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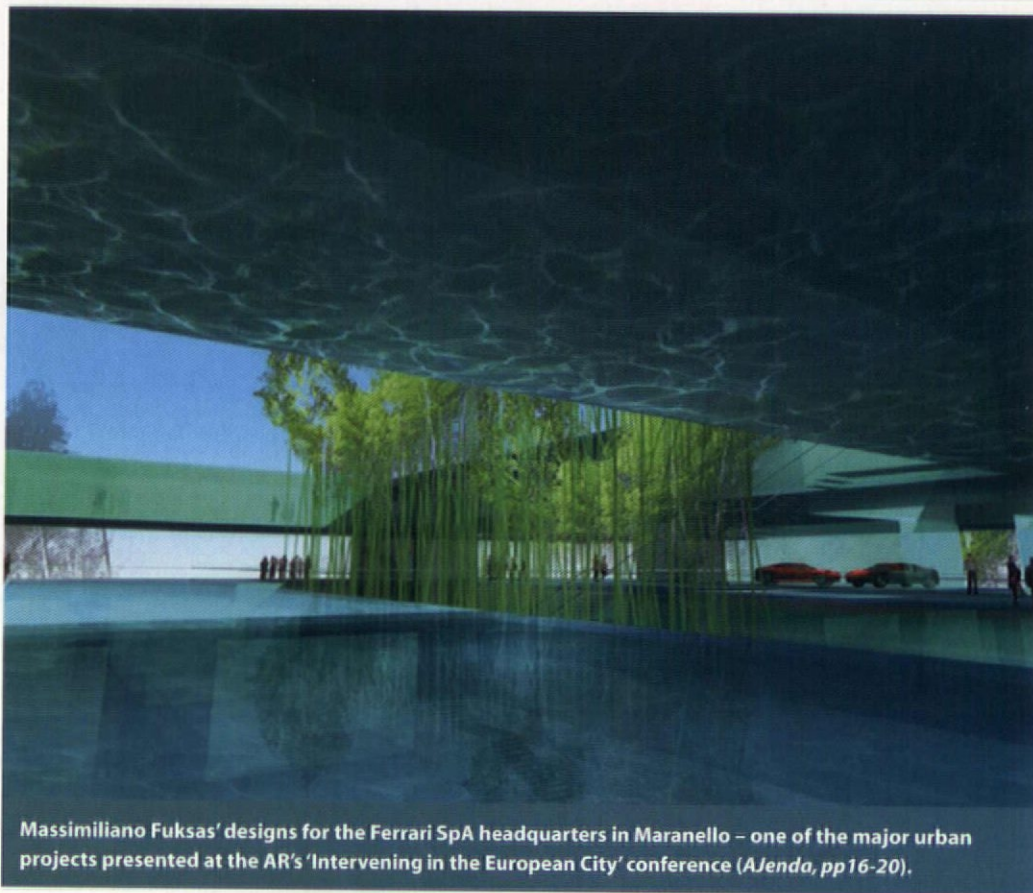
15,205

(July 2002-June 2003)

ISSN 0003 8466

**emap communications**

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Massimiliano Fuksas' designs for the Ferrari SpA headquarters in Maranello – one of the major urban projects presented at the AR's 'Intervening in the European City' conference (AJenda, pp16-20).

|                        |    |   |
|------------------------|----|---|
| NEWS                   | 4  |   |
| HELLMAN                | 14 |   |
| AJENDA                 | 16 | Massimiliano Fuksas and modern contextualism  |
| EDITORIAL/LETTERS      | 22 |   |
| SIMON ALLFORD/PEOPLE   | 24 | Pritzker winner Zaha Hadid reappraised  |
| MARTIN PAWLEY          | 28 |   |
| BUILDING STUDY         | 30 | Avanti Architects restores Patrick Gwynne's The Homewood for its new owner, the National Trust  |
| BUILDINGS              | 40 | Paskin Kyriakides Sands tackles industrial constraints in its mixed-use development, Camden     |
| TECHNICAL AND PRACTICE | 44 | Going professional: service engineers scrutinised   |
|                        | 46 | Revising the rules: potential tax problems ahead  |
|                        | 48 | Legal matters; webwatch   |
| DIARY                  | 49 | Exhibitions and events  |
| REVIEW                 | 50 | Sol LeWitt's Graz wall  |
|                        | 51 | Hutchinson's housing war  |
|                        | 52 | The best of the Bechers?  |
| RECRUITMENT            | 53 |   |
| CLASSIFIED             | 61 |   |
| ASTRAGAL               | 66 |   |
| Cover                  |    | The Homewood, Esher, Surrey<br>Photograph by National Trust Photographic Library/Dennis Gilbert |

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Could this be  
the college of  
the future?  
» pages 6-7

“I really hope that when the building is  
open everybody's feeling will be one of pride”  
Enric Miralles' widow Benedetta Tagliabue defends her late husband's  
work on the Scottish Parliament » page 8

**aj** news

# Aukett rebels take over practice

A shareholders' rebellion at Britain's best-known listed practice Aukett has wrestled control of the firm by forcing out four senior directors. The rebel faction – led by Jose Louis Ripol of Madrid-based Imagina – has taken over three senior positions on the board and has vowed to return the focus towards European expansion.

At a tense Extraordinary General Meeting last Friday, shareholders were persuaded to remove chairman Ian Mavor, managing director Geoff Harwood, marketing director Stuart McClarty and non-executive director Ian McQuattie.

The success of the revolt was secured by support from three influential former directors – founder Michael Aukett, Andrew Lett and John Thake – who used their votes to oust the four.

Just minutes later the ejected directors were replaced by Ripol, who will act as chairman, Steven Beckers of Belgian firm Art & Build and the company's retired chair Gerry Deighton.

The battle for control of the company – which came 12th in this year's AJ100 – was set against growing frustration among foreign shareholders over recent decisions to focus on the UK and to close a series of overseas offices.

Speaking after the meeting, Ripol confirmed there would be policy change. 'I believe the company lacked the long-term vision and strategy to really drive the business forward,' he said.

'The new directors will strengthen the senior management team and have the international experience to develop opportunities overseas,' he added.

Michael Aukett, who now runs his own firm, agreed that the result was positive for the firm as 'neither Harwood nor Mavor are qualified architects'.

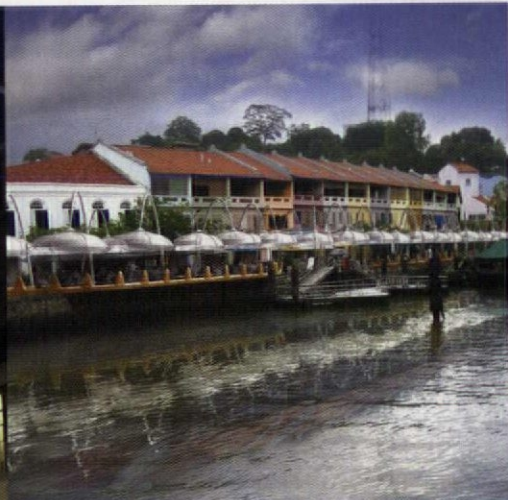
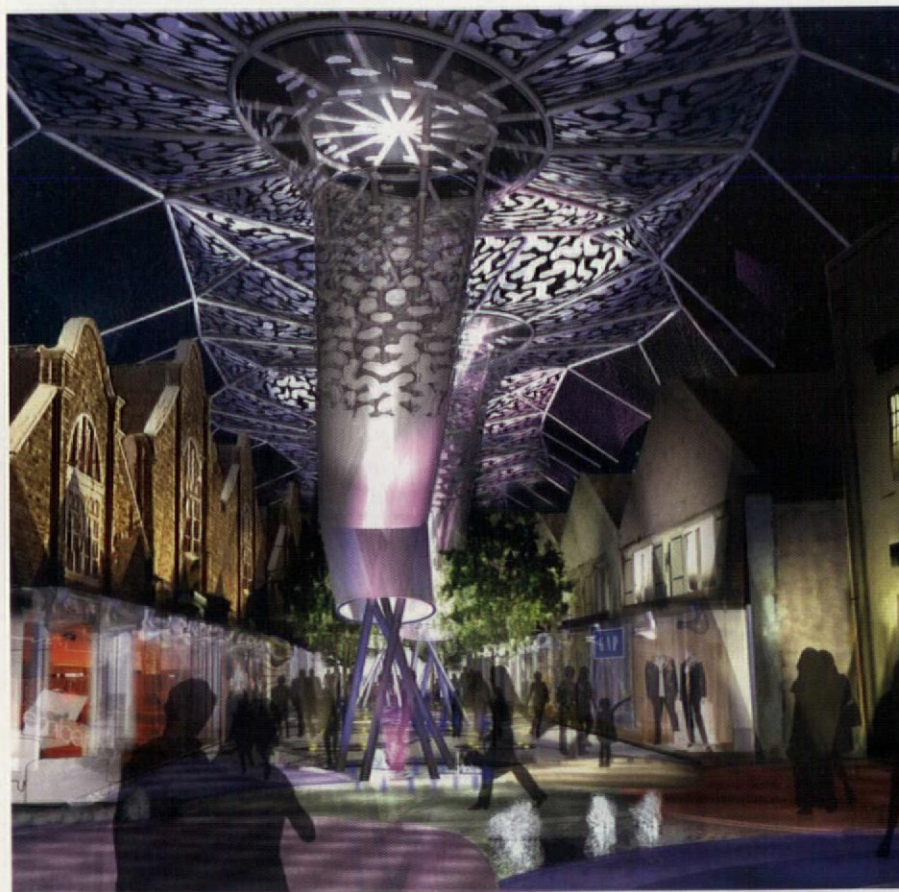
'I was not happy with the existing management team,' he said. 'They are all nice people and well-intentioned, but architectural practice requires strong professional leadership and I am delighted to see architects back in charge.'

However, the change in leadership was greeted with anger by those forced out. 'The normal shareholders who were not involved with the rebellion voted overwhelmingly in favour of the existing management team and its structure,' Mavor told the AJ.

'This must send out a strong message to the new team that they must listen to the shareholders and follow the current strategy,' he added.

The takeover is also unlikely to be welcomed by Aukett staff. Only two weeks ago the AJ learned that an employees' faction had offered to carry out a symbolic one-day strike in support of the existing management.

Ed Dorrell



The first phase of this £20 million scheme by Alsop Architects to regenerate the Clarke Quay quarter on the Singapore River has started on site. The project, which is the practice's first in China, is designed to increase commercial and leisure activity on the 3ha diamond-shaped plot. Design features include the installation of 'lily-pad' eating platforms on the riverside, an increase in shading for the surrounding streets and the construction of a new 'urban entertainment block'. The practice has also proposed a new footbridge to a rail interchange on the opposite bank. +



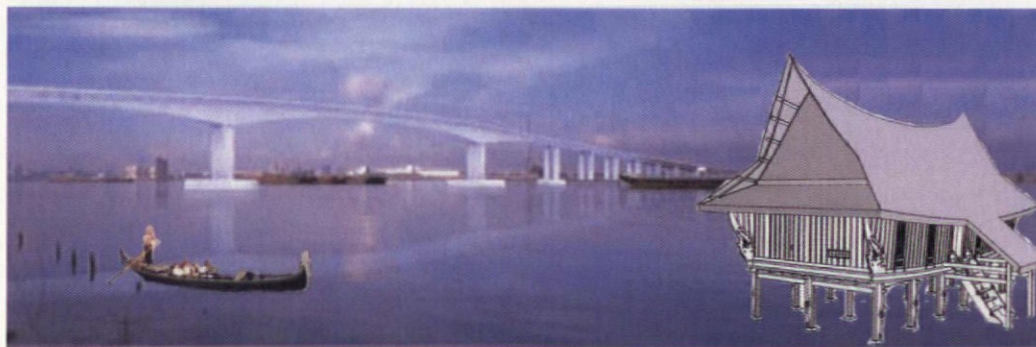
“The whole of the construction industry is like this. But if we can't get the architects to sort it out at the top end, how can we expect anyone else to change?”

Archaos co-chair Alex MacLaren on reports of students experiencing racism and sexism in their year out » page 10

Zaha Hadid's  
influence  
appraised  
» pages 24-26



## Prescott to turn Thames Gateway into Venetian-style 'city on stilts'



Indicative collage of underlying strategies: home, water and multi-mode transport

Secret plans for the Thames Gateway, now being developed by government planners, could result in the biggest water-based urban project since the creation of Venice in the 6th century.

The deputy prime minister John Prescott has commissioned Dutch and Venetian experts to advise ministers on the possibility of creating a city on stilts.

The plans – code-named 'Weeping Willow' – are intended to answer criticism from the insurance industry that the area earmarked for hundreds of thousand of new homes is likely to be flooded as global warming continues and the sea level rises.

The foreign experts are recommending houses raised on pilotis throughout the troubled area, served by water-borne transport facilities. These will include hydrofoils for fast central London access and more conventional private vessels, including canoes, rowing boats and pedalos, for personal use.

Prescott is worried about the impending conclusions of an Environment Agency study into the areas of the Thames Gateway that should be the subject of multibillion-pound flood defence construction.

It is understood that the Environment Agency has already warned ministers about the possibility

that sites earmarked for housing might be unsuitable because of the cost of protecting them.

Dutch flooding guru Vissen van Dijk told the AJ that the question of parking in the area is also under consideration.

'In Venice there are very few guaranteed spaces once people leave their own homes,' he said. 'And it may be that public water-based parks will be required close to rail stations linking "water-houses" to conventional transport.'

Van Dijk, one of the experts commissioned to advise on the project, said he was also being consulted 'about the implications of flood defences on existing threatened sites, and the management and control of waterways in residential areas'.

The insurance lobby is expected to welcome the news that the government is at last thinking about the problem of new construction and where it should go.

The sector has been stressing the need to stop building in flood plains because of the environmental nightmares millions of existing homeowners face due to global warming and rising water tables.

Noah Plimsoll

### LOTS ROAD SCHEME APPEALS

The developer behind Terry Farrell & Partners' massive mixed-use scheme for the Lots Road Power Station in London is appealing against Kensington and Chelsea council's decision to turn it down. Circadian has asked the ODPM to call in both parts of the project – which straddles the border with Hammersmith and Fulham – at the same planning inquiry. ➔

### HSE STAFF STAGE WALK OUT

Staff working at the Health and Safety Executive, including construction inspectors, went on a one-day strike on Monday, following a breakdown in talks at the conciliation service ACAS. Inspectors, represented by trade union Prospect, joined other administrative and managerial staff in the dispute over pay. ➔

### RA EXHIBITION CURATORS

Edward Cullinan, Piers Gough and Eva Jiricna will oversee the hanging of the architecture room at this year's Royal Academy Summer Exhibition. Artists David Hockney and Allen Jones will oversee the show, which opens on 8 June.

### NEW EDUCATION CHARITY

A new charity has been set up to promote access to architectural education. The Architectural Education Trust will work with the RIBA Education Trust to give financial assistance to needy architecture students and promote the subject in schools, seeking out and supporting new talent.

## Bedford man who posed as architect fined £200 by court

The ARB has successfully prosecuted a Bedford resident for representing himself as an architect while not registered with the board.

David Lusty pleaded guilty at Bedford Magistrates Court on Tuesday and was found guilty of three separate charges of breaching the Architects Act. He was sentenced to a 12-month conditional discharge and ordered to pay just £200 towards the ARB's costs.

The case was brought to the attention of the board's regulatory department by local solicitor Stanley Jacobs, who was acting for one of Lusty's former clients, Mill Hill Properties.

A spokesman for the regulatory department said the ARB would

continue to pursue all those who 'mislead the public by claiming to be architects'.

'These individuals undermine the confidence of the public in the architectural profession, and the ARB is committed to maintaining its tough approach to those who unlawfully use the title "architect",' the spokesman added.

However, the RIBA's small practice committee chair and presidential candidate, Simon Foxell, said the punishment was disappointing. 'It's an astonishingly low fine for someone who is making out they are something that they are not,' he told the AJ.



# Two share future colleges prize

Aedasstudio and a team of three year-out students have been selected as joint winners of the Colleges of the Future competition, organised by the RIBA LSC (Learning and Skills Council) Forum to 'stimulate enlightened clients and skilful and imaginative architects to break free from the conceptual and physical straightjacket of traditional learning environments'.

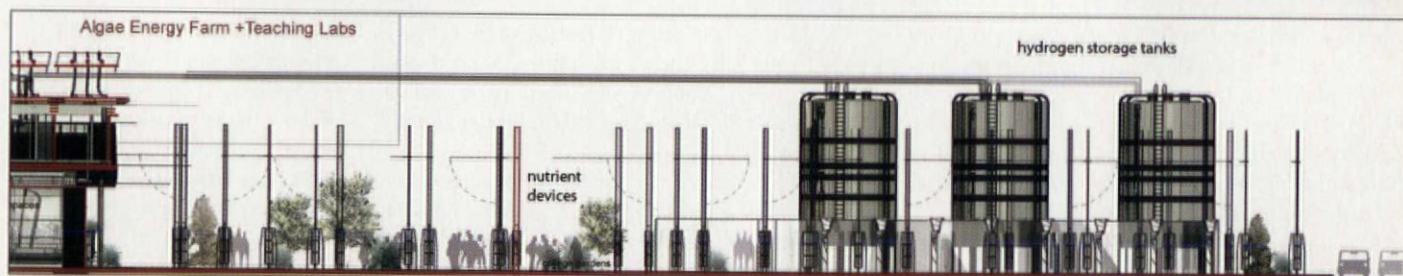
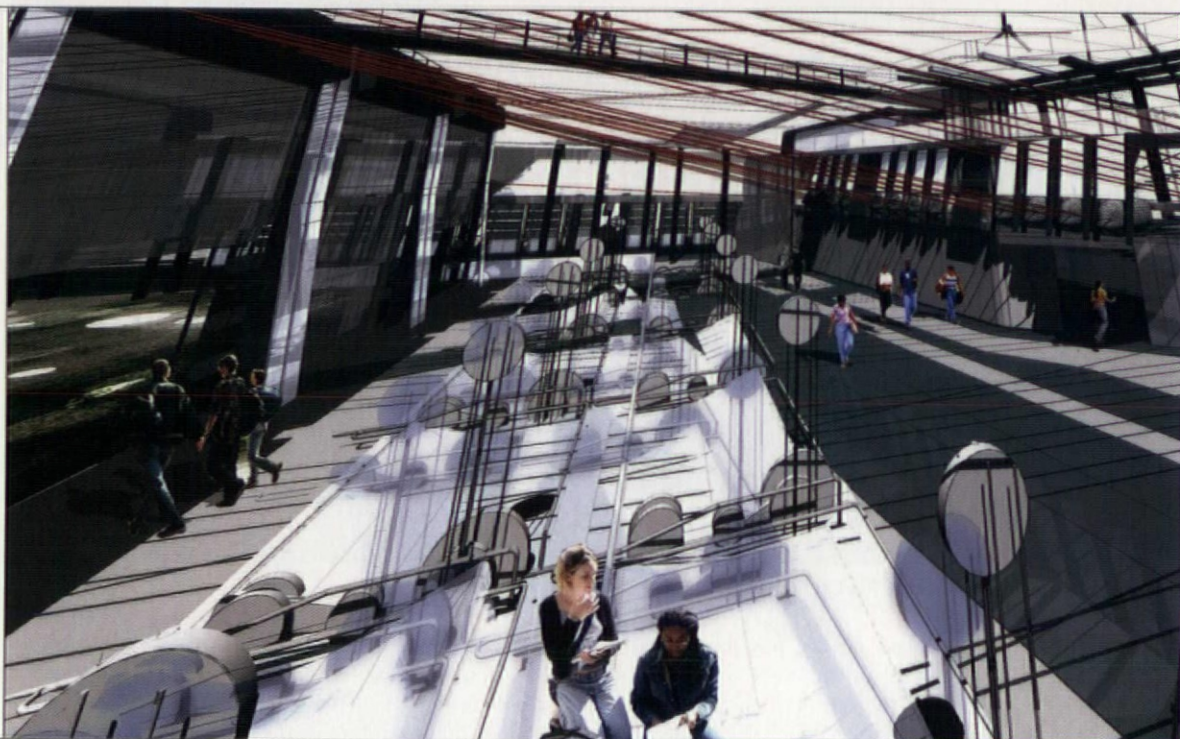
The student entry was submitted by Tamsin Green, who is cur-

rently working at Foster and Partners, and Kenny Tsui and Justin Lau, both at Richard Rogers Partnership, all of whom worked on the entry in their own time. Aedasstudio's submission was the first project completed by Aedas' new design-focused studio, headed up by Richard Hyams. Bisset Adams, ECD Architects and German practice Buerogemeinschaft were highly commended.

Isabel Allen

## THE PROPOSAL

The student entry has two clear drivers – sustainability and information technology. Flexible spaces encourage human interaction and can accommodate temporary structures for special events. Digitally projected information defines the architectural character and acts as a teaching device. Lectures and seminars can be attended electronically and notes accessed via the web.



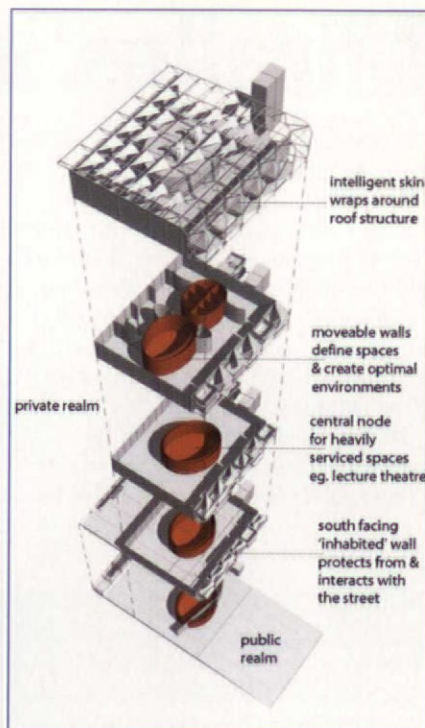
Above: energy-harvesting devices include an algae farm that converts hydrogen into energy. Other features include a hydraulic energy farm, human power plant fuelled by gym machines, and photovoltaic panels on the roof and facades. Below: images and information are projected on to the building



## THE VERDICT

The panel welcomed the spirited approach and the wealth of ideas, in particular the bold concept of the plasma wall, which can be used to create different atmospheres. It also viewed the preoccupation with life-cycle costs as particularly welcome in a sector that tends to prioritise short-term capital savings over wider issues concerning long-term sustainability. The entry would have benefited from more detail about learning spaces and a clear external image to complement the many interiors.



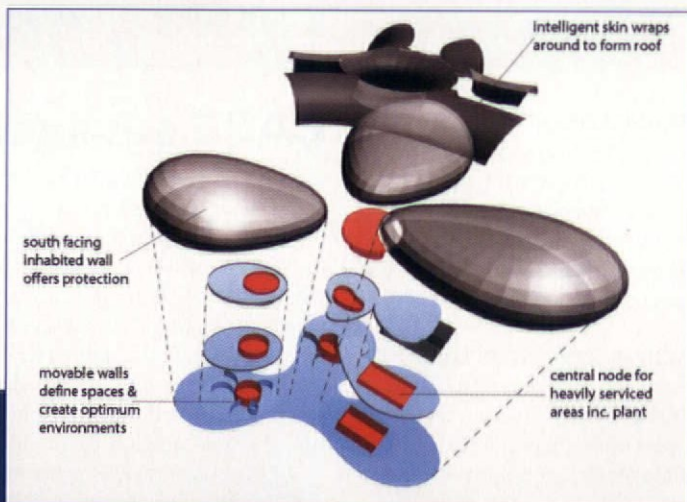


City scheme: exploded axo (above) and view from the street (left). All public areas are housed in the transparent ground floor

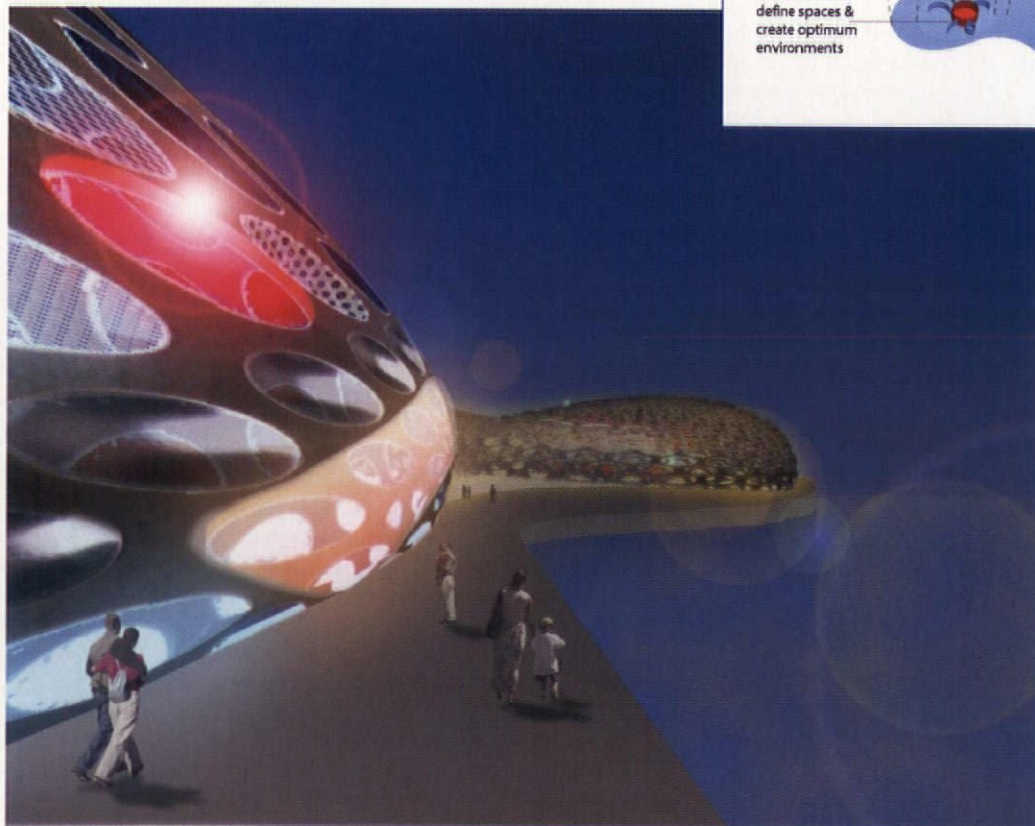
#### THE PROPOSAL

Aedasstudio presented proposals for an urban area and a rural site. The urban scheme consists of a series of small towers with a highly serviced, fixed, central block containing lecture space and archive stores surrounded by open flexible space, which can be subdivided by moveable screens.

The rural college is composed of a central node for fixed services and three wings, each with a separate function including sports, teaching and performing arts. The building's skin divides the public and private space and is layered with study pods, display areas and projection screens.



Rural scheme: the intelligent skin (left) is composed of layered elements that respond to the local context and environment. It can be grassed if required.



#### THE VERDICT

The jury felt that the 'fresh but not corporate' branding would appeal to future students and welcomed the imaginative, fluid approach to design. The organisation diagrams allow for flexibility and demonstrate an understanding of the different learning processes and audiences that need to be accommodated. Concern was expressed about the apparent lack of views towards the semi-rural site, the ultimate practicality and what it might look like in ten years' time.



# Miralles' widow defends husband

Benedetta Tagliabue, the widow of Scottish Parliament architect Enric Miralles, has launched a passionate defence of her late husband's work on the project.

The Barcelona-based architect, speaking at the Holyrood inquiry on Monday, insisted claims that Miralles' working methods had resulted in delays and massive cost increases were unjustified.

Negotiating two sessions of tough questions, Tagliabue described Miralles as a 'genius' and the team from RMJM as 'technicians'. She also insisted he had 'an energy nobody can really understand' that allowed him to work on other projects as well as the parliament.

However, as irate letters between Miralles and the RMJM boss were flashed on a screen, the full extent of the dysfunctional relationship between the two men became clear. There were references to phones being slammed down and endless disagreement about the division of fees.

Tagliabue also denied all knowledge of budgets in the early phase of the commission and said she had only become aware of the original £50 million estimate during a press conference, when a journalist mentioned cost. The official estimate for the scheme has now reached £431 million and is widely expected to reach half a billion before the project is officially handed over to the Scottish Parliament later this year.

In an impromptu press conference in her hotel after the evidence sessions, Tagliabue attempted to play down the rift between RMJM and her own firm, denying that she had withheld fees from the Edinburgh practice.

She also insisted that the building would be a success. 'I really hope that when the building is open everybody's feeling will be one of pride,' she added. The inquiry continues.

David Black

The Chinese Authorities have selected Broadway Malyan to submit the UK entry to an international urban design competition for a 31km approach to the city of Zhengzhou in central China. The competition calls for architectural, landscape and transportation proposals along a highway corridor that extends to 500m wide – a total land area of nearly 2,000ha. The project involves conceptual designs for building redevelopment, city parks, transportation planning, lighting, and architectural guidance. The winning scheme will work within a masterplan by Japanese architect Kisho Kurokawa that aims to accommodate a predicted population rise to five million by 2020. +



## SCHÜCO'S KART BLANCHE

The 2004 Schüco Karting Challenge has been launched. The top three drivers in regional qualifiers will represent the UK in the final in Majorca in September. To enter, email [karting@walnutmotorsport.com](mailto:karting@walnutmotorsport.com)

## SCHWARTZ ON STONY GROUND

Following publication of this story, (AJ 11.3.04) we have been made aware of a number of inaccuracies. A Modernist park has not been proposed under Birmingham City Council's Eastside plans, as a decision is still to be taken on its design. No councillor or council officer has ever contacted Martha Schwartz about the project or sought to commission her. Ian Ward was not available to verify the comments attributed to him. We are happy to set the record straight and apologise.

## CABE savages Leicester mixed-use scheme

CABE has condemned a mixed-use student accommodation scheme by Yorkshire-based Bowman Riley Architects.

The design review committee's report on the scheme for the centre of Leicester called for a completely new approach to the project, dismissing it as a 'predetermined' concept that is 'visually ambiguous'.

The existing design includes a 10-18 storey student courtyard block, embracing a retail development, hotel and health spa, and a fire station.

The design review committee criticised the project's massing, its design style and its planning, in particular attacking the quality of the student accommodation.

'The present scheme falls short on several fronts,' it said. 'If it were built in its present form we believe it would soon come to be regretted as a lost opportunity; students, residents and visitors to Leicester deserve more. It is a predetermined solution – a triangular courtyard building, a building type the team has built elsewhere before.'

In the same session, the committee also reviewed designs by Maber Associates for a new stand at Leicester Rugby Club on a site adjacent to the Bowman Riley project.

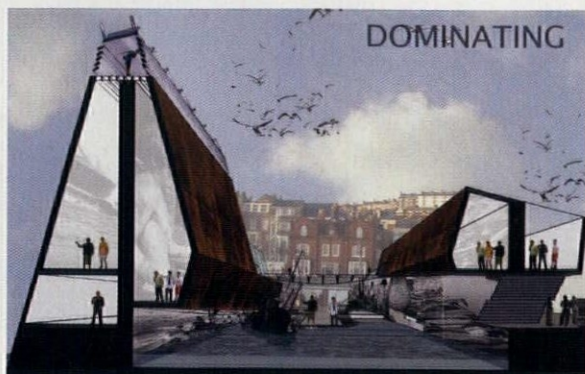
This scheme, the report said, was suitably ambitious 'but has not yet been developed to its full potential'.

The committee also suggested that both projects should now be considered together: 'We would suggest that a masterplan is commissioned, reviewed and then adopted as a development brief.'

'This should look at the needs and the requirements of this part of town as a whole and include a full transport assessment,' it added.

Bowman Riley Architects' partner Laurence Teaney said the practice's project should not be judged until the design development is completed. 'We do not have planning yet and this design review is part of an ongoing journey,' he said.

STUDENT SHOWCASE



James Silvester designed this Fishing Museum as a memorial to the dying fishing industry in Scarborough. The final-year project of his degree at Huddersfield University, it was a joint winner of the Yorkshire White Rose Award. Sited on the existing west pier, it is clad in Cor-Ten steel to symbolise a wrecked, rusting giant. The exhibits are projected in an impressive cathedral-like space. Silvester's tutors were Gerard Bearham and Mrs S Wood.

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





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## Year-out students win extra benefits

The government has responded to pressure from the RIBA to guarantee increased support for year-out students.

The minister for higher education, Alan Johnson, told a delegation from the institute that year-out students will be eligible for the benefits enjoyed by other students on sandwich courses.

After the introduction of top-up fees, year-out students will receive fee support and access to student loans, deferrable until completion of Part 2.

Johnson confirmed the new funding measures during a meeting with RIBA president George Ferguson.

Ferguson said: 'The government clearly recognises the vital contribution that the year out makes to the overall education and training process. There is much more to do, but this is a good start.'

Chair of the RIBA education committee Jack Pringle added: 'While the issue of the overall burden of debt remains, access to a student loan and deferred repayment of student debt will assist the poorest students at this critical stage to continue with their studies.'

# Students suffer surge in sexism while on year out

Sexual discrimination suffered by architecture students jumps suddenly during their year out, new research by Archaos has found.

The student pressure group's survey showed that 36 per cent of undergraduates witnessed prejudice while working in practice, a dramatic increase on the 10 per cent that face the problem during Part 1.

Both Archaos and reform organisation Architects for Change have described the figures as 'illustrative of the ongoing problems of sexism throughout the profession'.

The research also highlights continuing racism in architectural education, which was witnessed by nearly 10 per cent of students throughout Part 1, Part 2 and the year out.

Archaos co-chair Alex MacLaren said the results were 'to be expected but still depressing'.

'The RIBA was surprised by all the findings, but was especially surprised by the fact there was racism and sexism in education as well as in the wider profession,' she said. 'I myself had hoped that at least racism would have died out. But it seems not.'

'The whole of the construction industry is like this,' MacLaren added. 'But if we can't get the architects to sort it out at the top end, how can we expect anyone else to change?'

The Archaos survey report quotes one anonymous respondent's experiences in her year out. The female student said: 'There is a general air that male students are taken more

seriously than female students.'

'An indication of this perhaps is the fact that there are always more male first-class degrees than female ones,' she added.

Sumita Sinha, who has just stood down as chair of Architects for Change, said universities could be doing a lot more.

'The tutors and teachers should make sure that the students they are responsible for during the year out are OK,' she said.

'But the other important thing that needs to happen is for students to tell people about these appalling experiences, rather than only discussing them in anonymous surveys,' Sinha added.

Ed Dorrell

## Other key survey findings

- Current students expect to be £14,480 in debt by the time they qualify
- Some 45 per cent believe this is a 'very expensive' education
- Only 55 per cent of students are 'certain' their course is validated
- Around 57 per cent have considered changing careers
- IKEA is the most popular shop among architecture students, with 25 per cent of the vote
- Over three-quarters recognised George Ferguson as RIBA president
- ➕ Visit AJ Plus for the complete survey



Barking town centre is to be transformed under plans drawn up by Allford Hall Monaghan Morris.

The first phase of the scheme for Urban Catalyst, which has just won planning permission, will create a new central focus for Barking. It aims to transform the Town Hall Square with new residential and civic buildings connected by a series of new public spaces.

The existing library will be integrated within a new life-long learning centre with four storeys of residential units above, comprising 112 one and two-bedroom apartments. The centre will extend from the existing library building to form two sides of the square. The library will be updated with a new glass facade.





## Roche in RIBA resignation threat over members' anti-ARB attacks

Maverick presidential candidate Chris Roche has threatened to resign from the RIBA unless 'dark conservative forces' end their campaign to destroy protection of title.

Roche is convinced that 'some councillors' are determined to kill off the ARB as a way of boosting the institute's membership and promoting the idea of 'chartered membership'.

The Shoreditch-based practitioner told the AJ that he believes these council members 'would like to take on the ARB's role as a way of developing the chartered architect concept and representing the interests of big business'.

Roche is seeking to differentiate his campaign from those that are determined to destroy the board and its role altogether.

'I believe the ARB should be maintained and directed to carry out their primary function,' he wrote in a submission to the RIBA's ongoing investigation into the activities of the board.

'This year, as with proceeding years, I will be alerting the ARB to an increasing number of non-architects advertising their services under the banner "architects" within the Yellow Pages.

'I recognise there are elements within the RIBA who are seeking to remove the protection of title by attacking the ARB. If these conservative forces are successful, I will resign from the RIBA,' Roche's submission adds.

Ballot papers for the presidential elections will be sent out to members on 6 June.



John Lyall Architects has submitted a planning application for this mixed-use regeneration scheme on the Ipswich docks. The project, on the site of the old Cranfields Flour Mills, aims to create a new public space through the renovation of a group of the site's Victorian brick buildings and the creation of a 'family of new buildings'. At the heart of the competition-winning design is a new headquarters for Dance East, the regional dance authority, and a 23-storey residential tower that aims to replace the 15-storey grain silos currently on the site. +

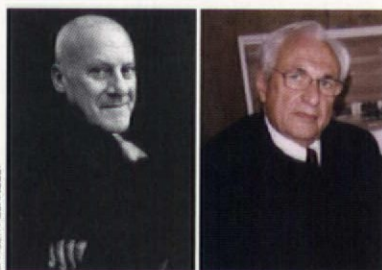
## Foster seeks out design partners

Norman Foster, fresh from the loss of his high-profile partner Ken Shuttleworth, has found an unexpected new design ally in the form of Frank Gehry.

The two architectural giants have teamed up to participate in a prestigious competition for the redevelopment of the Milan Fiera, Italy's premier trade fair.

The incongruous pairing is Foster's second such alliance to emerge in recent weeks and follows news that he is to work with Jean Nouvel on a project in the City of London.

The unprecedented new strategy could add to speculation that Shuttleworth's departure last December has left the practice without a visionary designer. Shuttleworth, Foster's former partner, is largely credited as the genius behind Swiss Re and the GLA building, and his resignation was greeted with reports of a rift between the two men.



Partners in design: Foster (left) and Gehry

The Milan Fiera competition has attracted some of the world's best designers, with Renzo Piano, Richard Rogers, KPF and Zaha Hadid also understood to be competing.

Teams have been asked to produce solutions for the redevelopment of half the present Fiera site, which will become empty once the trade fair moves part of its operation to a newly constructed site outside the city. The deadline for submissions was this week, and a winner will be chosen in the summer.

Foster's City of London project with Jean Nouvel was announced by client Legal & General last week. The 'unique collaboration' to redevelop the Bucklesbury House site near the Bank of England was initiated by Foster, who approached Nouvel to work with him to 'create a new vibrant heart to the city'.

Zoë Blackler

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- The British Construction Industry International Award *sponsored by PricewaterhouseCoopers*
- The British Construction Industry Best Practice Award *sponsored by Skanska*
- The Prime Minister's Better Public Building Award *sponsored by CABE and OGC*

*Plus, the following new categories for 2004*

- The British Construction Industry Local Authority Award *sponsored by May Gurney*
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**Closing date: Thursday 22 April**

Entry forms may be downloaded from [www.bciawards.org.uk](http://www.bciawards.org.uk).

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

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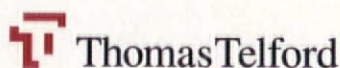
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## who said what

**'Her recognition comes at a time when a host of more deserving architects stand in the wings for the award – architects who have built far more but are far less beloved by the avant-garde'**

Clay Risen on Zaha Hadid's Pritzker Prize success. *The New Republic*, 23.3.04

**'You know, people say everything. People said there were weapons of mass destruction in Iraq'**

Frank Gehry on allegations that his proposed Art Gallery of Ontario will be way over budget. *Toronto Globe and Mail*, 24.3.04

**'Westminster politicians voted for armed confrontation with militant Islam. It is unthinkable that they should now hide behind blast-proof walls and tell the rest of us to bear the consequences'**

Simon Jenkins on plans to build a security wall around the Palace of Westminster. *Evening Standard*, 25.3.04

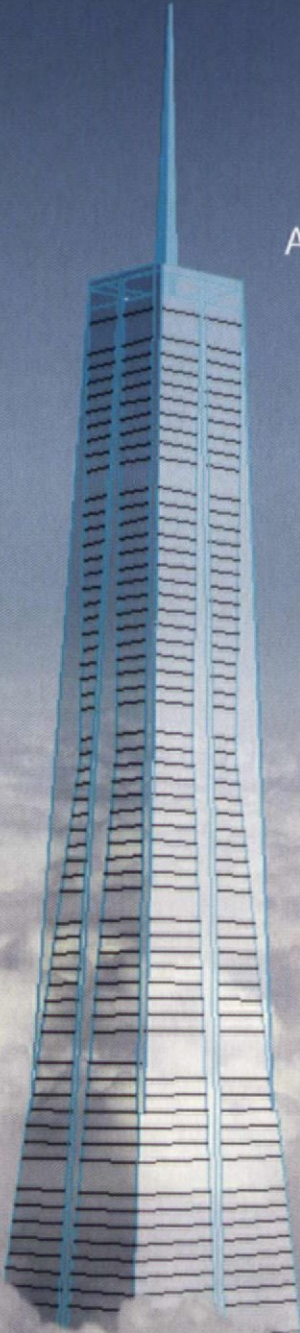
**'The impression given by Max Hastings, among others, is that Barker represents the biggest threat to rural Britain since the Black Death'**

Larry Elliott on the Barker Report. *Guardian*, 25.3.04

## vital statistics

- The Venmore Partnership, the biggest property auctioneer outside London, has taken advantage of Liverpool's accelerating housing market boom. In a two-day auction held last week, the firm sold more than 250 lots for a total of £12,184,250.
- Over the first quarter of 2004, the construction industry saw the most vigorous growth in a decade, the Royal Institution of Chartered Surveyors has claimed. Some 35 per cent more surveyors reported a rise than a fall in private commercial construction work, up 22 per cent from the previous quarter.
- Delegates to MIPIM, last month's property fair in Cannes, were up 5 per cent on last year. The exhibition welcomed 15,157 real-estate delegates from 67 countries, including 412 UK firms.
- Profits at Manchester United have risen by 32 per cent in the last six months, reaching £26.8 million. The club claimed the results were down to the 'brand going from strength to strength'.





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# The urbanist entertains

Massimiliano Fuksas' unclassifiable architectural style should be an inspiration for UK architects. Here, Austin Williams examines the age-old dilemma of contextualising modern buildings, as discussed at this year's AR Conference

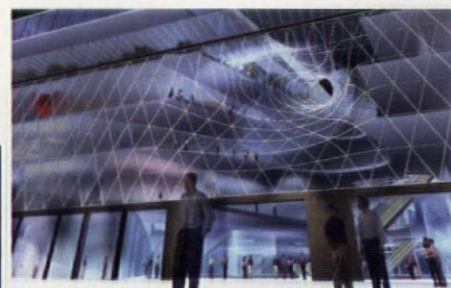
'Working with the grain of nature' was how Prince Charles explained the need for humility in design and as the essence of sustainable development. Admittedly talking predominantly about science, he said in his 2000 Reith Lecture: 'In this technology-driven age it is all too easy for us to forget that mankind is a part of nature, and not apart from it.' So what do leading European architects consider to be the best way to interweave new commissions into the existing urban fabric?

## When in Rome

Massimiliano Fuksas is a name to conjure with. At the 'Intervening in the European City' conference, however, he should have been called Kiksas, since he managed to present the most sparkling array of projects – each of which were different and could not

be labelled as a particular 'house style'. Speaking in charmingly broken English, he seemed genuinely bemused by the fact that his office has grown so big. He has, he said, an office in Frankfurt even though he only has one job there. Until you realised that the job includes 55,000m<sup>2</sup> of glass roofscape; a hi-tech glass web that dips and twists like the surface of *Star Wars*' Death Star... for 1.5km.

Even though, as with other speakers, graphics dominated his presentation at the expense of coherent analysis, Fuksas' enthusiasm and his changing repertoire of projects endeared him to the audience. From the exciting images of the new Ferrari



Is it a wall? Is it a roof? Is it a huge drainage system? The sci-fi glass facade of Massimiliano Fuksas' hi-tech Mab-Zeil development in Frankfurt





SpA headquarters in Maranello, where he has created a reflecting pool on the projecting balcony using a design philosophy that would bring the clients closer to nature, to the Grappa building, 50km north of Venice, which comprises highly engineered glass pods – each scheme is individual, responding differently to prevailing conditions and resonating with the local requirements. But the old adage that there is nothing new in architectural design was reflected in juxtaposition of Wilkinson's Crystal Palace proposal with Fuksas' completed Grappa structures. Similarly accidental and incidental resonances of Fuksas' work can be found in the forms of Foreign Office's BBC music centre, Alsop's Cloud, and even Thomas

Heatherwick's Selfridges installation – the artist who seems closest to Fuksas' design diversity.

The Grappa structure is an investigation into Fuksas' dream to have a light building with no visible structure and no glazing bars, especially on the roof. The complex steel geometries are matched by the accuracy of the glass panels that curve in two directions. The intention, he says, was to explore the relationships between 'what is fluid and what is flux', but we got no further than that, I'm afraid. However, each scheme was exciting regardless of explanation, but it was slightly troubling that Fuksas, like most of

the other speakers, was not really engaging with the spirit of the conference theme.

## A&R man

With his arm resting enigmatically in a Paisley scarf sling, chairman Peter Davey intoned that the speakers would provide examples of creative engagement with our civic inheritance to enable us to question and explore how architecture sits with the past, present and future. Provide examples they did, but a little bit more political engagement and a little less architectural self-obsession from speakers would be refreshing at conferences like this.

Chris Wilkinson of Wilkinson Eyre Architects showed a wide range of projects, although those of us on the conference circuit have heard much of it before. His final presentation, however, put forward his schematic proposals for Crystal Palace. His comment that the 'historical significance' of a site is much more important than the 'visual significance' can be judged from the images.



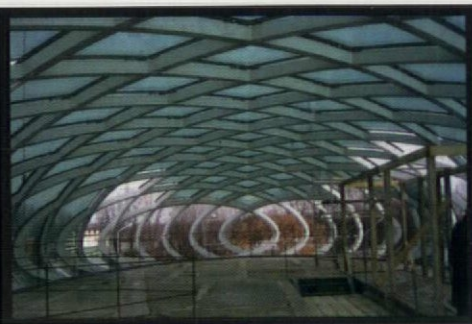
The new Ferrari headquarters building in Maranello has a shallow pool bordered by bamboo reflecting onto the cantilevered upper floor







The construction of the headquarters of the Nardini Grappa distillery at Bassano del Grappa, some 50km north of Venice, is under way and due for completion in a few months. The structure comprises highly engineered glass pods and is an investigation into Fuchs's dream to have a light building with no visible structure and no glazing bars, especially on the roof



The scheme is for 'something that other cities have but London doesn't' – a sculpture gallery. The form of the structure has evolved from a reference to the 1851 Exhibition barrel vault, but utilises state-of-the-art materials, engineering and technology to give it a distinctly 21st-century feel. At the moment, this scheme is speculative but Wilkinson admitted that if it goes ahead, it would be 'a very powerful intervention in the street...', adding 'but it's not a very nice street'.

The scheme proposal, engineered by Cecil Balmond's team at Arup's Advanced Geometry Unit, is for a 150m pod set on stilts in the middle of the park. In scale, Wilkinson said that this would 'almost be Swiss Re laid on its side', but engineered from a laminated structural glass gridshell affording maximum light and views out through its transparent structure and skin. Although never done before, in terms of structure, Wilkinson states that 'the concepts we're dealing with are trivial compared with Paxton's original structure'. The all-glass building would float above the trees like a Zeppelin, accessed along the park's axis by a

23m escalator – the longest in the country – where visitors would be 'sucked up through the trees and into a vast glass space'.

In conclusion, he noted that cities are constantly changing and architects have a duty to intervene to enrich historic settings. The drama of young and old styles brings life and vitality and improves all of our lives. Davey remarked that he hadn't previously realised that Wilkinson was so committed to spectacle.

### Spanish toupee

For me, Ole Wiig, senior partner in Narud Stokke Wiig in Oslo, made the best attempt to address the conference theme and outline a theoretical framework of the issues. In the usual impeccable English of the Scandinavians, he announced that he would break down his talk into an examination of:

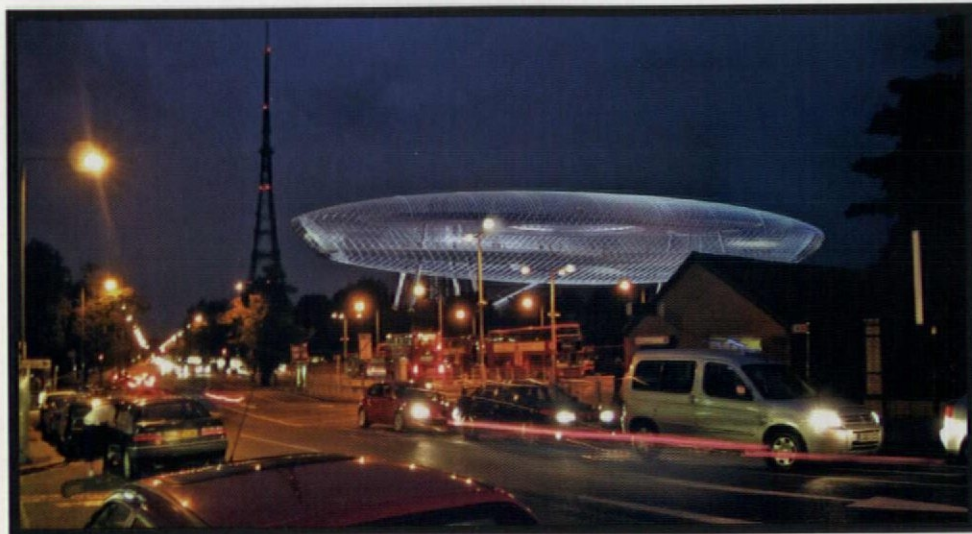
- the city as a house (and vice versa);
- urban extensions;
- urban repair;
- lost space; and
- new arteries.

I have to admit to getting slightly lost along the way, so rapid fire was his presenta-

tion (and only realising fairly late on that he was presenting them in reverse order), but his principal argument was that architecture and urban intervention today should act as a signifier to broader agendas.

He noted that churches, town halls, etc of the past represented the royal and civic hierarchy that has been called into question in recent years. He then pointed to the new duality of financial and corporate muscle undermining protest, while there seems to be a growth in the power and prominence of pressure groups. How then should urban and civic space reflect these changes? How can form reflect the new ownership of the public realm?

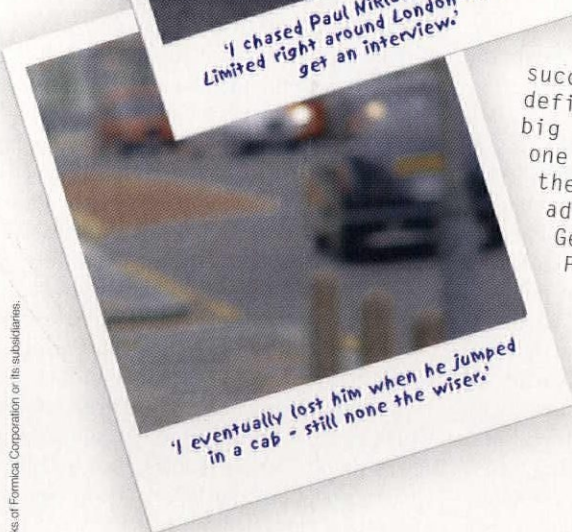
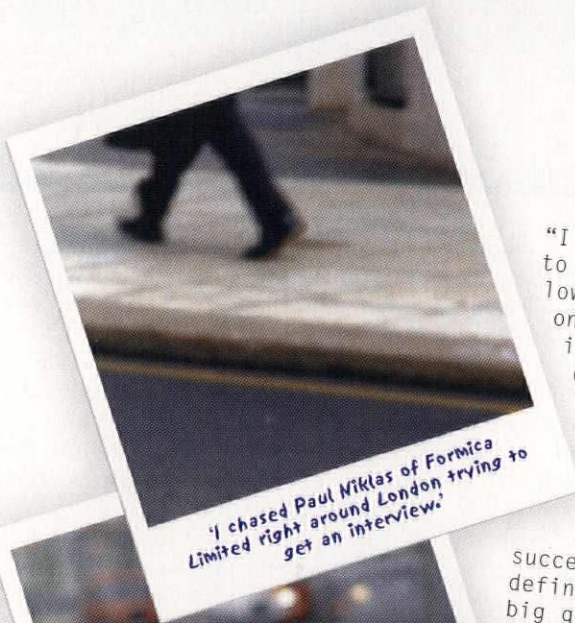
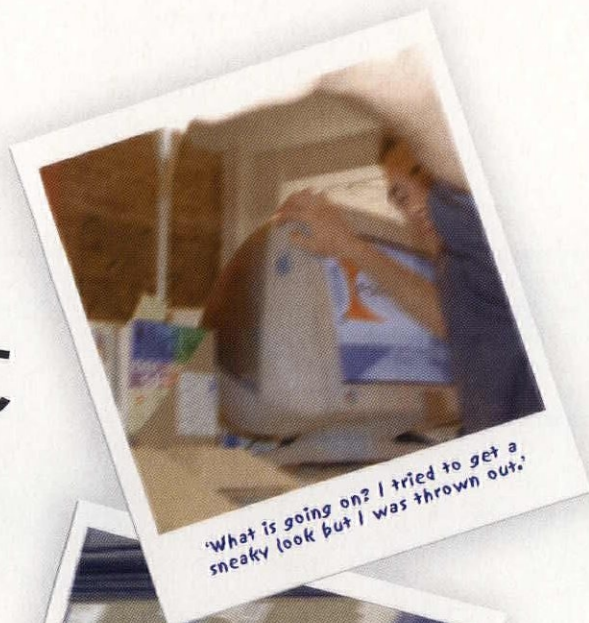
Wiig prefaced a great deal of his presentations of his schemes in Norway, by suggesting that very few buildings reflect power and influence; instead they reflect a Nordic tranquillity and a rejection of the iconic. Ignoring the slightly rose-tinted interpretation of the real history of the Nordic region, he says that this framework leads him to believe in clear architectural concepts, appropriate symbolism, the genius



Chris Wilkinson's speculative urban intervention in Crystal Palace rises above the trees and challenges the 'not very nice street'



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Formica Limited but without success. There is definitely something big going on but no-one is talking and the clues just aren't adding up."  
Geoff Clarkson,  
Freelance Journalist



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If it is given the go-ahead, Chris Wilkinson's proposed 150m-long glass pod set on stilts in the middle of Crystal Palace Park will be accessed by the largest escalator in the UK



loci which 'produces architecture that is so simple that you can pee it in the snow'.

This spirit of 'place' was developed in his proposals for Trondheim. Outlining the turbulent growth of the city, he described how the Viking settlement had created a rigid street pattern, and that, after its partial destruction in a fire in 1681, a gridiron street layer was introduced. After a recent fire, Wiig has proposed a third layer be superimposed. This contemporary layout would comprise an organic pattern 'to symbolise our open society... our democratic ideal'. Unfortunately, there was little clarification of the underlying contradiction at the heart of many attempts at democratising space; that is the need to impose a solution.

### Grazie, grazie

With so much talk of the primacy of nature, it was refreshing to hear Francine Houben of Meccanoo remind us that 'most of my country is man-made'. Unfortunately, after that point she rebelled against technology, insisted that the auditorium lights be turned off and rendered me unable to take notes. However, I concurred with Davey's summation that she had presented a 'wonderful command of materials and light and interiors'. How they contextualise to urbanity in any meaningful sense was lost on me.

Peter Cook, chairman of the Bartlett School of Architecture, took to the stage to present his work on the Kunsthhaus in Graz. Even though this has only recently been featured in practically every architectural magazine in the world, he brought such a presentational clarity and logical exposition of the planning and design process, that I was

almost won round. (As Davey said, the scheme 'is not to be compared to some superficially similar building in Birmingham'.) 'Intervening in a city,' says Cook, 'is not the same as just finding yourself in a place because somebody asks you to build something there. To intervene, is a modest and an arrogant act.' Echoing Prince Charles' soundbite, Cook said that 'it is to tuck yourself into the grain of the city'. This is not Blob-ism, he said, 'this is the vernacular', pointing to an array of irregular cusps of neighbouring minarets around the Kunsthhaus.

Explaining the complexities of the Austrian site, he then admitted that they took a 2m fire-regulation distance from the adjoining buildings and then 'poured the building into the plan area just like squeezing a tube of toothpaste... to create an ugly, cute, nonchalant shape'. Pointing out the detailing, whereby difficult junctions in materials are simply avoided by keeping materials apart, he has created a building that is, he admitted, 'not high-tech, but crap-tech'. His Ratner-esque self-deprecation continued. Showing slides of the building with a layer of snow, he innocently informed the audience that 'Warning: Avalanche' signs have been put up. He is fairly nonchalant himself, 'the snowfall won't kill you, but you'll probably get a nasty shock. It's advisable to wear a hat.' Ultimately, this was a lecture to a first-year architecture course, and for all the old hands sitting in the audience, all the more refreshing for that.

### Analyse this

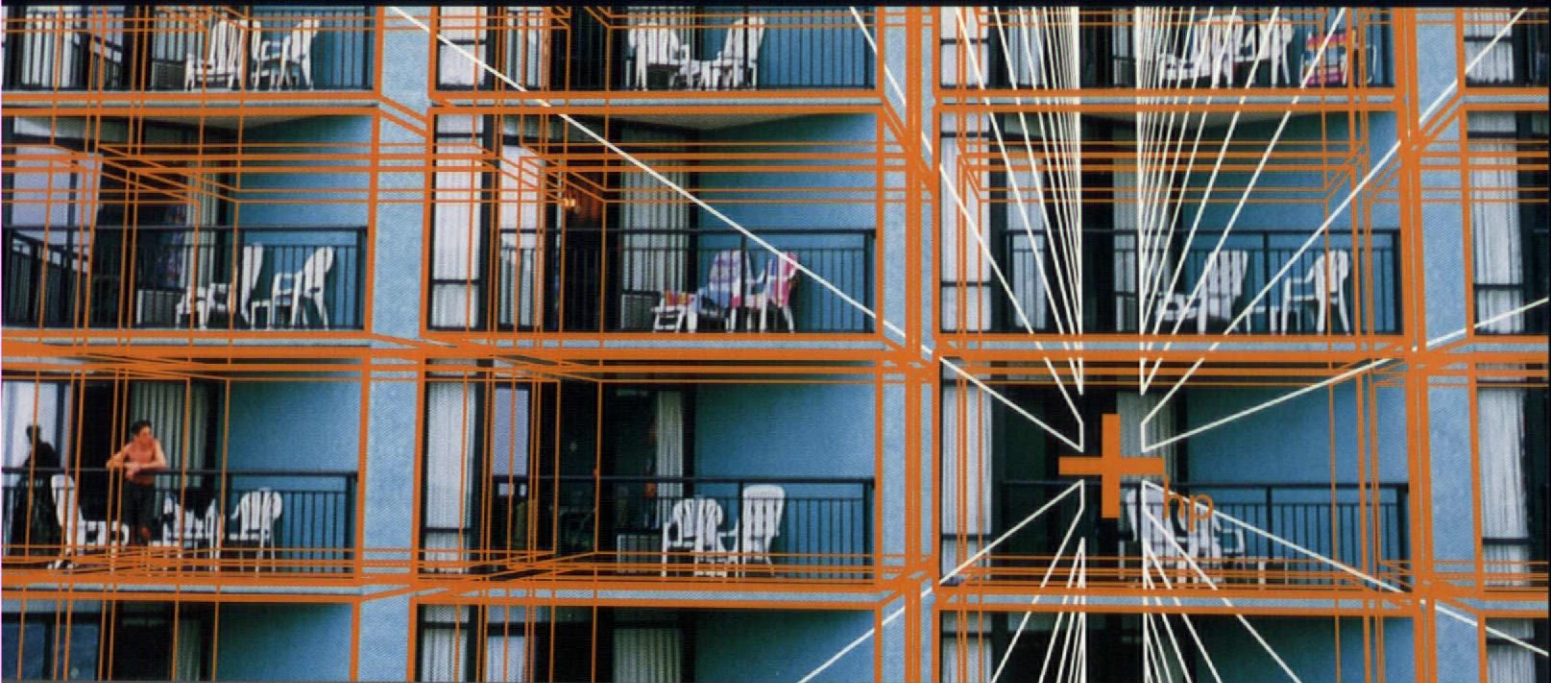
The conference was intended to be a masterclass of the architectural urbanists' craft. In many ways it succeeded, although the audi-

ence was a little reticent to participate, which usually means that it is perhaps less engaged than the organisers would like it to be. In this case, the cerebral framework of the day wasn't always matched by the speakers' theoretical analysis. Lack of intellectual engagement by some of the speakers was occasionally overcompensated for by rapid Powerpoint presentations that were simply descriptive rather than explanatory.

However, an AR conference with faults is a great deal better than many other conferences that regularly don't even aspire to such high standards. Even with deficiencies, this conference was a pleasure to attend. As it happens, the images were certainly impressive, with a range of exciting work from around the world that renewed one's enjoyment of design expertise and made one realise the possibilities for architecture. It also showed up the fact that there seems to be so little real experimentation in the UK market.

One interesting observation from Fuksas, which he gave in an interview some years ago, can be seen to contrast with Prince Charles' opening quotation. 'I am against nature,' he said. 'I don't like nature. I like towns. I am a human. There is not one tree in *Star Wars*. You have high-density macrostructures, but no trees. The future is always without nature.' If only he had said something similar on the day it would have been more engaging and challenging. In general, I feel that with a little bit more political engagement with the topic, a little bit more forethought, and a little more friction, the conference would have had an even better dynamic. Those of you who did not attend, though, missed a treat.





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## Schools cannot be expected to shield students from prejudices at work

You can hold schools of architecture responsible for many of life's ills – but not for troubles faced by students during their year out. The fact that 36 per cent of respondents to the recent Archaos survey (*p10*) claimed to have witnessed prejudice during their year out is appalling. But Sumita Sinha's suggestion that tutors should take some responsibility simply does not stack up. Having graduated from one school, and not having enrolled in the next, they do not 'belong' to any particular school. They are learning to navigate the politics of the workplace as independent and responsible adults – at an age where graduates from any three-year degree face the same challenge.

Prejudice within the profession is not, of course, a matter for complacency, and clearly responsibility lies with the practices themselves. But if employers are shirking their duties, it is essential that students are given the necessary tools to stick up for themselves. In any walk of life, employees are more likely to 'shut up and put up' with unacceptable behaviour if they believe themselves to be dependent on, inferior to, or indebted to their boss. The RIBA's recent efforts to see repayment of student loans deferred until completion of Part 2 is hugely significant in that it takes financial pressure off year-out students; being labelled a trouble-maker is much less of a threat if you know you can afford to walk away.

But true independence comes from knowing your own worth in the marketplace. If schools have a responsibility at all, it is to provide the best possible teaching and support during the years students are in their care, so that graduates are both personally confident and professionally competent.

The dramatic leap in the reported incidences of both sexism and racism between Part 1 and the year out is indeed a reflection on our architecture schools. But far from demonstrating that they are slacking in their paternalistic duties, it suggests that schools are succeeding in creating an environment which is infinitely more healthy – or protected – than within the profession at large.

Isabel Allen

## Government needs to get sensible over housing

It is a pity John Prescott's learning curve is only taking him to where Michael Heseltine rigidly stood on market forces. They both seem to think that the Thames Gateway and 'the like' will deliver the goods. One thing is certain: it satisfies the mass-housing lobby and confused politicians, and raises taxes on one side of the equation, but in the long run achieves nothing.

Nimbys and planners are what the system is all about and force the debate on, which is why spin doctors have to be introduced to beat the system.

If you really want affordable housing, keep it well within the cities or urban structures where there are facilities and transport, and where small-scale developments can be provided and essential workers can be housed easier. It's just an excuse to allow affordable housing to open up wider markets, treading on a vulnerable Green Belt and doing the easy thing at the expense of urban areas that should be the priority.

A 150-page report? No wonder the government cannot tackle the problem in any sensible way. It beggars belief and is a humiliation that tens of thousands of square miles of degenerating town have come second to this.

**Rex Hawkesworth,**  
*Portsmouth, Hampshire*

## ARB must follow its remit, replies Salisbury

In response to Bob Franklin's open letter, (AJ 18.3.04), I'm not for abolishing the ARB. You say 'we won' (we did) and that you had great hope. I still do – but on condition that the ARB follows the remit that was so carefully devised for it and does that well; it should not go into areas where it trespasses. This morning I had a letter from the

provost of one of the largest universities in the country, who tells me: 'I continue to be confused about the ARB approach to prescription, and its relationship with the UK's leading schools of architecture.' An email from an architect in the North West complains that he has tried for four months to get his change of address registered by the ARB without success; he finds it offensive that so much time should be diverted into what he sees as unnecessary PR. He concludes: 'Are there too many extra-curricular activities being undertaken and, as a result, is the core function of the board being overlooked?'

Solicitors? I've been there too. My father-in-law died 25 years ago having appointed a solicitor to act as the executor of his will. Several years later, there had been no distribution to his five children. My wife and her family tired of badgering him and asked me to act as intermediary. My letters were ignored, so I complained to the Law Society. It told me it could only receive complaints from solicitors' clients, and as this solicitor had appointed himself to act as the administrator, only his own complaint could be entertained. Over a period of two years, I found my way through to the Lord Chancellor (Quentin Hogg), and he changed the law. Now beneficiaries can complain.

Part 3 examinations? I examined once at Oxford. They never asked me again. Alan Berman and I passed a dyslexic student who designed and drew beautifully, but could not put 10 words together in writing. We failed the star pupil who had experience only with D&B contracts but who was so full of his own abilities that we thought he would be a danger to the public.

I have tried to be considerate in all dealings, but I have refused to budge where the ARB has acted illegally. I have been given a great



## Context is crucial when applying the formula

I sensed an echo of Julian Wickham's views on Libeskind's latest acute/obtuse *unterschrift* in Stuart Tappin's letter further down the page (Letters, AJ 18.3.04), mentioning tenants' problems furnishing Madrid's Torres Blancas. But John Bancroft's piece on Jean Renaudie's work in the same issue overlooked similar inconveniences in those trademark piled-up triangles, which look so nice on paper.

As my brother and his family found when they lived there, winter and summer conditions made the alternately frozen or baked triangle less than ideal.

They did enjoy the roof garden and the space of the double-height sitting room, but these were at the expense of the other rooms. Also, the contrastingly gloomy and introverted shopping centre below is hardly better than the work of most of Renaudie's contemporaries.

We all love and aspire to fresh ideas we can call our own, but it is not admirable when self-branding becomes a kind of psychosis, repeating the hitherto marketable formula without really considering the user or the context.

**Paul Harding,**  
*Benjamin Tindall Architects*



Renaudie's triangles 'which look so nice on paper' are far from perfect

deal of specialist legal advice, including that of the the country's foremost solicitor in public and administrative law. But the only person who can decide the law is a judge; and until he/she decides, all we can do is hold our own opinions. When I started out, I relied on private correspondence with the chief executive and the board. It was all ignored. It was only when I started making a noise that I got any reaction.

Policy papers have been brought into the open. Views stated are open and accountable. The government has invited representations from the profession and accepted important recommendations I made to the Better Regulation Task Force. We are going to be given the opportunity to have proposals for reform properly considered.

Just now a copy of an email from one RIBA member to another has arrived, prompted by Humphrey Lloyd's personal round-robin. He says: 'The RIBA are looking into the issue, but I doubt there will be the will to make a real stance.' This, sadly, has been heard repeatedly for years.

Margaret Thatcher? Oh we remember her well, particularly her enormous recession. I was chairing the Salaried Architects Group at the RIBA at the time. I got the *Guide to Employment Practice* updated so that salaried members could protect themselves. For those who had been made redundant, I persuaded the Membership Committee to set up a professional career advisory clinic at the RIBA, free...

**Ian Salisbury, Oxford**

## Standing up for female staff at Fletcher Priest

While I applaud the AJ100 list (AJ 25.3.04) for highlighting the percentage of women staff in each of the featured practices, as one of the six female architects

at Fletcher Priest's London office, clearly you have got your facts wrong in our case; your entry suggests we have none!

I appreciate that while the office may not rate among those with the highest proportions of women staff, Fletcher Priest does reflect the industry average.

The quote you attribute to Mike Fletcher, rather than being enigmatic is again simply wrong; there are indeed three pregnant architects currently working at the office... all women. My concern is that these editorial mistakes may discourage female applicants from approaching Fletcher Priest for future employment. Even in an industry where female employees are in such a minority, I'd hope that a zero percentage would excite enough interest to merit a further checking of the facts.

**Stephanie Srivastava, Fletcher Priest Architects, London**

## Mr Franklin has a lot to say for himself...

Is the Bob Franklin of Oxford any relation to the Robert Franklin of Oxford who both appear on the same letters page (AJ 18.3.04)? I think we should be told.

**Sam Webb, Canterbury, Kent**

## Correction

With regard to the AJ100 survey, the full answer of Ian Fitton, managing director of Fairhursts Design Group, to the question 'What keeps you awake at night?' was 'Nothing. In this increasingly litigious world I suppose that the possibility of PI claims might keep me awake, although we have an exemplary record.'

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](mailto:angela.newton@emap.com) to arrive by 10am on the Monday before publication.





## The stealth days are over... it's about time we evolved

Since Soane defined the profession, 'others' have come in: engineers, quantity surveyors and most recently project managers. Did we let them in to help manage the evolving process, or have we sat back and lost the skills and power to lead?

I would suggest that the current orthodoxy is that we are under threat and out of the loop; in the end we may end up just decorating the box. The most frequent reason given is that construction methods are now so complex that no single professional can lead the process and that numerous 'new' specialists consultants and subcontractors offers a very specific and highly skilled service, undermining the architect and client relationship.

The conclusions drawn are that increasing complexity is reality, that we cannot change process and must therefore concentrate on our special skill – the 'design' (of the box). The architectural educationalists say they cannot cover the expanding curriculum in five years and the profession is disillusioned by the burden of administration generated by regulation and contract, and the resultant bureaucracy of PII.

But there is the counter orthodoxy: the profession is not about decorating the box; that design is all encompassing and architecture is key and about process – defined by an understanding of the physical, financial and cultural context of time. To make good architecture you must understand this context and where the opportunity lies. The idea that the process of constructing is ever more technically complex is nonsense, merely reflecting each generation's arrogant view of the past.

As an optimist I have to support the latter view; I'm bored of doom mongers telling of the end of the profession. Architects have power and need to make time to use it, individually and collectively. The optimist's view is that the profession has the back-up of highly skilled consultants and subcontractors aiding and

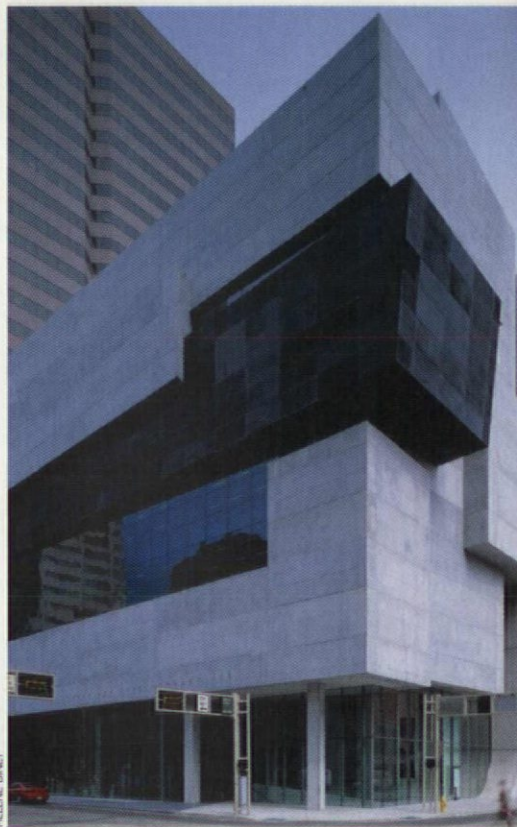
abetting the development of the opportunity. The only significant change from the past is that the management of risk has become increasingly prominent. Even that may not be the case – yes, we pay more PII, but then again we can now form practices into limited liability partnerships and limited companies.

The evidence supports this opinion. The profession is attracting ever-greater numbers to study and architects are more numerous, entrepreneurial and powerful than ever before. There are more of us doing more work on more buildings under more varied forms of contract (traditional, two-stage, D&B, PFI and LIFT) that, along with the as-yet-untapped potential of 'outsourcing' to other consultants and places, releases our time to concentrate on the design and delivery of more and better buildings.

Over the last few years, permissions that would only a decade ago have been deemed impossible in planning terms have emerged relatively unscathed as buildings. An architecture of stealth – stealth through planning, stealth through regulatory constraint – has won the day. This transformation has been achieved with the full support of public and private clients; architecture has been deemed to be important.

But the stealth days are over. We now need to get involved in shaping the environment of statutory control and contract in which we work. We cannot sit back and suggest PFI buildings are not looking too good but carry on doing worse ones. We have to review not just buildings but procurement and offer evolving models; that, after all, is what we are trained to do. We need better models for education, practice, consultancy, collaboration, appointment, statutory control, contract and process – not just shape and form. The first of these models, architectural education, will soon be up for review. Let's use the discussion to move things on across the board.

'I'm bored of doom mongers telling of the end of the profession. Architects have power and need to make time to use it collectively'



Above and top: the many angles of Hadid's Center for Contemporary Art, Cincinnati, US





STEVE DOUBLES



HELENE DINET

## Redefining the rationale

**In light of last week's Pritzker Prize success, Jeremy Melvin reappraises Zaha Hadid, the history that shaped her abilities, and her defining influence on contemporary architecture**

Zaha Hadid energises almost everything she touches. Her commanding persona enlivens social gatherings; her effect on architecture schools, leavening criticism with encouragement, is legendary; a frequent collaborator talks of the 'tsunami wave of emotion' that drives her designs. Her buildings seem to use an unknown rule of statics to arrest almost boundless energy in pregnant equipoise. It would not take an enormous stretch of the imagination to think that the Strasbourg tram terminal came about because a divine wind swept through the city, selecting only the material it needed and knowing precisely where to put it, leaving a structure whose perfection we can only dimly intuit.

I am sure that Hadid sees no real distinction between drawing, painting, teaching, designing and building: all is swept up in that tsunami, folded, spliced and reconfigured into an outcome that may be physically temporary, or

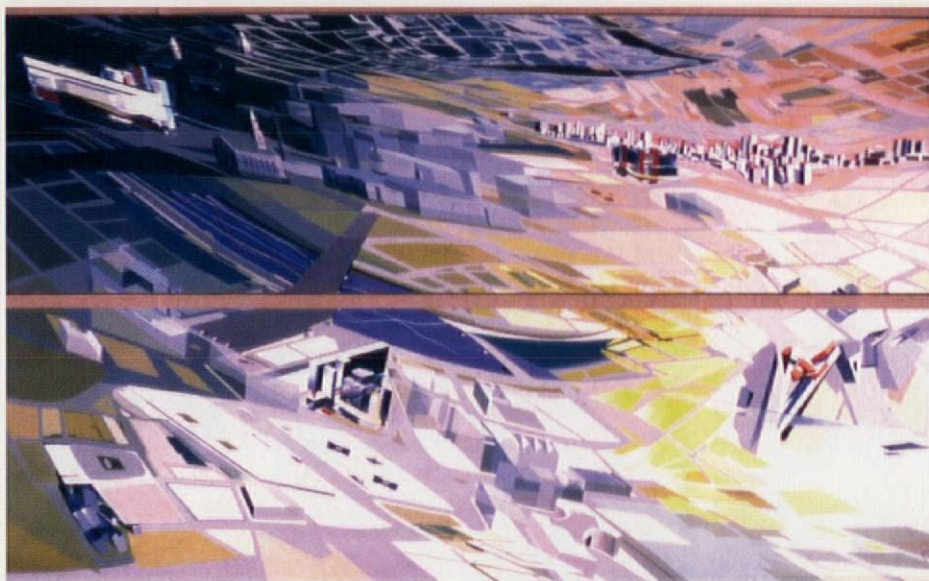
more likely only a temporarily representable stasis in a continual flow of ideas. The shapes she draws and the buildings she builds are analogues of the creative process. 'Alles', as Hans Hollein (1985's laureate) famously put it, '*ist architektur*'. Commentators who have argued she has not yet built as much as previous Pritzker winners are focusing on an architectural definition so narrow as to miss the point. Who said the Pritzker should be valedictory? Its first award, to Philip Johnson in 1979, might have seemed like the red card on a career after the AT&T tower, but the old boy popped up a decade later with the MoMA show on Deconstruction, and that marked a crucial point in Hadid's rise to international stardom.

### Deconstruction news

As an attempt to splice a sophisticated concept of language on to powerful physical forms,

Deconstruction was inherently unstable, inevitably resulting in superficiality that quickly led to its rejection by those so labelled. But it did perhaps help to clarify several strands in contemporary architecture, and one of these Hadid has made her own. We'll have to engage in some dissection to get there. An immediate distinction might be made between a trend that placed architecture's intrinsic traditions at the centre of their practice, and those who sought rejuvenation from outside. In the first stand architects like Rossi, Ungers, Siza and Herzog & de Meuron, with Venturi and Charles Moore as outriders; at whatever level of abstraction or literalness, each found inspiration within architecture itself. For them, the discipline is inescapably haptic and physical. The second, including almost everyone in the Deconstruction show, comprises those who look primarily outside the tent: Koolhaas to cinematography;





The 1985 Grand Buildings competition proposed potential new formations of the familiar

Gehry, then engaged in his flirtation with Disney and about to discover the software for designing Mirage fighters; Libeskind, for whom the Cabbala and Talmud are richer veins than Vitruvius, Alberti or the palimpsest of historic cities.

In the late 1980s, Hadid was still sloughing off the Koolhaasian carapace, and the influence of Suprematist forms was still literally evident. But in her drawing style, at least, new directions had already emerged. The famous Grand Buildings competition of 1985 went far beyond superficial distortion of familiar images to suggest the potential of new forms, and of new configurations of the familiar, as if there might be temporary utopias – ones finite in either space or time – in a dystopian universe. A decade later, and by now able to be more explicit about building forms and functions, the Cardiff Bay Opera House implied something similar: its fate condemned Cardiff to perpetual dystopia.

### Let's go outside

But what is it that Hadid takes from outside the discipline? If one takes the view of Tolstoy's peasant, who ascribed a train's movement to the work of the Devil, some sort of divine inspiration might suffice as an explanation. But that would be seriously misleading. Certainly she is far less mystic than Libeskind. Rather she tries to rationalise the irrational; not ignoring the mystical – though this is evident in her manner rather



The 'perfection' of the Strasbourg tram terminal

then made explicit – she filters it in a way which lends it some focus.

Her ally in this aim is that hardy perennial in the relationship between divinity and humanity: mathematics. Capable of such unworldly perfection that at least until the 18th century it was considered God's work, in Hadid's hands mathematical concepts and the computing power that can exploit them opens the door to new forms, new spaces and new experiences. They may not be divine, but they are almost certainly transcendent, which for the contemporary ecumenical theologian Karen Armstrong is the real relevance of religion in a modern society. As one engineer explains, Hadid's knowledge of maths (the subject of her first degree) gives her a head start in the contemporary vogue for complexity, and this probably puts her in pole position to test whether complex forms are merely analogues of mathematical complexity, or

whether they can really embody those abstract concepts and thereby, by those peculiar and individual means through which we appreciate art, might be able to intuit them without having to know our dys from our dxs.

### Making your luck

This indicates much of her relationship to contemporary architecture. Any talent depends on opportunity, and that in turn relies on a certain amount of luck. Hadid has perhaps had less luck than many similar talents, at least in her early career, but all the time circumstances far outside architecture's remit have been redefining the context in which her ideas can be placed. That version of luck is rather as if someone had solved Escher's paradoxical depiction of water running uphill, and then used the knowledge to build Piranesi's Carceri. But Hadid's designs probably always were buildable, it's just that now there is proof sufficient even for the rigorously conservative German building regulation system to accept, as at the Wolfsburg Science Centre.

Commentators who had become used to seeing her work purely as drawings now have to interpret them as representations of buildings too, and critics, often personally conservative whatever radical nostrums they may publicly proclaim, find adaptation to that kind of change troublesome. Referring to tradition is always easier, and Hadid's work, though cognate to architecture and other cultural traditions, is hardly elucidated by such reference. Here is another analogy between the passage of her career and her design work: it, too, consists of folds, warps and transitions, which mutate into glorious epiphanies.

Lying firstly but not exclusively in the realm of an abstract discipline like maths, Hadid's connections to culture are broad and fluid. And it is in such febrile material that her commanding personality and intellect is destined to find expression. There will, of course, be failures and not all will lie in external circumstances. Already, though, one person who is familiar with her studio detects the presence of 'too much smoothness', as in 'trying to make [the work] a bit mellower', as if there is a slight risk aversion. But there is also enough work, and enough opportunity, to demonstrate how ideas wrested from another realm might transform into architectural reality – and as that in turn will redefine ideas like architectural types and urban form, consummate masters of those aspects, like Herzog & de Meuron, will have plenty to consider.





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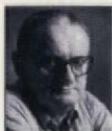


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# Reality versus realism and the perverse phases of progress

In his novel *Small World*, the writer David Lodge makes one of his characters explain the attractions of the philosophy of deconstruction. 'It's kind of exciting,' says the explainer, who is an American professor. 'It's the last intellectual thrill left. Like sawing off the branch you're sitting on.'

Deconstruction has had a minor following in architecture for some years, but it started out in literature as it meant to go on: as a theoretical basis for the abolition of meaning.

Lodge's character's definition is an admirable way of describing the consequence of its annihilation of logic in the interest of 'realism', if only because it draws attention to the difference between 'realism' and 'reality' at the same time. If, in the world of architecture, we were to say that 'reality' is the problem posed by the existence of a dozen cities with populations in excess of 30 million by the year 2010 – that would be the branch falling down and all its consequences. If we were to concede defeat in the planning and design of such cities in advance – that piece of 'realism' would be the thrill of sawing through it.

There are many manifestations of 'realism' in contemporary architecture. Probably the most widespread in the developed world is the conviction that all the answers to our present problems are to be found in the past and that everything from the high cost of building maintenance to the debilitating effect of mounting traffic congestion can be brought under control by returning to the old ways. This may be foolish, but hardly less popular is the opposite notion: that science and technology between them have annihilated all technical problems, which is foolish too.

In the developed parts of the world, 'realism' most conspicuously defeats 'reality' when large-scale development projects are unduly protracted, or lose momentum at the blighted site-assembly stage: when

developers go bust, or when local, city, regional or national governments fail to deliver what their representatives have promised. When large-scale infrastructure and redevelopment projects are abandoned, 'realistic' bollard culture schemes come along to take their place. This has already happened to many of the great cities of the Old World. Once they ceased to be able to change on a scale appropriate to their size, they passed into a 'realistic' phase en route

to terminal decline. Pedestrianisation has locked their buildings into a pack ice of concrete paving; their street furniture is pointlessly renewed even though their unlet office complexes will be powered down and will become virtually unusable.

Compared with the consequences of this level of economic 'realism', the formal perversity of the architectural avant-garde itself is of small significance. It is inevitable that odd-shaped buildings should emerge in uncertain times, just as mutations in nature occur as a result of climatic changes. But until architecture can face reality, instead of merely being realistic, there will be more and more of them.

Although the first commercial computers appeared half a century ago, computer technology has already gone at high speed

through ages and styles, much like those traversed by architecture since the Renaissance – the difference is that, in the world of computers, there is a universally accepted line of progress in terms of size, speed and memory that determines whether it is 'state-of-the-art' or not, or which machine deserves its place on the top 500 fastest supercomputer list.

In that world there is always a place for old technology when it is the repository of valuable data that cannot be accessed in any other way. With old buildings there is surely no such rationale for conservation, and all the more need to saw off that branch before it falls on your head.

'It is inevitable that odd-shaped buildings should emerge in uncertain times, just as mutations in nature occur as a result of climatic change'

## John Allan

Avanti Architects

### When and where were you born?

1945, Nottingham (just visiting).

### What is your favourite building and why?

Finsbury Health Centre – the UK's first complete embodiment of Modern architecture's ideals. Rational, optimistic, classless – its neglect is a national disgrace.

### What is your favourite restaurant/meal?

Chez Julie, London N8 – consistently wonderful.

### What vehicle(s) do you own?

Volvo S80. The most beautiful standard saloon on the road today.

### What is your favourite film?

What a question... Probably *North by Northwest* – glorious nonsense.

### What is your favourite book?

Probably *The Uniqueness of Man* by John Lewis – a life-changer.

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

The Tube map. It almost makes you believe London is planned.

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

Mr Libeskind's latest train wreck on Holloway Road – antisocial, meretricious, dated. Served with narcissistic claptrap and epitomising today's pathetic obsession with celebrity. Ideal candidate for the Stirling Prize.

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

Lubetkin. It would take a whole book to explain why...

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

Gabi Epstein and Peter Shephard, who taught that it is places that ultimately matter, not buildings.

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

A classical musician... in reality probably an Edinburgh lawyer.

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

Study causality, and preserve your sense of humour.

### What would your motto be?

'*Tam arte quam marte*' – as much by skill as by strength. (Thanks to Troon Golf Club.)



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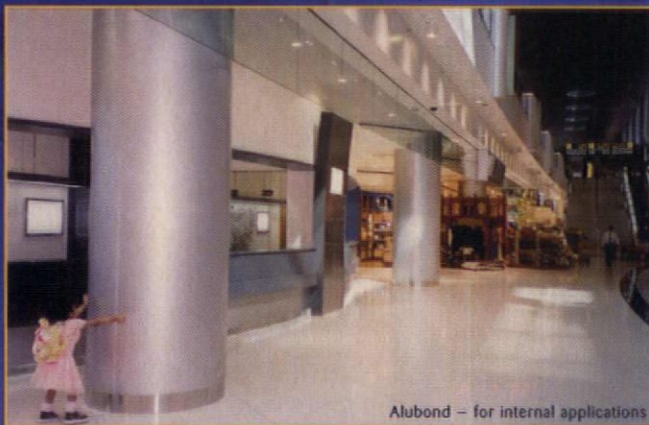
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# Lifetime achievement

**Patrick Gwynne never stopped working on his 1938 house at Esher, The Homewood. Now Avanti Architects has restored the property for its new owner, the National Trust**

By Elain Harwood. Main Photographs by National Trust Photographic Library/Dennis Gilbert







It was seeing Amyas Connell's house at Amersham, High and Over, when still a schoolboy that determined Patrick Gwynne to be a Modern architect. He served articles with John Coleridge, a traditionalist, before engineering an introduction to Wells Coates through mutual friends. Then, equally precociously, he designed his parents a house. They had invested the proceeds of selling their small Welsh estate wisely and, said Gwynne, let their son have his head in the belief that 'anything new was good'.

When completed in 1938, the house – The Homewood – was jointly credited to Coates, who helped source materials like the big sash windows, while a fellow assistant, Denys Lasdun, suggested the oval shape of the terrace pond. But the house was Gwynne's design. He acknowledged the influence of Le Corbusier's Villa Savoye and Mies van der Rohe's Tugendhat House – hence those broad windows and a marble screen-wall; and, like the Tugendhat, The Homewood commands its site, looking

south over beautiful grounds, landscaped by Gwynne and his father, from a single great living room set at first-floor level.

It is clearly a young man's building, full of quirks and ideas, and Gwynne went on to embellish it during the next 50 years. But following the restoration by John Allan and Fiona Lamb of Avanti Architects on behalf of its new owner the National Trust, it can be seen how successfully the composition hangs together, especially of the main room. The associations with the Tugendhat House read still more strongly.

Gwynne offered his house to the NT in 1993, just as it was celebrating its success in saving Ernö Goldfinger's home – 2 Willow Road, Hampstead; also restored by Avanti and opened to the public in 1996 (AJ 28.3.96). The Homewood was duly accepted, but Gwynne's conditions were most unusual. The house was to be tenanted, with visitors on a strictly limited basis, bussed from the trust's neighbouring property at Claremont. More particularly, Gwynne lived

there for another decade, acting as a unique client and adviser for the NT – and having a key say in how the house was restored and presented. Allan, appointed to make detailed surveys of the house for the trust in 1994, found every visit ended with a large gin and tonic; Gwynne was one of the last links with the Modernist circles of the 1930s, and a witty raconteur.

Allan's brief was to halt the house's progressive decline, as Gwynne himself grew more frail, but it was only in 1999 that the NT found the money for the restoration. Work began in 2000, and the main phases were completed in 2003, in time for Gwynne to die peacefully at the age of 90 in his newly restored bedroom.

In one way The Homewood is a traditional English house, in that it has a servant's wing with separate accommodation for a chauffeur and maids. This was the most neglected part of the building and Avanti's first task was to restore it for Gwynne to use while the rest was being overhauled. The

The first-floor living room of The Homewood overlooks extensive gardens to the south





bedrooms are in the opposite wing, over Gwynne's study, and linked to the central living and dining areas via a glazed staircase hall containing a spiral stair. Beyond the dining room a sun terrace has steps down to a pool and barbecue area. The kitchen is behind the main rooms, overlooking the entrance and with garaging beneath.

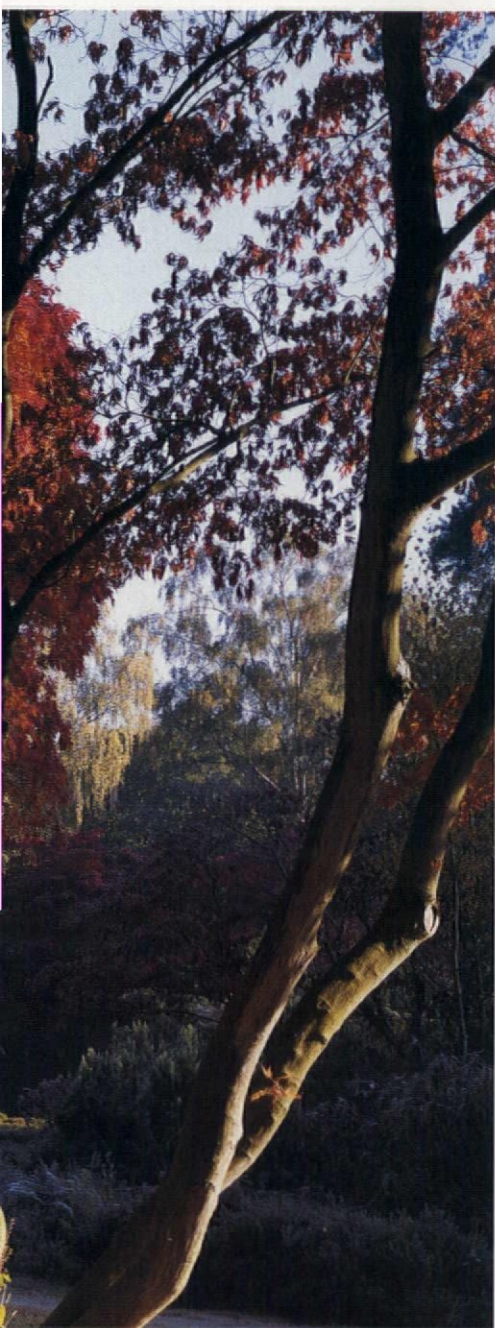
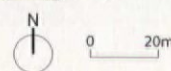
### Securing the future

The roof was in serious trouble. The membrane had failed, and rainwater was finding courses through the hollow pot ceilings, which were beginning to give way. (Cork insulation stains are the colour of strong tea, while the leaks seemed to follow the electrics.) Beneath a temporary roof, the covering was entirely remade above slab level and new insulation installed. Gwynne had replaced the original concrete coping with asphalt taken to an outside edge trim, which had failed in turn; Avanti's new metal coping looks like the original, but will weather better. The ceilings are entirely flat, so all the

- KEY**
- 1 The Homewood
  - 2 lake
  - 3 garden cottage
  - 4 drive
  - 5 gardens
  - 6 stream
  - 7 studio cottage
  - 8 garage
  - 9 outbuildings
  - 10 site of former Victorian house
  - 11 pond



site plan



### Architect's account

When in March 1994 I received a call from Edward Diestelkamp of the National Trust inviting me to survey The Homewood and meet Patrick Gwynne (then aged 80), I hardly imagined this was to be the start of a 10-year relationship both with the house and its architect. It is always a privilege to be involved with the conservation of a significant building of a previous age, and at Avanti we have been fortunate to work on many icons of the Modern Movement. But it is rare to do so in close association with the original designer while he is still in residence. Collaborating with Patrick Gwynne on the restoration of The Homewood, his first and arguably finest work, has been an enthralling experience for me and my colleague Fiona Lamb.

The Homewood was more than Gwynne's home, it was his design laboratory. Though the original project was 'completed' in May 1938, Patrick never stopped working on either the house or the gardens – modifying, updating, refining, enriching. He disproved the aphorism that 'a work of art is never finished, but merely abandoned'. In the case of The Homewood it was neither finished nor abandoned – it lived in a continuous 'state of becoming'.

This made for many interesting discussions in settling details of the refurbishment work. It also confounded the conventional conservation mantra of seeking authenticity. At The Homewood everything was authentic, in the sense that no matter which period it dated from it was the product of the original designer. Gwynne was always looking to make improvements and was completely open to experimenting with new products or materials if they seemed capable of doing the job better.

There could be no single conservation criterion for the project – everything needed its own analysis. On the one hand, Gwynne could take a lot of persuading that an 'original' feature was worth keeping – the pleasingly imperfect hallway glazing for example, or the luminous rocker light switches. Conversely, he was adamant on the reinstatement of the master bedroom when others (including myself) argued that retaining the drawing office (which had replaced it) might offer a more interesting experience for visitors, in enabling other aspects of Gwynne's architectural practice to be exhibited.

His reticent manner overlaid an extraordinary tenacity. He remained intimately involved in every detail of the work. Being resident in the property throughout the contract, he became a sort of unofficial clerk of works. Every morning the site agent would arrive to find the previous day's work festooned with admonishing post-it notes from Gwynne's nocturnal inspections. At Avanti we were inundated with faxes, sketches and suggestions – invariably spiced with his inimitable dry humour. I should like to think that, despite the discomfort of living on a building site for a year, he rather revelled in all the activity, dirt and noise. It kept him close to the construction process that had sustained him over so many decades.

Patrick was a practitioner not a theorist. His buildings spoke for him in communicating his vision of how modern life might be lived – elegantly, comfortably, enjoyably. His modesty and the private pattern of his career meant that he perhaps never received the acknowledgment that he was due. His work stems from a different era of architectural practice, yet amidst today's whirlwind of 'starchitecture', framework agreements and PFI, the qualities it exemplifies – invention, craftsmanship, care – are those upon which our profession ultimately depends. With the opening of The Homewood and its garden to public access, now everyone can share its pleasures, and Gwynne can take his rightful place in the pantheon of English Modernism.

**John Allan, Avanti Architects**





DELL & VANWRIGHT

supporting beams are upstands, dividing the roof into compartments. Channels between each section were simplified and enlarged to ensure more effective drainage.

Services were also threaded across and through the roof in new rationalised routes, so that the ceilings below were kept clear; the renewal of all the services represented some 15 per cent of the contract value. The filtration plant for the pool was overhauled and all distribution pipework replaced, though the existing boilers remained viable. Avanti and M&E consultant Martin Thomas Associates rewired the house using a low voltage system in order to retain Gwynne's neatly designed switches, which were no longer compliant for standard voltage. In the living room, Gwynne had repeated the directional light that is so strong by day with lighting along the curtain line, and this was rewired with supplies run across the roof. The windows themselves were stripped and rebalanced, and the cords renewed. The only ceiling fixing is the startling blue glass chandelier over the spiral stairs, where the damaged acoustic ceiling tiles installed in the 1960s were removed and replaced with plaster.

The sundeck is reached from the dining room via sliding steel doors set in a large glazed screen. The weight of the long fan-light above had caused the transom to drop slightly, making the doors hard to operate, and so Allan hitched a tensile cable through the central mullion to the roof to take some of the load. The doors were stripped and refurbished, and their glass replaced with safety glass, as was that over the sundeck. Otherwise most of the original glazing was retained for its slight imperfections.

The spiral steel staircase leading from the sundeck to the roof was grit blasted off site, recoated, and replaced with improved fixing details. To enable repairs to the metal treads

of the terrace steps, their teak slats were removed, cleaned and put back, but the fragile balustrade was restored in situ. A slate coping to the sundeck edge and strings, added by Gwynne in the 1970s, was in poor condition and was removed, restoring the 1930s look, while on the terrace the original mosaic tiles in Lasdun's pond are being removed and reinstated and the pond itself replumbed.

In the course of repairing the concrete, Avanti went back to the substrate, which had been refaced many times by Gwynne, and installed a drip moulding along the main



**Top: the bedroom wing in 1939. Opposite page, top: a 1939 view from the south. Above: Gwynne's office before work began to return it to its original form as the master bedroom**

south elevation nib to improve weathering. The cladding panels to the service wing behind the pool area, which have a very shallow weathering, were replaced, to a colour largely determined by Gwynne. Asbestos was removed from behind the Stefan Knapp stove-enamelled panels added to the garden front in the 1950s.

The kitchen is of particular interest to historians, for it was designed when live-in servants were still available and modified after the war when they were not. It was orig-

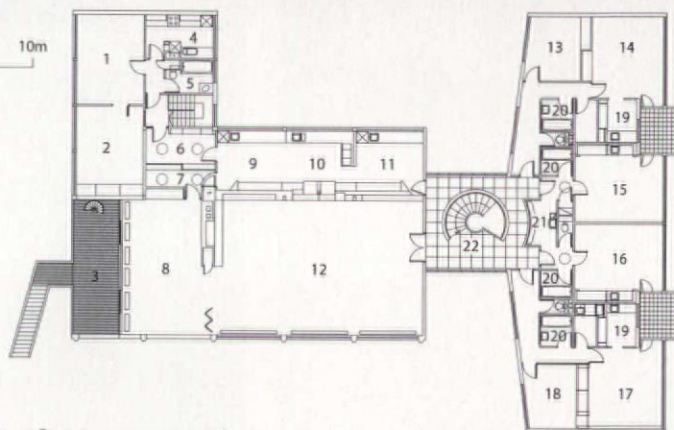
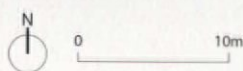
inally in three sections, including a pantry with an electric dishwasher and a housemaid's store containing linen cupboards. The present arrangement probably dates from the 1970s – a long room with an island table surrounded by worktops and appliances. Allan reports that Gwynne liked the 'through' kitchen at dinner parties, for men could reach the lavatory from the dining room without disturbing the women conversing in the living room. As part of the trust's restoration, the worktops were renewed, together with some tiling and cupboards. In the hall, however, the slightly cracked terrazzo was left, as it was not thought to be dangerous.

### Reinstating the past

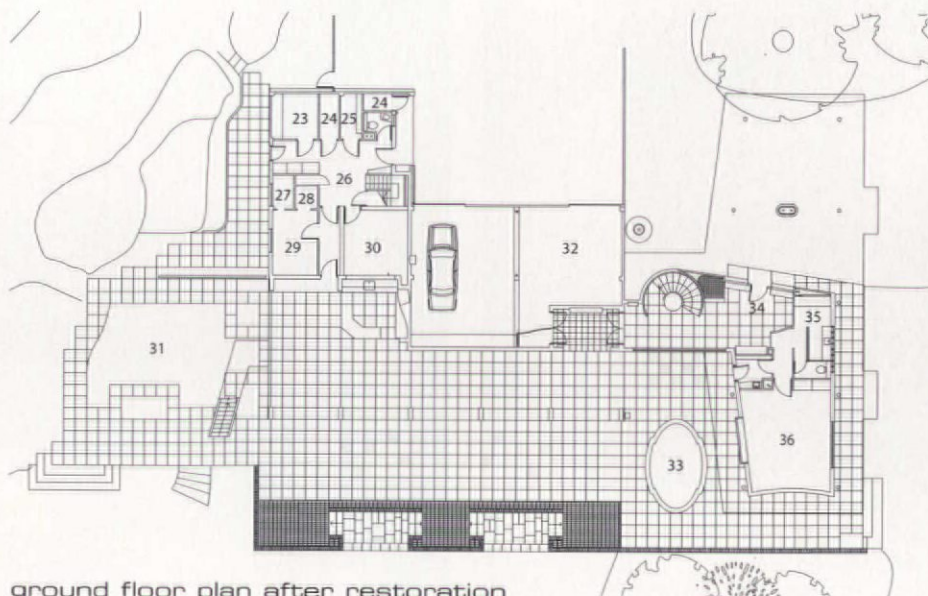
The Gwynne family had one good year in the house, before Gwynne and his sister joined the services and his parents and grandmother died. The house was let, but then suffered blast damage to the hall glazing during the war. In his post-war restoration, Gwynne rebuilt the three small bedrooms (which included his own) as two. Between them and behind the dishd landing screen is a particularly delightful space: a dressing area or powder room where female dinner guests could check their make-up. This has been refurbished in its original form.

A greater challenge was the recreation of the curtain walling above the garage court on the north elevation. Gwynne had replaced some of the glazing and Thermalux panels, but only a minimal bead provides a weathering, and he was keen that it all be renewed to create the original consistent finish. Thermalux was eventually sourced from Germany, and it is the one place where the restoration architect's hand can be seen – the reflective Thermalux being similar to that used by Avanti at Finsbury Health Centre





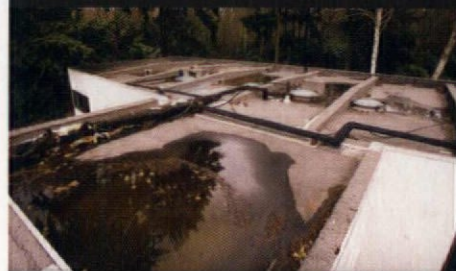
first floor plan after restoration



ground floor plan after restoration

KEY

- |                    |                   |                       |                    |
|--------------------|-------------------|-----------------------|--------------------|
| 1 flat living room | 10 kitchen        | 19 dressing room      | 28 jacuzzi         |
| 2 flat bedroom     | 11 laundry        | 20 bathroom           | 29 fitness room    |
| 3 sun deck         | 12 living room    | 21 powder room        | 30 boiler room     |
| 4 flat kitchen     | 13 bedroom        | 22 upper hall         | 31 swimming pool   |
| 5 flat bathroom    | 14 bedroom        | 23 workshop           | 32 garage          |
| 6 pantry           | 15 bedroom        | 24 store              | 33 ornamental pool |
| 7 servery          | 16 bedroom        | 25 wine store         | 34 entrance hall   |
| 8 dining room      | 17 master bedroom | 26 flat entrance hall | 35 cloakroom       |
| 9 prep area        | 18 sitting room   | 27 sauna              | 36 study/office    |



From top: staircase to sun deck before work began; roof before restoration; water damage to ceiling; replacing the roof covering; installing new Thermalux panels





(AJ 16.2.95), where it had likewise been lost in subsequent alterations. Windows and grilles were left in place, but the opportunity was taken to provide ventilation to the kitchen behind.

Gwynne was insistent that the master bedroom suite he had created for his parents be restored; it had been stripped out when he expanded his office from the floor below, and there was considerable discussion with the trust over whether to retain it in this form as evidence of his architectural practice. Avanti has recreated it in its original form, rebuilding the divisions between the bedroom and sitting area, the built-in cupboards and bed-head, using veneers of figured birch, French walnut and sycamore. Any difficulties in exhibiting a recreated space are avoided – this will be the preserve of the tenant. And below, the office gleams with Gwynne's metal-topped desk, which was rewired through a special floor chase – there could not be a join in the new carpet, which was specially dyed and made on a broad loom to suit the width



The maple-floored living room. Left and top left: spiral staircase to the first floor





of the room. Gwynne wanted this room to function as a library area for visitors, where his books could be displayed, but this is yet to be realised.

The built-in cupboards and shelves that dominate the living and dining rooms proved most difficult to repair, and were eventually restored by Nick Goldfinger, furniture maker and grandson of the architect. Some Bauhaus pieces were collected by Gwynne when a student and so predate the house, whose original furnishings, including some *chaises longues*, are shown in *The Architectural Review* photographs of August 1939. The sofa was later cut down and new chairs added.

The round dining table is a particularly ingenious piece of post-war Gwynne. It has a central circle that can be lowered, so that a bowl of flowers does not obscure the guests, and can be lit in a choice of colours to suit the mood of the evening. In the bedrooms, despite their structural remodelling, greater efforts were made to restore their 1938 appearance once Fiona Lamb had sourced

the Japanese grass paper originally used by Gwynne. The mosaic-tiled bathrooms were regouted and given new showers. Many more paint colours are available now than in 1938, but the present ones were chosen by Gwynne after numerous sample studies by Avanti, as were the carpets and rugs. The new rugs are thicker than the old, discoloured ones, but were admired by Gwynne for their rippled weave, which he compared with the floorboards, and for having no fringe.

The restoration thus owes much to Gwynne's memory, photographs and drawings, but also includes his continuing ideas for the house up until his death last year – especially when the trust could be persuaded to pay for them. As well as the main works undertaken by Avanti, the trust itself, led by Fiona Macalister, has undertaken conservation of Gwynne's many items of furniture, soft furnishings, paintings and sculptures. The trust also intends to realise Gwynne's ideas for the development of the garden, which must be seen as integral to this remarkable project.

The Homewood was the first convincing expression of European Modernism by an Englishman. It has an English feel for comfort and ease, enhanced now by the reintroduction of curtains chosen by Gwynne and the restoration of the furniture: the unity of colour and tonality, especially in the living room, is once again evident. It is a grander, more expansive house than Goldfinger's 2 Willow Road, but a quirky, personable one. The extent of reinstatement back to 1938, though perhaps controversial, fulfilled Gwynne's strong personal wishes.

The resulting balance in The Homewood demonstrates that there was a greater continuity between the 1930s and the post-war era than is often realised, and that modern design of all periods can be juxtaposed to witty as well as beautiful effect.

*Visits to The Homewood are limited to Fridays in 2004, strictly by appointment on 01372 471144. Admission is £5 adults, £2.50 children. National trust members visit free but must still pre-book*





## CREDITS

### CONDITION SURVEY

Summer 1994

(Avanti Architects; M A Porter & Associates; Dale & Goldfinger; Peter Holliday & Associates)

### MAIN WORKS START ON SITE

February 2000

### CONTRACT DURATION

16 months

### PROCUREMENT

Intermediate Form of Building Contract 1998 (IFC 98)

### TOTAL COST

£811,000 (excluding specialist, refurbishing and landscape costs)

### SPECIALIST FINISHING & FURNISHING WORKS

### COMPLETION DATE

March 2004

### CLIENT

The National Trust

### ARCHITECT

Avanti Architects: John Allan, Fiona Lamb

### QUANTITY SURVEYOR

Sawyer & Fisher

### STRUCTURAL ENGINEER

Alan Conisbee Associates

### SERVICES CONSULTANT

Martin Thomas Associates

### MAIN CONTRACTOR

Jerram Falkus Construction

### CONCRETE REPAIR SPECIALIST

Concrete Repairs

### CABINETRY REFURBISHMENT

Nick Goldfinger

### LANDSCAPE WORKS

The National Trust

### SUBCONTRACTORS AND SUPPLIERS

Tugwell Heating, TMS Electrical, Permanite, Pittsburgh Corning

## WEBLINKS

The National Trust

[www.nationaltrust.org.uk/homewood](http://www.nationaltrust.org.uk/homewood)

Avanti Architects Ltd.

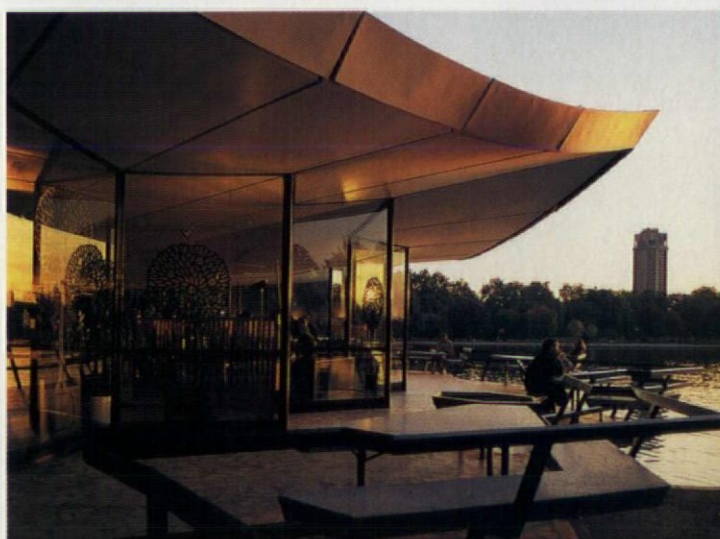
[www.avantiarchitects.co.uk](http://www.avantiarchitects.co.uk)

Alan Conisbee Associates

[www.conisbee.co.uk](http://www.conisbee.co.uk)

Sawyer & Fisher

[www.sawyerandfisher.co.uk](http://www.sawyerandfisher.co.uk)



### Gwynne's later works

After the Second World War, Gwynne went on to specialise in restaurant and shop design. His success in a Festival of Britain competition led to the building of the Crescent Restaurant in Battersea Park for the Forte chain. Through this came the Serpentine Restaurant in Hyde Park, demolished in 1990 before it was eligible for listing, and Gwynne's addition to the Theatre Royal in York. This, and the Dell cafeteria (*above left*) in Hyde Park, are his most accessible works. But Gwynne also built a number of private houses, including three in Blackheath for his builder, Leslie Billsby, who introduced him to



other clients. More can be found around Hampstead Heath and in Henley, where Gwynne designed a house and surgery for a local doctor and his musician wife. (Avanti has been involved in restoration work at The Firs, Spaniards End, and is also designing a new house near to Past Field, Henley (*above right*), for the daughter of Gwynne's original clients.) The top-lit spiral staircase was a much repeated feature, ringed by rooms for entertaining, in which novel built-in fixtures, lacquered finishes and Japanese grass paper were key elements. None of these houses are open to the public, but are occasionally visited by the Twentieth Century Society (020 7250 3857).



Looking down the spiral staircase to the large sunken uplighter at its base. Opposite page, top: the powder room



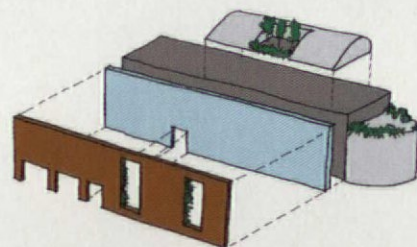




## A fitting response

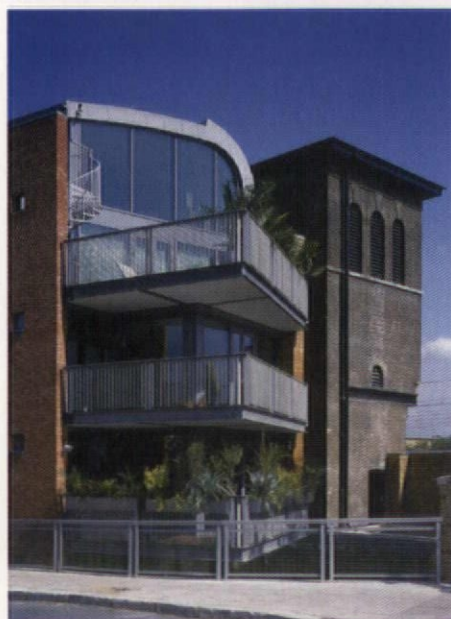
The many constraints of its site helped to shape Paskin Kyriakides Sands' distinctive mixed-use development

By Barrie Evans. Photographs by Charlotte Wood



Development of the layered facade. The glass boxes (top) are entrances to retail units. The gate to the brick plane's left is the office courtyard entrance





Top: from inside the office courtyard with office entrance to the left. Above left: the south end of apartments and brick accumulator tower. Above right: entrance balconies from tower to apartments

An old horse tunnel, an adjacent railway line and an industrial tower were just some of the constraints Paskin Kyriakides Sands (PKS) had to tackle in its mixed-used development in Camden, north London.

The project fills its tight, tapered site. The busy railway runs along the rear (east) boundary, and the Regent's Canal immediately to the south. The site was bought from Railtrack with consent for B1 use. It has an industrial past, some of which PKS has incorporated into the new scheme; the brick accumulator tower, which provided high-pressure water to drive canal machinery, disused stabling for the railway goods yard, and associated shallow steps down and a horse tunnel under the railway. There is also a current requirement for a surface access route through the site to the railway land behind.

Gloucester Avenue contains a mix of residential and industrial buildings adjacent to the site. PKS argued against Camden planners for a mixed development rather than B1, supported in this by the local Primrose Hill Conservation Area Committee. The development now comprises a railway-boundary block of offices screening a street-front block of apartments (with more offices), plus a cafe and retail space.

This layering of the site continues as a strong theme of the massing, most apparent on the street where a plane of brickwork fronts the building, the flatness emphasised by flush, horizontally sliding windows. Elsewhere, openings in the brick plane reveal a second metal-and-glass plane behind, some of these masonry openings having balconies cantilevering through to emphasise the depth of layering. Galvanised steel is used both for street windows and balconies, which have metal grille balustrades. Two large steel-faced gates into the site are painted in matching grey.

Over the upper and lower ground floors a cafe (now being fitted out) is sited at the south end, adjacent to the canal. It contains the steps and horse tunnel, giving it a characterful, if not functionally ideal, layout. (Access via the tunnel is still required to railway equipment beneath the tracks.) A new ramp has been created along the front of the building from pavement level, past the lower-ground cafe entrance and on to the canal towpath. The existing stair down to the towpath has also been refurbished, with new lighting.

At the north end of the frontage are two large planar gates, one (6 x 5m) to the office entrance and railway land access (the area is



more courtyard than alley), the other to the main courtyard. Between these gates is a small (317m<sup>2</sup>) retail space with two glass-box entrances, capable of being let as one or two units.

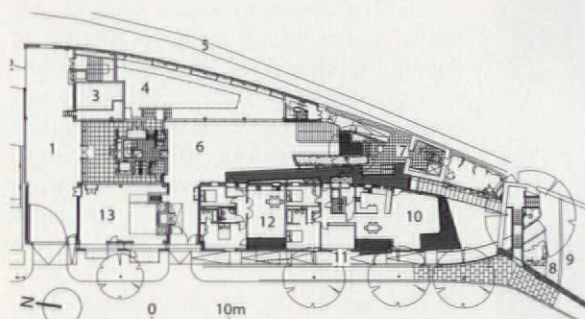
The entrance to the curtain-walled offices is straightforward, leading to simple open-plan office floors (letting as 165-1,375m<sup>2</sup> units). To the railway side (east), offices have double as well as secondary glazing for acoustic protection, as does the east facade of the apartments and offices of the street-front block. The offices also have mechanical ventilation with comfort cooling.

On their east, apartment facades are faced in spaced horizontal cedar boarding with acoustic absorbent behind. Apartments are reached by a stair and lift built into the old accumulator tower, its interior brickwork cleaned up and repaired, but no more. (The top of the tower also houses the cafe air-handling unit.) At each floor level an access balcony then runs out from the tower to front doors of these one-, two- and three-bed units.

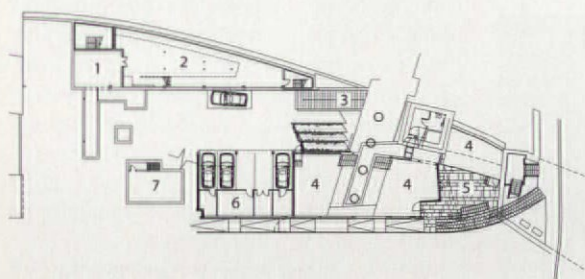
There is a lot going on at this site – residential use, offices, retail, cafe, access routes, and changes of level, along with historic elements, the railway and the canal. PKS has fused these with a strong form while giving clear expression to the differing uses. It looks busy, and it is meant to be – a neat piece of compression.



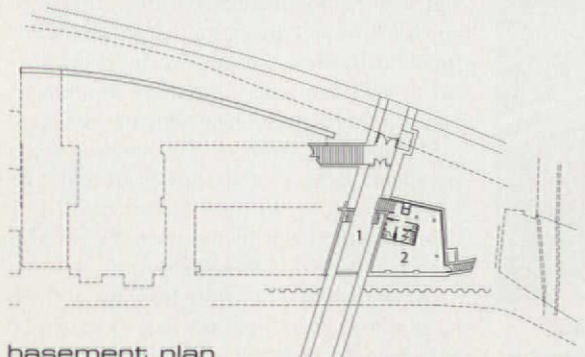
Penthouse upper level: the clear window faces south and the inclined window faces the courtyard



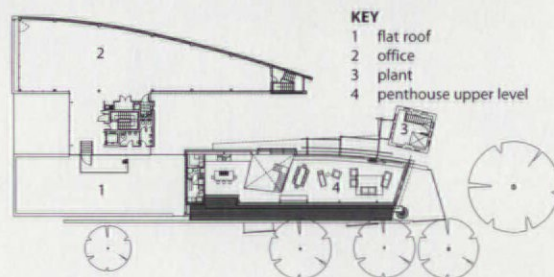
upper ground-floor plan



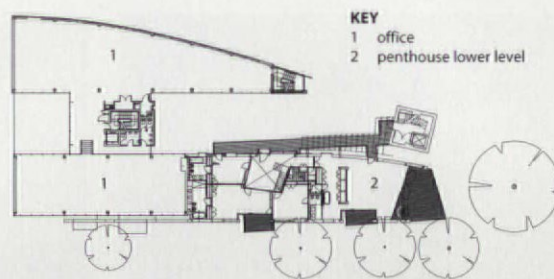
lower ground-floor plan



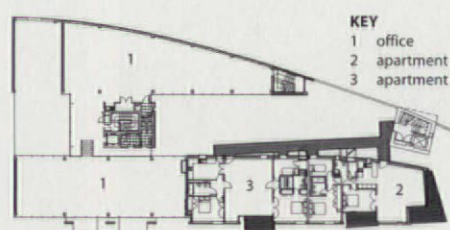
basement plan



third-floor plan



second-floor plan

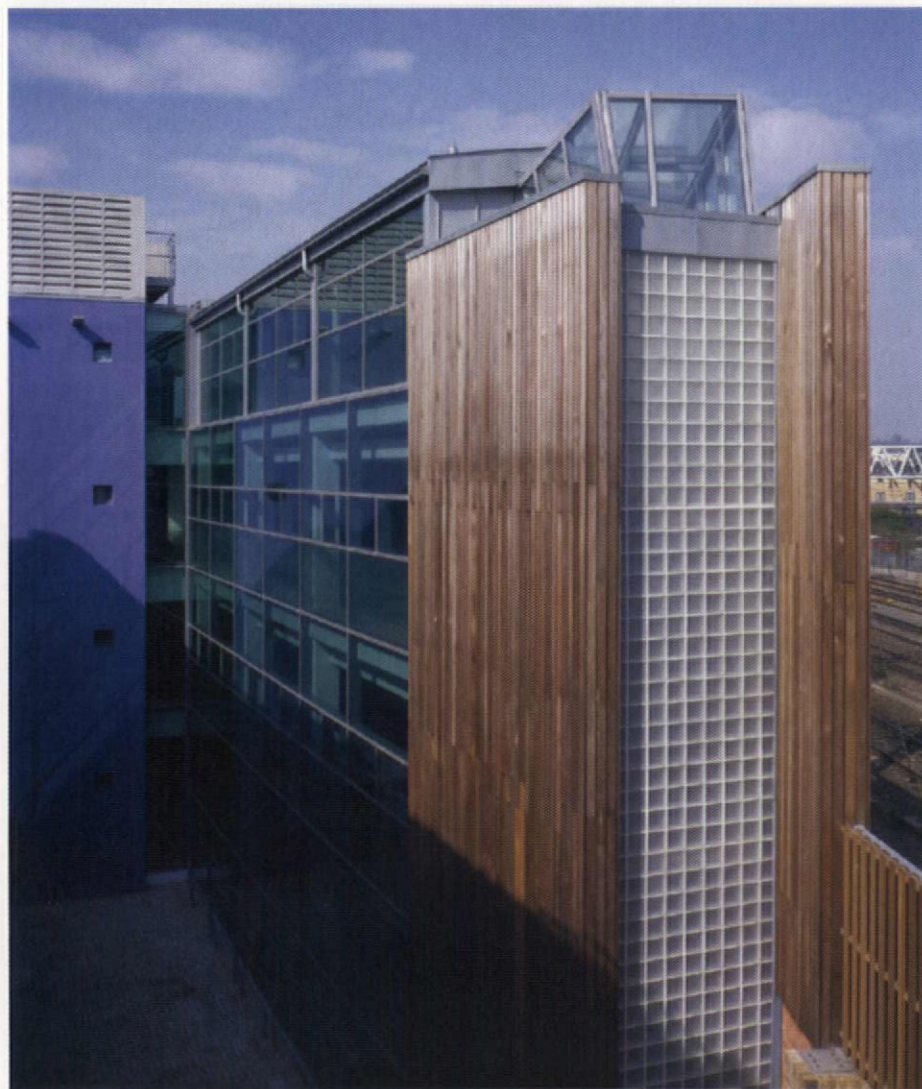


first-floor plan





Above: accumulator tower provides access to apartments. Below: courtyard side of offices



## Cost summary

Cost data based on the tender sum, for gross external area

|                                    | Cost<br>per m <sup>2</sup> (£) | Percentage<br>of total |
|------------------------------------|--------------------------------|------------------------|
| <b>SUBSTRUCTURE</b>                | <b>165</b>                     | <b>11.28</b>           |
| <b>SUPERSTRUCTURE</b>              |                                |                        |
| Frame                              | 110                            | 7.52                   |
| Upper floors                       | 48                             | 3.28                   |
| Roof                               | 60                             | 4.08                   |
| Rooflights                         | 4                              | 0.31                   |
| Staircases                         | 21                             | 1.44                   |
| External walls                     | 72                             | 4.94                   |
| Windows, curtain walling           | 174                            | 11.89                  |
| External doors                     | 7                              | 0.47                   |
| Internal walls and partitions      | 15                             | 1.03                   |
| Internal doors                     | 16                             | 1.13                   |
| <b>Group element total</b>         | <b>528</b>                     | <b>36.06</b>           |
| <b>INTERNAL FINISHES</b>           | <b>151</b>                     | <b>10.33</b>           |
| <b>FITTINGS AND FURNITURE</b>      |                                |                        |
| <b>INC KITCHENS AND WARDROBES</b>  | <b>42</b>                      | <b>2.87</b>            |
| Services                           |                                |                        |
| Sanitary appliances                | 9                              | 0.62                   |
| Mechanical installation            | 100                            | 6.81                   |
| Disposal installation              | 28                             | 1.95                   |
| Office comfort cooling             | 78                             | 5.33                   |
| Electrical, communications         | 108                            | 7.38                   |
| Lift installation                  | 23                             | 1.58                   |
| Builders' work in connection       | 13                             | 0.92                   |
| <b>Group element total</b>         | <b>360</b>                     | <b>24.58</b>           |
| <b>EXTERNAL WORKS</b>              | <b>66</b>                      | <b>4.51</b>            |
| <b>PRELIMINARIES AND INSURANCE</b> | <b>152</b>                     | <b>10.37</b>           |
| <b>TOTAL</b>                       | <b>1,463</b>                   | <b>100</b>             |

Cost data provided by Paskin Kyriakides Sands

## CREDITS

|                            |                             |
|----------------------------|-----------------------------|
| <b>TENDER DATE</b>         | <b>DRAINAGE ENGINEER</b>    |
| June 2000                  | Regency Associates          |
| <b>START ON SITE DATE</b>  | <b>ACOUSTIC/VIBRATION</b>   |
| September 2000             | <b>CONSULTANT</b>           |
| <b>CONTRACT DURATION</b>   | Hann Tucker Associates      |
| 53 weeks                   | <b>MAIN CONTRACTOR</b>      |
| <b>GROSS EXTERNAL AREA</b> | Charter Construction        |
| 3,334m <sup>2</sup>        | <b>SUBCONTRACTORS AND</b>   |
| <b>CONTRACT</b>            | <b>SUPPLIERS</b>            |
| JCT 98 Standard Form       | Curtainwalling, structural  |
| with Approximate           | glazing Mag Hansen;         |
| Quantities                 | windows, rooflights Velfac, |
| <b>TENDER COST</b>         | Lightfoot, Prism            |
| £4,978,000                 | Architectural,              |
| <b>CLIENT</b>              | Spectraglaze; bricks        |
| The Span Group             | Baggeridge; steel frame     |
| <b>ARCHITECT</b>           | Unique Fabrication;         |
| Paskin Kyriakides Sands:   | balconies, walkways, stairs |
| Douglas Paskin, Olga       | Alpcart, Balguard; steel    |
| Allon, Colin Erridge,      | stairs Sovereign Stainless  |
| Pat Lay, Mark Lucas, Ed    | Fabrications, Crescent of   |
| Mayes, Andi Rowland,       | Cambridge; zinc roof        |
| Christian Spry             | RheinZink, Richardson       |
| <b>PROJECT MANAGER</b>     | Roofing; lifts Kone; render |
| Anser Conspectus           | Sto; stone Marshalls;       |
| <b>STRUCTURAL ENGINEER</b> | waterproofing Radmat,       |
| Dewhurst Macfarlane        | RIW; terrazzo Alpha M&T;    |
| <b>SERVICE ENGINEER</b>    | ironmongery Dryad;          |
| Atelier Ten                | mechanical Aircool          |
| <b>QUANTITY SURVEYOR</b>   | Engineering; electrical     |
| RWA                        | Reed Engineering; vanity    |
|                            | units Castle Post Form      |

## WEBLINKS

|  |  |
|--|--|
| The Span Group   | Atelier Ten  |
| <a href="http://www.spangroup.com">www.spangroup.com</a>             | <a href="http://www.atelierten.co.uk">www.atelierten.co.uk</a>                     |
| Paskin Kyriakides Sands  | Hann Tucker Associates   |
| <a href="http://www.pksarchitects.com">www.pksarchitects.com</a>     | <a href="http://www.hanntucker.co.uk">www.hanntucker.co.uk</a>                     |
| Anser Conspectus   | Charter Construction   |
| <a href="http://www.ac-consulting.co.uk">www.ac-consulting.co.uk</a> | <a href="http://www.charterconstruction.plc.uk">www.charterconstruction.plc.uk</a> |
| Dewhurst Macfarlane  |  |
| <a href="http://www.dewmac.com">www.dewmac.com</a>                   |  |



# At your service

In our second article on the benefit to architects of associated professions, we explore the role of services engineers

BY AUSTIN WILLIAMS

Services engineers are the people who prepare drawings with felt pens, write in green ink and think they can crash huge galvanised ducts through the middle of structural beams, leaving the architect to work out how to resolve things on site. Well, that used to be the general view, but with structural engineering enjoying something of a renaissance, maybe things are looking up for engineers more generally.

The perception of engineers as horny-handed tradesmen – skilled through apprenticeship rather than through a professional vocation – is a long-established architectural prejudice. Even the head of building services company Michael Popper Associates tells me that before going to college he believed he would come out as a glorified plumber. Quite what that says about his aspiration going in and his disappointment coming out will remain for others to decide, but he is quite adamant that the view of services has changed in the past 10 years. Architectural sour grapes at the disciplined expertise of engineering, often portraying it as the scientific second cousin to the aesthetic world of architecture, are having to reappraise as more and more technical standards require the interpretative input of the engineer.

Popper studied engineering sciences at Cambridge – a course that provided a broad experience in the family of engineering subjects including structural, mechanical, thermal, electrical and acoustic engineering, among other things. At that time, building services engineers were not that well-known, but Popper was convinced by a design lecturer who emphasised that the discipline involved lateral thinking and a great deal of creativity. Graduating in the early '80s, he couldn't find a list of consulting engineers (the market, at that time, was dominated by structural engineers) and so he got a job visiting local factories, facilitating their receipt of government grants by

'The perception of engineers as horny-handed tradesmen – skilled through apprenticeship rather than through a professional vocation – is a long-established architectural prejudice'

preparing energy audits for £80 a shot. Deciding that he would like to do more than just tell companies to turn their lights out and other good housekeeping rules, he joined James Briggs (subsequently Carl Bro Briggs) to help set up the energy services wing; 'a baptism of fire' he calls it, which allowed him to move into the technical analysis side of the business. Since setting up on his own, he has worked on projects as diverse as the Horniman Museum and Lancaster University's Ruskin Library.

## Coming in from the cold

His first project as head of MPA was a field study for the British Antarctic Survey (BAS) – a job that he was introduced to by a fan manufacturer's

contact. Occupying a prefabricated plywood shack in the middle of thousands of acres of snow and ice, he advised that the BAS use a heat recovery system to stop, somewhat surprisingly, the building overheating due to the proximity of body and computer heat. By simply reversing the air flows, he provided client satisfaction with a workable solution for minimal cost.

Since 'the early days', new computer software has made services input more accessible to the client and other members of the design team, even on small projects, where previously it had not been cost-effective. Nowadays, it is a fairly straightforward task to model thermal, ventilation and lighting levels. With reference to lighting, for example, Popper says that he is now able to design the light fitting and play around with its performance, luminance, diffusion and location to see how it actually works and can be refined. The use of the daylight protractor has disappeared from architects' offices, it seems, and Popper suggests that architects no longer work out the daylighting levels in their buildings... they simply assume that it'll be alright. But, he says, notwithstanding the need to provide decent daylight levels, there is a need to strike a balance between a glass box building and the requirement to keep users comfortable. These demands are often diametrically opposed.

When it comes to services, says Popper, 'architects simply want to know how big it is, what it looks like, can it go there, and can we hide it. The one question that they aren't interested in is "how does it work?" Is this part of the problem: that architects are not given a basic training about services in the course of their education? Even though the specialism of building services means that architects will not normally have the time to understand the full complexity of what they do, Popper notes that so little is taught about services to architects that they often don't understand that they need to create spaces for it. 'It's not that we crash ducts through walls without any consideration for the architecture, it's often that architects don't realise that they need to have pipework and ductwork in the





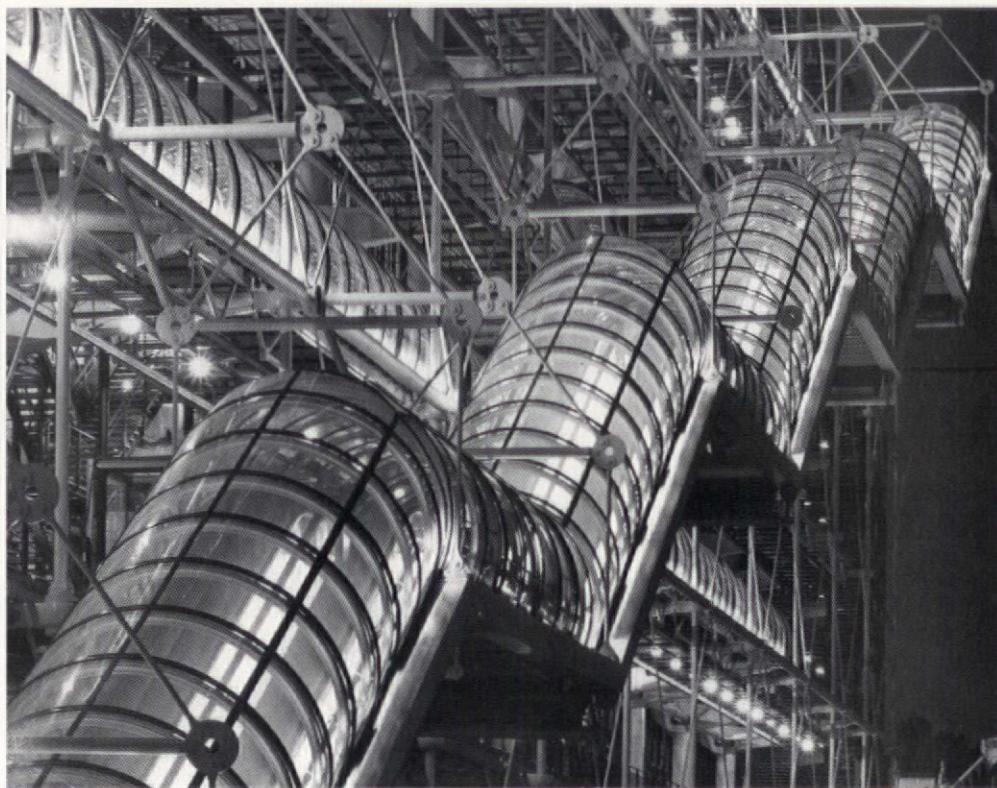
building in the first place... Very often we have to point out to architects that their scheme doesn't allow enough space for plant, boilers, risers, etc.' By the traditional nature of their appointment, services engineers are normally presented with a *fait accompli* by the time they get the drawings.

### More liaison please

'In general, the architect engages the quantity surveyor first, then the structural engineer, and then the services engineer is normally brought in at stage D.' Popper recognises that even though this is often because architects haven't fully designed the building and therefore are not fully aware of the level of services input that will be needed, a little bit more forethought and architectural consideration would make everyone's job a little easier. 'Project architects – the ones we liaise with – are often designers who haven't got the experience of site practicalities,' he says.

Aside from the architectural problems, the lack of integration in many projects doesn't help the exchange of ideas either. Bringing the services engineer in early, as part of a construction design team, would mean that some of the repeat errors could be avoided – or at least caught in their early stages. The architect normally starts with a sketch scheme and a services engineer should be on hand to tell him the best location for a plant room, etc. As long as the framework agreement is in place, the design can develop with the input of the services engineer before the design becomes too rigid. Popper says that his mission is 'to add to the design process from the earliest stages; to give the architect the tools to develop the building and its energy strategy in as simple a way as possible'.

For example, a building services engineer can offer a lighting design without the architect having to trawl through a tedious lighting catalogue. While this can be done by the 'value-added' approach to lighting manufacturers – forcing suppliers to draft a specification for nothing – a building services engineer can incorporate the implications of the lighting design into the glazing, heating and maintenance considerations. Architects, he says, should be provided with a generalist understanding – a



**Did the Pompidou Centre legitimise the idea that services could be an architectural afterthought?**

knowledge of rules-of-thumb about light levels, spacing, etc – but Popper and his ilk can then be called on to regurgitate the stringencies of Building Regulations or BRE/CIBSE guidelines and to adapt the rules to suit the architect's requirements, where possible. For example, no lighting manufacturer will advise that the building can be designed with sun-pipes rather than low-energy fittings, and vice versa. An engineer should be in a position to assess the best answer.

There is a sense that a good services engineer will actually endeavour to design out hi-tech costs. By engaging in the design process, by advising on thermal stability for example – on a balance between solar gain, insulation and ventilation – there might be less need for major heating systems in the first place. But this needs to be part of the architectural response.

### Designing out

Quite often, the architect and quantity surveyor have finished their main work before the services engineer is even appointed. The need to get information quickly to a contractor often means that the first time that a quantity surveyor gets to see the services

information is during the tender process. Instead of pricing it up independently, the quantity surveyor often waits to check the actual tenderers' response to the services engineer's information. This is a real information flow dilemma and, to resolve it, the architect would have to compile a complete tender with everything included. But this would mean that the architect had considered the finishes, landscaping, drainage, etc, earlier as all of these are affected by the services engineer's information. However, it is seldom done. Sometimes the problems are obvious but the solutions are impossible to implement.

One of the remaining bugbears is the question of where the interfaces lie in the production information. Architects who do working drawings (there are some who rely on performance specifications only), especially planning supervisors compiling Health & Safety files, will know that services engineers never do setting-out drawings. Popper says that to change the standard non-scale 'coordination drawings' into 'production drawings' would require a hike in fees. This, perhaps, is the real sticking point to a truly Eganite holistic approach to design.



# Taxation on the drawing board

Revised accountancy rules could make it likely that architects will have to pay tax on work for which they have yet to bill

BY GEORGE BULL

Most professionals will be aware of the current debate fuelled by recent changes to the way in which professional practices account for revenue. Commentators are divided, with harbingers of doom sure the Earth is moving on a tectonic scale, while others remember the apocryphal newspaper headline: 'Small earthquake in Wales: not many hurt'.

To understand what all the fuss is about, we need to remind ourselves of financial reporting requirements. Architects practicing as limited companies or limited liability partnerships (LLPs) must file accounts with Companies House, which give a true and fair view of their financial performance.

These filed accounts must be in line with all relevant accounting standards. Traditional partnerships and sole practitioners must, by and large, comply with the same rules when calculating taxable profits.

The particular accounting standard fuelling the debate in hand is Financial Reporting Standard (FRS) 5 – the standard which affects the way a firm's revenue is recognised for tax purposes. This revenue recognition procedure is a hot topic in the heady world of accountancy, with the Accounting Standards Board (ASB) concerned that the accounts of some businesses do not present the required 'true and fair' view, but actually give a skewed or inflated picture of the firm's financial position. The new guidance on FRS5 has thus been introduced with a view to presenting a more transparent picture of a firm's financial performance.

## All shook up

The changes are set to affect architectural firms and others engaged in professional services. The shake-up involved in its introduction will mean a significant jump in the revenue shown on a practice's accounts – with the related tax liabilities. However, some architects (and their account-



Is this a duck in a suit, or just a man with a bill?

ants) are more circumspect – believing that the change to FRS5 will have little impact at all. We'll have to wait and see but it would be prudent for firms to understand the terms of the changes and to act accordingly. The Inland Revenue will relish the adoption of this accounting treatment for tax purposes.

The taxable profits of the architectural firm must be calculated in accordance with generally accepted accounting practice, subject to any adjustment required or authorised by law.

The issue is under review at the Institute of Chartered Accountants in England and Wales (ICAEW). Current indications are that their guidance will not be available before the financial year ends for many firms.

If the gloomiest commentators are proved right, a firm will have to include the profit on work done, including equity partners' time, at the balance sheet date. Previously, equity partner time was recognised in the accounts only after the bill for the work had been delivered to the client.

The tax implications for this are considerable, as architectural firms would then be required to pay tax on work that is under way but has not yet been billed. Coughing up for tax on

work for which they have not received the fees could leave architects significantly out of pocket.

While those firms anxiously await a definitive interpretation from the accounting bodies, early indications are that any uplift is likely to attract a tax charge with no provision to spread the liability over a number of years.

## One lump or two

Depending on the guidance issued by the ICAEW, firms may face a one-off lump sum to be added to their tax bill. A worst case scenario could see firms facing a significant jump in their tax bill based on their current accounts, with continuing increased liabilities thereafter. Firms with a large proportion of equity partners could bear the brunt of the changes.

At what point this cash lump sum is payable to the taxman will depend on a firm's financial year-end. Firms with a 31 March year-end would face an increase in their tax bill on 31 January 2005 and firms with a 30 April year-end the following year, in January 2006.

Meanwhile, architectural firms might consider a number of steps to manage the potential rise in their tax bill. Ensuring that billing and cash collection are maximised before

'A worst-case scenario could see firms facing a significant jump in their tax bill based on their current accounts, with continuing increased liabilities thereafter'

the year-end will reduce their exposure to the current uncertainties surrounding this accounting issue. Revising the terms of engagement letters could also keep tax liabilities down.

These and other measures can be taken to minimise the accel-

eration of tax charges without overtly prejudicing commercial interests. Seeking the help of a professional adviser can help firms take practical steps to manage the hike in tax for which they could now be liable. Even if the debate proves to be nothing more than a minor tremor, time spent now in reviewing billing and cash collection should improve business performance in the years to come.

George Bull is executive partner of the Professional Practices Group at chartered accountant Baker Tilly. Tel: 020 7413 5169



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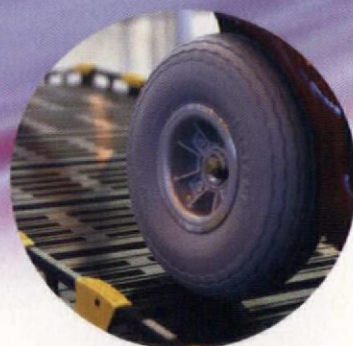
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## Even with adjudication exclusion, be sure to cross out the clause

Compulsory statutory adjudication, under the 1996 Construction Act, applies to most, but not all, construction contracts. If adjudication is such a good idea, why is it not available to all construction industry users? The types of contract that were excluded from the right to adjudication tell you more about what the government, or others with political clout, really think about the process, than any talk or lecture. The big-hitting contracts, such as those involving oil and gas, nuclear processing and pharmaceuticals, were expressly excluded by the act itself.

These industries, one imagines, had both the foresight and the ability to muscle out of the commercial inconvenience of adjudication, at an early stage. Government contracts for roads, drains and sewers, together with NHS PFI contracts and the like, were subsequently written out of the adjudication provisions by an exclusion order that came into effect with the scheme, some time after the act itself. Here you can see that once the government actually got to grips with what adjudication involved, it was anxious to make sure that it did not involve them.

Tucked away in Section 106 of the act, however, another category of construction industry user was intended to be excluded from the rigours of the 28-day dispute resolution process. At the other end of the political and commercial scale we have the man on the street, also known as 'the residential occupier'. One can only assume that even in its embryonic form, the powers-that-be decided that adjudication was just too ghastly to foist upon the uninitiated, innocent homeowner. Residential building projects are worrying enough without the added risk of being hauled in front of an adjudicator and asked to pay up disputed sums of money within 28 days, like it or not.

Unfortunately, in their enthusiasm for the new process, the draftsmen of the standard forms simply overlooked the express exclusion of the little man from statutory adjudication. All JCT standard forms – even the minor works contract, which is frequently used for domestic projects – include an adjudication clause. Thus, while the act expressly excludes adjudication from con-

tracts with a residential occupier, if homeowners, wittingly or otherwise, sign up to a standard form that expressly includes it, they are taken to have opted in. And even if they subsequently discover that it is not for them, they are stuck with it.

Not to be defeated, in *Westminster Building Co v Andrew Beckingham* (judgment 20.2.04) the resourceful consumer tried another approach. The claimant builder had been engaged to refurbish the defendant's property. During the course of the works a dispute blew up over payment. The builder claimed payment on six certificates, whereas the defendant contended that the cost of the work was capped. The builder went to adjudication and the adjudicator found in its favour. The defendant argued that the adjudicator's decision should not be enforced because he had not accepted the JCT form of contract and, even if he had, its adjudication provisions were in breach of the Unfair Terms in Consumer Con-

tracts Regulations 1999. These regulations were introduced pursuant to an EU directive to ensure, as the title might suggest, that suppliers did not impose terms – particularly clauses limiting their own liability, upon consumers, who are in no position to negotiate – that were 'unfair'.

The Technology and Construction Court found that, while the defendant had not actually signed the JCT form, he had raised no concerns about the terms of the contract and had, to all intents and purposes, proceeded as if they applied. He was taken, therefore, to have accepted the JCT form by his conduct. The Judge went on to find that the defendant's reliance on the 1999 Regulations was 'untenable'. The adjudication clause did not contravene the requirement for good faith and was not 'unfair' for the purposes of the regulations.

This recent judgment shows that there really is no way out for the consumer who finds that they have signed up to an adjudication clause. The message to residential occupiers, who want to take advantage of their excluded status, and those who advise them, is loud and clear. If you see an adjudication clause, cross it out!

Kim Franklin

## At it tooth and nail – a meaning for CPD at last

I hesitate to mention this in a family magazine but in the interests of prurience, and the fact that the great online version of *Wired* ([www.wired.com/news](http://www.wired.com/news)) has gone big on it, we Brits are apparently spending all our spare time dogging. Judging by the knowing grins, some of you already know about it, in which case quietly read the excellent legal column adjacent. For the rest of you, according to a *Wired* story headed 'Brits Going at It Tooth and Nail', dogging is 'an underground swinging scene where couples and sometimes third or fourth parties engage in public sex for an exhibitionist thrill.'

But now comes news of a variant. Tooththing. Tooththing involves strangers on trains and buses and at bars and concerts hooking up 'for clandestine sex by text messaging'. Using Bluetooth-enabled cell phones or PDAs, what you do is 'discover' other computers or phones in the vicinity, ring them up and say 'Tooththing?' Because there is no interpersonal contact it's all innocuous. Perhaps. Transport is a popular venue but so too is a conference or training seminar. Aha. Gives a real sense of purpose, at last, to the concept of CPD. You even get RIBA brownie points for it.

I promised to report on the efficacy of the free Microsoft CD which updates all versions of Windows from 98 onwards. You get it from [www.microsoft.com/security/protect/cd/order.asp](http://www.microsoft.com/security/protect/cd/order.asp) and much to my surprise, because you don't expect anything free from Microsoft, it turned up the other day. I booted it up and, although I had warned you to go carefully and do a custom rather than automatic installation, that option turned out not to be available. It was rather deflating to find it did whatever it did (presumably updated everything) and asked you to reboot and take the CD out of the drive. And that, er, was that. Except that I now get a missing-file message on boot up. Does not seem to matter so I will find out at the next re-installation. Or not.

[sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)

'If you sign a form that expressly includes adjudication, you are taken to have opted in'



## London

**Archigram** 3 April-4 July. An exhibition at the Design Museum, Shad Thames, SE1. Details 0870 833 9955.

**The Almeida: Mark Foley** Wednesday 7 April, 18.45. A lecture at the Theatre Museum, Russell St, WC2. Tickets £5. Bookings 020 7943 4804.

**From Functionalism to the Future: C F Møller Architects** 7-28 April. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7850 5533.

**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, LNU, Old Castle St, E1. Details 020 7320 2222.

**Collage** Until 8 May. An exhibition with works by 100 artists at Bloomberg Space, 50 Finsbury Sq, EC2. Details gallery@bloomberg.net

**Lesley Foxcroft** Until 15 May. An exhibition at Annely Juda Fine Art, 23 Dering St, W1. Details 020 7629 7578.

## East

**Timber Frame Repairs** 5-7 May. A three-day course at Cressing Temple, Essex. Details Pauline Hudspith 01245 437672.

**Attila Csorgo** Until 9 May. An exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

## East Midlands

**RIBA CPD Event: Towards a Sustainable Architecture** Wednesday 21 April, 14.00. A half-day seminar at Nottingham. Details 0115 941 3650.

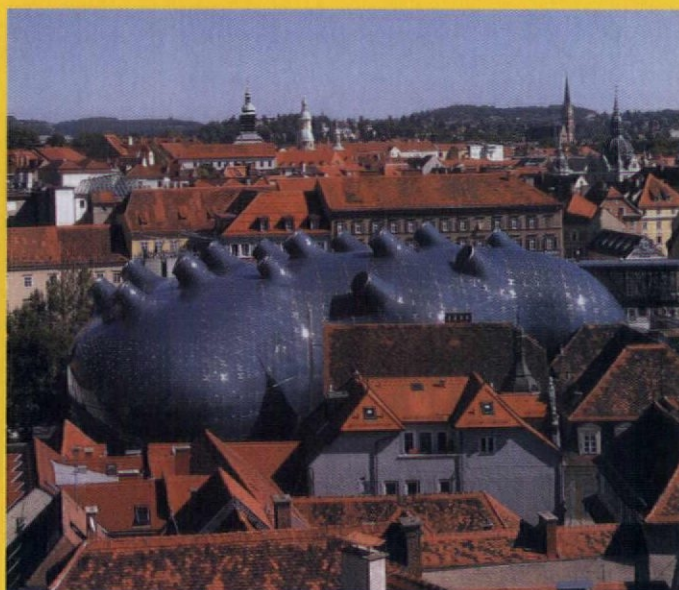
**The Possibilities of Architecture: Archigram 1961-1974** Until 26 April. An exhibition (and some related events) at Nottingham Castle. Details 0115 915 3648.

## North

**RIBA CPD Event: Towards a Sustainable Architecture** Thursday 15 April, 10.00. A half-day seminar at the County Cricket Club, Durham. Details 0191 232 4436.

## North West

**RIBA CPD Event: Party Walls revisited**



### INSIDE OUTSIDE

This year's RIAS Convention at Aberdeen on 6-7 May is based on the premise that the general public sees architecture as being primarily about the 'outsides' of buildings, while practitioners are more concerned with the 'insides' - with structure, services, sociology and space. Speakers include Peter Cook and Colin Fournier (whose Kunsthaus Graz is pictured above), Benedetta Tagliabue, Alex de Rijke and Richard Weston. Details from RIAS Events 0131 229 7545.

Wednesday 21 April, 10.00. A half-day seminar at the Civic Centre, Knutsford. Details 01565 652927.

**Eric Parry** Thursday 6 May, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5667.

**Architecture and Ideology; Best Studio 3 (Arkheion)** Until 29 May. Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

## South

**Immaterial: Brancusi, Gabo, Moholy-Nagy** Until 23 May. An exhibition at Southampton City Art Gallery, Southampton Civic Centre. Details 023 8083 2153.

## South East

**Conservation of Historic Ironwork** Wednesday 21 April. At the Weald & Downland Open Air Museum, near 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.

**Giuseppe Penone: The Imprint of Drawing** Until 9 May. An exhibition at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

**Dungeness** Until 16 May. Photographs by Nigel Green at Rye Art Gallery, Ockman Lane, Rye. Details 01797 222433.

## Wessex

**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 and Sculpture Park, Roche Court, East Winterslow, near Salisbury. Details 01980 862244.

**Successful Development of Brownfield & Contaminated Land** Tuesday 11 May. A Construction Study Centre event at the Avon Gorge Hotel, Clifton, Bristol. Details 0121 434 3337.

## West Midlands

**RIBA CPD Event: JCT Major Project Form** Tuesday 6 April, 13.30. A half-day seminar at Birmingham. Details 0121 233 2321.

**Elizabeth Magill** 7 April-23 May. An exhibition at the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

**RIBA CPD Event: Conservation & Repair of Timber** Thursday 22 April, 14.00. At Birmingham. Details 0121 233 2321.

**Interbuild 2004** 25-29 April. At the NEC, Birmingham. Details 0870 429 4558 or register online at [www.interbuild.com](http://www.interbuild.com)

**The DDA - in Action** Thursday 6 May. A Construction Study Centre event at a Birmingham venue. Details 0121 434 3337.

## Yorkshire

**Malcolm Fraser** Thursday 29 April, 18.00. A lecture at the Arts Tower, University of Sheffield. Details [www.suas.org](http://www.suas.org)

**With Hidden Noise** 8 May-8 August. An exhibition at the Henry Moore Institute, 74 the Headrow, Leeds. Details 0113 234 3158.

**Working with the CDM Regulations** Monday 10 May. A Construction Study Centre course at Harrogate. Details 0121 434 3337.

**Eduardo Chillida** Until 20 May. An exhibition at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 830302.

## Scotland

**C J Lim** 5 April-7 May. An exhibition at Glasgow School of Art, Renfrew St, Glasgow. Details 0141 353 4525.

**Hungarian Architecture Today** Until 11 April. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**Keppie Design: 150 Years of an Architectural Practice** Until 16 April. At RIAS, 15 Rutland Sq, Edinburgh. Details 0131 229 7545.

**Kees Kaan** Thursday 22 April, 17.00. A lecture at Robert Gordon University, Garthdee Rd, Aberdeen. Details 01224 263700.

## Wales

**RSAP Small Practice Surgery Series: Planning Update** Wednesday 21 April, 14.30. At Aberystwyth Arts Centre. Details 029 2087 4753.

**M J Long** Thursday 22 April, 19.30. A lecture at Faenol Fawr Hotel, Bodelwyddan, St Asaph. Details Peter Stonebridge 01745 815600.

**Rut Blees Luxemburg** Until 25 April. Urban photos at Ffotogallery, Turner House Gallery, Plymouth Rd, Penarth. Details 029 2070 8870.

**Urban Legacies** 6-7 May. A two-day conference on the role of artists & architects in shaping the public realm. At Cardiff. Details Gordon Dalton 02920 193004.

## International

**Jørn Utzon** 2 April-29 August. An exhibition at the Louisiana Museum, Humelbaek, near Copenhagen. Details [www.louisiana.dk](http://www.louisiana.dk)

**Giancarlo De Carlo** 21 April-14 June. At the Pompidou Centre, Paris. Details [www.centrepompidou.fr](http://www.centrepompidou.fr)

**Rem Koolhaas - OMA - AMO** Until 29 August. An exhibition at the Kunsthall, Rotterdam ([www.kunsthall.nl](http://www.kunsthall.nl)).

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





## Space invasion

NEIL ROBERT WENMAN

### Sol LeWitt: Wall

At the Kunsthau Graz, Graz, Austria, until 2 May

'Those who understand art only by what it looks like, often do not understand very much at all,' wrote Sol LeWitt in *Critical Texts* (1994). But what does this mean in practice?

As the first major exhibition in Peter Cook and Colin Fournier's Kunsthau Graz since its inauguration last September, LeWitt's *Wall* can be seen as the first true test of how the galleries function. Inside the 'friendly alien' is a series of challenging spaces, where internal walls – traditionally used as a backdrop to hang art – are not only curved in elevation, but covered in triangulated black-mesh panels that continue across

the ceiling of the main gallery, Space01.

Yet it is here that LeWitt subverts any pre-conceptions as to how the space might be used, creating a breathtaking site-specific structure that snakes through the internal volume – a simple touch of genius. The 70m-long *Wall* is constructed from 4,800 lightweight Ytong cement blocks, and the exceptionally high standard of its installation adds further gravitas to what, in years to come, will be seen as an important work by LeWitt.

It has no apparent inside or outside, no front or back, but seems to reconcile all the positions between such polarities. As you approach the work, it appears as built archi-

tecture that echoes the organic nature of the interior without any physical connection to the fabric of the building. In doing so, it functions simultaneously as integral architecture and autonomous sculpture.

Standing close-up to the square-ended blocks of the wall's curve, your entire field of vision is saturated by a patchwork of subtle tonal variations that create a depthless off-white moiré, as if you are seeing through the eyes of the figure in Caspar David Friedrich's *The Wanderer Above A Sea Of Fog* (1818). The spatial experience of endless, depthless, nothingness – the apparent weightlessness – defies the work's actual 144 tonnes.

'It doesn't matter if the viewer understands the concepts of the artist by seeing the art,' said LeWitt in 1971. 'Once out of his hand, the artist has no control over the way a viewer will perceive the work. Different people will understand the same thing in a different way' – a condition ironically



# Walking wounded

ROBERT COWAN

## The Housing Battlefield

By Peter Hutchinson, Athena Press, 2003, 445pp, £17.99

Sarcasm sets my teeth on edge. There is a great deal of it in this book, so I found it a painful read. The author seems to approach everything from an oblique angle, and what we are meant to deduce from the evidence he presents is obscure.

Peter Hutchinson B Arch (as he is credited on the title page) has been collecting press cuttings about housing and related (and some not-so-related) subjects since the 1960s. Much of his book consists of precis of them, usually undated. (I find it hard to believe the one about a homeless old man under Waterloo Bridge, with the temperature at 8° below freezing, burning his trousers to keep warm.)

On the final page Hutchinson wonders: 'Can a story put together from newspapers have much connection with reality? Snippets could be assembled to make a comedy or a tragedy.' His doubt is understandable. The book reads as though the thread of the argument has been ruthlessly stripped out. What remains is a strong taste of pessimism. 'Is "decadence" too strong to describe the UK's condition?' the author asks. As is his way, he does not allow himself a direct answer, but he does seem to want to convey an impression of decadence in the way society is managed.

One part of the book does present a clear narrative. Hutchinson gives a agonisingly detailed account of how in south London in 1961 he and a few others set about 'self-developing' a group of houses – of Modernist design – mostly for themselves to occupy.

Moving in, after six years of struggle, was an anticlimax. 'We had been living in a proper house... but now we had glass from wall to wall. We crouched below the window sill, appalled at our folly. "It's not a house, it's a perch," said V [the author's partner].' Forty years later Hutchinson is still living there, which may explain some of his resentment at the way in which housing is provided.

A series of appendices sets out some specific proposals and asks for readers' comment on them via a questionnaire. The author advocates, among other things, 'an institute for the study of decline and how to manage it'; support for self-develop housing; a system of motorway bypasses for south London with 'acoustic linings' of social housing for 'short-term tenants'; and 'a popular 200-year strategy for London that no government dares tamper with'. But the book's 445 pages of gloom convince us that he does not expect to live to see any of it.

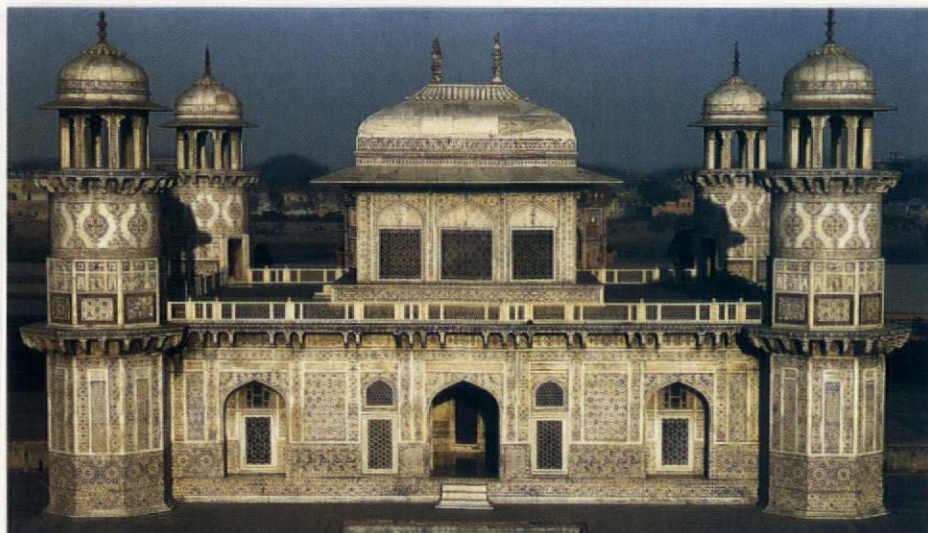
*Robert Cowan is director of the Urban Design Group and a consultant*

illustrated when a visitor fainted due to the hypnotic sensation.

Standing at the upper gallery level, you can see the brim of the wall at its 4m-high summit and gather an overview of this extraordinary intervention. Under the intense fluorescent light rings, however, the work is harshly floodlit, like an eel splayed on an operating table. It is in the artificial lighting that refinement is still needed to make this space more cohesive for showing art.

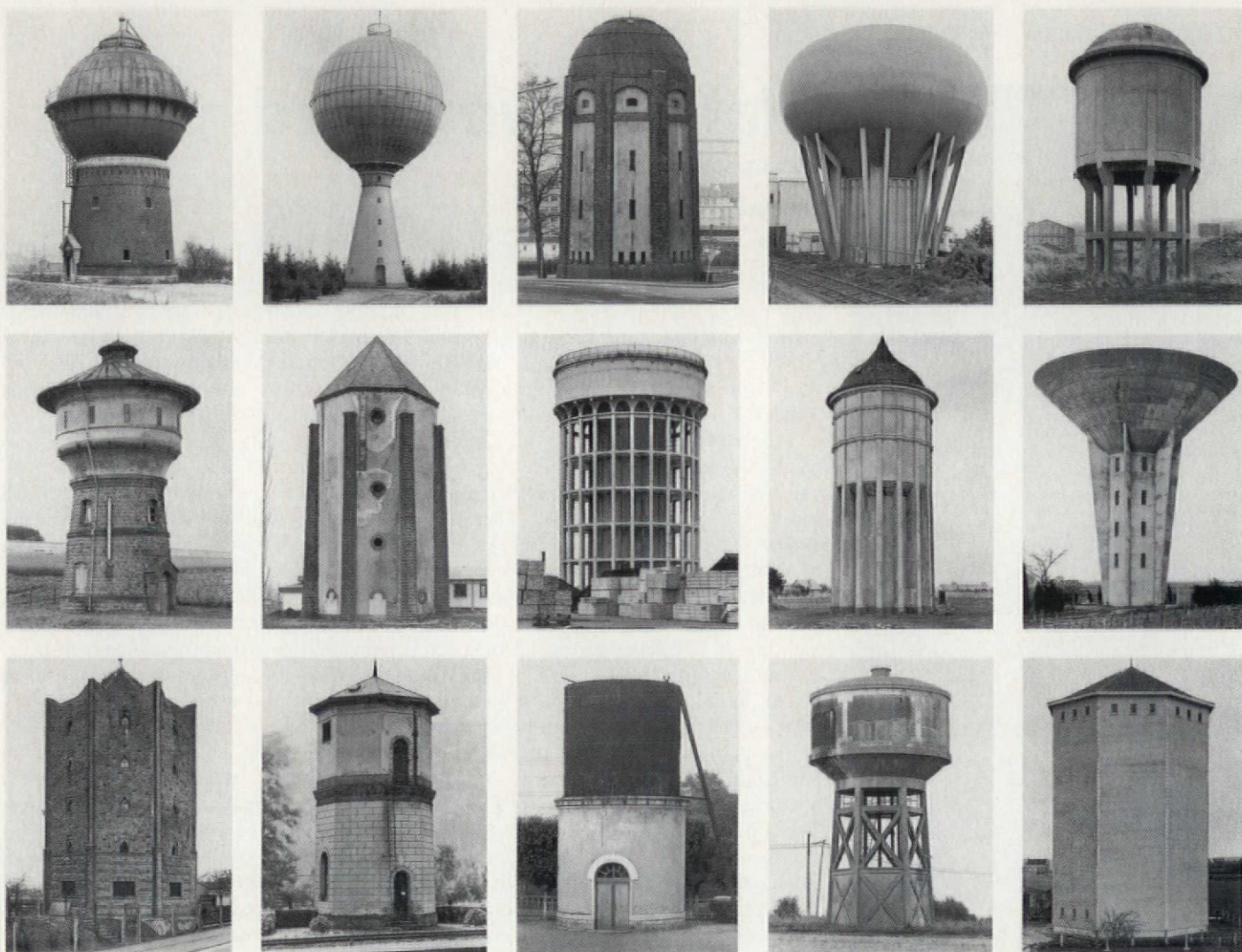
The exhibition, curated by Peter Prakesch and Katrin Bucher, is enigmatic but most of all ambitious, conjuring the excitement of large-scale installations synonymous with 1960s America. The newly discovered Ryanair destination of Graz, given the accolade of 2003 Cultural Capital of Europe, will gain still more strength through shows like this.

*Neil Robert Wenman is art and architecture coordinator at the Lisson Gallery, London*



The subject of *A Jewel of Mughal India* (£29.95, Distributor 01394 389979) is the mausoleum of I'timad ud-Daulah at Agra, completed in 1628, and so contemporary with Inigo Jones' Queen's House at Greenwich. For once the 'jewel' in this book's title doesn't seem too hackneyed, given the intricate, finely crafted patterning of semi-precious stones that is the building's hallmark.





# True to type

ANDREW MEAD

## Typologies

By Bernd and Hilla Becher. MIT Press, 2004. £48.95

For some 40 years the Bechers have photographed a declining industrial world in the manner of archaeologists documenting an ancient civilisation. They amass, collate and catalogue the evidence and then array the specimens. Those specimens, though, aren't pots and shards but often monumental structures: blast furnaces, gasometers, grain elevators, water towers and the like.

To quote the title of an old Rock Hudson film, it's been a 'magnificent obsession': a dogged, scrupulous pursuit that has taken them throughout Europe and much of the United States. In the process they have taught some of today's best-known photographers – people such as Andreas Gursky and Thomas Struth, whose works fetch such fantastic prices at auction (though Gursky now digitally manipulates his images in a way the

Bechers must deplore). But while influencing the future, they've maintained strong connections with the past: specifically, the *Neue Sachlichkeit* 'objectivity' of photographers like August Sander and Karl Blossfeldt. Sander's portraits are a system of classification, sorting humanity by type; the 600 subjects of his *People of the Twentieth Century* project, begun in the 1920s, are grouped into seven fundamental categories – the skilled tradesman, the artist, the farmer, etc. The Bechers too explore the ramifications of type, but in their case, types of buildings.

Over the past decade or so, MIT Press has presented the Bechers' work in a series of stylish uniform volumes, each devoted to a particular building type. They are like a composer's theme and variations: you see the shared characteristics of, say, water towers in

the Ruhr or Ohio, but also many peripheral or local differences. Your impulse is to compare and contrast, to hold the book open in two or three places at once. But when the Bechers exhibit their photographs, they make such comparisons easier by hanging them in groups of nine, 12 or 15 – a grid of partial resemblances. This new book aims to replicate that effect, taking each building type in turn.

The result is a mixed blessing. The conceptual underpinning of the Bechers' project is highlighted at the expense of the individual photographs, for they have to shrink so much to fit together on the page that much of their detail – and their fascination – disappears. Seen in reality, the Bechers' precise images – shot in an even light so that nothing is obscured – detain the eye; there is so much information in them. But you cannot appreciate that here, and as the content evaporates, so too does the 'atmosphere' that pervades the Bechers' work, with its stillness, desuetude, and melancholy.

*Typologies* looks at first to be the ideal single volume, the Bechers' greatest hits, but something essential has been lost.



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|                   |                        |                   |         |
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| <b>MH0403-123</b> | Arch Technologist      | Herts             | £26,000 |
| <b>MH0403-124</b> | Architect (Hotels)     | London - West End | £38,000 |
| <b>MH0403-250</b> | Architect (Healthcare) | London - West     | £35,000 |

### CONTRACT VACANCIES - Alex and Charmaine

**CGR0403-104 - Architectural Technician - Kent - £16ph**

Architectural practice with over 30 staff requires a Technician to join their expanding office. Portfolio includes hotels, leisure and commercial works. You will be offered the opportunity to manage your own projects. AutoCAD skills and Building Regs knowledge a prerequisite.

**CGR0403-161 - Senior Arch Technician - Sussex - £17ph**

Are you looking to join an imaginative and dynamic team to work on large and diverse residential projects? Minimum 3 years experience. AutoCAD knowledge essential as well as building regs knowledge.

|                    |                            |                |       |
|--------------------|----------------------------|----------------|-------|
| <b>CGR0403-195</b> | Project Architect          | Kent           | £18ph |
| <b>AD0403-242</b>  | Arch CAD Tech (Hotels)     | NW London      | £11ph |
| <b>AD0403-228</b>  | Architect (PFI Works)      | Oxford         | £19ph |
| <b>AD0403-221</b>  | Assistant Architect (PFI)  | City of London | £14ph |
| <b>AD0403-181</b>  | Vectorworks Designer       | SW London      | £15ph |
| <b>AD0403-171</b>  | Vectorworks Tech (Leisure) | C London       | £18ph |
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**Visualiser / 3D Modeller**

**Vac Ref 0403-104**

**Permanent £20K+**

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

### Manchester Vacancies

**Architectural Technician**

**Vac Ref 0403-84**

**Contract £20ph**

This large practice is seeking a contract technician with a possibility of going permanent after an initial 3-6 month period. They are looking to employ a candidate who can demonstrate a solid career history with 5+ years in practice experience. They are ideally looking for an all rounder who is capable of 'hitting the ground running' with good building regulation knowledge and AutoCAD ability. A desire for site work and client liaison would also be a bonus! The practice also operates a flexible working and equal opportunities policy.

**Senior Architect**

**Vac Ref 0403-82**

**Permanent £30K+**

This large practice based just outside Stockport is currently seeking a Senior Architect. They are looking for a candidate who can demonstrate a solid career history with at least 5 years post part 3 experience. As a practice they are looking for candidate(s) with either conservation experience and / or urban regeneration experience. A mature and professional attitude to work is required along with the will to take your career to the next stage. The practice also operates a flexible working and equal opportunities policy.

**Architectural Technician**

**Vac Ref 0403-72**

**Contract £20ph**

My client is part of a large, multi-site, multi-disciplinary practice. They are seeking an experienced Technician for a contract position based at their Manchester office. The projects they will be working on are Office, Retail and Residential Schemes. You will have practical site experience, coupled with an appreciation of Design Issues. They operate on Apple Mac with Vector Works, although they will cross train from other systems, particularly Micro station and AutoCAD.

### Warwickshire Vacancies

**Architect**

**Vac Ref 0403-15**

**Permanent £30K**

My client is a small but flourishing market town architectural practice. They deal with a wide range of sectors including Commercial, Education, Nurseries and Residential. They are now seeking personnel to join their team; a part 3 Architect who is seeking to gain a wide range of experience in a friendly and supportive environment with a genuine progression to partnership level available. This opportunity offers a competitive salary and the chance for career and personal development for the right applicants.

**Architectural Technician**

**Vac Ref 0403-3**

**Permanent / Contract £20K+ / £20ph**

My client based in Leamington Spa specialises in the residential sector and is now seeking a Technician with a minimum of 2-3 years practice experience (preferably in the housing sector) to join their existing team. Good knowledge of current UK building regulations and AutoCAD is essential and the successful candidate will be expected to work with minimal or no supervision. This is a great opportunity to join a small, but expanding practice.

### Oxfordshire Vacancy

**Architectural Technician / Technologist**

**Vac Ref 0403-98**

**Permanent £30K+**

This practice is seeking a dedicated Architectural Technician / Technologist. Suitable applicants will have at least five years experience and be capable of working on their own initiative to produce drawings and detailed design packages using Power CAD/AutoCAD.



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## people & practices

**Scott Wilson** has appointed **Graham Woodward** as head of urban design and landscape architecture.

**Spoon.42** has relaunched as **Architects In Residence** based at Block K, 175 Bermondsey Street, London SE1 3UW.

**Triangle Architects** has promoted **Ian McHugh** to associate director, and **Jon Polley** and **Nick Wood** to associates.

**Desmond Williams** is retiring as consultant to **Ellis Williams Architects** on 8 April.

**EUCLID's** main office has moved to 85-89 Duke Street, Liverpool L1 5AP.

**Fraser Brown MacKenna Architects** has moved to new offices at 15-18 Featherstone Street, London EC1Y 8SL. Its telephone numbers and email addresses remain the same.

**Essex Goodman and Suggitt Architects** has appointed **Philip Tyrrell** to the board as associate director, and promoted **Nadine Boehm** and **Neil Startin** to associate level.

**CIRIA** has moved to Classic House, 174-180 Old Street, London EC1V 9BP.

**McNicholas Group** has appointed **Martin Smout** as chief executive officer.

**Above & Beyond Architecture** has opened a new office in Kirklees Media Centre in Huddersfield.

**John Knight** will become managing director of **Interior** following **Ivan Millar's** retirement at the end of June.

● 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](mailto:victoria.huttler@construct.emap.com)

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Ref: 377/4

Application form and further details are available from Chief Executive's Policy Directorate, Personnel Division, Derby City Council, PO Box 6290, Derby DE1 2XL. Telephone 01332 255474 or our 24 hour answerphone on 01332 255477. Textphone: 01332 256666. Email: [recruitment.pol@derby.gov.uk](mailto:recruitment.pol@derby.gov.uk).



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Closing date: 16 April 2004



### 15/04/04 BOOKING DEADLINE ALTERATION

Due to the bank holiday Easter weekend, the booking deadline for the 15th of April issue will be 5 pm on Thursday 8th April.

For Further details please call  
Charlie Connor

on 0207 505 6737 or  
Email [charlie.connor@emap.com](mailto:charlie.connor@emap.com)

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**Recruitment enquiries**

Charlie Connor  
Tel: 020 7505 6737  
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Laurie Shenoda  
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Email: laurie.shenoda@emap.com

**Deadlines**

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The Trust wishes to recruit a new Director to the Trust. Established in 1999, the Edinburgh World Heritage Trust has responsibility for the protection and enhancement of the UNESCO designated World Heritage Site in Edinburgh, which covers a significant proportion of the Old and New Towns. It is also responsible for awarding grants for the repair of properties within the World Heritage Site and for the enhancement of the public realm.

As Director, you will be responsible for all operational activities of the Trust. It is looking for candidates with strong leadership, presentational and management skills, with a proven track record of leading, managing and motivating a small team. The successful candidate should have strong inter-personal and communication skills. A background in conservation and architectural heritage with a keen interest in the architectural heritage and streetscape within Edinburgh is desirable. A relevant degree is also considered essential.

Candidates should also be able to bring innovative thinking, drive and enthusiasm to deliver the aims of the Trust and to support its future development.

Interested candidates should contact Caroline Sibbald, Edinburgh World Heritage Trust, 5 Charlotte Square, Edinburgh EH2 4DR, Telephone No. 0131 220 7720, e-mail [info@ewht.org.uk](mailto:info@ewht.org.uk) for an application form and information pack. The closing date for return of application forms is 21 April 2004.



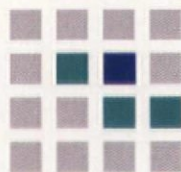
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Are looking for an enthusiastic architect (3 to 5 years post qualification) with good design and technical skills to work on a variety of exciting projects which include housing and a dance centre. Microstation ability desirable. Residential design experience preferred.

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

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Girls' Day School Trust

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We are seeking a talented, enthusiastic and self-motivated person who is able to work within a team, communicate effectively at all levels and assist with production information for major capital projects. Reporting to the Property Manager, Christopher Jolly RIBA, the successful candidate will have a sound knowledge of building construction, supported by a technical qualification of HND in Building Studies or MBIAT. It is essential that candidates are CAD literate, preferably with experience in the use of Archicad software.

For further details and an application form, please contact:

Morag Harty, Property Department Secretary  
The Girls' Day School Trust  
100 Rochester Row  
London, SW1P 1JP.

Telephone 0207 393 6686 (Direct Line)  
E-mail: [m.harty@wes.qdst.net](mailto:m.harty@wes.qdst.net)

Closing date for applications: 30th April, 2004



## 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](mailto:riba.competitions@mail.riba.org)

### CASTLE LANE AREA CULTURAL QUARTER, BEDFORD

Bedford Borough Council has launched a competition for ideas to redevelop and revitalise the Castle Lane area in Bedford town centre, which currently provides a mix of arts, heritage and car parking. Bedford has a compact town centre with an attractive historic environment and is the second oldest borough in the country. Bedford's heritage of buildings, spaces and riverside location give the town centre its own unique identity and sense of space. The Castle Lane area comprises facilities at the Bedford Museum and Cecil Higgins Art Gallery, and the historic Castle Mound and Gardens that are currently being restored. The area has been identified as a key development site in the emerging proposals for the redevelopment and revitalisation of Bedford town centre and this has received overwhelming support from local residents at the town centre exhibitions, who recognise it as an opportunity to provide a heritage-led cultural focus and a visitor attraction for Bedford. Design entries should have regard for the character and profile of the area and provide sympathetic development proposals. Deadline for submission of design is 15 April.

### SHRINKING CITIES

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

## Designs on a new career?



### Architectural Assistant Birmingham £25,000

This market leading consultancy whose workload covers Industrial and Commercial sectors now require a Part II Architectural Assistant. You will possess a minimum of 3 years experience of working in a relevant field, along with excellent AutoCAD exposure. This will provide you with an opportunity to achieve your part III whilst involving you in multi million pound projects. Ref ASH25/03/01

### Architectural Technician Wolverhampton £29,000

An exciting opportunity has arisen within this large multidisciplinary practice; you must have a minimum of 4 years experience in a commercial or residential background. For the successful candidate AutoCAD skills are a necessity along with a good understanding of building regulations. In return for your commitment you will receive excellent career advancement and technical development. Ref ASH25/03/02

### Architect Birmingham £35,000

Specialising in Education and Commercial sectors this practice now seeks a fully qualified Architect. You will possess a proven track record in a relevant field and possess the drive and determination to succeed in this thriving practice. Microstation would be a distinct advantage but is not essential. Ref ASH25/03/03

### Architectural Technician Redditch £30,000

This well-established private practice who's portfolio covers Industrial, Commercial and Residential projects ranging in value £1-£25 Million. They now require an additional Architectural Technician to strengthen their existing team. You must have a minimum of 5 years experience in two of the stated disciplines and be fully conversant with AutoCAD 2000. Ref ASH25/03/04

**For further details and information on many other roles, please contact Adrian Sharpe on 0121 450 5020 or email on [adrian.sharpe@netrec.co.uk](mailto:adrian.sharpe@netrec.co.uk) [www.netrec.co.uk/property.php](http://www.netrec.co.uk/property.php)**

Network Property, Consulting & Construction Ltd., Westbourne Manor, Westbourne Road, Edgbaston, Birmingham, B15 3TR



## Senior Architect c.£30,000 - Exeter

McCarthy & Stone is Britain's leading provider of private accommodation for the retired homebuyer with a turnover in excess of £250m and Regional offices throughout the UK. We now require a Senior Architect to lead the design operation for our team in Exeter which includes personnel from Land, Sales and Construction departments.

The role will include close liaison with other departments in the company, involvement from land acquisition to completion and sales on £multi-million projects throughout the South West of England, as well as liaison with Planning Officers and appointed Consultants.

The successful applicant will be able to demonstrate good leadership, inter-personal, negotiating and organisational skills in addition to strong design and presentational ability. Proficiency in the use of CAD will be essential.

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Homelife House, 26-32 Oxford Road  
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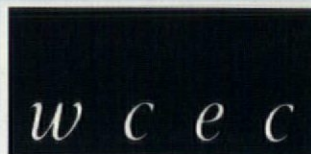
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**Recruitment enquiries**

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

Laurie Shenoda  
Tel: 0207 505 6803  
Email: laurie.shenoda@emap.com

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Artwork 12 noon Tuesday  
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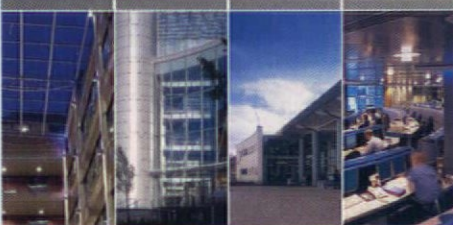
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**Deadlines**

Bookings/copy 5pm Monday  
Artwork 12 noon Tuesday  
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## TENDERS

### Copeland Borough Council

#### EXPRESSIONS OF INTEREST INVITED WHITEHAVEN TOWN CENTRE DEVELOPMENT FRAMEWORK

Copeland Borough Council in partnership with West Lakes Renaissance and North West Development Agency have secured funding to appoint consultants to prepare a Development Framework for Whitehaven Town Centre.

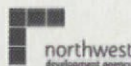
The consultants appointed will be asked to provide clear advice and guidance in preparing a framework for development and design guidance for the future. The framework should seek to improve the perception, image and visual quality of the town centre; unify development proposals to increase the physical coherence of the town centre, and assist in accelerating the bringing forward of keynote sites for redevelopment.

Written expressions of interest are required by 5.00pm on Friday 16th April 2004. These should be sent to Mike Williams, Principal Investment Promotion Officer, Copeland Borough Council, PO Box 19, The Council Offices, Catherine Street, Whitehaven, Cumbria, CA28 7NY, and include the following information:

1. Summary of relevant experience in undertaking urban planning and/or design work, including examples
2. References for previous relevant work
3. Summary of relevant experience of personnel in the company for undertaking such work
4. Copy of audited accounts for the last 3 years

Successful consultants selected to submit tenders, will be supplied with a detailed brief for the work required, the timescales involved, together with the selection criteria for the appointment. We will aim to shortlist for interview from up to 4 companies from consultants invited to tender.

For a copy of the brief or further information contact Mike Williams on: (01946) 852950 or E-mail: [mwilliams@copelandbc.gov.uk](mailto:mwilliams@copelandbc.gov.uk)



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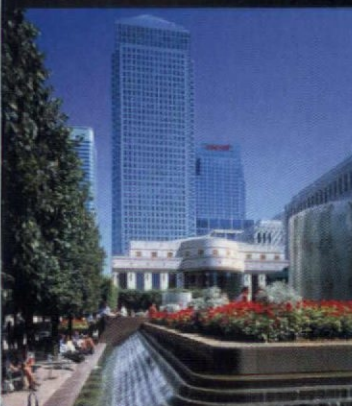
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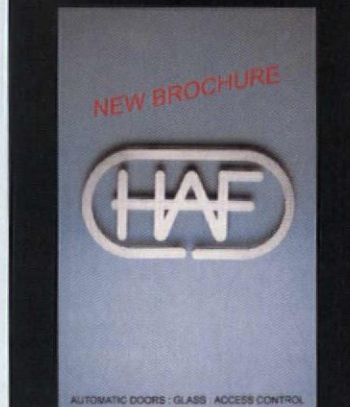
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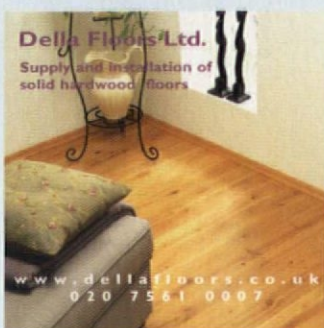
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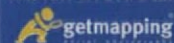
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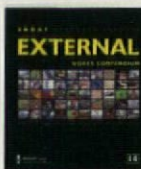
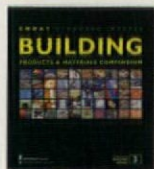
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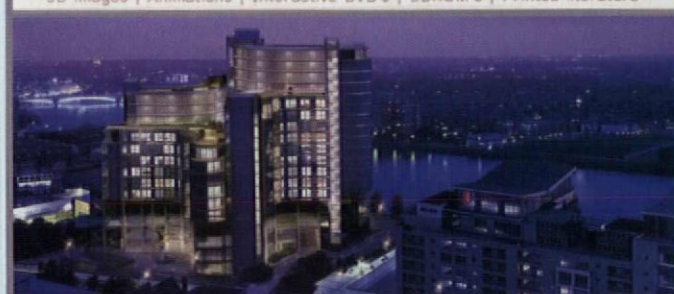
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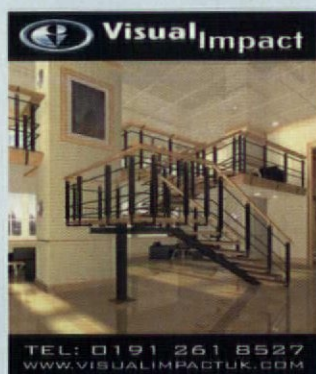
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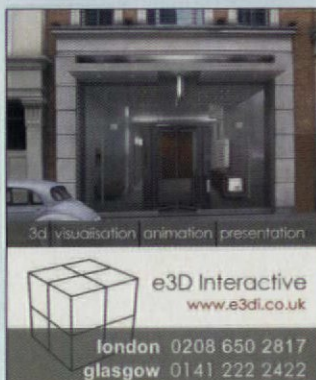


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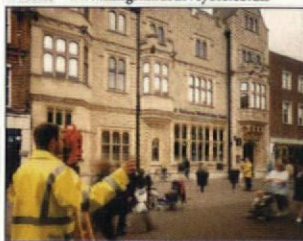
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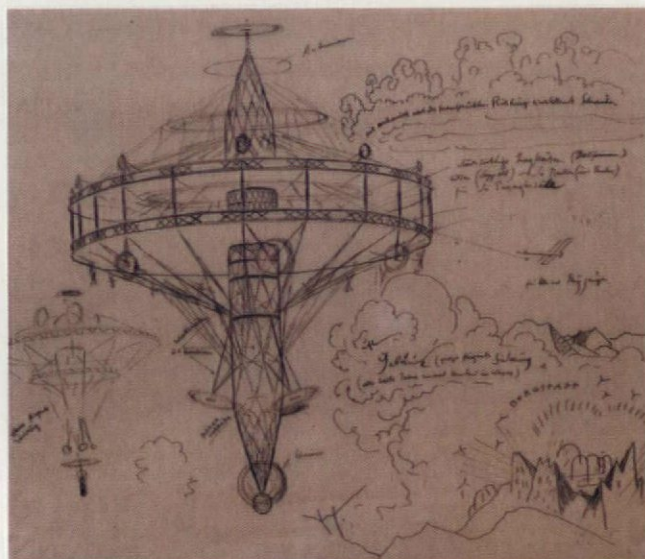
## Concrete mix

**F**orget about the Berlin Wall, what about the Tricorn Centre in Portsmouth? The failed **Owen Luder/Rodney Gordon** Brutalist concrete shopping centre, demolition of which began last week, has attracted souvenir hunters desperate to save a little chunk of civic history. As local paper *The News* puts it: 'Tricorn fans are frantically hunting for chunks of the 1960s shopping centre to take pride of place on their mantelpiece. As soon as the crunchers began ripping down the controversial building, fans were desperate to take home lumps of history. People in the crowd tried to grab concrete keepsakes of the doomed building as it tumbled to the ground in Portsmouth city centre. And those with fond memories of the Tricorn have phoned the demolition company begging to buy pieces of the rubble.' Concrete lumps have even been offered for sale on the internet, with prices of a 6 x 3 x 3cm piece hitting the dizzy heights of £6.50. The newspaper had run a competition to pick someone to turn the key on the Cat 245 Longreach 'cruncher', starting the demolition process in front of 200 cheering onlookers.

## Pompey's defence

**T**he Portsmouth Society and the Twentieth Century Society are furious about the demolition – and with English Heritage for declining to recommend listing for the complex. The society has written to **Tessa Jowell** complaining about the EH report on the Tricorn which, among other things, noted that it had been a site for antisocial behaviour. Is this a reason for not listing something? CABE has also been on the receiving end of a furious letter from the society, since it supported the EH recommendation that listing would be inappropriate. CABE currently comments on all potential post-war listings, having taken over the role previously carried out by **Bryan Jefferson**, the former RIBA president who for many years was personal adviser to the culture secretary, and the highest-ranking architect in government. Don't

## 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 25.3.04) was the Grand Buildings competition entry by **Richard Horden** (1986). **Giles Martin of Terry Farrell & Partners** was the winner.

suppose he would have recommended listing either.

## Book club

**O**wen Luder may have been absent from Portsmouth, but he turned out with a host of RIBA faces past and present for the leaving party of RIBA librarian **Ruth Kamen**, retiring after 30 years at Portland Place (it started off as a six-week temporary placement). *Architectural Review* editor **Peter Davey**, a former honorary librarian, made a nicely judged speech praising Ruth, and offering a defence of the idea of books and drawings as bastions against the forces of cultural vandalism that had contemplated selling bits of the collections (including president Luder, if memory serves). Davey mentioned in passing that he would never accept the wisdom of splitting the library and drawings collection, but acknowledged the commitment which had gone into making it work. Other guests included old staffers **Patrick Harrison**, **Chris Lakin** and **David Barclay**, past-presidents including **David Rock**,

and that inveterate chronicler of RIBAworld for even longer than Ruth worked there, cartoonist **Louis Hellman**. As befits the critical outsider, he has never been a member of the institute... Anyway, best wishes to Ruth.

## Healthy contracts

**H**ow much longer can the construction sector cope with the cost of failed **PFI** bids? Astragal understands that, on one recent major hospital project, the runner-up on the shortlist of two spent more than £11 million on unrecoverable fees, finance charges etc. Even when you win, it takes so long for all the necessary approvals to come through that even bigger sums can be expended before work starts. Does it have to be like this? No, is the answer. One British contractor recently got a job going in six months – after the client ran an architectural competition and invited PFI contenders to bid on the basis of the proposed design (minor changes allowed but nothing more). That project was in Italy. Why can't we do it here?

## Sick building

**W**hich brings us back to Portsmouth, where a planning authority has had the guts to stand up to poor design, in this case for the gigantic Queen Alexandra hospital building in Gosham, designed by **BDP** to a poor brief. Last autumn, councillors accused the hospital authorities of using 'emotional blackmail' to try to force through poor designs. This syndrome is sometimes known as 'shroud-waving', and involves people shouting the odds about how the planning process will kill people unless it gives in to whatever crappy design is on offer. The correct response to applications for ugly hospital buildings is to think of them as commercial developments (which is exactly what they are from a PFI viewpoint). If they would be refused permission as offices, why should they get permission as hospitals? Meanwhile, the Gosham scheme trundles along, a reminder that in the world of hospital design, clients still think of buildings as oil rigs, not pieces of city.

## Drawing power

**C**ongratulations to architect **Peter Hull** on his stupendous drawing for **MacCormac Jamieson Prichard**, celebrating 30 years of the practice's work. He has completed a tableau in the style of Joseph Gandy, Soane's visual amanuensis, showing 58 buildings and projects undertaken by MJP. A party to celebrate the drawing and its future home was held at the Soane Museum last week; that is indeed the destination for the original drawing, a contemporary complement to Gandy.

## Young gunned

**I** know the 1970s are faintly fashionable (again), but this was scarcely any excuse for the hilariously naff film clips accompanying the Young Architect of the Year Award the other night, complete with black-and-white slow-motion images of the judges in unusual poses. 'Starky and Hutch get Shafted', starring **Eric Parry** and **Paul Monaghan**, is unlikely to result in a sequel.

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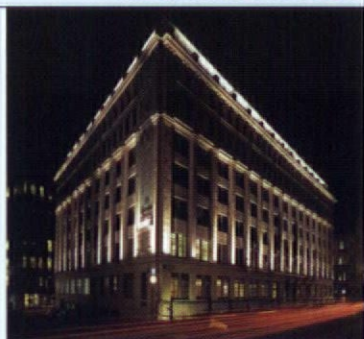
The design team working on BAE Systems' new headquarters development in Edinburgh chose AccentHansen to supply all the heavy-duty security and fire doors. The distinctive property has been built by Balfour Beatty Construction to the designs of BDG McColl (Scotland), while Norman Rourke Simpson fulfilled the roles of project manager and quantity surveyor. AccentHansen has introduced a technical advisory service for architects that covers all aspects of fire, acoustic and security doors. For literature or assistance on a specific project, contact AccentHansen on 0161 284 4100 or email [sales@accenthansen.co.uk](mailto:sales@accenthansen.co.uk)



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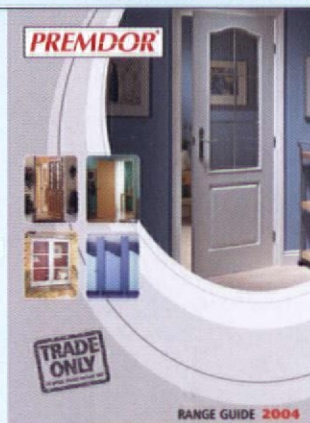
Luminaires from Sill Lighting were chosen to complement the external aesthetics of the Blackfriars House Hotel by highlighting the building's original architectural features with controlled accent lighting. On specifying Sill for the project, Gary Scott of Waterman Gore Consulting Engineers comments: 'Sill produce excellent quality luminaires and they have achieved everything we wished for in the brief for this project.'



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Chocolate eggs and bunnies are not the only things arriving this Easter. Check out Premdor's Range Guide 2004 – full of innovative door, window and cubicle products. Among the many new products in the guide are the Somerset Oak range, the Soundsure FD30 door and the Sound Secure FD30 doorset. For builders, contractors, specifiers and architects wanting more joinery choice, make sure you get your copy along with your Easter eggs.



## COPPER IN ARCHITECTURE

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Environmental issues played a major part in Feilden Clegg Bradley Architects' choice of copper cladding to a recently completed hall of residence building for University College London. Adjoining the Bloomsbury Conservation Area, the eight-storey Frances Gardner House forms part of a courtyard development recalling the local pattern of urban blocks around semi-private yards.



## BRETT MARTIN DAYLIGHT SYSTEMS

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Brett Martin Daylight Systems' Xlok Express panel glazing system has been extensively used to replace all the old single-skin Georgian wired-glass units on Linton Mead Primary School, Thamesmead. The factory-assembled Xlok system is specially designed for fast, simple installation and is ideal for northlight and large-area patent glazing replacement. Breyer Group's Matthew Leggett commented: 'We found it really quick and easy to install.'



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The Sheffield depot of Arnold Laver Timber World has supplied 2,283m<sup>2</sup> of Egger laminate flooring to a luxury residential apartment development in the centre of Sheffield, continuing Arnold Laver's reputation as a quality national materials provider to the house-building industry. As a major UK distributor for Egger, Arnold Laver was approached by well-reputed national builder, M J Gleeson, with a view to supplying the specified Egger laminate flooring via a subcontractor.



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