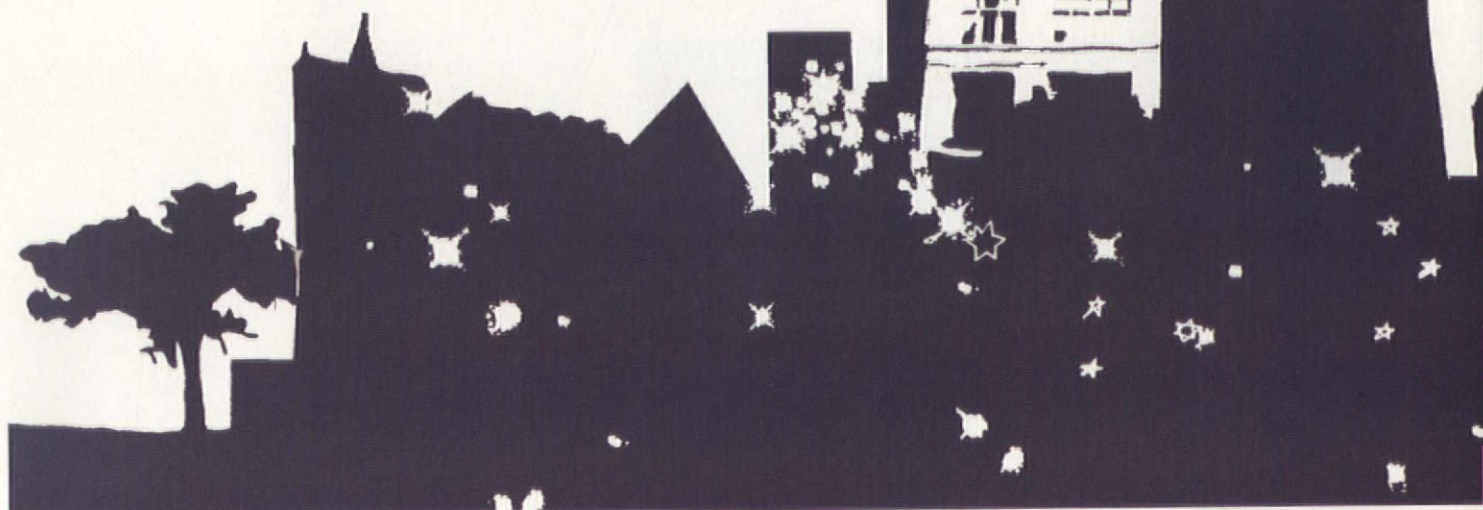
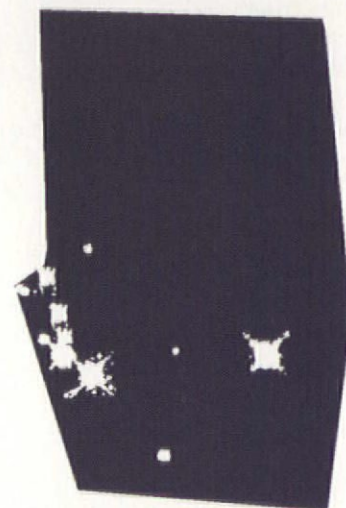
'Generally after working a 13-hour day I don't have trouble sleeping at night'
Richard Morton, Sidell Gibson Partnership

'Getting the AJ100 survey back on time'
Marco Goldschmied,
Richard Rogers Partnership

'Wondering how low other practices are willing to cut their fees'
David Gardner, Taylor Young

'PI claims'
Ian Fitton, The Fairhursts Design Group

'Work flow'
Paul Rynsard, Feilden + Mawson



LOOKING FOR MORE DETAIL?

THE FOLLOWING TABLES ARE AVAILABLE AT WWW.AJPLUS.CO.UK/AJ100

- NUMBER OF QUALIFIED UK ARCHITECTS 2003
- FASTEST RISERS BY NUMBER OF QUALIFIED UK ARCHITECTS 2002-03
- PREDICTED GROWTH IN NUMBER OF UK ARCHITECTS 2004
- TOTAL UK/GLOBAL STAFF 2003
- ESTIMATED PERCENTAGE GROWTH IN NUMBER OF TOTAL UK STAFF 2004
- UK ARCHITECTURAL FEE INCOME 2003
- FASTEST RISERS BY UK ARCHITECTURAL FEE INCOME 2002-03
- ESTIMATED PERCENTAGE GROWTH IN UK ARCHITECTURAL FEE INCOME 2004
- TOTAL UK FEE INCOME 2003
- NUMBER OF QUALIFIED ARCHITECTS GLOBALLY (EXCLUDING UK) 2003
- NUMBER OF QUALIFIED UK ARCHITECTS 2003 – SOUTH EAST/LONDON
- NUMBER OF QUALIFIED UK ARCHITECTS 2003 – SOUTH WEST
- NUMBER OF QUALIFIED UK ARCHITECTS 2003 – MIDLANDS
- NUMBER OF QUALIFIED UK ARCHITECTS 2003 – NORTH EAST
- NUMBER OF QUALIFIED UK ARCHITECTS 2003 – NORTH WEST
- NUMBER OF QUALIFIED UK ARCHITECTS 2003 – SCOTLAND
- UK ARCHITECTURAL FEE INCOME – COMPETITIONS 2003
- UK ARCHITECTURAL FEE INCOME – PFI 2003
- UK ARCHITECTURAL FEE INCOME – SUPPLY CHAIN 2003
- NEW WORK OPPORTUNITIES 2004
- THE FUTURE
- BREAKDOWN OF PROJECTS OUTSIDE THE UK
- HOW WILL YOU VOTE IN THE NEXT GENERAL ELECTION?
- PENSIONS
- FAVOURITE BUILDING
- LEAST FAVOURITE BUILDING
- BEST BUILDING IN 2003
- WHICH LIVING ARCHITECT DO YOU ADMIRE THE MOST?
- PERFORMANCES OF CABE, RIBA, ARB, THE ARCHITECTURE FOUNDATION AND EH
- HOW SUITED FOR EMPLOYMENT ARE STUDENTS STRAIGHT OUT OF PART 2?
- THE BEST ARCHITECTURE SCHOOLS
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Project: Phoenix Gas Operations
Centre, Belfast

Architect: Cartwright Pickard

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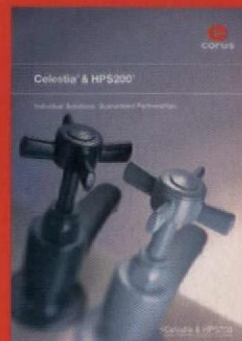
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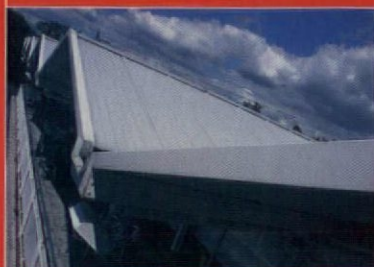
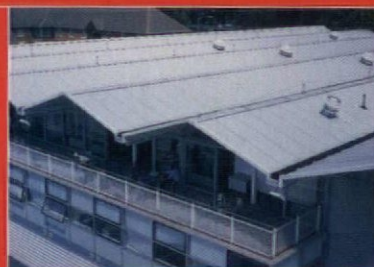
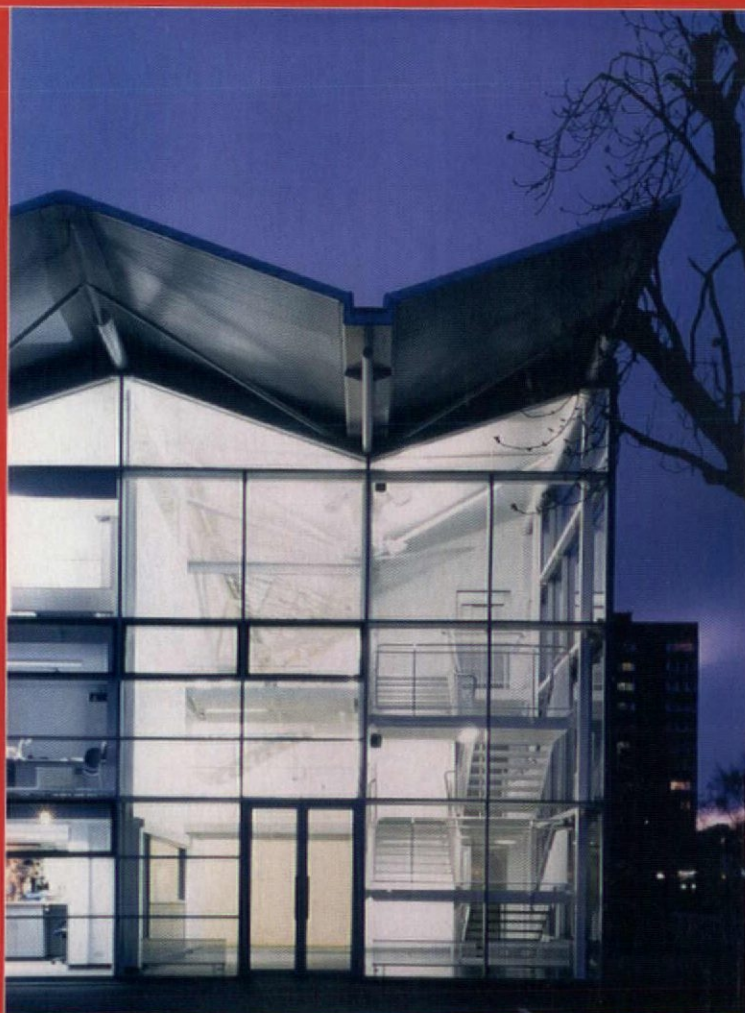
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Centrist politics

The new draft Planning Policy Statement on town centres gives housing and offices equal emphasis with retail

BY BRIAN WATERS

The flow of new-style PPSs (Planning Policy Statements) reached an important stage last month with the publication of draft PPS1 'Creating Sustainable Communities' for consultation (AJ 26.02.04). Meanwhile, the draft PPS6 'Planning for Town Centres',¹ which emerged last December, has gone largely unremarked upon. Its author at the ODPM, Michael Bach, led a discussion on it at the London Planning & Development Forum² and demonstrated the new thinking about government planning guidance it represents. In summary, PPS6:

- promotes culture change to a positive, proactive approach to planning at regional and local levels;
- is a major change in style, concentrating on planning for growth and growing centres;
- features planning to accommodate large-format retail;
- tackles social exclusion, deprivation and lack of choice (but does it say enough about local centres?);
- is a major challenge for all stakeholders, and more ambitious than the original guidance document, PPG6.

PPG6 has had a dramatic impact in reversing the trend towards out-of-town shopping, although 'just like a supertanker', said Bach, there has been a time lag in turnaround as pre-PPG6 permissions came through the pipeline. The big supermarket operators are now competing for market share and penetration by opening smaller, car-park-free supermarkets in town centres. Even though the out-of-town retail shed is not banned under PPG6, it has become the exception rather than the rule, thanks to the 'sequential test' introduced in PPG6. So what is different in the draft PPS6?

Bach says the PPG6 policy went straight into the hands of the development control system and leveraged its influence through appeals. Authorities have generally failed to use it to plan for retail development or regeneration. This is reflected in the

'PPG6 policy went straight into the hands of the development control system and leveraged its influence through appeals'

Michael Bach

changed emphasis of the new statement (PPS6), in which the key idea conveyed is 'Town centres first!' Note that retail is no longer in the title: town centre activities and development now explicitly include offices and other employment use, leisure and retail and, by cross-reference to PPG3, housing too.

Under the new PPS, planners will be called to inject a vision into town-centre planning. Bach sets out the following approaches:

Regional spatial strategy

- Set out vision for a balanced network of centres;
- assess the overall need for retail, leisure, etc for plan period and phases;
- decide where to set development for growth and regeneration;
- new out-of-town regional/sub-regional shopping centres or expansion are not likely to be needed.

Local development plan

- Set out vision and make strategic choices;
- link to regional strategy;
- assess need for new floorspace;
- identify centres, roles and catchments;
- identify capacity, gaps and need for sites;
- identify additional sites, including edge-of-centre sites, for growth and large formats.

Planning for growth and growing town centres

- Use growth to achieve strategic aims;
- improve city centres;
- regenerate middle-sized centres/district centres;
- plug gaps at the local level, and build up local centres. Increase size of the town centre to accommodate growth of all town centre uses, including larger format.

As you can see, PPS6 goes hand-in-hand with the greenfield/brownfield approach to housing, and

having bashed the development sector into submission and compliance, it now seeks visionary leadership from the planning side. To this end Bach calls for a culture change. He wants new resources and better skills (as well as resort to the old tool of CPOs); the need to tackle social inclusion by getting the market to provide development for deprived communities rather than just in deprived areas; and for developers to get engaged early in plan-making, responding to the changed agenda for communities. For architects working with developers or retailers, leisure or hotel operators, this is the message to take back to them.

Footnotes

1 www.odpm.gov.uk

2 LP&DF meetings are open to visitors. See www.planninginlondon.com

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

DIRTY TRICKS PUNISHED

In my article 'Planning Delivery' (AJ 7.11.02), I reported John Prescott's announcement on 18 July 2002 of the 'Planning Delivery Grant'. I noted that grants would be allocated in tranches and tied to how they perform against 'best value' targets. 'Thus better performing councils will get the dosh, presumably leaving the others floundering... (so) expect even more councils to get up to tricks in order to manipulate statistics especially the quick delegated refusal without consultation with the applicant trick practised by several London boroughs just now.'

On 9 March 2004, the planning minister, in announcing this year's £130 million distribution, said: 'I am concerned to hear allegations of authorities behaving perversely to qualify for money. We will reduce grant allocations for authorities that have a poor record in defending appeals. We are not in the business of rewarding ill-considered decisions.' A total of £250,000 was knocked off grants to naughty councils.



The cold truth – public lapse does not mean private claim

In our claims-conscious world, local authorities increasingly find themselves in the line of fire. A decade ago, before the House of Lords decided *Murphy v Brentwood* (1991), claims for the cost of repairing defective buildings were frequently brought against the council concerned, alongside the designers and the builder. Did not the council pass the plans and inspect the defective foundations? Of course it was liable. The decision in *Murphy* swept aside the old law and held that the council did not owe a duty to keep the owners of defective buildings safe from the cost of repair. This, they said, was economic loss and irrecoverable in an action in tort.

The responsibilities of local authorities are not limited, however, to building control. Members of the public suffer losses across the whole spectrum of human experience, from financial loss to loss of life, as a result of a local authority not doing what it ought to have done, or not doing it properly.

In each case the question is: 'Is the local authority liable?' And in each case the answer is: 'It depends.' It depends whether the council owed the particular indi-

vidual a duty of care to protect him or her from the loss or injury suffered – whatever that turns out to be.

When addressing the nature and scope of such a duty, the courts have to view the interests and expectations of the individual against the purpose of the particular statutory function the council is said to have fouled up. In this respect the trend seems to be against the individual. Mr Marcic's flooding sewers (AJ 8.1.04) and *Sandhar v Department of Transport* (Judgment 19.1.04) are cases in point.

In the second example, Mr Sandhar left his home near Bedford at 7am on a frosty December morning in 1996. He travelled by car at 45 miles an hour, for a mile and half, when he skidded on a patch of ice, lost control and hit a tree. He suffered fatal injuries and was dead when the police arrived. They informed his wife, who took their three children to the hospital, on a route which went past the scene of

the accident. On the way they saw the salting lorry travelling in the opposite direction.

Mrs Sandhar claimed that the local authority failed in its duty under section 41 of the Highways Act to maintain the road, which included, she said, keeping it free from ice. This duty is now enshrined in changes to the act. At the time, however, the position was not clear and the judge had to decide whether the authority owed such a duty at common law.

The judge heard evidence about the high-way authority's arrangements for dealing with ice on the roads from its duty engineer, who took the decision not to order a salt run because, he said, the Met Office had advised him that the air was 'just too dry to cause ice'.

Even when he received police reports, early that morning, he had not ordered a salt run on the B roads.

Had he done so, the lorries would have left two hours earlier, and in all probability the accident would not have happened. The judge found that the engineer was 'deeply affected' by these events and that as a result, his ability to give reliable evidence was impaired.

Despite the failings, the judge held that the authority was not under a common-law duty to keep the road ice-free. Ice, he said, was a natural hazard. It was not the authority itself which caused the danger. Fog is an equivalent danger but the authority was not bound to do anything about that. A road user can see when frosty conditions exist and act accordingly. Identifying a risk, and having the power to do something about it, does not create a duty. Were such a duty to exist it would impose a heavy burden on the authority in terms of staffing, training and budgetary considerations.

This case is another example of how failings by public bodies do not necessarily give rise to private claims. As the sharp-eyed among you would have spotted, had the deceased had a claim, he might have been partly to blame in any event, for driving in such conditions at 45mph.

Kim Franklin

Testing times and the curse of the zombies

For all of you out there who are considering retraining, take a look at <http://web.tickle.com>, which has hundreds of tests. The colleague who alerted me to its existence did an aptitude test ('Right job, wrong job') and was told she should be a writer or journalist, which was fine because that was exactly what she was. Another colleague did the IQ test and got 'highly intelligent', which left us all bemused.

I have written about this before: the possibility that your bosses can tell you are skiving off to inspect progress on that private job you are running at the other end of town. Promoters of the latest Big Brother device, MI International, call the system by the awkward name mapAmobile. You can read the full details at www.mapamobile.com/corporate. They include the fact that the company 'has taken great care to respect the sensitivities of some employees over their participation in locating services'. And there I was thinking these were precisely the employees the system was designed to track.

Recently Comcast, a big US cable firm, threatened to disconnect customers whose PCs were used for relaying spam and viruses. They are apparently known as zombie PCs, so *The Register* reports at www.theregister.co.uk/content/56/36266.html. This follows the blacklisting of Comcast customer IP addresses on account of these zombies. A Scandinavian firm is threatening the same. Trouble is, if you are a zombie you almost certainly aren't aware of it and so can't take preventive action in the way you would if you knew. And stopping malware coming to you? Google has a solution to pop-ups. Go to www.google.com. Select Services & Tools. Scroll down to Google Toolbar and click on the download bar. Google collects the sites you visit in order to enable advanced features, but you can avoid the one by not having the latter. And it does add another toolbar to your browser. You might care to try it out and let me know: I'm doing a trial now.

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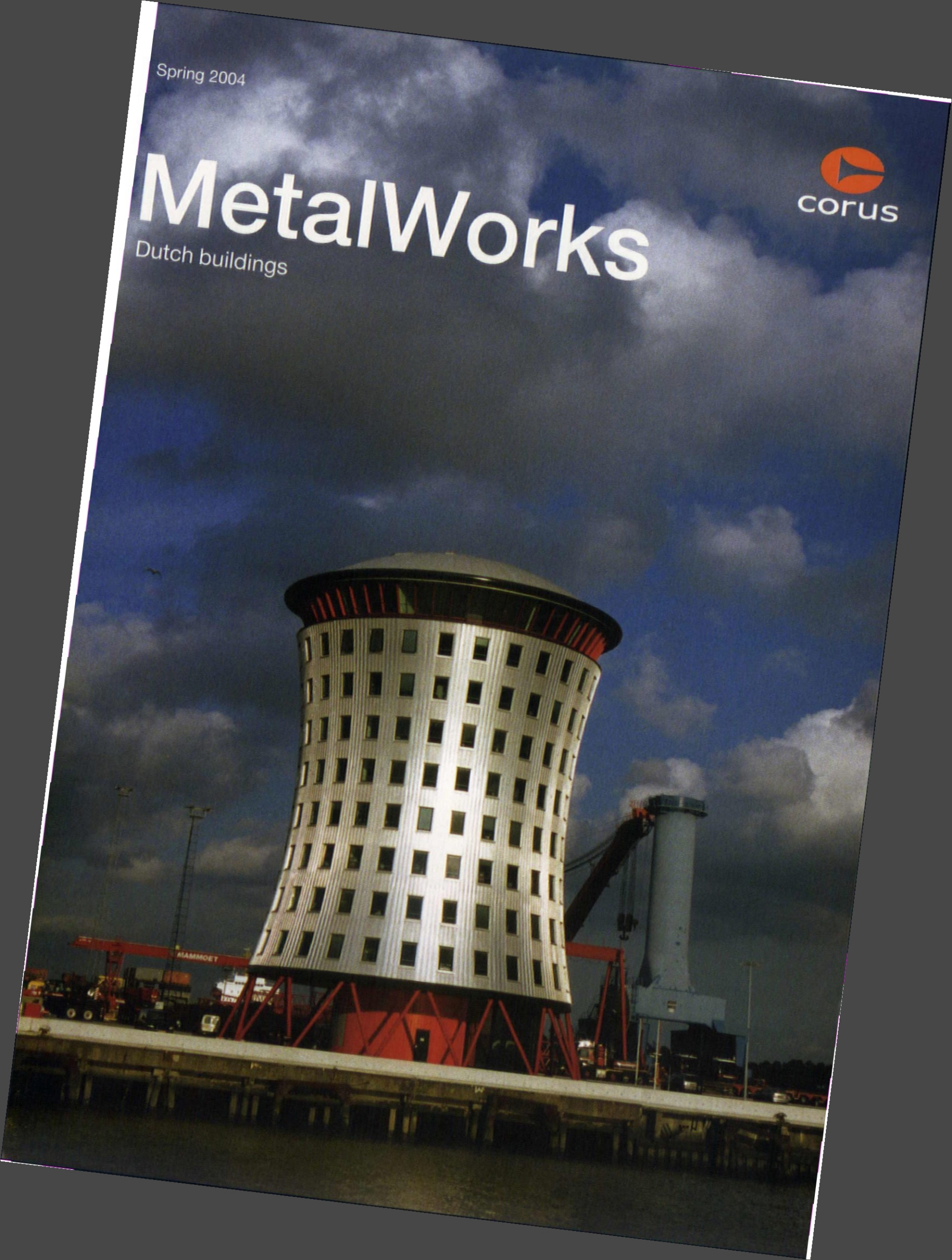
'Identifying a risk, and having the power to do something about it, does not create a duty'

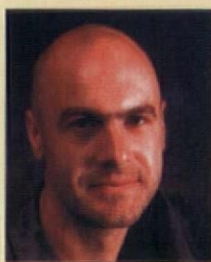
Spring 2004



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Dutch buildings





We can blame Bart Lootsma for the third wave of Dutch building porn that washed up on our shores in 2000. SuperDutch was an instant hit, promising the gratification of several fan-

tasies all at once, in the same book!

You want a caravan carved from the stuff you spray into flat tyres to get you home? Page 92. How about a pavilion dedicated to the sea that looks like a beached whale? Why 208, of course. The impact of the book and the exhibition was almost revolutionary, and entirely consistent with previous stylistic incursions from across the North Sea.

Much of the Netherlands' architecture stems from the adoption of Protestantism and a stable monarchy. So while the Stuarts lost battles to the Dutch navy, lost London to the Great Fire, and its citizens to the plague, the Princes of Orange enabled rich merchants to build impressive brick houses. Amsterdam still has the highest proportion of prosperous private dwellings of any European city. With William and Mary's ascent to the English throne in 1688, the Jacobean style was mitigated by a restrained Classicism. Strapwork became prevalent, the stepped gable appearing on Gothic facades.

The second period of Dutch influence came much later, in the first half of the 20th century. De Stijl appeared in a world occupied with the colonial fantasies of Lutyens and Baker. The cultural collision with art and the emphasis on the domestic had a particular appropriateness. The principal manifestation was on London's new Underground lines, where Charles Holden made Boston Manor Station as a homage to J P Oud, and Osterly to J F Staal. Elsewhere the style of Dudok permeates, the use of brick as a facing material at Wood Green and Turnpike Lane referring to the domestic milieu in which these buildings sit, and in turn to housing projects by Piet Kramer or Michael de Klerk.

Each visitation of the Dutch seems to coincide with a re-evaluation of the indigenous domestic idiom. And so it is today. Just as we are getting to grips with the startling predictions that people over 50 will soon be the majority group in society, and that in cities single-person households will outnumber family residences, along comes a series of buildings in Rotterdam, Delft and Utrecht which suggest that social housing can be aspirational. We are seeing the beginnings of such a trend here – long may it continue.

Matthew Teague

Cover shows the head office for Van
Seumeren/ Mammoet in Rotterdam, by
KOW Architects

MetalWorks Technical

Steel yourself

Why is steel such a popular construction material? A crash course in basic ferrous metallurgy reveals all

BY MATTHEW TEAGUE

In past issues of *Metalworks* we have covered the various methods of connecting, protecting and detailing structural steelwork for a variety of external influences, such as vibration and thermal efficiency. But what is it that makes steel in particular such a widely used construction material? What are the attributes that allow the manipulation of a basic molecule to perform a variety of duties? Here it is then – basic ferrous metallurgy for architects.

While I would be the first to admit that the occasions on which one might be called to hold forth on the micro-crystallography of a particular component while standing atop the scaffolding will be few and far between, it may be useful to have a basic

appreciation of why particular grades of steel are used for particular applications.

As we have covered before, steel is iron with a reduced carbon content. The word 'steel' is a corruption of the old German for 'stay'. The basic chemistry of steel is, therefore, quite simple, consisting mainly of iron (Fe) with amounts of carbon varying from 0.02 per cent (some stainless steels for example) up to 1.2-1.3 per cent in hard steels, for cutting blades and the like. Of course it's not as simple as varying the amount of carbon, and the manipulation of steel in the steel-making process is a tightly controlled reaction. Steels that contain not more than 0.5 per cent manganese and 0.5 per cent silicon are referred to as carbon steels. Steels

Manganese (Mn) – all commercially available steels contain manganese, but the amounts by percentage vary widely. Manganese is added to reduce the effect of iron sulphides, which can contribute to brittleness, to increase wear characteristics, and can be used in place of nickel as an alloy.

Nickel (Ni) – in many ways similar to manganese in behaviour, nickel is used to alter the rate of cooling of steel. The principle effect of increasing the speed of cooling is to alter the type of crystalline structure formed during the process, or to be able to predict precisely the structure according to the amounts of nickel present.

The most commonly recognised nickel steel is 'invar', widely used in watches, measuring equipment and the like, where its resistance to thermal movement is highly beneficial, the coefficient of expansion between 0 and 100°C being practically zero. Typical alloying amounts for invar might be 36 per cent Ni, 0.2 per cent C, 0.5 per cent Mn.

Chromium (Cr) – most commonly associated with stainless grades of steel, when chromium is used at sufficient concentrations (approximately 11 per cent and over), an inert passive film forms on the metal surface that is resistant to oxidation. Chromium steels are also used in engineering applications such as bearings because –

given the correct heat treatment – the crystalline structure is spherical.

Molybdenum (Mo) – used to temper brittleness, molybdenum is most commonly employed in conjunction with other alloying elements – Cr-Mo 'Chromo' has been the preferred choice of tubes for bicycle manufacturers for years.

Vanadium (V) – look at that spanner you're holding. Chances are it's drop-forged chromium-vanadium steel. Vanadium helps to harden steel by slowing the rate of tempering.

Tungsten (W) – tungsten slows down tempering so much that it is used extensively in steels for high-speed/high-temperature applications. Drills, lathe tools and dies are usually high in tungsten alloy steels.

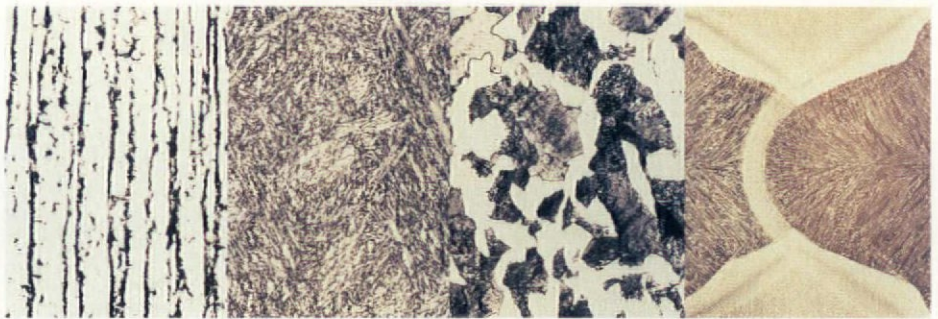
Copper (Cu) – previously covered in some depth in the recent Cor-ten issue, copper is the primary alloying constituent of these weather-resistant steel grades. These steels are also used for applications where increased resistance to wear is needed.

Silicon (Si) – used to impart oxidation resistance in heat resisting steels – high silicon steels are used in automotive engine valves for instance – silicon is also used in springs

with higher proportions of these elements, or with additional elements, are referred to as alloy steels. The alloying elements alter the properties of the steel by effecting changes to the micro-crystalline structure or by imparting their own properties to the steel – for example, chromium helps to impart corrosion resistance.

The science of crystal formation in metals is extremely involved, but the very basic explanation of steel and its manipulation revolves around the two crystalline formations of body-centre cubic (BCC) and face-centre cubic (FCC). Most materials are FCC at low temperatures and BCC at high. Steel is, perversely, the other way round, but it is the distribution of the different crystal structures within the metal that imparts its properties. Both structures exist in varying amounts within the crystal matrix and the amount can be adjusted by alloying (see below), and various heat treatments such as tempering and annealing.

To further complicate matters, the various types of structure are named after their scientist discoverers in the 19th century, so



Left to right: longitudinal section of hot-rolled steel, x200; martensites in steel x500; crystalline structure of 0.4 per cent carbon steel, x400; section through a butt weld

the body-centred cubic structure is known as Martensite or martensitic after Adolf Martens, the face-centred variety as Austenite or austenitic after, presumably a Mr (or Mrs?) Austen. Generally speaking, martensites are stronger as their structure is needle-like and closely bundled. Austenites appear as islands or grains separated by darker regions of cementite – iron carbide (Fe_3C).

Alloying materials commonly used in the manufacture of steel are: manganese, silicon, copper, molybdenum, nickel, chromi-

um, vanadium, tungsten, phosphorous, cobalt and boron. Each alters the behaviour of the solid in such a way as to suit different types of application.

In almost all cases, alloys are added at the conversion stage in the steelmaking process, ie at the point where iron is stripped of its extra carbon. Modern integrated steel works use the Basic Oxygen Process and/or the electric-arc-furnace route. Both techniques readily enable additional elements to be added during the process.

in conjunction with manganese, and in electrical applications requiring high resistance and permeability to magnetism: transformer coils, dynamo and motor poles etc.

Boron (B) – tiny amounts (0.003-0.005 per cent) of boron are added to steel to increase its hardenability. Boron steels are also used as control rods in nuclear reactors.

Heat treatments

Other treatments include heating the steel to promote recrystallisation. This is done for a number of reasons. Primary among these are a) softening for machining or further working, for instance in certain cold-formed components, b) hardening – steels for use in tools and high-wear components, and c) to remove internal stresses imposed by previous treatments.

The treatment falls into three broad groups: annealing, quenching and tempering.

Annealing – in annealing, the steel is heated to a particular temperature, then 'soaked' at that temperature for a length of time (necessary for the changes to occur), and then cooled at a predetermined rate. This causes the crystals in the metal to re-form – the longer the cooling (in annealing usually to room temperature), the larger the crystals that are formed. The type of structure that predominates in annealed steel is austenitic.

Occasionally steel is described as 'normalised'. This means that it has been heated and then allowed to cool in still air with no retardation or speeding of the cooling.

Quenching – the steel is heated to a given temperature and rapidly cooled by 'quenching' in oil or water. Oil tends to be used where less severe cooling or 'quenching velocity' is required. Quench hardening is done to promote the formation of Martensites in the steel by forcing recrystallisation at a much faster rate than that produced by annealing. The side-effect is usually an increase in brittleness, and this can be relieved by tempering.

Tempering – the Martensite in quenched steel is brittle and highly stressed. The steel is warmed, sometimes in oil baths (for lower-temperature tempering), or in a furnace. It is at this point that the steel surface takes on a colour, known as a temper colour, caused by the interference effects between thin films of oxide. This is still sometimes used as a guide to the final tempering temperature of the steelwork. Therefore 'pale straw' refers to a tempering temperature of 230°C and 'blue' to 450-600°C for mild steels. Other steels with higher alloying proportions produce a colour lower in the series, so pale straw would correspond to a temperature of 300°C for stainless steel.

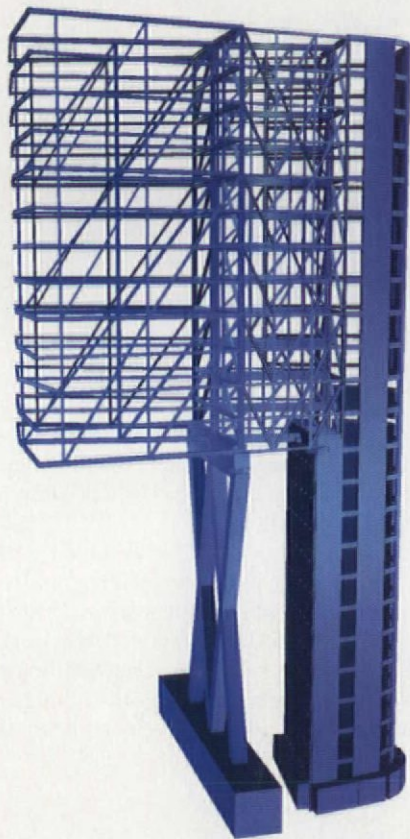
An evolving science

To further complicate matters, steels can harden through 'work' – that is to say the structure is modified by processing, and may require annealing or normalising to prevent breakage during further stages of manufacture – and age, whereby the metal (the phenomenon was first observed in aluminium) continues to harden while standing at room temperature. Copper also exhibits this property, and steels alloyed with copper have age-hardening characteristics.

Although of little use in the day-to-day practice of architecture, the metallurgy of steel is a complex and evolving science. Some properties are incompletely understood and there is still some controversy as to precisely why age hardening occurs.

This article can only scratch the surface of a labyrinthine and complicated science which has enabled, for example, copper-rich wear-resistant alloys for containers and building use (weathering steel), corrosion-resistant nickel-rich steels for construction and commodity use (stainless steel), steels for casting, drawing into wire and rolling into strip, steel for buildings, boats, cars and washing machines, tins, shelves, bicycles and cutlery – all to be derived from the same basic ingot of pig iron that in itself is unchanged since Abraham Darby first opened shop at Blists Hill on the banks of the River Severn.

MetalWorks Dutch buildings



Hangover cure for space problems

An off-beat and innovative approach to developing above a listed building on Rotterdam's riverfront has paid off, providing an apartment block that's proving popular with city dwellers

BY SUTHERLAND LYALL

Developer Johan Matser Projectontwikkeling is currently selling million-euro, 260m² apartments off plan in an extraordinary apartment block on de Boompjes, a boulevard 10 minutes' walk from Rotterdam's new city centre. Half have been sold, and work should start on the foundations in March or April this year.

At around 70m high, this will be a tall building for the Netherlands – the same height as its immediate neighbour, a Philip Johnson office tower for Ernst & Young – but it will soon be eclipsed by several 150m-high towers nearby. Rotterdam is starting to build up. The site is a narrow isthmus with the River Maas to the south and an old dock to the north. A major building is already on the site, the post-war Bank of the Netherlands. It was old-fashioned even when it was built, and the new project's architects use the delicately cautious phrase 'an architectural language from a previous era' to describe it, but it has been a kind of symbol of hope in a Rotterdam flattened by wartime bombing

and so the bank is listed. Now it is to have 12 storeys of apartments hanging over it. This is not some modest little overhang but a 30m cantilever – 24m wide at the front, facing south overlooking the Maas, and, against structural orthodoxy, only 10m at the back. The plan is a bit like an elongated fan, with two long apartments divided by a party wall that also disguises some of the structure.

The structure supporting these floors is a giant concrete double-X whose members are 1.6 metres square. They sit on a 5 metre-square ground beam supported by more than 60 piles 35m deep. The ground beam (actually buried a couple of metres below grade) extends beyond the plan on either side, to counteract any tendency for the structure to tilt to either side. At the back, separated from the double-'X's by a local road with services running underneath, is a building-height tower with a roughly D-shaped plan. Its upper 12 floors contain the main living room of the smaller third flat on each floor plus service rooms and common lifts and fire stairs.

There is a double-height entrance at ground level with access to the adjacent car park. This looks like an attached tower but its structural function is that of a counterweight against the tendency of the cantilevered structure to topple forward on to the historic bank building. So, very crudely, the apartment block pivots on the double-X fulcrum and is tied down at the back by the weight of the tower.

The front apartments are sold as long trapezoidal shells, with vertical service ducts inside the flats providing flexible possibilities for installing bathrooms and kitchens. They will also have suspended ceilings and raised floors. They are big – very big by Dutch standards. Nico Brouwer of designer 01-10 Architects says: 'Originally only one flat on each floor faced the river. But now, with this solution, there are two, with a third facing north to the city.' And the London-style price tags? Given that, at the time of writing, half the apartments had been sold, it is clear, says Brauer, 'people are prepared to pay to live at the edge of the river'.



The structure has been engineered by John Kraus of Rotterdam engineering practice D3BN. Kraus has worked with Renzo Piano in Amsterdam and Philip Johnson on the big office building next door. He explains that Rotterdam has the sort of foundations that are typical of the Netherlands, but which you hope never to find anywhere else: 'We have a lot of mud, then a sand layer, which is the normal finishing point for piles. Then there is a thick layer of Kedichem clay, but our piles go through this to the firm Pleistocene sands below. The piles [under the main ground beam] go down 35m to the second sand layer. For the tower there is a heavy D-shaped slab with 30 tension piles going down up to 20m.'

The added design complication is the structure for the apartment block. It had to be as light as possible, or at least the two-thirds that cantilever do. Currently, the skin has been specified as lightweight zinc with timber windows and the structure is, more certainly, steel. It is made up of a number of diagonal steel tension members suspended asymmetrically from an internal transverse structural frame running the height of the apartment block and sitting on the beam at the head of the double-Xs. These tension members run diagonally down both east and west elevations and, invisibly, in the party wall dividing east and west apartments on

each floor. So the floors are effectively suspension-bridge structures hung from a building-wide internal pylon whose structure is visible internally. Because this pylon is located on the inner third and not at the centre of the structure, it is unbalanced and so the shorter sections are brought into equilibrium by loading them – that is by actually attaching them to the heavy tower structure.

Kraus tells how this structure evolved: 'The architects 01-10 made a proposal for [the air-space] above the Dutch Bank site and asked, "how are we going to do it?" We looked at the possibility of columns. We could put columns through the building down to the old foundations. But there were problems with old vaults. And it meant we were going to go through some historically important rooms.'

'Another option was to put columns at the front, and that was a very economic way of doing it. But the architects didn't like it and the municipality had put in a city heating system right on the line of the columns. Without the heating system problem, this would have been the most economical solution.'

'We had made a financial analysis of the first idea but asked why, when we don't have earthquakes and violent storms, we should have columns in the first place. So I did the calculations trying to make the cantilever as light as possible and the back as heavy as possible. We made another financial analysis

The extraordinary form of the apartment block allows development above a listed bank building

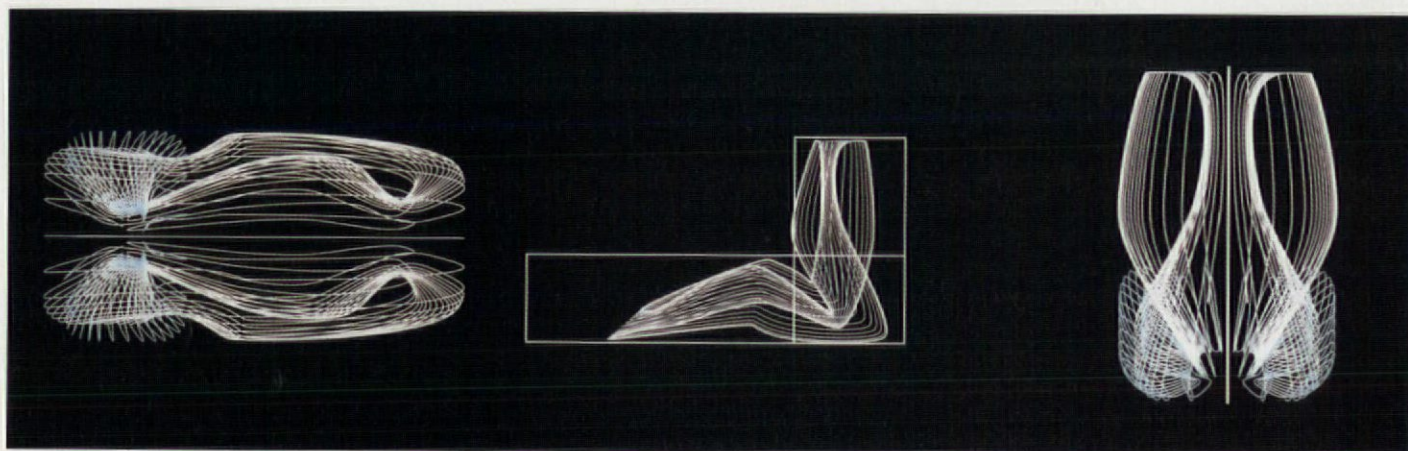
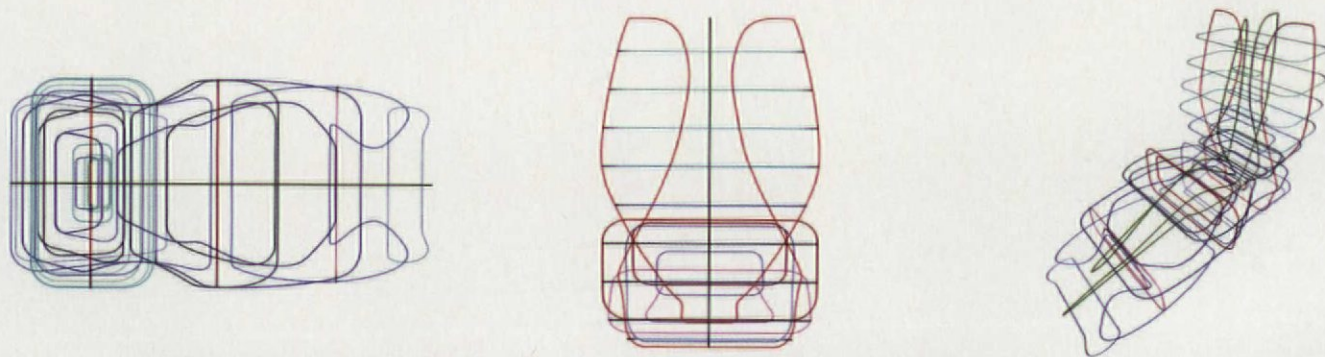
and the cantilever turned out to be more economical. After we had looked at the scheme in detail we did that again with the same result. So it has been the economics that have been helping the architect.

'A lot of people are afraid for it and we were too. So we did a lot of calculations about the movement of the building and its potential dynamic deformations, especially in wind, so there is a second fail-safe structural system for the diagonals.'

There is a higher density of structural members on the short side of the internal pylon, which copes with the fact there is not enough resistance in the concrete column to counteract torsional forces. These might not have been so noticeable had the wide end of the structure been on the inboard side and not overlooking the river. Kraus says: 'When you look at it as a structural engineer you would like the broad part to be at the back and not the front. But the developer wanted the view.'

You wonder whether everybody has enjoyed the design process. Kraus is positive: 'This is all fun. But it costs a lot of money. Still, the client is OK and it's really a daring structure. Now for the next phase and the small details...'

MetalWorks Dutch buildings



Facing the future

The conceptual Living Tomorrow 3 in Amsterdam is a futuristic showcase of what we might see in years to come

BY RUTH SLAVID. PHOTOGRAPHS BY CHRISTIAN RICHTERS

Given the UK public's obsession with heritage and history, it is difficult to imagine the architecture of the future grabbing a lot of attention. In fact, ironically, it feels vaguely retro, harking back to the Smithsons' House of the Future at the 1956 Ideal Home Show.

But not every country has consigned the future to the past in a similar fashion. In Belgium, the concept of living tomorrow not only resulted in a highly successful, semi-permanent exhibition; it has also been franchised to several other countries.

Living Tomorrow 3 opened in a site on the edge of Amsterdam at the end of 2003, and will remain for five years.

The design of the structure, which is virtually a pair of conjoined pods, one vertical and one horizontal, is a joint effort. It was done by the architects of the Living Tomorrow organisation, along with UN Studio, the second practice of Dutch superstars van Berkel and Bos. UN Studio embraces

more disciplines than the original, eponymous practice, and is also intended specifically to tackle such collaborative projects. In this case, it worked with a Belgian architect, Bart Thijs, who is Living Tomorrow's 'house architect'.

The building consists of two joined elements, a horizontal section that contains an auditorium and events hall, and a vertical section where the home of the future and the office of the future are displayed. Right at the top is a conference room. The balance of products on display is split 80:20. Eighty per cent of the items shown will be on the market soon; the other 20 per cent are more conceptual.

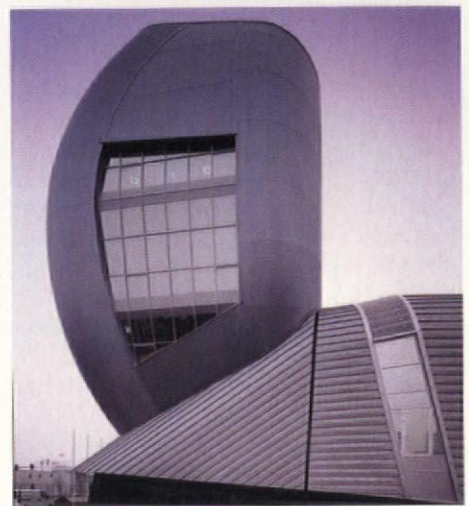
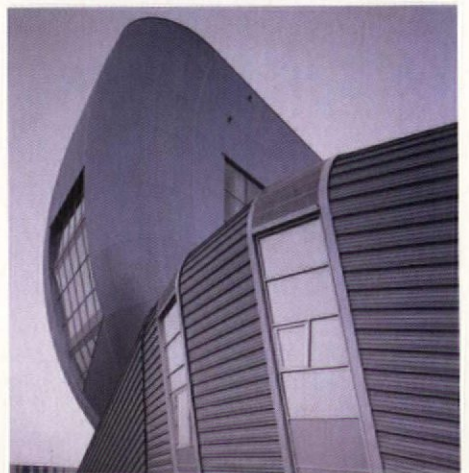
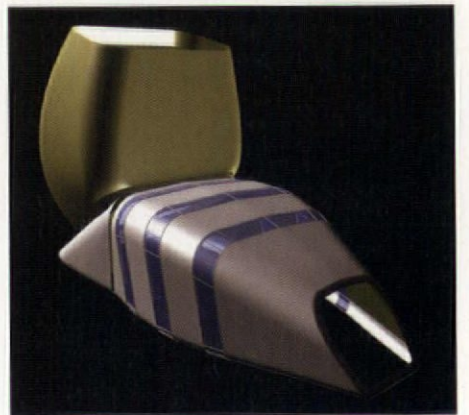
The curvaceous shiny appearance of the building is also vaguely futuristic, although the main concerns were that it should be relatively simple to construct and deconstruct. The structure of metal hoops is clad with a new cladding material from Corus, a much shallower trapezoidal profile than it

usually produces, at 19mm instead of the standard 32-35mm.

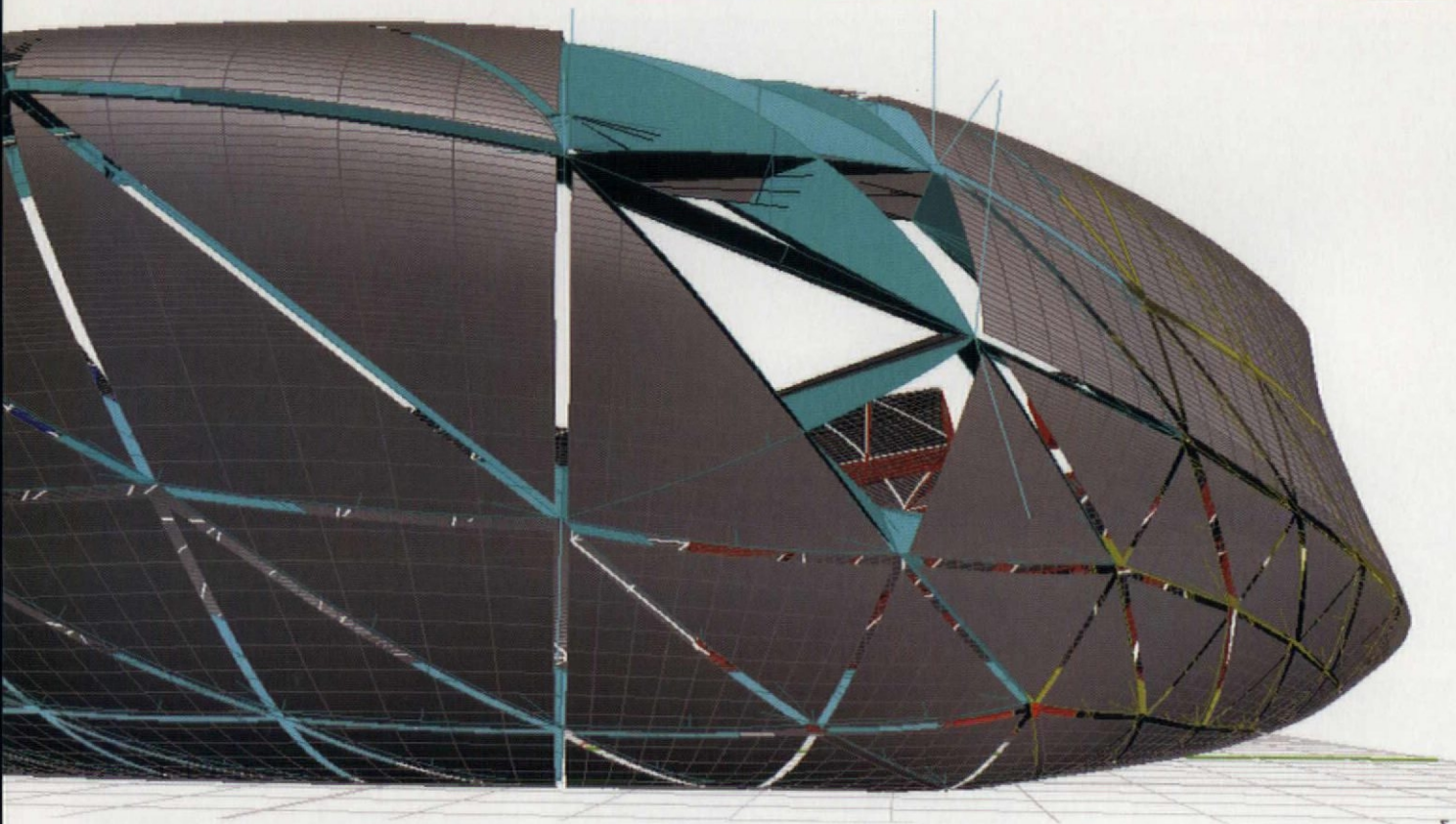
Corus Colors in the UK used the project to try out a new coating that it is developing, which has an interference effect that the company refers to as a 'flip flop'. It works rather like shot silk, looking different from different directions. But given the size of the building, Corus went for a subtle effect, a variation on the usual favourite of silver.

Rod Rice of Corus Colors, who was responsible for the product's development, describes it as having 'a shimmer or depth to the finish that would not ordinarily be seen, but it is not the dramatic colour change (as per TVR sports cars) that some people were expecting.' This subtlety matches our more sophisticated expectations of the future, being the equivalent of the latest evolutionary gadget rather than of outmoded ideas of astronaut foods and plastic clothes.

The structure of the Living Tomorrow building was developed to seem as contemporary as its contents, while also suiting the short lifespan



MetalWorks Dutch buildings



Web of intrigue

Sophisticated digital modelling techniques enabled ONL and Kas Oosterhuis to design an unusual showcase pavilion

BY RUTH SLAVID

How do you represent a region with a building? For the country's Floriade exhibition, the region of North Holland chose to represent itself as a three-dimensional web. The reasoning behind this may be tenuous, but the result was an intriguing structure that pushed the limits of computer design and of metal fabrication.

Looking faintly like the nose cone of a rocket, with a tessellated structure, this was the pavilion for that part of the country at the latest in these decennial extravaganzas, held at Haarlemmermeer near Amsterdam in 2002. A flower and garden show, but also much more, Floriade is like a giant hybrid of the Chelsea Flower Show and a county show. It is also a showcase for innovative architecture. New York-based Asymptote, for example, designed the largest built structure in its career so far, a metal-clad pavilion loosely reminiscent of an ocean liner. Jord den Hollander created a 'meditation dome', a steel-framed transparent structure with water gushing through it.

As its own contribution to this collection

of architectural fireworks, North Holland commissioned Kas Oosterhuis and ONL to design its pavilion, and the practice chose to use a digital modelling technique that created a complex three-dimensional form and investigated the way that gravity acted on it.

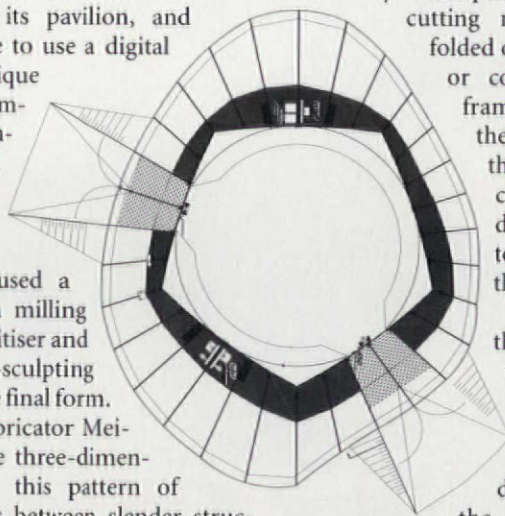
The practice used a combination of a milling machine, a 3D digitiser and a digital surface-sculpting tool to arrive at the final form. ONL sent steel fabricator Meijers Staalbouw the three-dimensional model for this pattern of irregular polygons between slender structural members. The fabricator then wrote an Autolisp routine that lifted the elements from the model, placed them on a reference plane, flattened them and attached the relevant data. The whole fabrication process was

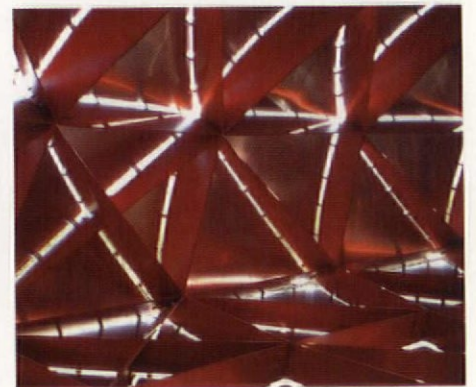
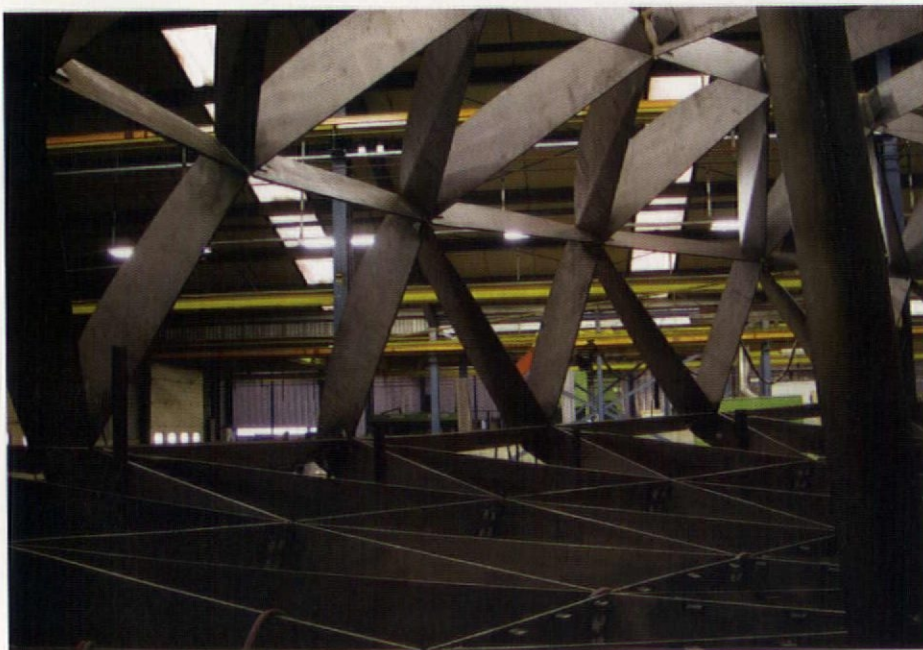
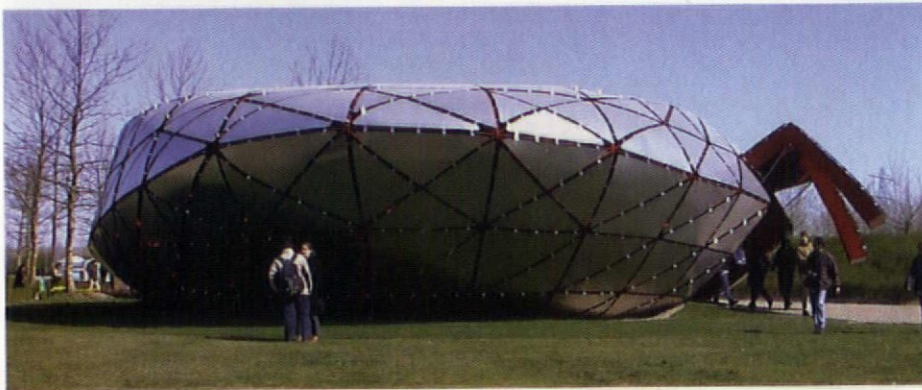
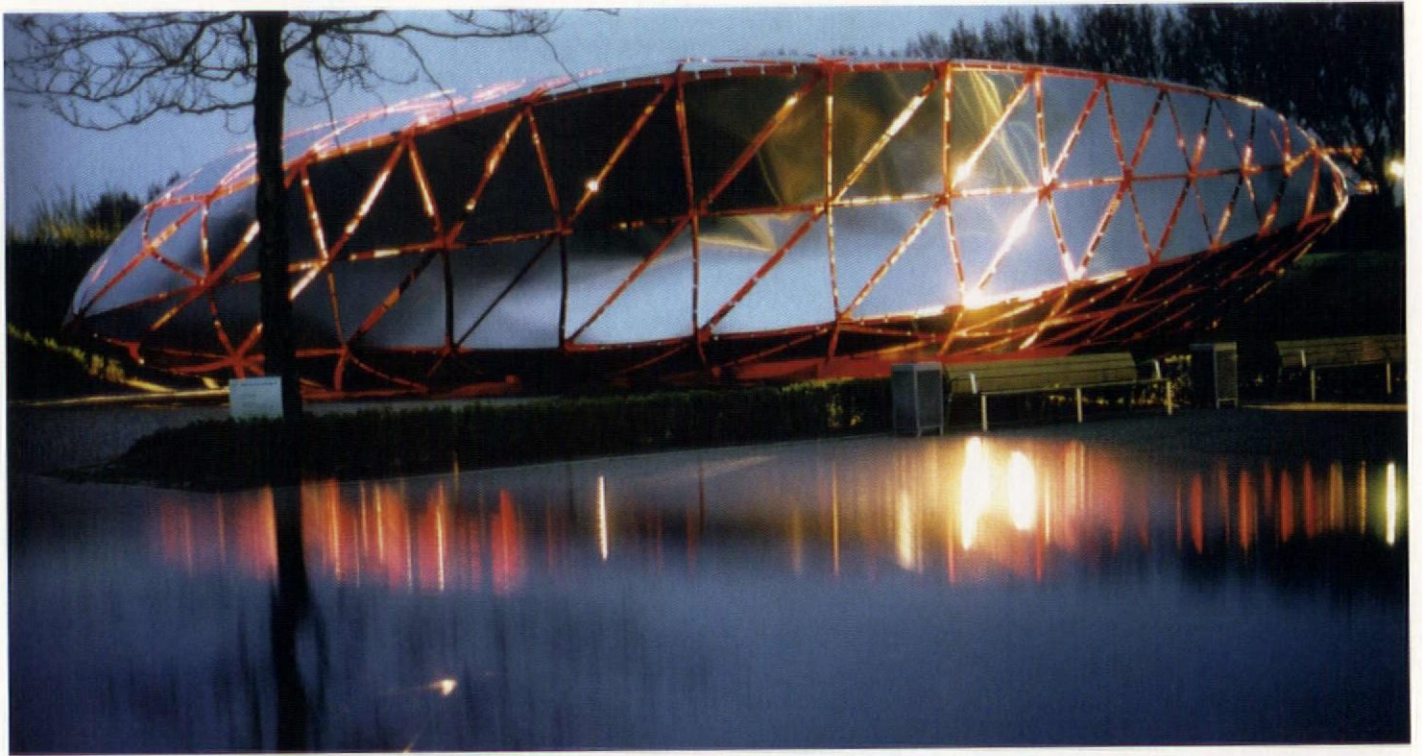
digitally generated, and the structure underwent a trial assembly in the factory.

The surface is made from Hylite panels. Hylite is a new material launched by Corus. It consists of a polypropylene core between two ultra-thin layers of aluminium, each about 1mm thick. Hylite is very elastic, and can absorb internal forces in the surface. On the Floriade pavilion, the panels were cut

by a computer-controlled waterjet cutting machine. They were folded over the curved exterior contours of the steel frame. First, the centres of the edges were fixed to the frame, and then the corners. As this was done, the panels distorted and absorbed the stresses.

Visitors entered the pavilion through winged doors that pivoted upwards by means of hydraulic cylinders. These doors were cut out of the body of the 'spaceship'. Inside, the pavilion was divided into five separate areas, giving visitors an intriguing experience as they would have hoped for from the unconventional form of the exterior.





From computer to site – the pavilion at the Floriade exhibition is an exemplar of computer-aided design and manufacture

MetalWorks Dutch buildings



Never mind the bollards

KOW Architects used off-site prefabrication to create a flexible office and warehouse space at Rotterdam harbour

BY CRISTINA ESPOSITO

Those living alongside Rotterdam harbour in the three days before Christmas 2001 would have been privy to the rather strange sight of giant steel and concrete sections floating precariously down the Maas. KOW Architects used the increasingly popular building method of prefabrication at a nearby factory in the construction of the Rotterdam based head-office for Van Seumeren/Mammoet Heavy Lifting.

Stationed on a large shipyard, the building would need to incorporate flexible office space and spacious storage warehouses, while acting as a definitive landmark. Inspired by the industrial harbour environment, architect Hans Kuiper of KOW designed a bollard-shaped structure with recurring circular structural concrete wall units.

Because of the difficulties posed by the location, offshore construction specialist Heerema Grootint was approached to devise a means of prefabricating the bollard at its factory warehouse in Zwijndrecht, and organising transportation to the site. A team of project managers, architects, engineers and electrical specialists worked on a plan for three months; with only a year to complete the bollard, from initial design to transportation, the main difficulties were adhering to the height limit of 45.5m, and the maximum transport weight of 2,500 tonnes. With no time to develop specific details, standard materials and material combinations had to be used.

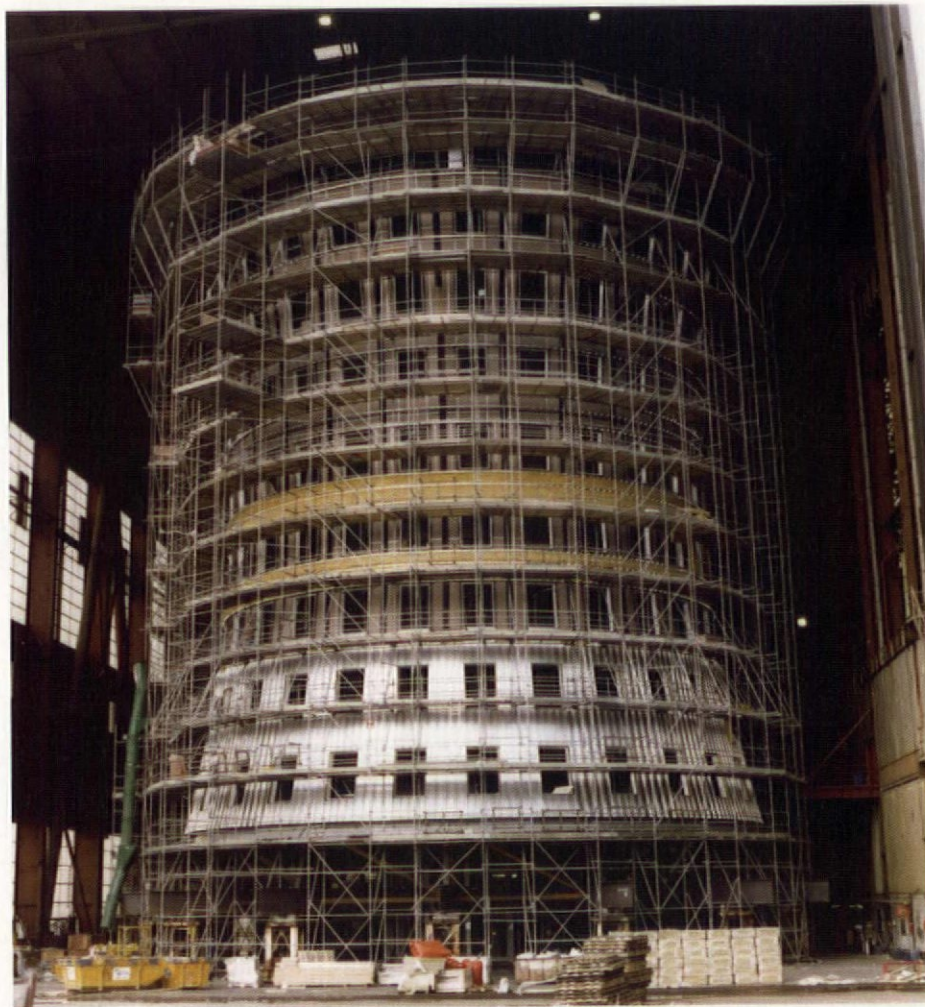
Floors one to 10 were completed without interior components. The foundations of

the bollard's 10 floors, completed without interior components, consist of steel case piles. The floors are a star-shaped steel/concrete structure, finished as a jointless construction so that the extra weight of a finishing floor could be avoided.

The facade comprises a sandwich of wooden framing, sheets and insulation, while the outer skin uses vertical aluminium sheets, folded in situ. The harbour climate, especially wind effects, also had to be taken into consideration – the aluminium-coated window frames incorporate sun-reflecting glazing rather than external sunscreens because of the wind turbulence near the water. The stable structure is filled with modular gypsum interior wall panels.

The base plate was constructed as a flat reinforced concrete floor construction, tailored to support the transport wheels. The most testing part of the operation then followed. The Bollard had to be transported safely, with all its technical installations 'on board' on trailers (128 axles) and using a pontoon over water to its destination.

Fortunately, the weather conditions were favourable, although the maximum slope of



In keeping with the client's business of transporting heavy objects by water, the 'bollard' was built off site and floated into place

4.5° had to be rigorously controlled because of the waves. After two days, the team was able to hand over the final elements of the building, on Christmas Day 2001, with no damage whatsoever.

For the design team, building in a factory environment has many advantages. These include a higher level of security, the fact no special measures were required to avoid disturbing the neighbouring area, weather protection, a significant gain in time due to improved planning and logistics, and high productivity due to the possibility of shift working.

Kuiper acknowledges that construction could have been performed using a modular approach, but that the costs of using factory construction are favourable in comparison to conventional on-site building considering all the benefits.

CREDITS

PROJECT NAME

The Bollard

CITY

Schiedam

YEAR

2001

ARCHITECT

KOW Stedenbouw

& Architectuur

CLIENT

Grootint - De

Verademing

CONSULTANT

Valstar Simonis

Raadgevende

Ingenieurs

CONTRACTOR

Broersma

FLOOR AREA

5,100m²

The Almere Fashion Centre

Aluminium cladding has been used to create an eye-catching building in Almere. The Almere Fashion Centre, also by KOW, has a striking amorphous shape produced by innovative building methods. Although made primarily of poured concrete, its independent facade construction consists of steel rafts fastened to two floor levels and clad in low-maintenance aluminium.

The concrete core was composed using the liftslab method, which the architect claims results in a shorter building period, using just half of the usual workforce required. One by one, the five floors were poured onto the concrete lower ground floor, each between a layer of foil to assist and ensure the hardening process. The floors were then lifted on to steel pillars using jacks controlled by hydraulic electric pumps. The pillars form three concentric circles, from nine pillars in the inner circle, to 16 in the middle and 25 in the outer ring.



MetalWorks Dutch buildings



Twisted development for ARCAM

René van Zuuk's characterful building for Amsterdam's architecture centre manages to blend the new with the old

BY RUTH SLAVID

If you are going to display architecture in a building, then it had better be an architecturally interesting building. Often the solution is to sidestep the issue by converting an existing building and giving it a spiffy new interior, but in the case of ARCAM, Amsterdam's architecture centre, an almost entirely new building was called for.

Architect René van Zuuk designed a building that sits across the Oosterdok from Renzo Piano's copper-clad NEMO science museum, with its ski-jump roof. Despite the fact that it looks completely new, ARCAM

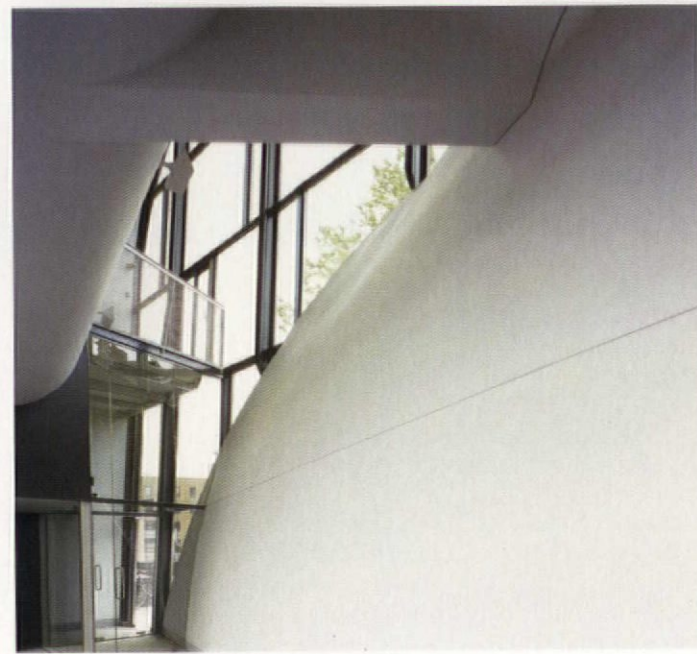
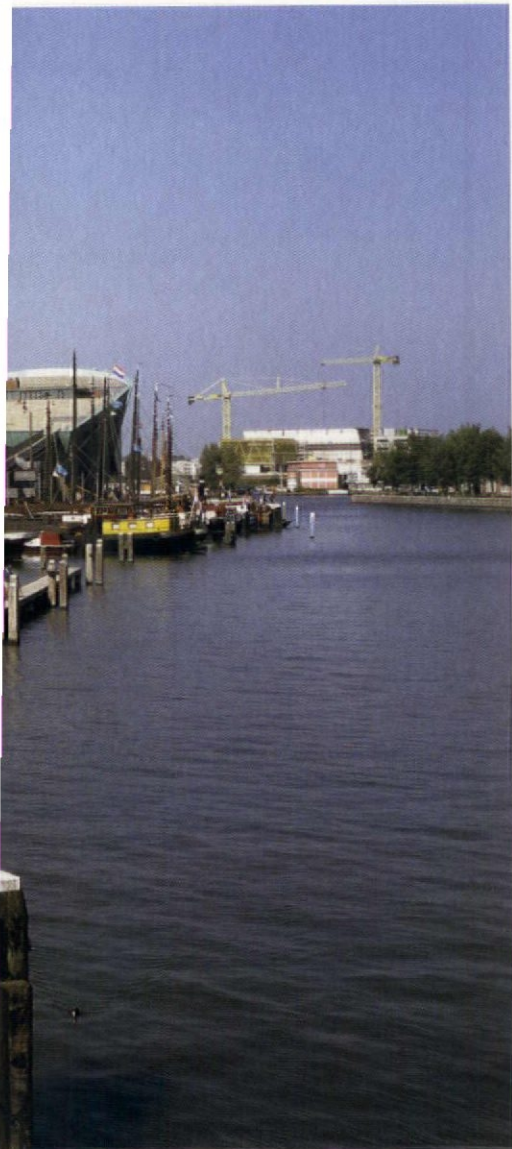
incorporates the existing columns and floors of an existing pavilion. This, as well as the internal requirements, helped determine the form of the building. Only a fraction of the size of Piano's building, it manages to be more geometrically complex. Trapezoid on plan, it has a twisted form that is faintly reminiscent of a Moebius strip.

A Kalzip profiled zinc-clad aluminium roof and wall wraps over the steel framework of the building, leaving two roughly right-angled glazed elevations facing the dock, and an inverted teardrop area of glaz-

ing at the other side. The result is a building on which every elevation is different, but without sacrificing the unity of the design as a whole. It is on three levels, with the entrance on the second level, from Prins Hendrikkade. This level houses the exhibition spaces, and has sculptural white walls leading visitors in through the entrance.

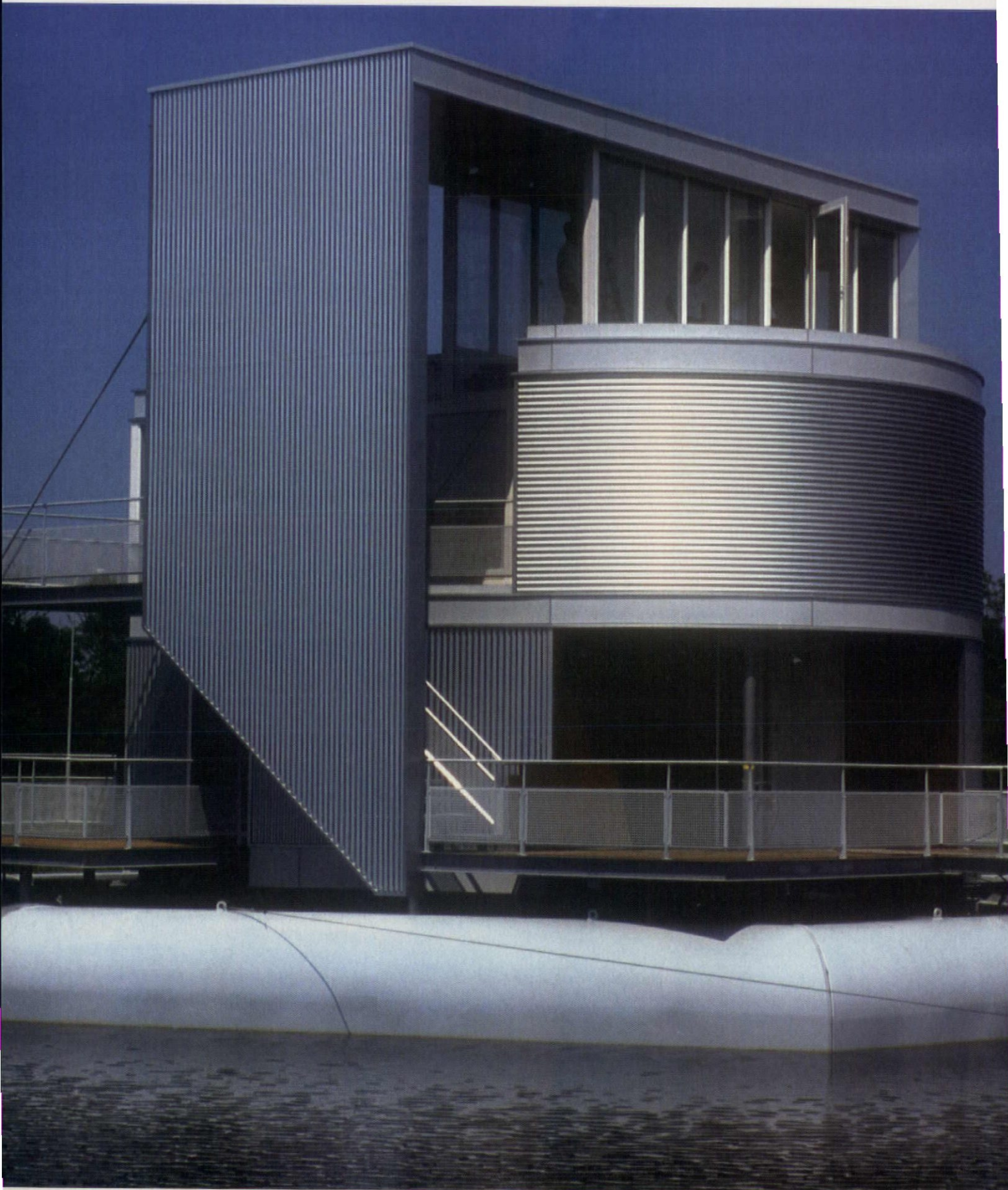
Above the exhibition area, there are offices. The lowest floor, which is on a level with the water, is a multi-functional area that is used for meetings and gatherings of medium-sized groups.

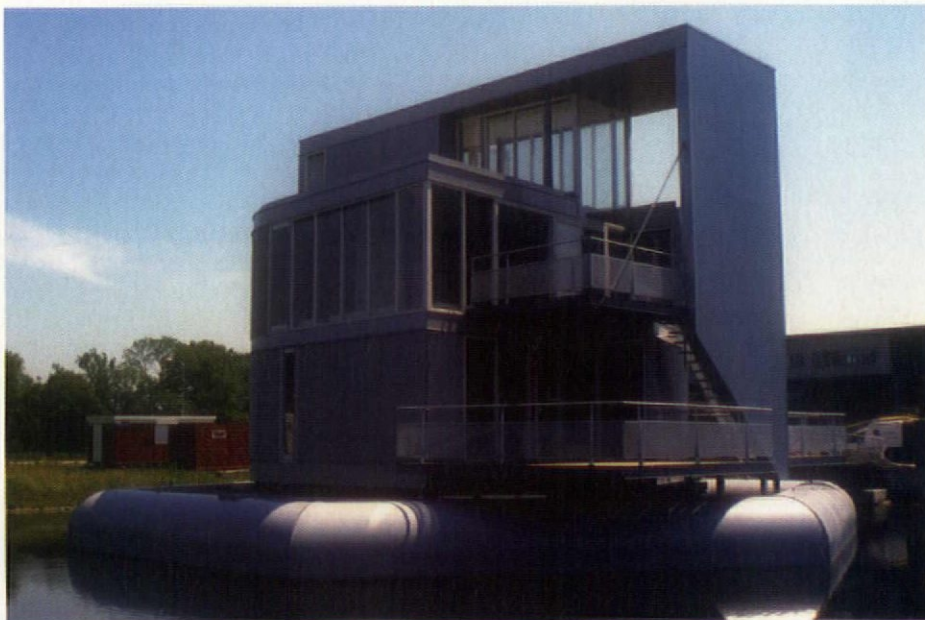
Van Zuuk has developed a reputation for designing freestanding buildings of strong character. At present, ARCAM is relatively isolated on its site, but further developments are planned. Despite the fact that some of these are bound to be considerably larger, this little pavilion has the strength of character to hold its own among larger neighbours.



Although a relatively small building, the ARCAM exhibition centre looks different on every elevation, and has an expressive interior of interlinked spaces

MetalWorks Dutch buildings





Watervilla wonder

Herman Hertzberger's unusual houseboat uses a flotation system that wouldn't be out of place on an oil rig

BY RUTH SLAVID

Visualise a houseboat and it would probably be hard to come up with something more different from your stereotyped vision than Herman Hertzberger's prototype Watervilla. This is a project on which the practice has been working for nearly 20 years, but it is only relatively recently that the solutions have become more sophisticated and, even more importantly, have actually been built.

Hertzberger started from the premise that houseboats may look very nice but are not all that practical. Crucially, he believes they are 'too much boat and not enough house'. In contrast, his structures are definitely houses, perched on a flotation system that has been refined until it resembles the kind of system used for oil platforms. It consists of six D-section steel hollow tubes, about 2m in diameter and with walls 10mm thick. By varying the ballast, these can float at exactly the desired level, and the system is designed to support 35 tonnes to remain stable even in stormy conditions. The tubes can also act as (an enormous amount of) additional storage space.

The demonstration house that has been constructed is on three stories and has a total floor area of 156m². It has a steel frame, foam insulation and a cladding of lightweight steel plates. Fitting out of the interiors is then extremely flexible, in terms both

of materials and the distribution of functions. There are balconies on every floor.

The prototype has two bedrooms, a bathroom and storage space on the lowest floor. A spiral staircase leads up to an open living/ dining room and a kitchen, surrounded by walls of floor-to-ceiling glass. On the third floor there is a large open space that can be used as an office or as a spare bedroom. Access from the shore is via an 8m-long gangway.

Architects designing houses usually have to think hard about orientation, but the Watervilla cleverly sidesteps this issue. It can be rotated through 90° (the process involves the use of two steering wheels), and so can track the sun – or the shade. And if turning the house round does not give you sufficiently fresh a view, you can, of course, take it somewhere else altogether.

This first prototype is at De Veersche Poort at Middelburg, south-west Holland. It is being used as an exhibition area, but the intention is that the Watervillas should exist in clusters of about six, sharing services – until one chooses to move away.

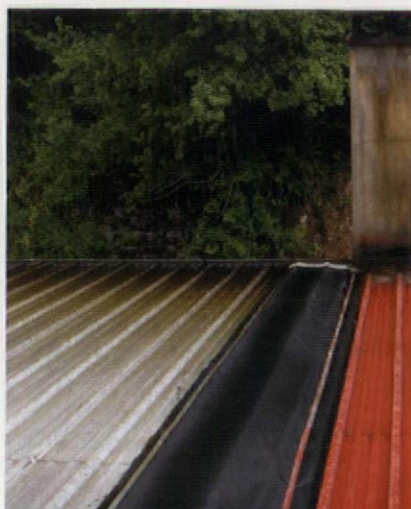
Hertzberger's solution is arresting and, apart from the curved balcony on the first floor, has few nautical references. But then neither does an oil platform. And for somebody who likes the idea of a contemporary, flexible living space but does not wish to put down roots, it could be the ideal solution.

MetalWorks Round-up



Lessons in energy

A slender steel frame and a lightweight aluminium standing-seam roof were two key elements in the design of a low-energy private school in Barnes, south-west London. At Tower House School, Glas Architects + Designers opted for a galvanised steel frame that was structurally independent of the highly insulated blockwork walls, to speed construction. Other environmental strategies include the use of underfloor heating and passive ventilation.



Ditch the paint

A survey carried out for Euro-ZAC, the European association of producers of 55 per cent Al-Zn coated sheet, has produced fantastic results for the material. The study shows, the organisation claims, that roofs made from the material can last for 40 years without the need for painting. There is, however, a degree of extrapolation in the project, since the roofs that have been inspected vary in age from nine to only 26 years.

Web of zinc

If you have ever wondered about the difference between hot-dip galvanising, zinc plating and sherardizing, then a new website for the Zinc Information Centre, at www.zincinfocentre.org, may make everything clearer. If you can't find what you want to know on the clearly designed website, the Zinc Information Centre itself can help with your queries.

Zinc coatings
Other coatings
Steel
Zinc dust
Zinc powder
Zinc metal
Zinc products
Zinc alloys

atmospheres, in hard fresh waters, and in contact with many natural and synthetic substances. Zinc coatings are widely used to protect finished products ranging from structural steels for buildings and bridges, to nuts, bolts, sheet, wire and tube. The electrochemical relationship between zinc and steel enables zinc coatings also to protect steel at cut edges and at breaks in the coating by a sacrificial action. (See also Zinc anodes: cathodic protection)

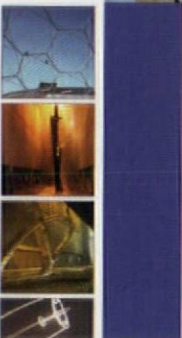
The following are the various principal methods of applying zinc coatings:

Batch (or 'Sherard') hot dip galvanizing

Individual steel components or fabrications are chemically cleaned by acid to remove rust and millscale before being immersed in a bath of molten zinc at about 450°C. In the galvanizing bath a series of zinc-iron alloy layers are formed by a metallurgical reaction between the iron and zinc. As the steel is withdrawn, a layer of molten zinc remains on the surface.

The metallurgical bond between the base steel and the coating means that in addition to excellent corrosion resistance hot dip galvanised coatings are much less susceptible to handling damage than other coatings such as paint systems. Applications include structural steelwork, lamp-posts, crash barriers, power transmission towers, railway electrification supports, security fencing, trailers and many others. Galvanizing offers dual protection against rust. Firstly the coating covers the whole surface, reaching into even the most sheltered corners of complicated structures, and provides an impermeable barrier between the base material and the atmosphere which corrodes at a much slower rate than steel. Secondly, because of its electrochemical properties, zinc will sacrificially protect any small areas of damage and the coating may even self-heal. Even when the exposed area is too wide to allow self-healing, these properties prevent the sideways creep of rust beneath the zinc coating.

Continuous hot dip galvanizing
After natural mechanical cleaning clean steel is hot-dip galvanized



Bridge work

Double Stirling Prize winner Wilkinson Eyre has probably done more than any other practice to raise the profile of architects as bridge designers, and now it has put together a book to celebrate this work. There is a short essay buried at the centre of the

book, irritatingly anonymous (search hard and you will discover that the book has been edited by Jeremy Melvin), but the main purpose of the project is the enjoyment of such great images and diverse design. The credits at the back are like a roll of honour of some of the best structural engineers – it is great to celebrate the role of architects in bridge design, but we should not let the pendulum swing too far and forget the vital role of the engineer.

Stay stainless

It is unusual to see a promotional brochure for a material that shows examples of it not working, but this is the case in a publication from America's International Molybdenum Association. With the snappy title *Which Stainless Steel Should be Specified for Exterior Applications?*, it provides a point system for evaluating the corrosiveness of an exterior site and for selecting the most effective stainless steel. Case studies include instances where a rough finish has been used but a smooth one would be appropriate, and use of a grade of stainless steel in a situation where it requires regular cleaning and does not receive it. To request a copy email info@imoa.info or download the document from www.imoa.info

Case Study 02: Stainless Steel Exterior Wall Panels and Window Frames

Robinson Steel Fabrication
Stainless Steel Fabrication

The Robinson Steel Fabrication project is a case study in the use of stainless steel for exterior wall panels and window frames. The project was completed in 2002 and is a testament to the durability and aesthetic appeal of stainless steel in exterior applications.

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London

From Buchanan to Buckinghamshire Thursday 25 March, 18.30.

A Twentieth Century Society lecture by Christopher Woodward at The Gallery, 70 Cowcross St, EC1 (020 7250 3857).

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 Annely Juda Fine Art, 23 Dering St, W1. Details 020 7629 7578.

Collage 27 March-8 May. An

exhibition with works by 100 artists at Bloomberg Space, 50 Finsbury Sq, EC2. Details gallery@bloomberg.net

Material Matters 29 March-3 April.

A symposium, workshops and an exhibition at the University of East London. Details www.uel.ac.uk/material matters

Keith Williams Wednesday 31 March,

18.45. A lecture at the Theatre Museum, Russell St, WC2. Tickets £5. Bookings 020 7943 4804.

The Surfaces Show 31 March-1 April.

At the Business Design Centre, Angel, N1. Details www.thesurfaceshowlondon.co.uk

Archigram 3 April-4 July. An exhibition

at the Design Museum, Shad Thames, SE1. Details 0870 833 9955.

Crystal Palace at Sydenham Until

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

AJ Small Projects Award Until 24 April.

An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

Anne Lacaton: A Place to Live Monday

26 April, 18.30. A lecture at the Royal Academy, Piccadilly, W1. Tickets 020 7300 5839.

Lucy Orta: Selected Works Until 30

April. An exhibition at the RIBA, 66 Portland Place, W1 (020 7580 5533).

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

Attila Csorgo 27 March-9 May. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

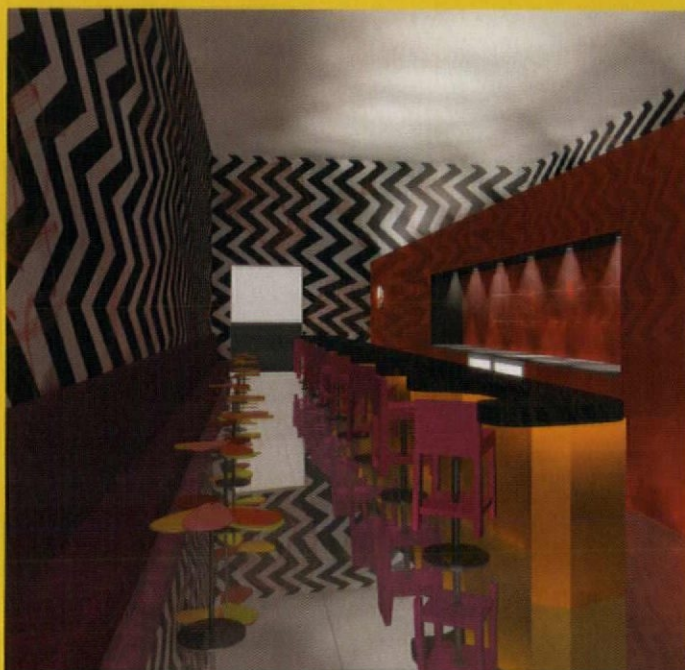
Timber Frame Repairs 5-7 May. A three-

day course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

East Midlands

The Possibilities of Architecture:

Archigram 1961-1974 Until 26 April. An exhibition (and some related events) at Nottingham Castle. Details 0115 915 3648.



ALSOP AT INTERBUILD

Pictured above is Will Alsop's design for the Architecture Pavilion at this year's Interbuild. Sponsored by Formica, the pavilion will include the AJ bar, the RIBA lounge, and the Building Centre Trust's exhibition, 'Going Digital'. Interbuild is at the NEC, Birmingham, from 25-29 April (www.interbuild.com).

North West

Charlie Hussey Thursday 25 March,

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

Architecture and Ideology; Best Studio

3 (Arkheion) 26 March-29 May. Two exhibitions at CUBE, 113 Portland St, Manchester. 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.

Rick Mather Monday 29 March,

19.30. A lecture at Chester College, Parkgate Rd, Chester. Details Mark Kyffin 0161 236 5567.

South

Immaterial: Brancusi, Gabo, Moholy-

Nagy 25 March-23 May. An exhibition at Southampton City Art Gallery, Southampton Civic Centre. Details 023 8083 2153.

South East

Giuseppe Penone: The Imprint of

Drawing 27 March-9 May. An exhibition at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

RIBA CPD Event: Smart Practice -

Project Management for Profit and Pleasure Thursday 1 April, 16.00. At Le Meridien Hotel, Gatwick.

Details 01892 515878.

Conservation of Historic Ironwork

Wednesday 21 April. A day school at the Weald & Downland Open Air Museum, Singleton, Chichester. Details 01243 811464.

RIBA CPD Event: PFI - You Can Do It If

You Share It Thursday 22 April, 16.00. At Le Meridien Hotel, Gatwick. Details 01892 515878.

Dungeness Until 16 May. Photographs

by Nigel Green at Rye Art Gallery, Ockman Lane, Rye. Details 01797 222433.

Wessex

Working with the CDM Regulations

Monday 29 March. A Construction Study Centre course at the Avon Gorge Hotel, Clifton, Bristol.

Details 0121 434 3337.

The New English Country House

Until 24 April. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

Domestic (F)utility Until 3 May. A group

exhibition at the New Art Centre, Roche Court, East Winterslow, near 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.

RIBA CPD Event: JCT Major Project

Form Tuesday 6 April, 13.30. At Birmingham. Details 0121 233 2321.

RIBA CPD Event: Conservation & Repair

of Timber Thursday 22 April, 14.00. At Birmingham. Details 0121 233 2321.

Yorkshire

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.

Graeme Williamson (Block

Architecture) Thursday 1 April, 18.00.

A lecture at the Arts Tower, University of Sheffield. Details www.suas.org

Eduardo Chillida Until 20 May.

Retrospective exhibition of the Basque sculptor at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 830302.

Scotland

Don Murphy Thursday 25 March,

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

Re:Motion - New Movements in

Scottish Architecture Until 31 March.

An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

C J Lim 5 April-7 May. An exhibition at

Glasgow School of Art, Renfrew St, Glasgow. Details 0141 353 4525.

Keppie Design: 150 Years of an

Architectural Practice Until 16 April.

At RIAS, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

Wales

Modernism is Still Alive: John

Winter Thursday 25 March, 19.30.

A lecture at Faenol Fawr Hotel, Bodolwyddan, St Asaph. Details Peter Stonebridge 01745 815600.

RSAW Small Practice Surgery Series:

CDM Regulations Update Tuesday

30 March, 12.30-15.30. At Fulton House, Swansea University. Details 029 2087 4753.

RSAW Small Practice Surgery Series:

Planning Update Wednesday 21 April,

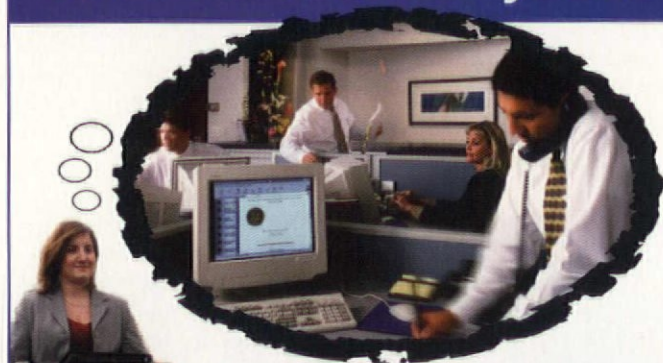
14.30. At Aberystwyth Arts Centre. Details 029 2087 4753.

Rut Blees Luxemburg Until 25 April.

Urban photos at Ffotogallery, Turner House Gallery, Plymouth Rd, Penarth. Details 029 2070 8870.

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

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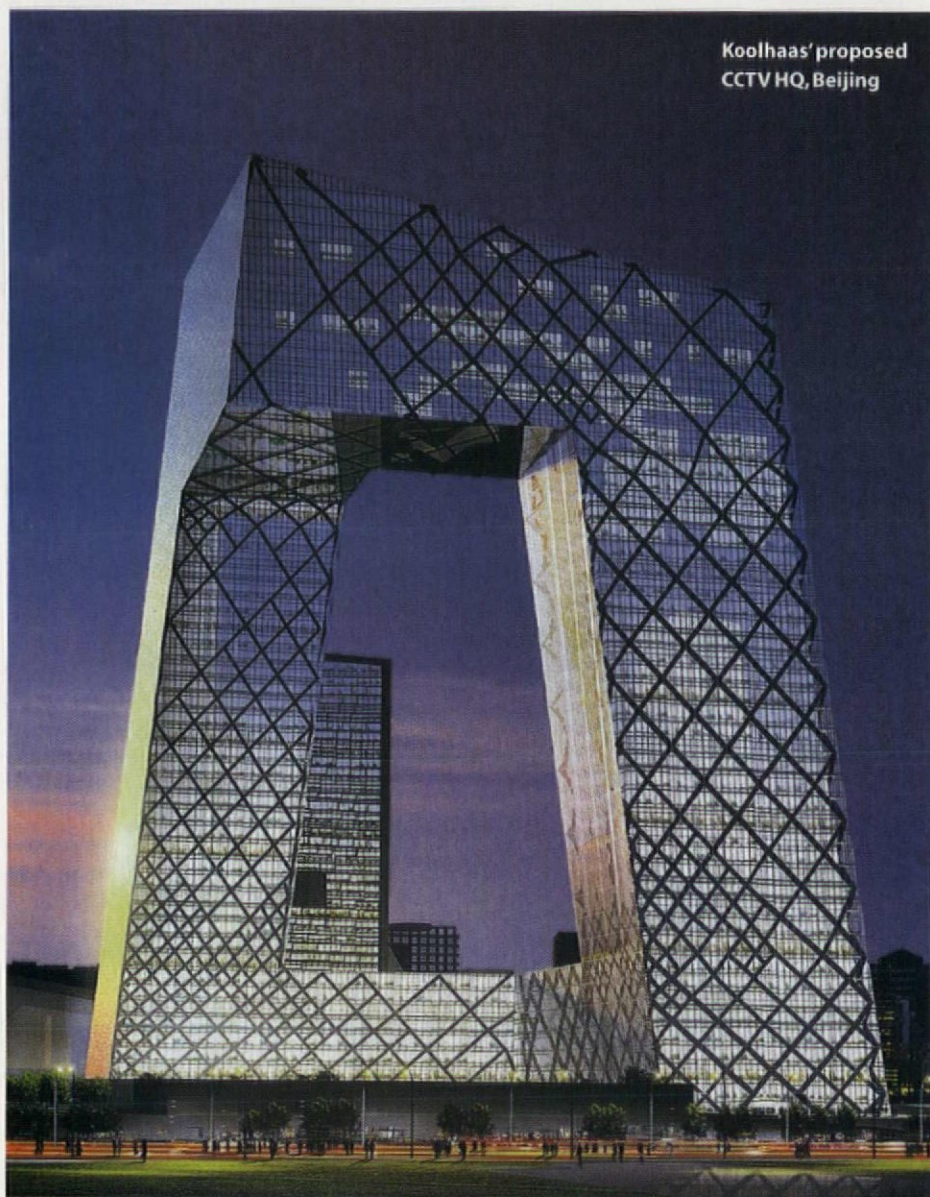


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MARTIN PAWLEY

Content

Edited by OMA-AMO / Rem Koolhaas. Taschen, 2004. 544pp. £6.99

I must confess to a conflict of interest: Rem Koolhaas once gave me a car. He did it in New York in 1975. It was a characteristic act. The car had seen better days but the gesture was spectacular. Fast forwarding 29 years I now find myself staring at another Koolhaas gesture, a publication called *Content* which looks like a cross between an IKEA catalogue and a telephone directory.

I know nothing about it, not even whether it is a book or a bundle of magazines. In this I am not quite alone, for at the

back of this magazine/book is a double-page spread of what look to be girlie magazine covers, while at the front is another double-page spread that says just what I am thinking: 'I'm not sure if this is a book or a magazine'. This is followed by a page labelled 'Contents', with the added 's', which looks as though it will explain everything, but lamentably fails to do so, chiefly through the use of white reversal lettering on a black background in paragraphs that first sequentially diminish in print size and then enlarge.

From the carefree way in which this literary sabotage is repeated, it is clear that it was intensely enjoyed by its perpetrator. Would-be readers may not like it so much because the articles and features are by no means easy to find without browsing every step of the way – or perhaps this is the general idea.

Anyway, what follows is a compilation that is a natural sequel to *S,M,L,XL*, though perhaps a little less anarchic. Remember back in 1996 some twits claimed that *S,M,L,XL* was the most important architectural book of the past 100 years. It is not, but it was one of the biggest. *Content*, despite its 500-plus pages, is definitely on the extra-small side: extra-small format, extra-small articles, extra-small print, extra-small pictures... and an extra-small price.

Some 200 pages into *Content* you come upon the leaden sentence: 'Building is a drastic intervention not only in space but in the field of possible behavioural choices.' Fortunately, this is something of an exception. More typical is a Buckminster Fuller-like spread depicting the world's 'urban cores', which argues that those in East Asia are going to coalesce into a single 'world urban centre' – a single global core emerging out of 10 megacities.

Another chart traces changes in airline traffic after 9/11, while others compare the burgeoning resources of 'right-wing think tanks' with the growing numbers of 'left-wing demonstrators against globalisation'. Then comes a look at the way Koolhaas' office analysed and advised on the designer vocabulary to be used by *Wired* magazine. 'Proclaim a revolution every month,' was their first advice. 'Get a new guest editor every season,' was their exit strategy for a terrorised world when certainty failed. Specifics apart, there is an encyclopedic mass of material in this book, which is cheaper than most glossy magazines. Buy it, but keep your magnifying glass handy.

This bemused reviewer leaves you with, not a car, but this extract from from Koolhaas' 'Universal Modernization Patent Application', which begins: 'Adopting the hypothesis that – contrary to the Egyptians, the Greeks, the Romans, the Incas, the Goths, the Italians and the Metabolists – all buildings constructed after 1950 [should] contain an expiration date [so that] the death of architecture equals, potentially, the rebirth of the city.' Like everything else here it is crazy, but it just might work.

The Rem Koolhaas exhibition first seen at the Neue Nationalgalerie Berlin (AJ 8.1.04) is at the Kunsthall, Rotterdam, from 27 March until 31 May (www.kunsthall.nl)

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Mind the gaps

JOHN MCKEAN

Actions of Architecture: Architects and Creative Users

By Jonathan Hill. Routledge, 2003. 220 pp. £25

Jonathan Hill recently gave a most enjoyable, elliptical talk about his 'Weather Architecture' project, which – even in the asides when he left his script – was almost identical to a talk he delivered a year ago in the same venue. In his introduction, he talked of how, for architects, producing books is like producing designs: they overlap, are redigested and regurgitated, helping their creator develop an attitude to a body of work.

It sounded like Peter Smithson, who would overlap and reiterate so inventively, saying that to layer one new idea a year on to his existing store was quite enough for anyone. The sepia cover of Hill's new book is directly reproduced from his first (*The Illegal Architect*, 1998), that 'serious yet funny' project (in Adrian Forty's words) which reflected on the RIBA. The 'Illegal' project is illustrated here once more, as is 'Weather', Hill's charming and thoughtful conceit on the cloned Barcelona Pavilion, again very often in the words of his last volume (*The Subject is Matter*, AJ 14.2.02).

Hill's controlling idea, not unexpectedly, is montage. As Barthes suggested that 'the reader can make a new book through reading', so Hill says 'the user can make a new building through using'. He quotes, and takes, Robin Evans's advice to begin at the

centre and work outwards. Hill's central page reveals his kernel: a theory of 'montage of gaps' which force 'the user' of a work of architecture to form the creative links between its fragments.

The ideas spin outwards from here. Back, to the book's beginning with notions of architecture where 'creativity of use' is the central issue; forwards, to the final examples of projects incorporating such spatial, sensual and semantic gaps, thus offering space for the user. The focus throughout is on an architecture which is susceptible to a revision and appropriation which differs with every experience.

This is an optimistic book. Hill is a cheery fellow. There is an intellectual enthusiasm about it, with its carefully direct language and its juxtapositions, which encourages extraordinary leaps by the reader. But there is also a certain sense

of an innocent abroad, particularly obvious to a reader who has lived through the 1960s.

We find Hertzberger and Van Eyck, Barthes and Benjamin, Cedric Price and the Situationists, but sadly nowhere the subtlety of De Carlo, with his attempts to layer contradictions and thus spur exactly the creativity in us(e) for which Hill calls. De Carlo's 'semantic gaps' include the domelights which illuminate subterranean volumes of legal pedantry, and literally block the path into his Urbino law school (1960s), or the washrooms which connect

two very different dwellings in his Tridante College (1970s).

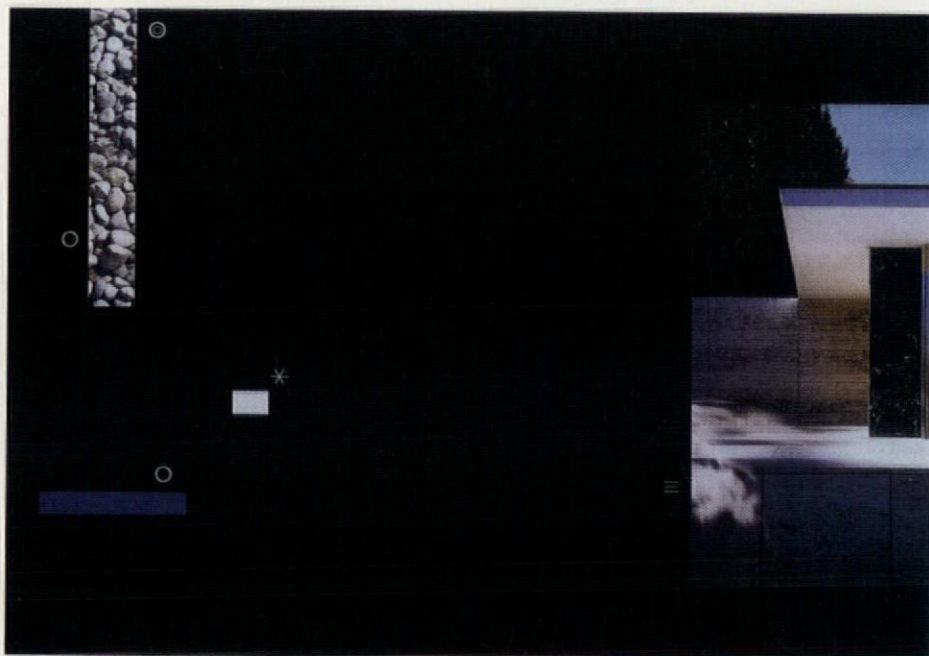
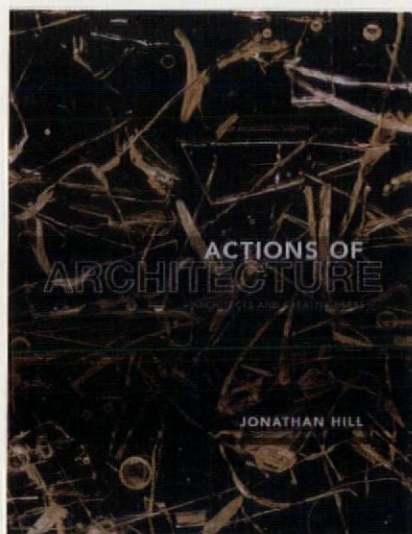
The 'semantic gaps' which Hill does illustrate – his own linking toilets between the RIBA and his projected Institute of Illegal Architects in Portland Place or, more realistically, the gap between the hovering cloud of Diller and Scofidio's Blur on Lake Neuchâtel (2002) and its designation as building – are not always as rich. (Sharing wash-space can, of course,

be life-changing. One of the most intriguing tales of Peter Smithson was his friendship with Enric Miralles, which began in Siena in 1981 when, both teaching at De Carlo's ILAUD, they were given adjoining rooms in the ex-convent, where pairs of rooms shared washing facilities. Meeting daily for their ablutions triggered an unexpected closeness.)

Hill's subtle tale is not aided by distractions like 'architecture can be found in the incisions of a surgeon. Architecture can be made of anything and by anyone,' to quote both this book and identical sentences in his last. But his stress on creative occupation certainly brings that raft of 1960s and '70s ideas forward for today.

Arguing against experiencing buildings in a mode of contemplation (as presented in glossy publications), he already on his second page denies such building the status of architecture. It is the event (as others from De Carlo to Tschumi have long argued) which is central. Hill's 'montage of gaps' is an evocative idea for architecture, and one with which he plays here alluringly and illuminatingly.

John McKean is a professor at Brighton School of Architecture



One of the images from Hill's Barcelona Pavilion-based project, 'Weather Architecture'

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Midlands Vacancies

Senior Architectural Technician

Vac Ref 0403-55

Permanent

My client based in the heart of Birmingham is seeking a Senior Technician to supervise a dept of two. You will be involved in a wide range of projects including Perspectives, 3D designs, Building, Planning and Site Layouts. In addition you will be expected to take briefs from clients, and liaise with them over the duration of a project. Whilst age is not a factor in finding the right applicant for the position, it is unlikely that anyone under 28 would have the experience and professional gravitas required for this role.

Architect / Technician

Vac Ref 0403-4

Permanent

My client based in Wolverhampton is a multi-site practice with an enviable reputation gained across a number of sectors; they are now seeking all levels of architectural staff, with excellent AutoCAD skills and the ability to run jobs. Ideally you will have a background in the Retail sector, but this is not essential as the client is happy to cross-train from other sectors. This is a good opportunity to join a leading UK based Architectural Practice.

Architectural Technician

Vac Ref 0403-28

Permanent

This large Consulting Engineers based in Warwickshire is seeking an Architectural Technician to join their Nuneaton based office. The new employee would be responsible to the Director for leading a team on small to medium sized projects which are both new build and extensions. The candidate will be required to carry out design and tendering together with site inspections of projects for school extensions / alterations as part of a term consultancy contract with a local County Council. The ideal candidate will be experienced in masonry, timber, steel and concrete forms of construction to current codes of practice (Building Regulations / NHBC Guidelines), and have 3-5 years relevant experience. The new recruit will need to be degree or HND / HNC qualified with Computer literacy and AutoCAD experience being essential.

Cumbrian Vacancy

Architectural Technician

Vac Ref 0403-25

Permanent / Contract

This small practice based in Carlisle is seeking an experienced architectural technician to complement their existing team. They are seeking a candidate who can demonstrate a sound career history, along with good knowledge of UK building regulations and AutoCAD. The candidate will also be expected to work with minimal supervision.

Yorkshire Vacancy

Senior Architect / Technician

Vac Ref 0403-51

Contract

This is an excellent contract opportunity for a Senior Architect and a more Junior Architect or Architectural Technician to join a respected Leeds based practice. To be considered for the senior position you will need at least 5+ Years experience, ideally within the residential design and build sector. For the Junior Architect/Technician post you will recently have gained your part 3 or have at least 3 years experience as a Technician. Full knowledge of UK building regulations along with the ability to take projects from inception through all planning and construction stages to completion. AutoCAD literacy is also essential!



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Architectural Assistant

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to £21/h

Currently one of the UK's leading Commercial & Healthcare firms, they have seen a meteoric rise in their success by standing by their principles in design and cleverly partnering in the right projects. Cutting a long story short, they require an Architectural Assistant to join established teams, developing designs and constructing buildings.

12368/DR

CONTRACT



architectural contract management

people & practices

Matthew Heywood, former associate director of **Future Systems**, has started a new practice called **Matthew Heywood Architecture** based at 23 Berber Road, London SW11 6RZ, tel 020 7223 7195.

Design Group 3 Architects, formed in January following a demerger from **ML Design Group**, has promoted **Jon Watkinson** to government projects regional director, and appointed **Nick Baker** as company director.

Norman + Dawbarn has appointed **Phil Bailey** as director, **Andrew Norman** and **Martin Radley** as associate directors, **Richard Wood** as associate and **Philippe Sauvageot** as technical manager.

Essex Goodman and Suggitt Architects has promoted **Nadine Boehm** and **Neil Startin** to associate and **Philip Tyrrell** to associate director, all based at its London office.

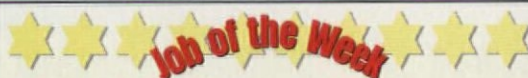
John Knight has been appointed as managing director of **Interior** upon **Ivan Millar's** retirement at the end of June.

Architectural recruitment consultant **Daniel Owen Associates** has moved to No 6 Queen Street, London EC4. Enquiries to Chris Bell on 020 7248 0000.

Scott Wilson has appointed **Sarah Hemley** as archaeological consultant.

At **Balfour Beatty**, **Mike Peasland** is to succeed **Philip Cleaver** as managing director of **Mansell**, which was acquired by Balfour Beatty last year.

● 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



Architect

Vac Ref 0403-69

Permanent

This client based in the City Centre of Birmingham, with a bias towards Retail and Educational projects, although they also get involved in Design and Build, Medical and Industrial projects are now seeking an Architect to take up a senior role within the company with a view to taking an equity share Directorship within the next 2 years. This is an outstanding opportunity for an ambitious, fully qualified Architect to take the next step in their career.

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The Quad building and its future programme will be ready for operation in 2007, and the post of Development Director will then cease, giving way to a new role of Chief Executive. Ref: 346/3

For an application pack please contact Development and Cultural Services, Roman House, Friar Gate, Derby DE1 1XB.
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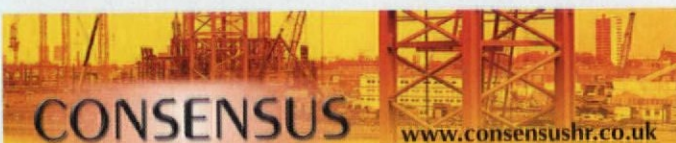
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MH0403-108 - Arch Technician - Central London - £30k

Is job security and dynamic atmosphere important to you? Are you experienced on residential D&B? Highly successful practice specialising in high spec, high rise residential developments with over £60m on site needs a technician to take packages on under little guidance. AutoCAD skills and UK Building Regs knowledge essential.

MH0403-120	Arch Technician	Central Kent	£25k
MH0403-122	PT2 Architect	Herts / Essex	£25k
MH0403-117	Project Architect	London – City	£35k
MH0403-118	Jnr Technician	Camb	£20k

CONTRACT POSITIONS – Alex or Charmaine**AD0402-206 - AutoCAD Technician - C London - £16ph**

Historical projects, a friendly environment and decent term contract make this practice stand out. Based in one of the most vibrant areas of London they can offer unparalleled experience to those wishing to break into the buoyant historic projects market.

AD0403-158 - Microstation Technician - SW London - £17ph

Do you have excellent Microstation skills? Does a contract with a top 10 practice appeal to you? With premier projects and a reputation to match, this practice offers excellent exposure and experience. You can be a PI or a technician, but you must have a good technical ability.

AD0403-157	CAD Technician (Healthcare)	Bristol	£14ph
CGR0403-161	Part 1 (Residential)	Sussex	£13ph
CGR0403-50	Arch Technician (Schools)	Cambridge	£17ph
CGR0403-103	Arch Technologist (Leisure)	East Sussex	£16ph
CGR0403-159	Snr Arch Technician (Res)	Leeds & Sussex	£17ph
CGR0403-104	Arch Tech (Commercial)	North Kent	£16ph
CGR0403-13	Design Architect (Res)	Sussex & Leeds	£18ph

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Design Architect – Hertfordshire – Circa £30k pa

This medium sized practice is looking for an experienced Part 3 design Architect to take concept design for Residential projects, through to planning stages. You must have good team management and client facing skills. The role offer excellent career prospects for the right candidate. Ref AR4285

Project Architect – London – To £18/hr / £32k pa

This established Architectural practice is looking for a Part 3 Architect with at least 3 years post qualification experience. Essential skills include job running, CAD literacy and in depth knowledge or interest in the historic/listed buildings sector. Ref AR4 / AR2

Architect x2 – Central London – To £35k pa

Our client is looking for talented Architects with 5 years+ post part 3 experience, to run Healthcare & Education projects. You must have good Autocad skills, be capable of taking projects from inception to site and have a proven background in either sector. Ref AR3

Technical Architect – Central London – To £40k pa

This international, city based practice require a Part 3 Architect with 5-10 years post qualification experience, including work on Façades. You will be working on front end packages & providing detailed design led experience. AutoCAD skills are essential for this role. Ref AR3

Project Architect – Central London – To £35k pa

This well established Healthcare practice is looking for talented Part 3 Architects with 3-5 years post qualification experience. You must have hospital LIFTS & PFI project knowledge, strong AutoCAD skills and strong, large scale, job running experience. Ref AR3

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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

BANDSTAND/MUSIC STATION FOR DURHAM CITY

Durham City Arts, in partnership with Durham City Council and the Northern Rock Foundation through the RIBA Competitions Office, is seeking expressions of interest from architectural practices and designers for the design and construction of a bandstand/music station to be situated in the pedestrian area of the planned Walkergate development adjoining the banks of the Wear in Durham City. The deadline for receipt of practice profiles is Monday 29 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 RIBA London on 020 7307 3681 for an entry form.

SHRINKING CITIES

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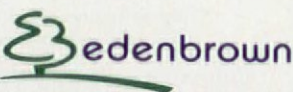
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Nick Ray • 020 7309 1304 • Ref: 55471



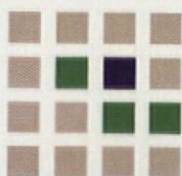
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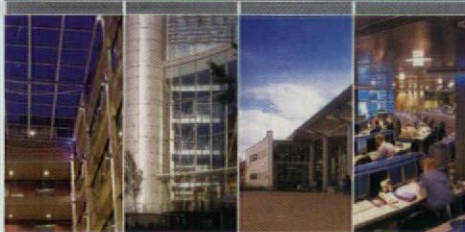
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The scheme is a key project within the Seedley and Langworthy Initiative and will add to the exciting proposals for the adjoining Urban Splash Development and new RC Primary School. A notice has been published in OJEC seeking expressions of interest from innovative Architects practices interested in providing creative design solutions for what is destined to become a landmark scheme

For further information please see OJEC notice or contact PDW. Expressions of interest are to be received by 12 noon on Wednesday 21st April 2004.



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The study should provide sufficient information for the Environment Heritage Service (EHS) of the Department of the Environment to consider if any part of the site would be appropriate for statutory protection.

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Tender documents and a full specification can be obtained only by applying in writing or by fax quoting Reference Number S/13121/03 to the following address -

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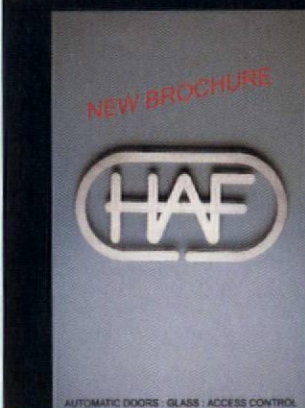
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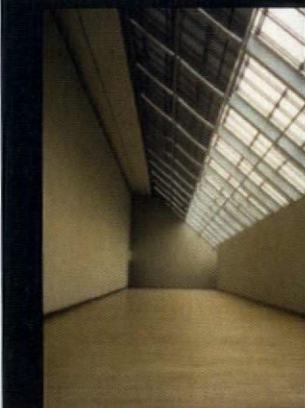
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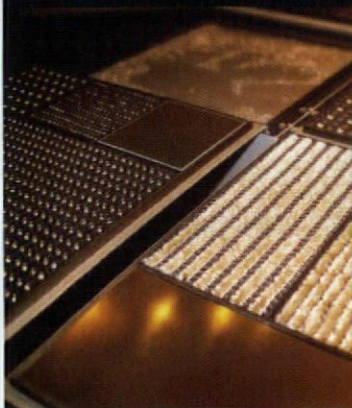
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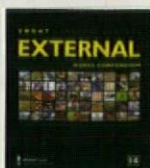
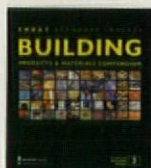
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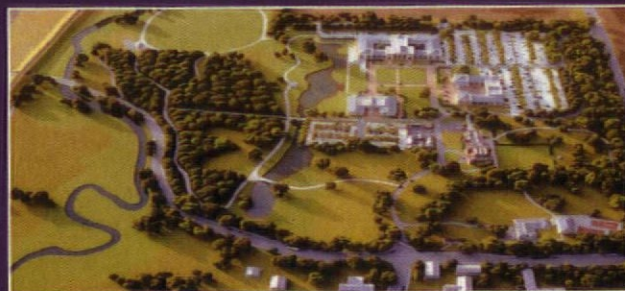
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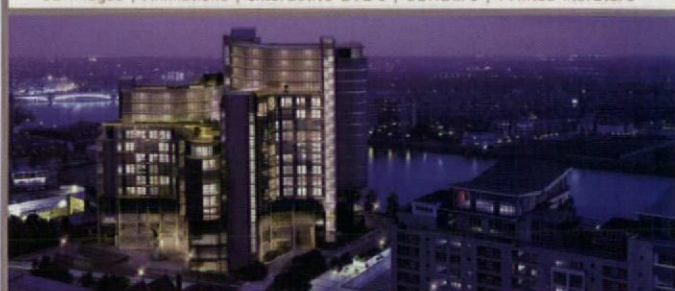


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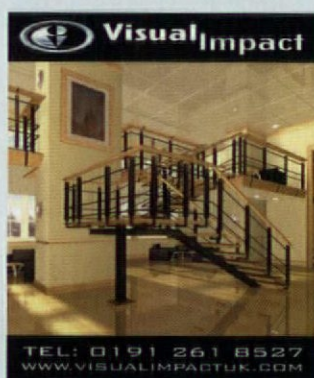
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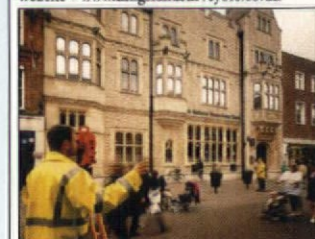
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As you were

News that chancellor **Gordon Brown** has ripped up planning guidance discouraging out-of-town shopping centres will have come as welcome news to the big shed boys who like nothing better than a nice car-access-only megastructure on a greenfield site. The planned changes in PPG6 resulted in a shock, horror front-page lead in the *Daily Telegraph* this week – since when did planning policy guidance make the front page of anything? What is weird (or maybe not) about New Labour's attitude to planning is the way it always rewards the big boys doing nasty things but penalises individuals doing the right thing. John Prescott must be gritting his teeth as he sees the chances of retailing contributing to urban regeneration crumbling before his eyes.

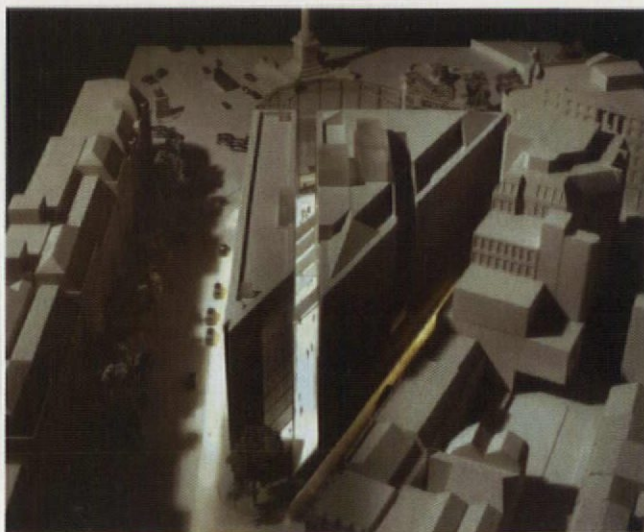
House style

Readers will need little reminding about the government's attitude to that other principled piece of planning guidance introduced by **John Gummer** in the early 1990s, that is to say the possibility of building a country house (plus landscape design) if the proposal is good enough. The great egalitarian **John Prescott**, who loves hobnobbing with the Prince of Wales over design codes drawn up for millionaire communities in the US to keep the proles out, is determined that individuals in the UK can buy country houses but can't build them. Will some benighted applicant for a PPG7 exemption take the government to court over the secret instructions to the planning inspectorate to block these applications? Probably not – too risky and imagine how long it would take to get a decision. But the moral bankruptcy of the ODPM position is clear for all to see.

Number crunch

Just how hypocritical New Labour is over development in the countryside was illustrated in an *Observer* news story at the weekend in which 'Two Jags' announced his plans to build two million homes in the next decade. Perhaps he thinks they will be

the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. The never-built scheme in last week's competition (AJ 18.3.04) was Michael Graves' addition to the Whitney Museum in New York (1981). **Matt Hodgson** of TPS Consult Architects in Croydon was the winner.

required to provide communities who can swell the coffers of out-of-town retailers. The numbers being quoted get sillier and appear designed to give seizures to the folk at the Council for the Protection of Rural England (CPRE), whose **Neil Sinden** is working overtime on the threat to vast swathes of countryside. The CPRE has opposed new country houses, never having seemed to grasp the point that it is only the promotion of the individual in the countryside that can act as a philosophical bulwark against the vileness which is on its way. Perhaps they can understand it now.

Making hay

Meanwhile, the house-building lobby is cock-a-hoop at the report produced by **Kate Barker** at Gordon Brown's behest, which sets out an economist's argument in favour of ripping up planning protections for the countryside, and indeed flood plains, to let some of the biggest design vandals in Britain do their worst. The pack of half-truths in the announcement of the report bear a close look, not

least because they give the game away about the failure of New Labour to tackle housing need. A good starting point is to look at the statements that are true: for example, that in 2002 only 37 per cent of new households could afford to buy a house, compared with 46 per cent in the late '80s. Well, that's what happens when you get a succession of Conservative governments, two of them since 1997. How many homes have they built for the poor? A clue comes in the statement that in 1996 there were 46,000 households in temporary accommodation. The latest figure is 93,000. Well done, Gordon! Well done, John! Well done, Tony!

Things to come

Kate Barker's scenarios for the future rest on a series of banalities that scarcely required her intellect to produce. Increase site supply. You don't say! Get planners to take demand into account when preparing their policies. Genius level stuff. Let local authorities use council tax income to build more homes. What a brainwave! And how about this:

'The house-building industry needs to focus on its customers and deliver a better quality of service.' Tell me another. The thing that interested Astragal was the statement that an increase in supply of social housing of 17,000 homes each year, 23,000 if you want to take care of the backlog, is now required. 'These scenarios imply additional investment, building up to £1.2/£1.6 billion respectively, *not all of which should necessarily come from government.*' Hang on to your hats, folks: we are talking about PFI council housing. Now that really is a big idea, but gets scant coverage in the report. One advantage would be to involve people other than house builders. But what will George Ferguson and the RIBA have to say about an extension of their least favoured form of procurement? Perhaps we will find out in George's formal inaugural speech next month.

Democracy at work

The latest report on 'democratic' architecture, by **Ben Rogers** (son of Lord R), *Reinventing the Town Hall*, has received a favourable press, and it is a nicely illustrated essay on the subject. The publication is produced by IPPR, usually said to be the government's favourite think-tank. If so, we can only hope it has more impact than IPPR's last foray in the field, its 'Designs on Democracy' competition – published in the AJ last year. In Bradford, the winning scheme by Bauman Lyons has gone very quiet. At Stockport, the council was allegedly told it could not build the ABK winner because it would cost too much money. The only remaining hope is the DSDHA scheme for Letchworth – but we are not holding our breath.

Psychic news

It was amusing to read **Michael Aukett's** comment that after a meeting with CABE to discuss his designs for a big scheme in Croydon, the resulting letter, which included some mild criticisms, was very different to what was indicated at the meeting. As Aukett has confirmed to the AJ, he was not actually present at the meeting. Skills like this have to be paid for.

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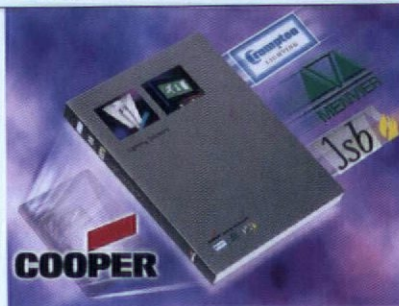
A large classroom block at Bramhall High School is now leak-free and sporting an attractive new duo-pitched roof thanks to Ash & Lacy's Ashjack over-roof conversion system. The existing flat roof had reached the end of its design life, and a flat-to-pitched conversion was the preferred choice as it provided a permanent solution to the internal drainage problem that had not been removing water from the roof effectively.



COOPER LIGHTING AND SECURITY

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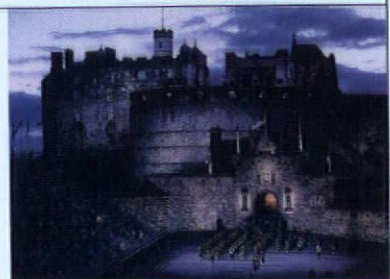
Cooper Lighting and Security has launched a new A4 lighting catalogue that brings together all the lighting products manufactured by the company under its Crompton Lighting, Menvier and JSB brands. Entitled *Lighting Solutions*, the 480-page full-colour catalogue is a truly comprehensive handbook of contemporary lighting technology, ranging from emergency luminaires to lighting control systems.



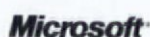
P C HENDERSON

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P C Henderson has supplied sliding-door hardware to a refurbishment project on Edinburgh Castle's Queen Anne building. The building and vaults have been refurbished and are now home to a major development which recreates 1781, when the castle was used as the main prisoner-of-war camp in Scotland. Undertaken on behalf of Historic Scotland, the project involved the installation of Henderson's Mansion and College Endfold systems to operate a series of movable room partitions.



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