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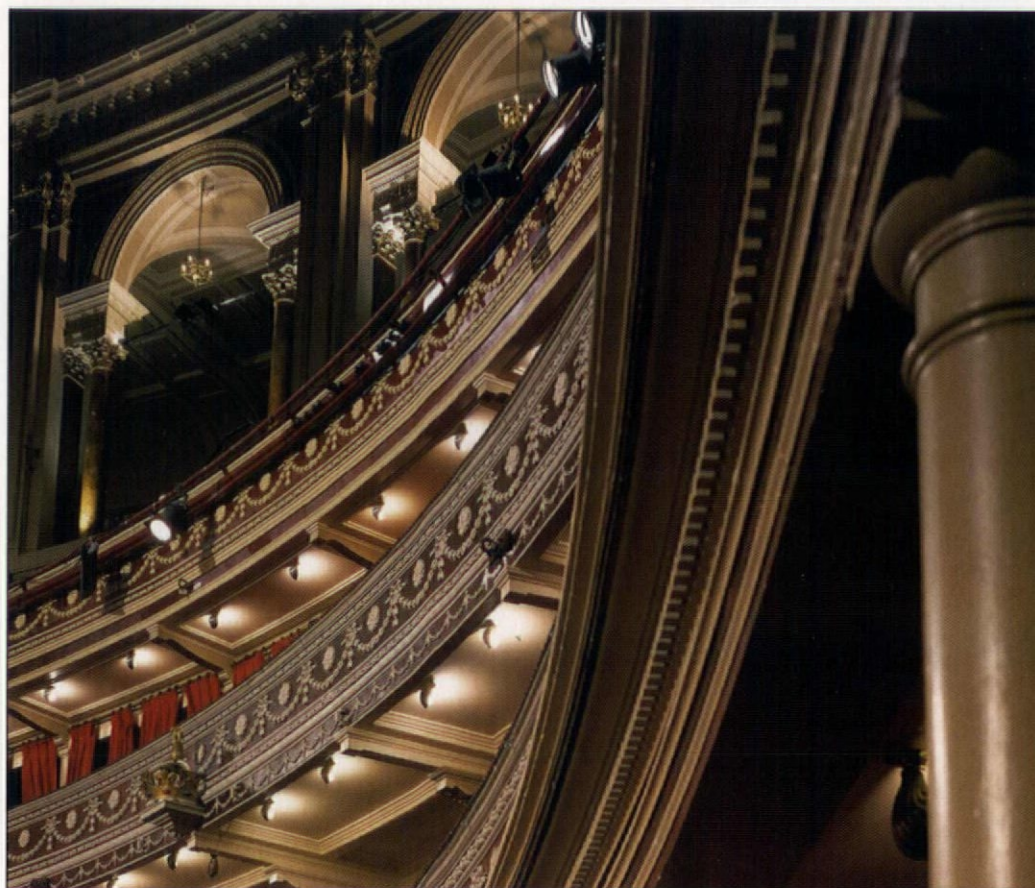
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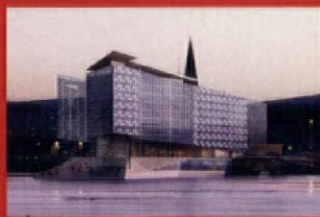
BDP's £70 million redevelopment of the Royal Albert Hall was officially opened by the Queen last week. The project to overhaul the concert hall's facilities began in 1994 and has included construction of a new four-level basement with additional dressing rooms, workshops and a car park for local residents; an upgraded auditorium and backstage accommodation; and the design of a new South Porch (AJ 21.3.02).

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Dublin-based Heneghan Peng has beaten some of the biggest names in architecture – again – to triumph in the Dun Laoghaire Carlisle Pier competition » pages 6-8

**“When you see what the obesity problem is doing to our people it is hardly surprising that clients are receptive to our ideas”**  
Philadelphia-based architect Phil Dordai finds a ready market for buildings which fight the flab » page 12

**aj** news

# ‘Horror’ at plans for Regent Street



Allies and Morrison has sparked controversy with its plans to demolish the Royal Palace Hotel and its Art Deco Dick's Bar (left) and redevelop the site (right)

Allies and Morrison's proposals for the redevelopment of a large swathe of London's Regent Street have become embroiled in a series of claims and counter-claims.

The Twentieth Century Society and SAVE Britain's Heritage have launched savage attacks on the plans to pull down Henry Tanner's 1915 Regent Palace Hotel (RPH) and the proposals for its replacement.

They are furious with the practice and the landowners, calling Allies and Morrison's designs 'monotonous' and 'unimaginative'.

Both groups allege that the scheme includes the demolition of important 1930s restaurants in the building's base by Oliver Bernard, including the Art Deco Dick's Bar.

However, Graham Morrison accused the conservationists of 'using the old strategy of

attacking the replacement project rather than explaining why the old building should be kept'. He also dismissed the groups' concerns about the restaurants. 'It goes to show what they really know about the project because we are currently drawing up engineering solutions to save them,' he said.

The RPH proposals are part of a massive programme of work on Regent Street for Crown Estates – called the Quadrant – that includes the redevelopment of at least three sites in the surrounding conservation area.

SAVE secretary Adam Wilkinson said he was horrified by the RPH plans. 'It seems unbelievable that this building could not be converted, with a little imagination, into a hotel of the highest quality,' he said. 'Its replacement with a monotonous office

block would not preserve or enhance the character of the conservation area.'

But the client has vociferously backed the designs, dismissing the architectural importance of the RPH. A Crown Estates spokesman said: 'This is the best solution. It is not of a high quality and there is no reason not to demolish it. We have consulted our conservation specialist Donald Insall Associates. It said the RPH was not important and certainly not worth listing.'

It is understood that English Heritage and the ODPM are considering whether the site should be listed. Westminster planners are considering the proposal, too, but have not yet set a date for it to go before the planning committee.

Ed Dorrell

## Ushida Findlay modern art gallery gets the chop

Ushida Findlay's plans to convert Bury St Edmunds' Corn Exchange into a modern art gallery have fallen at the first hurdle.

St Edmundsbury Borough Council is refusing to put up the cash needed to see the project through. Without the council's support, the Bury St Edmunds Gallery Trust will be forced to abandon the plans.

Ushida Findlay won the commission for a feasibility study into the conversion of Bury St Edmunds' Corn Exchange into a new home for Bury St Edmunds Gallery. The gallery's current council-owned home in the Grade I-listed, Robert Adam-designed Market Cross building does not comply with the forthcoming Disability Discrimination Act and will need extensive work to improve access.

The Corn Exchange is due to become vacant in 2007, under a masterplan for the town centre by Michael Hopkins and Partners.

Gallery Trust director Barbara Taylor said she was 'extremely disappointed' by the council's decision not to fund the plans. 'We were told to be ambitious,' she said, denying the estimated £4 million cost was excessive. 'Everyone loves the design and our needs are well documented – we are short of space and facilities.'

But Mike Dawson, corporate director, community, at the council, said the local authority could not afford it. 'I can understand their disappointment,' he said. 'We thought the scheme was very exciting, but there are many demands on this council so the significant financial contribution required to fund it will not be possible. We believe we can deal with the DDA agreements in their current building.'

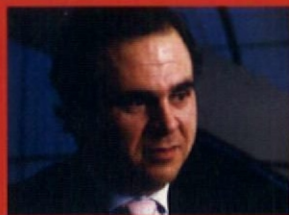
The cabinet was due to make a final decision on the scheme yesterday but was expected to follow its officers' recommendation.



**“Theoretic propositions? You must be joking. Archigram is short on theory, long on draughtsmanship and craftsmanship”**

Reyner Banham explodes one of many Archigram myths

» page 14



A shareholder revolt has seen Jose Luis Ripol catapulted into the position of Aukett chairman overnight. What will he do next?

» pages 20-21

## Practice in copyright wrangle over use of Portsmouth tower images

The architect behind Portsmouth's beleaguered Spinnaker Tower is locked in a dispute with his council client over copyright.

Hedley Greentree, director of Fareham-based HG Greentree Allchurch & Evans, and Portsmouth City Council have called in the lawyers to determine who owns the rights to the image of the tower.

Barbara Thompson, director of economic regeneration and tourism at the council, told the AJ the dispute focused on Greentree's claims to have registered the trademark. 'He is claiming a right to the merchandising value of that trademark,' she said.

Greentree refused to comment, but he is understood to be demanding a payout for the use of the tower image on souvenirs such as T-shirts and mugs. Greentree conceived the design, which is being implemented by Harrington Design with contractor Mowlem.

A lawyer in architectural practice told the AJ that the dispute rested on the terms on which Greentree was engaged by the council and whether it concerned his own drawings. If a



Spinnaker: architect may have rights over ownership of original drawings

RIBA standard form of agreement had been used (though this is unusual with local authority clients), the architect would retain the copyright for his original drawings, he said.

However, the architect cannot stop Portsmouth hiring an artist or graphic designer to produce their own image of the

Spinnaker once it is completed in the autumn: an architect does not hold rights over representation of a finished building.

The 170m-high Spinnaker Tower has been dogged by delays and cost overruns since it first won planning permission in 1999.

Zoë Blackler

### RIBA PRESIDENT ON MISSION TO CHINA WITH US CHAPTER

RIBA president George Ferguson is set to visit China on a fact-finding and goodwill mission in collaboration with the institute's American chapter. The mission – which will take place in May – will include a visit to Beijing and a symposium featuring a talk by Will Alsop, who has just opened his first office in China. The mission will also escort DiverseCity, a British exhibition of architectural work by women and ethnic minorities. ➤

### HLF ON ERRAND OF MERCY

The Heritage Lottery Fund (HLF) has stepped in to save three of the runners-up from the BBC's *Restoration* series. Manchester's Victoria Baths won full restoration by popular vote in last year's television series, but the HLF has now pledged to support Greyfriars Tower in King's Lynn, Darnley Mausoleum in the Thames Gateway and Brackenhill Tower in Carlisle. ➤

### SCP 100 DUE TO BE NAMED

Deputy Prime Minister John Prescott is set to announce the release of 100 sites in the South East for house building as part of his Sustainable Communities Plan. The ODPM has bought the land, which it believes could take up to 15,000 new homes. ➤

## Fortress House scheme faces delays as EH digs its heels in



Eric Parry Architects' plans for the redevelopment of English Heritage's Fortress House headquarters on London's Savile Row have won planning permission.

The scheme, which will include demolition of the unlisted 1950 building owned by Legal & General, is for a six-storey commercial office with retail at street-level and residential on the top floor.

But the project could hit delays because EH is understood to be determined to stay in the site until its lease runs out in 2010. An EH source has told the AJ: 'It will take a lot to persuade the senior staff that we need to move buildings. We have no reason to go anywhere at the moment, the building suits our needs and I can't see us leaving.'

Project architect Roz Barr said the practice was delighted to have won planning permission but was aware that there are 'those inside EH that are still making difficulties'.



# Irish David beats Goliaths – again

Dublin minnow Heneghan Peng Architects has just beaten some of the world's giants to clinch a major prestige project – for the second time. Last week, husband and wife team Róisín Heneghan, 39, and Shi-Fu Peng, 37, learnt they had won the Dun Laoghaire Carlisle Pier competition, beating Daniel Libeskind, SOM and Irish heavyweight Scott Tallon Walker. Their success comes less than a year after another startling win in the 'competition of the decade' – for a Grand Egyptian Museum in the shadow of the Gaza pyramids. Zoë Blackler found out more from US-born Shi-Fu Peng



## How did you get started?

My wife Róisín, who is Irish, studied at University College Dublin and I was at Cornell. We met at Harvard. After working together in the office of Michael Graves in Princeton, we moved to New York where Róisín went to Michael Graves' office there and I went to SOM. Meanwhile, we prepared competition entries at the weekends and during vacations. In 2000, we won the competition to design the civic offices for Kildare County Council in Naas, and in April 2001 we moved to Dublin to set up on our own and run the project.

## Why do you think you won Dun Laoghaire?

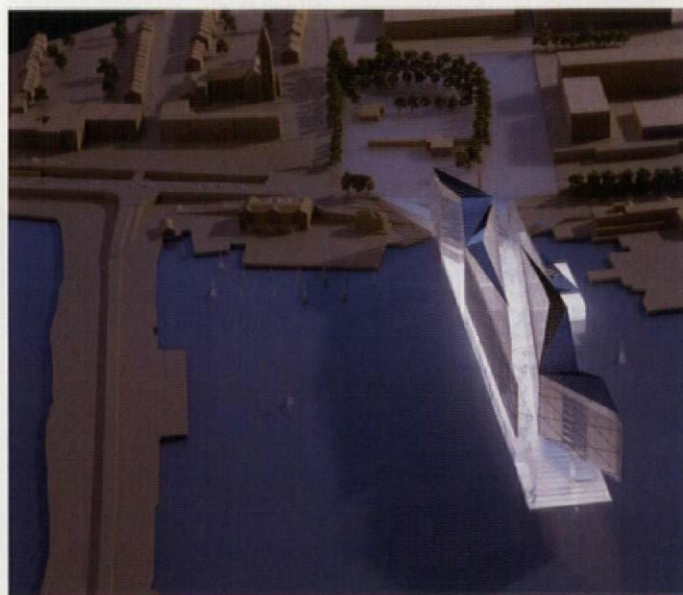
It was a developer-led competition and our financial package was very comprehensive, with a cultural attraction and a planning component. The financial side was very important because, unlike the Guggenheim Bilbao, the pier is intended to make money. Although the city of Bilbao has made money from the gallery, the building itself loses money. One of the stipulations was that within the site there should be a landmark to create a stream of revenue. Architecturally, we provided a design that will open up the pier to the public.

## Describe the project

Until now the pier has been closed off from the town. Our project allows the public access so it becomes a part of everyday life. We will be building lifts to give access to Carlisle Beach. There will be a national marine life centre, a 127-bed hotel, 229 apartments, retail, leisure uses and a floating stage. Along the length of the pier, buildings will form a pedestrian street. That the space isn't privatised is the most important thing from our point of view. It's admirable that the developer we are working with, Urban Capital, is prepared to sacrifice the development potential of this space.

**But your scheme wasn't the most popular, coming third with 20 per cent of a popular vote behind Libeskind's, which took 47 per cent?**

When the jury selected four shortlisted schemes, it wanted to test the market and make sure that any of the four designs would be acceptable to the public. Yes, Libeskind's did win with the public, but 70 per cent said they would not have minded any of the schemes being built. There's been some confusion about this.



Róisín Heneghan and Shi-Fu Peng's winning design in Dun Laoghaire is intended to open the pier up to the public and make a profit



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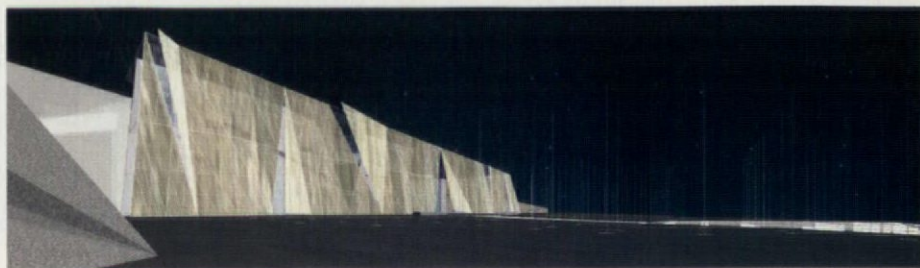
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Left: Libeskind's design for Dun Laoghaire. Right: Heneghan Peng Architects' winning design for a Grand Egyptian Museum in Gaza

#### How would you describe your design approach?

We are very much directed by the site and the context. In the Egyptian competition, every entry that was sited on the plateau next to the pyramids was disregarded by the judges. But ours was set inside it, so it disappeared during the day. How can an architect say: 'I can compete with the pyramids – the most famous architecture in the world?' Our design was the result of reading the client's brief and adding a twist to give it identity. In another project, at Kilternan Country Club – a competition we won last year – our scheme was nestled up in the landscape up a mountain. We won because ours had the least intervention. We hid most of the project behind the existing buildings.

#### Who are your main influences?

We like the people everyone likes – Rem Koolhaas, Herzog & de Meuron, MVRDV, Foster. We see good and interesting aspects of everyone's projects.

#### How was it winning the Grand Egyptian Museum in one of the world's largest international competitions?

It's almost romantic, it's so far-fetched. No one wins competitions like that. There were 1,557 entries from 83 countries. It's a world project as well as an Egyptian national one, with money coming from World Bank loans, Japanese grants and contributions from Italy and the Middle East. We are still working on the initial, pre-schematic design stage, but it's hoped the project will be complete within five years.

#### Your practice must have expanded enormously?

We are now a dozen and will continue to grow as Egypt and Dun Laoghaire get going. We have both worked for large firms – SOM was 500 and Michael Graves was 100 – so we're both used to working on large projects in excess of a million square feet.

#### Are you prepared for it?

No, but we are as well prepared as anyone could be. We won't be looking for any more work for a while.

#### What sort of practice are you becoming?

Probably we will be quite similar to SOM but a bit more design orientated because we're younger. Besides, SOM still remains innovative.

#### Where will you be in five years?

Ideally, we would like to continue working here in Dublin and to build within Ireland. There is definitely a pull to London, as there is a pull to New York, but we have no plans to go – rents are too high. And London's a tough market. How many of the top 10 – for example, Zaha or Gehry – have actually built there. It is difficult to break in from a high design point of view. If we do get work there, maybe we will open a smaller satellite office.

#### This latest win at Dun Laoghaire must be very exciting

We found out two days ago and we are still jumping for joy.

#### STUDENT SHOWCASE

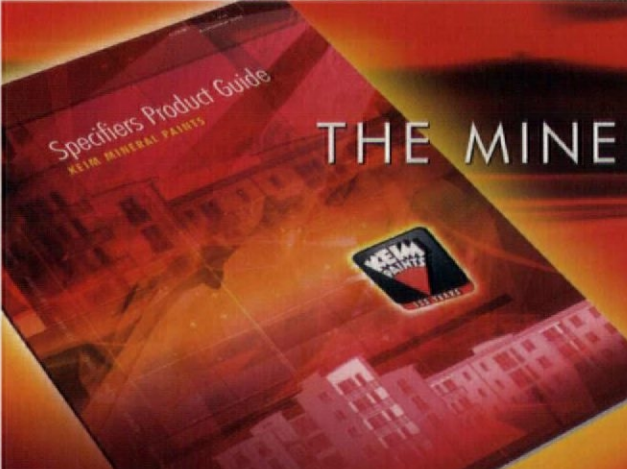


Five first-year BA Architecture students at the University of Nottingham produced these panels of the Sagrada Família as the culmination of a two-week typology project where research and CAD packages were used to understand the component spaces in various places of worship. They modelled all the images in either Rhino or Sketchup, with additional rendering in Artlantis.

The five students are: Alex Walker, Fei Meng, Gudni Gudmundsson, Chris Raven and Dimitris Kaimakliotis. Their tutor is Liss Werner.

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)



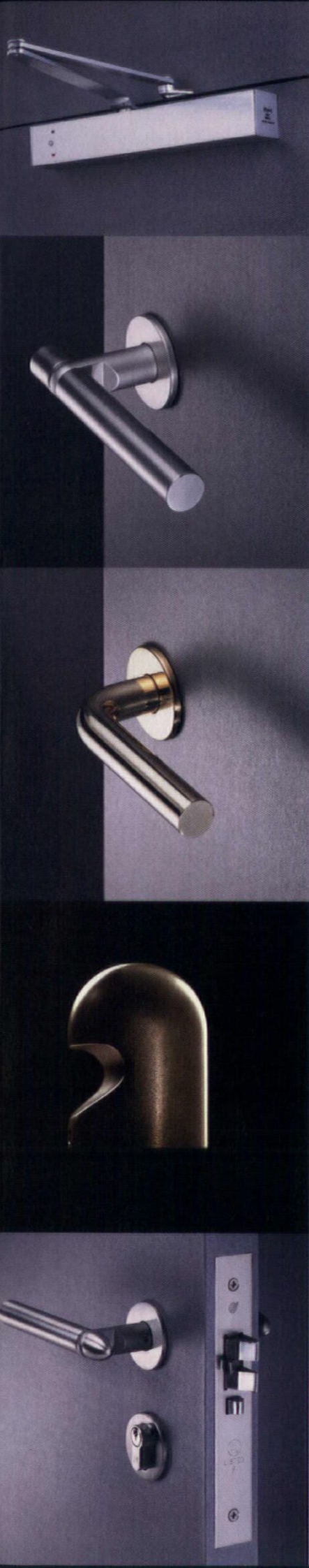


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# Threat to ban ARB members from confidential meetings 'farcical'

ARB rebel Ian Salisbury has attacked an attempt to force him to sign up to a new set of confidentiality rules governing the work of the board.

Salisbury has demanded that ARB chair Humphrey Lloyd withdraw a letter to all board members that threatens to bar them from confidential meetings unless they agree to the new rules.

In the letter, which was sent out this week, Lloyd said he was determined to end leaks from the board and enforce the new rules, which ban members from discussing confidential aspects of the ARB's work in public.

And he warned that unless they agree to sign a legally binding document promising 'not to disclose any secret information', they would be barred

from attending all confidential meetings and receiving all confidential documents.

Lloyd said the move was triggered after an anonymous board member, understood to be Salisbury himself, had leaked confidential details of the ARB's education work to outsiders.

Salisbury, who won the highest number of votes in the latest round of board elections, described Lloyd's letter as 'farcical'. 'This is totally absurd,' he told the AJ. 'It shows they are refusing to trust the professionalism of the board members.'

'I am yet to decide whether I should sign, because I am reticent about exiling myself from meetings and failing to carry out my duty.'

Ed Dorrell

## Holyrood mess has 'alienated voters'

The Scottish Parliament's presiding officer has admitted that the Holyrood debacle has alienated Scots from their new devolved government.

Giving oral evidence at the last day of the Holyrood inquiry's first phase, George Reid said the scheme's time and cost overruns had proved a major distraction for voters.

The inquiry was set up at the end of last year to explain why the cost of Enric Miralles and RMJM's project has jumped from original estimates of £40 million to the current figure of £431 million.

'Design, construction, cost, delay, management, media, human relations and politics have all become inextricably intertwined,' Reid said.

'Instead of building a closer relationship with our citizens, Holyrood has alienated them. As presiding officer I apologise for all of this.'

The inquiry closed on Friday, but will reconvene in May to hear the concluding arguments.

This project by Urban Initiatives, Glenn Howells Architects and Martin Stockley Associates has won the East of England Development Agency's Landmark East Ideas Competition. The scheme proposes a floating bridge that will travel the region's waterways and unfold in villages, towns and cities to provide temporary links between communities on opposite banks. +



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## English Heritage chooses 15 projects to pilot changes to listings



Denys Lasdun's University of East Anglia (left) is one of 15 pilot projects being used to test proposed changes to the listings system.

Seifert's Centre Point, the buildings of London Underground's Piccadilly Line and the historic Holkham Estate in Norfolk have also been chosen by English Heritage. The pilots will focus on the most innovative aspects of the new system: the creation of a single unified list to include all buildings and registered and scheduled monuments; a single designation regime to cover different elements on the same site; and the establishment of statutory management agreements. Other selected projects announced this week include York's Roman Walls, Kenilworth Castle and the Godolphin Estate in Cornwall.

Simon Thurley, chief executive of English Heritage, said: 'The pilots herald a new era in which there will be less distinction between the regulator and the regulated.'

## Royal Parks buildings face £110m repairs bill

A £110 million backlog of work must be carried out to restore London's Royal Parks and stop them falling into disrepair, a National Audit Office (NAO) report has warned.

The NAO cautioned that many of the historic buildings, walls and gates in the eight parks – which include St James's and Hyde Park – are in urgent need of maintenance.

The report expresses special concern over the future of Brew House in Bushey Park and Brompton Cemetery, both on English Heritage's Buildings At Risk register.

'Much of this hard fabric has fallen into disrepair over decades and a substantial

backlog of work has now built up,' the report says. 'Significant progress in reducing this backlog will be dependent on the agency's ability to generate additional income.'

The Royal Parks Agency (RPS) spends just £6.9 million on works maintenance but has undertaken a review of its work backlog and the amount of cash that is required.

Edward Leigh, chair of the House of Commons Public Accounts Committee, said it was essential for the agency to develop business nous. 'This is going to be crucial if it is to get a grip on the backlog of building maintenance,' he said. 'If the agency does not take action,

the historic buildings will reach an unacceptable level of disrepair.'

RPS head of public affairs Sara Lom said the report was positive. 'It says there is lots to be done and recognises the parks are meeting the challenge,' she said. 'This report offers several sound proposals for building on the good work we've been doing.'

'Of the £23.7 million we receive from government for the parks, more than £7 million goes straight into policing,' Lom added. 'Over 40 per cent of the remainder goes straight into maintenance.'

Ed Dorrell

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# Architects enlisted in war on flab

Architects are being called on to help fight the battle of the flab as part of America's escalating war on obesity.

Clients commissioning new buildings in the US are asking architects to draw up proposals that will force employees to take extra exercise during the working day.

Among the measures being considered are the reduction of lift sizes, increased access to staircases and the purposeful placing of car parks as far as possible from office accommodation to force employees to become more active.

The campaign to reduce obesity levels has been given new urgency in corporate America following the publication of research that showed the problem was costing firms some US\$13 billion (£7.2 billion) a year.

The policy of asking architects to help solve this problem first came to light following the completion this year of a new 200ha headquarters for telecom giant Sprint, designed by US practice Hillier.

Philadelphia-based practice principal Phil Dordai said that his

office was delighted to have made a big impact. 'Within buildings we typically try to make stairs as accessible as possible so people will choose them rather than the lift.'

'And we might put them on an exterior wall close to windows. That should ensure the lighting makes them look attractive,' he told the AJ. 'Designs will also try to put parking lots a long way from offices.'

'When the Sprint Campus opened, people who were used to parking their cars right in front of their offices complained to start with. However, the complaints dried up after about three months.'

And Dordai added that this new area of expertise was proving good for business. 'When you see the dollars that are being spent on health, and what the obesity problem is doing to our people, it is hardly surprising that clients are receptive to our ideas,' he said.

Ed Dorrell

## Kingspan coalition enters the prefab market

Kingspan is set to enter the prefab market with the creation of Kingspan Off-Site, a coalition of manufacturers that aims to offer prefabricated units for the health and education markets.

The roofing, cladding and insulation manufacturer has commissioned architect HLM to produce several exemplar designs to demonstrate the 'potential flexibility'. It will

work with Arup and construction consultant Cyril Sweett.

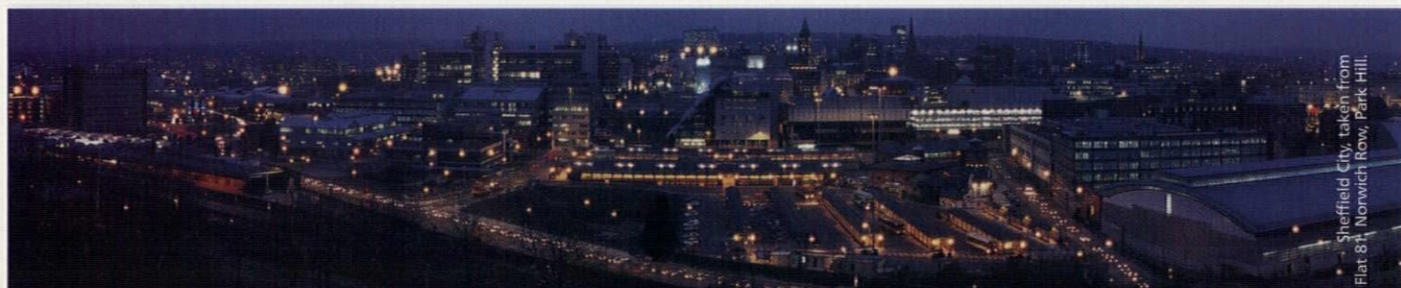
It has recruited other partners for areas such as foundations and facade systems, and claims its steel-framed system will offer 'more rapid construction, good environmental performance and cost savings'.

Based around a lightweight steel-framing system, the new division will offer complet-

ed modules for smaller rooms, and a unitary system for larger spaces.

It has already been commissioned to build two new schools in Essex using the system in the forthcoming summer holidays.

The company has also produced software for architects to use in the design of buildings. The first designs will be on display at Interbuild.



Sheffield City: taken from Flat 81, Norwich Row, Park Hill.

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All applicants will be sent a pre-qualification questionnaire and development brief.

The pre-qualification questionnaires should be returned by 12 noon, 17 June 2004.



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# Archigram's awesome new show

Archigram produced some of the most compelling images of the post-war period. They still intrigue and delight in a new exhibition at the Design Museum, writes Sutherland Lyall, who also nails some myths about the group

If you never go to the Design Museum again, you must go to the Archigram show, designed by Peter Cook and curated by him and Dennis Crompton. It is probably the best exhibition the museum has ever mounted.

The whole first floor gallery has become a complete Archigram environment, filled with characteristic primary colours, the montages, the iconic original images, models and movies. There is even a recreation of the offices in Endell Street – complete with Letraset drawers, parallel-motion drawing boards and green-but-not-Astroturf carpet – which some of the group set up when it looked as though they would at last get to build something. The back wall is covered by an enormous blow-up of Ron Herron's *Walking Cities* in New York, and round the corner is a recreation of David Greene's *Rockplug* and *Logplug* ensembles – just to mention a few familiar things.

It is a show of enormous power, despite the fact that the venue and the number of images cannot parallel the original blockbuster Archigram show, which the brave Toni Stoos mounted a decade ago in Vienna's cavern-like *Kunsthalle*. Following that show it looked as though everybody, especially those in Britain, had lost interest. But things picked up and Dennis Crompton, the group's facilitator, has been catching planes around Europe and America to arrange the latest manifestations of the show. Appropriately, one of these was at the Pompidou, a building whose descent from Archigram imagery and thinking is manifest. And the next version is likely to appear in Japan.

There is a group of early middle-aged architectural commentators who find Archigram a tad embarrassing: too much imagery, too much colour, too simplistic and, worst of all, no real theory. There is another view: that Archigram represents the first significant British contribution to international architecture since the Arts and Crafts movement.

This is a good time to nail some myths about Archigram. One is that Archigram was the name the group gave itself. Actually, it was other architects seeking to hang an identity on the people producing the magazine *Archigram* who started referring to them as the Archigram Group. The first three issues were produced by Peter Cook, Mike Webb and David Greene. They had not really thought of themselves as a group. Ron Herron, Warren Chalk and Dennis Crompton became 'members' after they had urged Theo Crosby to bring in the other three to work on the Euston Project, an eventually aborted commercial retail/amusement/offices scheme. Lazy journalists



Two scenes from the crowded and colourful installation, designed by Peter Cook

have conflated this with the design of Euston station – an altogether different number and an entirely in-house British Rail design.

Another myth is that they were all students at the Architectural Association. None of them was, except for Cook, who did his fourth and fifth years there. Then there is Ron Herron's *Walking City*. He used to get irritable because this was what someone else called his *Cities Moving*. He pointed out that they moved not by walking but by using an air-pad system located in the circles at the ends of the adjustable telescopic 'legs' – some of which had other infrastructure uses.

Reyner Banham – who lived opposite the Cooks in Maida Vale – was the boys' international evangelist. In the early 1970s, he wrote: 'Theoretic propositions? You must be joking. Archigram is short on theory, long on draughtsmanship and craftsmanship. They're in the image business and they have been blessed with the power to create some of the most compelling images of our time.' And here at the Design Museum these very images are. Their power to intrigue, amuse, awe and delight remain undiminished. 'Archigram' is at the Design Museum, Shad Thames, London SE1, until 4 July



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## who said what

**'The government says that it wishes new building to take place primarily on brownfield sites. But it says this in the same way I say, each morning, that I wish to live a rigorously moral life – and with about as much conviction'**

Rod Liddle. *Spectator*, 3.4.04

**'Different design sensibilities have come together – I wouldn't have gone for a whacky roof. But it's such fun working with stuff that's not normally in your realm'**

Philip Gumuchdjian on collaborating with Shigeru Ban on the Centre Pompidou-Metz. *Independent*, 1.4.04

**'I was attracted by Foster's design credentials but the attention to detail is not what it should be'**

Jane Hamilton on her apartment in Foster and Partners' Albion Riverside development, Battersea. *Evening Standard*, 31.3.04

**'The eminent architect Sir James Stirling once observed that he never discussed architecture with English clients – they found it off-putting – so he would only talk about time and money and keeping the rain out'**

Rowan Moore. *Evening Standard*, 30.3.04

## vital statistics

- A British financier has bought a 1,700m<sup>2</sup> Chelsea apartment for £27 million in what is thought to be the most expensive apartment sale ever, outstripping the previous record of £24.6 million paid by a businessman in New York.
- More people move away from Wales during their lifetimes than any other part of the UK, a new Royal Economic Survey has found. Some 22 per cent of the Welsh leave the principality, compared with 16 per cent of the Scots leaving Scotland and just 2 per cent of the English.
- Just one person in 600 is capable of naming all the seven wonders of the ancient world, according to a poll undertaken by ICM. Of the rest, only one in 10 managed to name three or more of the ancient monuments.
- Borrowing against the value of domestic property has reached an all-time high, new figures from the Bank of England have shown. Mortgage equity borrowing leapt by 20 per cent in the final quarter of last year to £16.19 billion.





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## We should rationalise our open space, not protect it at any cost

News that London's Royal Parks are facing a £110 million backlog of work highlights the folly of the perceived wisdom that there is no such thing as too much green space. That assumption is implicit in any number of Section 106 agreements whereby developers donate open space without any corresponding dowry for long-term maintenance.

If the Royal Parks Commission (RPC), with all those acres of ancient luscious greenery, is unable to yield sufficient revenue for maintenance, what chance is there for the average cash-strapped council?

Had the RPC announced that, say, 10 per cent of its holdings were to be earmarked for commercial development in order to pay for the upkeep of the rest, there would have been much bigger headlines and greater public outcry. The knee-jerk reaction is to view any reduction in open space as a threat to the nation's well-being and an assault on the civic realm. But is this really the case? Large self-contained urban spaces are indeed a haven for those who actively enjoy the outdoors. But these are not the people who are weighing down the NHS with obesity-related ailments. Facilities such as bandstands, follies and other legacies of the designers of the great Victorian and Edwardian parks might have been sufficient justification for a walk in the park in the days when leisure facilities were aimed squarely at the leisured classes, but they are of limited interest to a population that is spoilt for entertainment but increasingly short of time.

The only way to galvanise a population that is both sedentary and busy is to make exercise part of, rather than a distraction from, the day-to-day routine. Many of the world's most successful and intensively used urban spaces are both highly contained and linear – think of the former river valley that runs through Valencia, acting as a pleasant, protected and extremely efficient cyclist and pedestrian route. We should be rationalising our parkland, focusing investment on those stretches of land that lock into transport and pedestrian routes, rather than blindly following the mantra that open space should be protected at any cost.

Isabel Allen

## Fashion king Rocha offers unique philosophy

In response to 'Claws are out for catwalk kings over housing design' (AJ 13.11.03), I would like to point out that BLB architects has been working with John Rocha for the past two years on the Orion Building, a landmark building in Birmingham city centre that will set new standards in architecture and design.

We believe the collaboration with John is an inspired decision on behalf of Crosby Homes for several reasons. First, the kudos of his involvement has been very successful for Crosby, which has sold the first two phases well before the building completion in 2006. Second, the use of such a household name has promoted messages about good design and good architecture.

John is recognised as an international fashion designer, but he also has a thriving business in other areas of design. He has worked on similar projects in

Dublin and Liverpool and has two architects working for him. The criticisms in your article are very misguided. Of course fashion designers are not going to understand the technicalities of building regulations but this is not their role. He is not making the building fashionable or 'leapfrogging architects'. He is offering unique design input into how the finished building will look. We have a good rapport with John and appreciate his viewpoint on many aspects of the design. We have spent a lot of time with Rocha and his team in regular review meetings, both in Birmingham and Dublin, in order that we can understand his unique design philosophy and how that can be incorporated into our design. We have also visited previous projects in which he has been involved, and have looked at his fashion and interior design ranges.

John has been consulted on the palette of internal and exter-



John Rocha's involvement on the Orion Building has been 'inspired'



nal material colours and textures to ensure the Rocha feel is integral to the building. His influence extends to each apartment, with bespoke kitchen and bathroom fixtures and the bedroom furniture exclusive to the Orion building.

Any of the architects who have criticised this approach are welcome to visit our office and see for themselves how we can embrace good designers from other disciplines for the benefit of architecture.

BLB's success is based on its reputation for team work in both the design process and throughout the construction phase. John Rocha's involvement has been a very positive contribution to the design process. His involvement with BLB and the whole team has helped to deliver a successful project, both in design and commercial terms.

**Nigela A Lomas, BLB Architects, Redditch, Worcestershire**

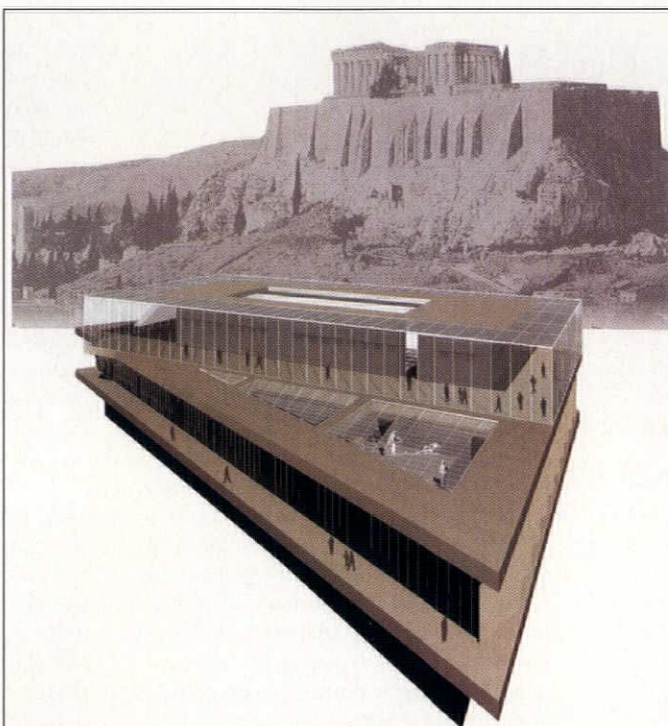
### Lack of understanding to blame for poor HR

I read with interest Ed Dorrell's report on year-out students suffering high levels of sexism in the workplace (AJ 1.4.04).

I thought AJ readers would be pleased to know the RIBA is aware of the problem and is currently developing a standard contract for employing year-out students. Research shows that one of the main reasons for poor human resources practices in architecture is a lack of understanding of the law itself – both among employers and the students themselves.

The contract should go a long way towards increasing awareness of the legal standards architects should be meeting.

The contract is being put together by Workplace Law, the RIBA's advisor on employment law issues. Other initiatives along the same lines include the recent



### Tschumi's Acropolis Museum may see light

You recently reported that work on Bernard Tschumi's New Acropolis Museum had been discontinued (AJ 25.3.04). However, further reports from Greece suggest the situation may be somewhat different.

A report from Greece's English language newspaper, *Kathimerini* (25 March), clarifies the current position. Legal action is expected against those officials involved in the project, as your report indicated, but the outcome of this action is not certain and should not affect the construction of the museum.

On the contrary, Mr Tatoulis, the Greek deputy culture minister, stated that the government is still in favour of the museum construction on the Makriyanni site, and went on to point out that no one in Greece is opposed to the building of a new museum, the need for which is widely acknowledged.

It is hoped, therefore, that Tschumi's plans may yet see fruition.

**Freddie New, campaign manager, BCRPM**

launch of the weekly RIBA Legal E-bulletin, and the development of specific HR guidelines targeted for architects. You can find more information at [www.workplacelaw.net/riba](http://www.workplacelaw.net/riba).

The RIBA Practice Group will be providing more details over the coming months.

**Ciaron Dunne, director, Workplace Law Group**

### Acknowledging the benefits of the ARB

I was so pleased to read 'Save our ARB', the open letter from Bob Franklin to Ian Salisbury (AJ 18.3.04). Bob eloquently discussed many of the key issues concerning the profession over the whole matter of who should regulate it, unlike the current crop of RIBA presidential candi-

dates, who choose to try and impress us with their rhetoric.

SCALA, the Society of Chief Architects of Local Authorities, objects most strongly to any proposal to abolish the ARB. As a profession, we should acknowledge the benefits of having a body specifically appointed for the purposes of regulation, without any possibility of it having any conflict of interest over commercial or promotional matters.

The RIBA needs to concentrate on becoming an organisation of excellence in promoting all that is positive and exemplary of the whole profession, something that has been sadly lacking in support of architects working in the public sector.

SCALA believes that if improvement to the operation of the ARB is required, this should be achieved by those privileged enough to be able to bring this about – and, having been elected to the board, Ian Salisbury has that privilege.

**Nigel Badcock, president, SCALA**

### Great Scot, oh to be worthy of civic honours

Well, well. Only two projects in Scotland worthy of a Civic Trust Award. Whereas down south you can't turn a corner without bumping into or tripping over some worthy project.

And how lucky Londoners must be, eh? Just one damn great project after another. Guess we'll all have to pull our socks up, up here. You'll have to excuse me now, my 'patronising bastards' monitor has just lit up. Must dash.

Jings, Manchester has seven.  
**Alan Dunlop, via email**

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.





**Jose Luis Ripoll's Aukett shareholder revolt saw him catapulted into the chairman's hot seat. He is now determined to make the firm a 'real global player'**

## No plan, few rules, but coherence nevertheless

From my air-conditioned room I look across the tops of palm trees to the capital. I am in a very different place: NoZone (it's built Non-Plan; a city without planning or building control as we know it). The topography, plains defined by bay and mountains, constrains the growth that spills out like entrails along mountain roads; very occasionally land is reclaimed from the sea.

This is a city of new models for adjacency; new, that is, to our post-1945 world of zonal planning. A working port serves the wholesale and retail businesses and industry, cement silos and oil refineries proliferate and markets abound. The residents delight in sport and there are large venues – football and athletics share, there is one for cricket, another for horse-racing. Music emanates from street speakers and cars and the new concert hall. The sprinkling of embassies reflects the city's commercial importance. The adage 'location, location, location' does not apply in NoZone city.

The last train left for San Fernando some while back; ripped-up lines are replaced by buildings and a network of motorways and crossroads. Locals complain of petrol tax, with which I am familiar; but to us it is cheap, and anyway lots of buses negotiate a time-configured one-way system. Sometimes shopping is segregated in malls but otherwise, like everything else, it's scattered; fruit and rum stalls sit beside fashion outlets and supermarkets.

The utilities work well and are easily accessed as they run above ground. Powergen, usurped in England by foreign providers, is doing the same to business here, as is the New Zealand postal service. There is much talk of corruption, with government as big business and employer, but there is little statute and less evidence of enforcement.

People live in tiny residences of one or occasionally two floors, centred on their plots. Flats are rare. Low density? Not exactly; our systems of measurement fail, for these three-/four-room dwellings are intensely used by large extended families; a vernacular of minimal size, maximum use dwellings (this is the land of V S Naipaul's Mr Biswas). These residences are mortar to the city's building blocks: no money lives next to new money, next to old money, next to dead money.

There is no zoning in plan or section. A few scattered towers punctuate the skyline; they arise whenever needed, so more will come. These bigger buildings utilise adapted international codes as guides; the low-rise majority refer to the proven success of the vernacular. There are few building regulations. Despite balustrades you could juggle medicine balls through, the population (as in other cities) is more afraid of street violence than trip hazards. Without a huge insurance/compensation industry they have, not surprisingly, learnt to negotiate the latter.

There is still a very coherent structure: 'The Magnificent Seven' buildings, relics from last century, are preserved, as is the Queen's Park Savannah and Botanical Gardens on to which the seven front. The mountains are immovable and land reclamation is limited by expense, which ensures that the set-pieces are actually more defined than in other cities.

NoZone city is influenced by the cultures of its inhabitants, who come from across the world. In this system, advertising screens can simultaneously proclaim 'The Brands of The World' and define urbanity. The television is very USA, offering a dreary preview of post-*Big Brother* and *I'm a Celebrity...* culture. Mick Jagger arrived and was greeted as a local hero, but despite the Cadillacs and Carnival it's neither Cuba nor Rio.

It is fair to say that shareholder rebellions and board-level disputes are not the norm in architecture. So when a little-known Spanish shareholder successfully wrestled control of the UK's only major listed practice overnight, one can be pretty sure that the shockwaves were felt throughout the profession's upper echelons.

It is with this in mind that you imagine Jose Luis Ripoll might be finding life a little stressful when we meet at Aukett's Battersea headquarters less than a week after he successfully removed four members of the firm's board, including the chief executive and the chairman.

But no, Ripoll looks genuinely relaxed as we get the interview under way. He is, from the outset, absolutely determined to push the message that by removing the chairman, the chief executive, the marketing director and one non-executive director, he has done the right thing – both for the company's shareholders and for its staff.

Ripoll – who has the backing of several old Aukett hands, including Michael Aukett himself and former chairman Andrew Lett – was able to start the rebellion using his own practice, Imagina, as the launch pad because it had once been part of the Aukett empire.

This, for Ripoll, is the nub of the matter. It was that Aukett was no longer pursuing an aggressive policy of expansion into Europe that first upset the Spaniard and his shareholder faction. In 2002, the firm informed Ripoll that it was ending a joint-venture partnership with his Madrid-based practice and had decided to pull out of the Spanish market.

As part of the divorce agreement, Ripoll was gifted a significant number of shares in Aukett, to which he has since been adding.

Ripoll – a Spanish-trained architect and father of two – was born the son of a major player in the Iberian engineering scene in 1966. After qualifying, he spent a number of years working for a development firm on schemes such as the Mexican pavilion at Expo '92 in Seville. In 1994, he and his architect wife set up Imagina before agreeing to go into business with Aukett in 1996.

It was after this decision that Ripoll claims he 'fell in love with the company'. 'I really liked the European group and believed it was the company's greatest asset,' he tells me in a thick but completely intelligible accent.

'Despite balustrades you could juggle medicine balls through, the population is more afraid of street violence than trip hazards'





## Spanish invasion

'I was really impressed by the thinking – globally-but-acting-locally mentality.

'It was completely the opposite to what the Americans do. They are often happy to simply build buildings around the world from one big office in Chicago.

'I was also in love with the projects, the skills and the talented people here, and the overall quality of design.'

It is at this stage that Ripoll surprises me. 'Do you mind if I smoke?' he asks with a smile. It is fair to say that smoking is no longer the norm during interviews that take place in the modern boardrooms of large commercial British practices.

But Ripoll continues as if nothing out of the ordinary has happened. He insists it was not out of bitterness that he launched his takeover bid, but purely a financial frustration with 'repeatedly disappointing' annual results.

'I was hugely disappointed with the new policy of disengaging with Europe and I thought there was a problem,' he says. 'I sat down with the chairman and the directors and felt there was no long-term strategy.

'We waited for the 2003 trading figures to be published before we acted, and they were disappointing too. We felt it had got to a

stage where we needed to do something.'

As part of the very public debate that took place before last week's EGM, several Aukett figures under threat from the Ripoll rebellion made it clear that they felt the Spaniard was not up to the job of running the firm, pointing to Imagina's disappointing results.

It is only when I mention these accusations that Ripoll appears to lose a little of his cool. 'We made a profit in 2000 and, I'll admit, a small loss in 2001,' he says. 'We made a bigger loss in 2002, but everyone knows what the atmosphere was like at that time.

'But we made an operating profit in 2003. This was what was so frustrating about when they ended our partnership. They were missing out on a big opportunity to make a success in a very big market.

'When the company opened an office in Glasgow in the late 1970s it lost money for eight successive years before it finally turned in a profit,' he points out with genuine frustration in his voice. 'Why did they stick with it? Because it was strategically important to do so.'

Ripoll also looks a little awkward when the question of the future of the marketing director Stuart McLarty and the chief executive Geoff Harwood – who both remain

officially employed by the firm – comes up. 'Geoff is currently unwell and I have written to him to say that he has nothing to worry about and that no decisions will be taken about his future yet,' Ripoll says.

'Stuart is a different situation. I hope that he can be persuaded to stay on and work for us. He is a company man and has a lot of talents that we might be able to use,' he says, looking really rather non-committal.

One thing that Ripoll cannot be accused of is lacking ambition. 'I want this company to become a major player again and a really important architectural business on a global scale,' he asserts.

'We need to work out how to become much bigger and really grow in the short term. We will have to make our business so strong that we can handle a downturn anywhere in the world.

'At the same time,' he adds as his eyes light up, 'I want to maintain the brilliant standards of architecture and service to clients. The staff are fantastic but I feel they have been under-managed. The opportunity is about to appear for them to expand their careers in a bigger and better environment.'

Ed Dorrell





## 'Recession' belies the true extent of this economic schizophrenia

It has long been believed that the relationship between individuals and their inanimate environment is an indicator of psychological balance. In the past 50 years, more and more of this non-human environment has become ephemeralised into an array of mechanisms designed to facilitate the production of sounds, images and relaxation yet, like architecture, it still remains part of the cumulative realm of design – man-made structures that can trace their origins back to ancient Egypt and before. Today 'designing', or organising the non-human environment, is an activity that takes place at every level, from the private deployment of personal possessions in the dwelling to the public participation process that accompanies the planning of new national infrastructure. How alarming then that, at all these levels, symptoms reminiscent of a kind of schizophrenia can be discerned in the design process.

Whenever our global economic system ceases to expand, our community of nations immediately commences to drown in what looks like a sea of unproductive institutions incapable of restoring order. 'Recession' is the word that is used to describe this state of powerlessness and, for obvious reasons, in any recession, architecture is one of the first, if not the first, discipline to be struck down. So much is part of the conventional wisdom of our time, but in the recession that is now slipping into the past, what was it that really brought architecture to a temporary halt? If it was disorder in national and international credit flows, then might it not be more useful to try defining recession as a kind of economic schizophrenia?

Order and disorder are both matters of perception. If schizophrenia in individuals is characterised by failure to impose order upon their own environment, then surely it is something like schizophrenia that attacks the economy when it ceases to be able to generate sufficient energy to sustain economic life.

The principal legacy of the Modern Movement in architecture and planning was a universal acceptance of the benefits of imposing order upon the built environment. With its ruthlessly functional system, allied to the subliminal authority it awarded to all architects by enabling them to design buildings simply by planning the activities that would take place within them, and then putting a 'go anywhere' flat roof over the top, Modern building industrialised construction and Modern design theory made order possible where

tradition had been left behind. This capacity to impose order was a great access of power for architects, as is evidenced by the way in which even Post-Modernists did not relinquish it. But while today urban planning is still accepted as the imposition of order, Modern design is not. As a result, after two decades of wayward and irrational design, only now are we beginning to understand that freedom from recession – or schizophrenia – depended upon the survival of a much larger concept of order at the most fundamental political, economic and infrastructural level.

Because of this larger schizophrenia of the economic system, everything that the order of the Modern era made possible can now be seen to be at risk: organised technological innovation, economies of scale, the globalisation of construction exp-

ertise, perhaps even the survival of independent professional status itself. Never has it been clearer that order in the built environment – and certainly the ability to mobilise the enormous resources necessary to build worthy high-rise successors to the Twin Towers destroyed by the New York 11 September atrocity – depends absolutely upon order in world government, and order in the relationship of economic areas. Without such order, our highly advanced but highly vulnerable civilisation remains open to that state of schizophrenic incompetence that we do not recognise because we continue to call it 'recession'.

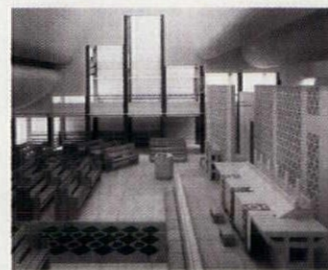
'Because of this larger schizophrenia of the system, everything that the order of the Modern era made possible can now be seen to be at risk'

### Peter Clash

Clash Associates

**When and where were you born?**  
1954, Bristol.

**What is your favourite building and why?**



Utzon's Baagsvaerd Church in Copenhagen. For its ambiguity, its quality of internal reflection, and its total artistic control.

**What is your favourite restaurant/meal?**

Baltic/oysters, Omelette Arnold Bennett.

**What vehicle(s) do you own?**  
10-speed bike.

**What is your favourite film?**  
*Chinatown* by Roman Polanski.

**What is your favourite book?**  
*Lord Jim* by Joseph Conrad.

**What is your favourite 'design classic'?**  
Mont Blanc fountain pen.

**What is the worst building you've ever seen and why?**  
The seafront council offices in Swansea take some beating for all-round architectural and urban insensitivity.

**Who or what is your biggest architectural influence and why?**  
John Morris, my A-level art teacher. The teaching opened up a world I'm still discovering.

**Who is the most talented architect you've worked with?**  
Will Alsop, for all his faults.

**If you hadn't been an architect, what would you have been?**  
A chef – high-speed architecture.

**What would your advice be to architectural students?**

'A word of advice...' reminds me of *The Office*. I prefer enthusiasm and encouragement. That said, I quite like: 'Get on with it'.

**What would your motto be?**  
Mottos are for boy scouts.



# Global warming

## Why are HFCs and Pentane still flooding the market?

With every flash flood that occurs, responsible specifiers ask more and more soul-searching questions about the effects of global warming.

**?** Why, for example, are some foam-based insulation manufacturers still using blowing agents such as HFCs and Pentane?

**?** And why are these chemicals still flooding the market even though some have been proved to have Global Warming Potential (GWP)?

**?** And why can't insulation be produced without the use of blowing agents that are harmful to the environment?

The answer of course, is that it can.

At Rockwool we have never used (and do not intend to use) chemical blowing agents.

We simply use fresh air!

By specifying Rockwool – the insulation with Zero ODP and Zero GWP – you are playing a big part in helping to protect our precious planet.

For more information: [www.rockwool.co.uk](http://www.rockwool.co.uk)

enquiry 12 on card  
[www.ajplus.co.uk/ajdirect](http://www.ajplus.co.uk/ajdirect)

**ROCKWOOL**  
FIRESAFE INSULATION





# A play of spaces

London's Coliseum, home of English National Opera, is a Matcham masterpiece brought back to life by Arts Team @ RHWL's recent restoration

By Kenneth Powell. Photographs by Hufton + Crow

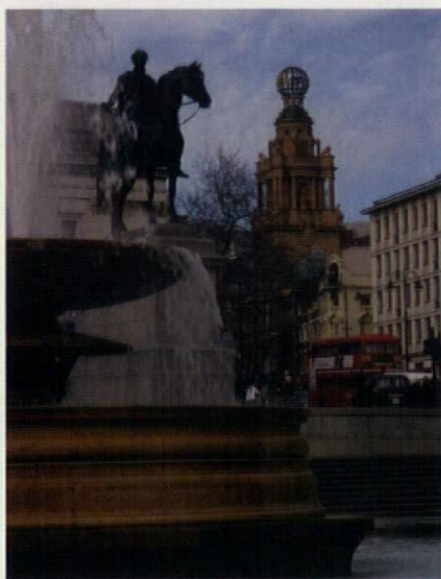






The British have a problem with opera houses and, sometimes it seems, with opera itself. In many respects the art form is booming: three state-funded regional companies established in the past 40 years, and private ventures such as Garsington and Grange Park (AJ 13.11.03) flourishing, largely on the basis of the corporate hospitality market that underwrites Glyndebourne. It was, however, the association with a supposedly elitist art form that helped sink Zaha Hadid's magnificent project for Cardiff (replaced by a blandly titled 'Millennium Centre') and which fuelled bitter criticism of the rising cost of the Lottery-funded Royal Opera House reconstruction.

The ROH project suffered from painfully long planning delays and was initiated in pre-Lottery days when the issue of how it would be funded was unclear. Arts Team @ RHWL's recently completed restoration and refurbishment of the London Coliseum for English National Opera was conceived and planned in the aftermath of the ROH project, after a period when ENO seriously considered relocating from St Martin's Lane. A dire site behind the British Library was mooted. It soon became apparent that the funds for a new opera house would not be forthcoming and that selling the Coliseum (acquired by ENO for £12.8 million in 1992) was out of the question. Today one wonders how that option could ever have been considered.



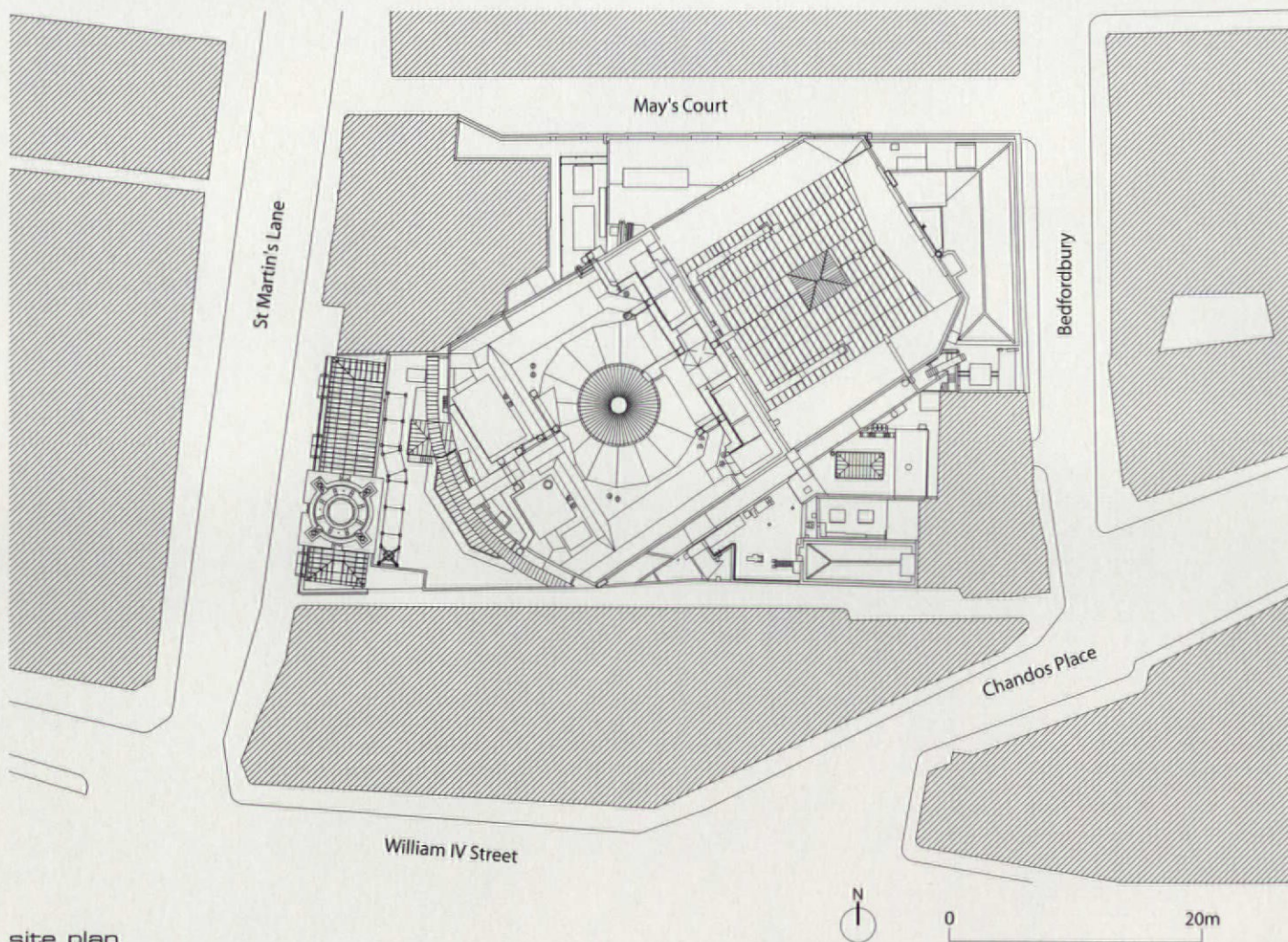
The Coliseum seen from Trafalgar Square

London, of course, never had a state opera house on the lines of those in, say, Paris or Vienna. Even the ROH had a chequered history (threatened with demolition in the 1920s and used as a dance hall during the Second World War). The Coliseum, opened in 1904, became an opera house only in 1968, when Sadler's Wells Opera (founded in 1931 by Lilian Baylis) moved there (on a lease) from Rosebery Avenue, taking the name ENO in 1974.

The building was the product of a remarkable architect/client partnership. It was conceived by entrepreneur Oswald Stoll as the ultimate new-generation music hall and variety theatre – a place of entertainment for the whole family, in contrast to the old-style halls developed around pubs. (Initially no alcohol was served at the Coliseum.)

Stoll had already employed architect Frank Matcham (1854-1920) for the Hackney Empire, completed in 1901. Matcham was recognised as the country's leading theatre architect (he was to complete more than 150 new theatres or reconstructions) and the Coliseum was to be his masterpiece. It was remarkable not only in terms of scale (over 3,000 seats – later reduced to about 2,500) and facilities (tea rooms, smoking halls, ladies' boudoirs and one of the largest revolving stages ever built – scrapped in the 1970s). There were also innovative services and extensive use of reinforced concrete beneath a decorative scheme clearly evoking the splendours of ancient Rome. A further innovation was the egalitarian nature of the building, with all levels (save the balcony) entered at one point. In the 1900s, theatre audiences were generally segregated by seat price.

It was probably all too grandiose to make commercial sense but the Coliseum continued as a live theatre until 1961, when it briefly became a cinema. War damage and thoughtless alterations to a building heavily



site plan





The refurbished auditorium with air-supply nozzles discreetly set in the existing slots at the base of the dome





## Accessibility

Matcham's London Coliseum posed more than the usual obstacles to physical access, yet the accessibility achieved by Arts Team @ RHWL has met, and in some respects exceeded, current expectations. There are three reasons why: the aspirations of the clients, the funding incentives available, and the early involvement of the access consultant with the design team.

The client aspirations at ENO were perhaps novel; more than 2000 of ENO's regular opera lovers have a disability of one kind or another. Funding agencies now routinely include accessibility as a criterion for funding. And our early collaboration has been crucial; our access audits were available as part of the feasibility studies. This allowed the case for access to be made alongside all other design considerations, rather than as an afterthought.

Matcham's preoccupation with separate entry, internal circulation and seating based on ticket price led to an unusually complex circulation system, which has been clarified. It is fitting that his original lift at the ENO, now renewed, was a major component of its new access and evacuation strategy. The elegance of employing such conservation measures as a means of improving accessibility adds credibility to the design team approach.

**David Bonnett, access consultant**

out of fashion, as well as the demands of developing technology, had taken their inevitable toll on the fabric that the opera company inherited in 1968.

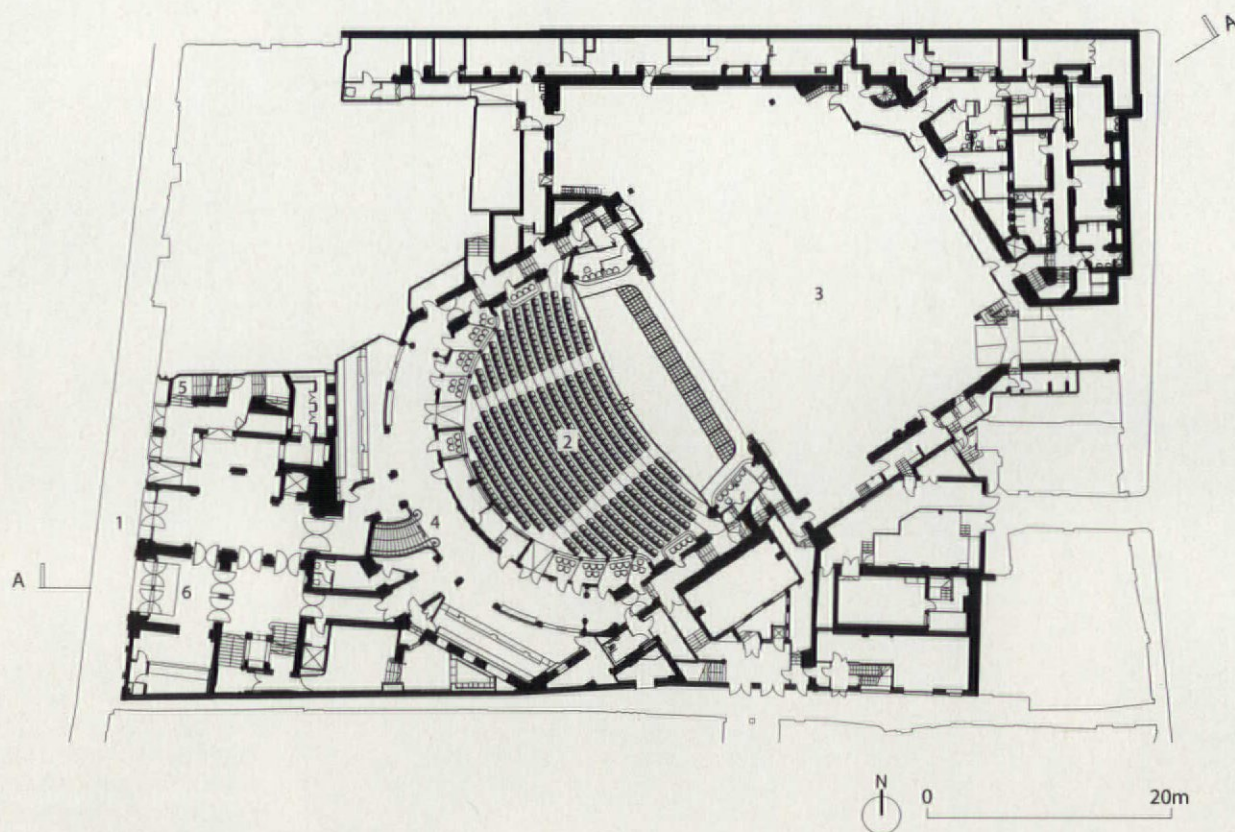
In contrast to the ROH, the Coliseum project has been achieved in a remarkably short time span. Arts Team @ RHWL was appointed from a shortlist of three practices in 2000. ENO had already commissioned a feasibility study for the project that suggested it could be achieved for around £19 million. But no detailed structural survey of the fabric had been done and the need to extensively recon-

struct and restore the street facade – found to be in a parlous state – and the landmark, highly Baroque tower, which had been shorn of major decorative features, largely explains the final construction cost of £30 million (out of a total project cost of £41 million).

As Arts Team partner in charge Nick Thompson explains: 'The client was anxious to avoid the long period of total closure that had so damaged the ROH – there was a real fear of losing the audience.' The Coliseum was, in fact, closed for only eight months, from summer 2003, with much of the work under-

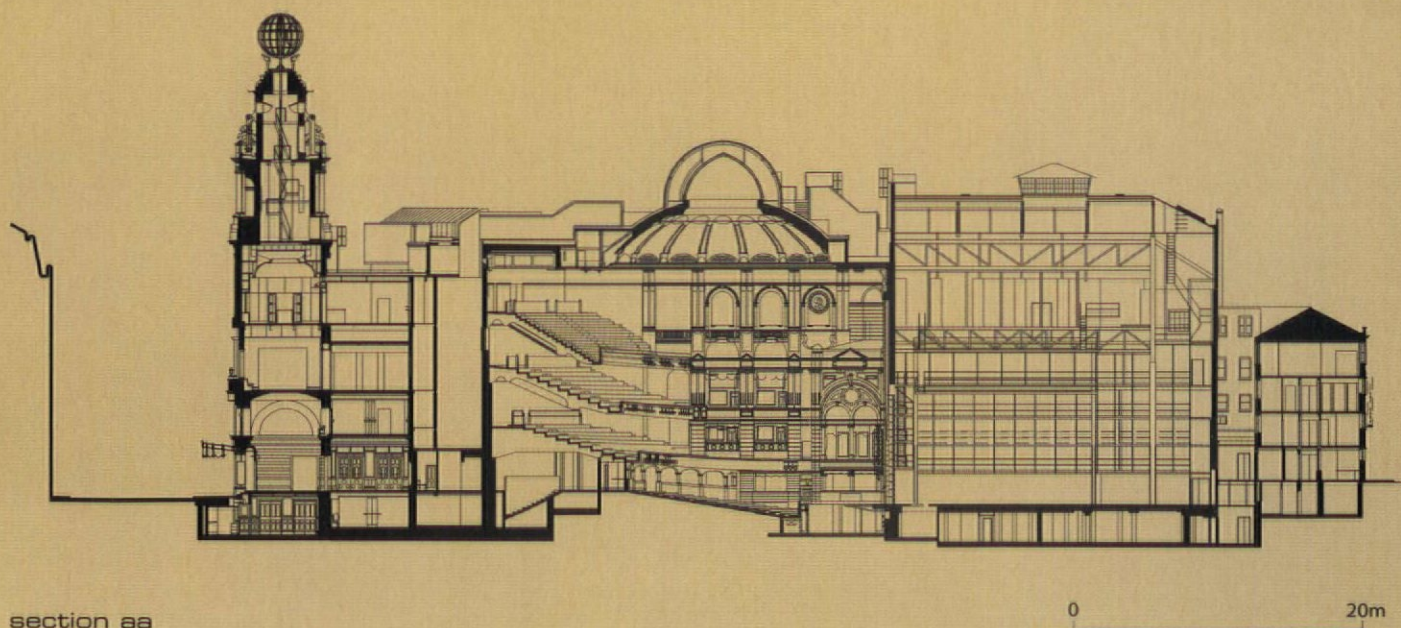
taken in two shorter periods of closure earlier. In 2002 work on a new core, housing services and back-up for the catering facilities, providing new WCs at all levels plus lifts seamlessly slotted into the building, began and continued when the Coliseum reopened. ENO's loyal audiences generally accepted the inconveniences of a building in a state of flux (though on one occasion rain began pouring on to dress circle patrons, thanks to a contractor failing to replace a temporary roof covering).

Comparisons with the ROH project are inevitable but the expansion campaign that



ground floor – stalls floor plan



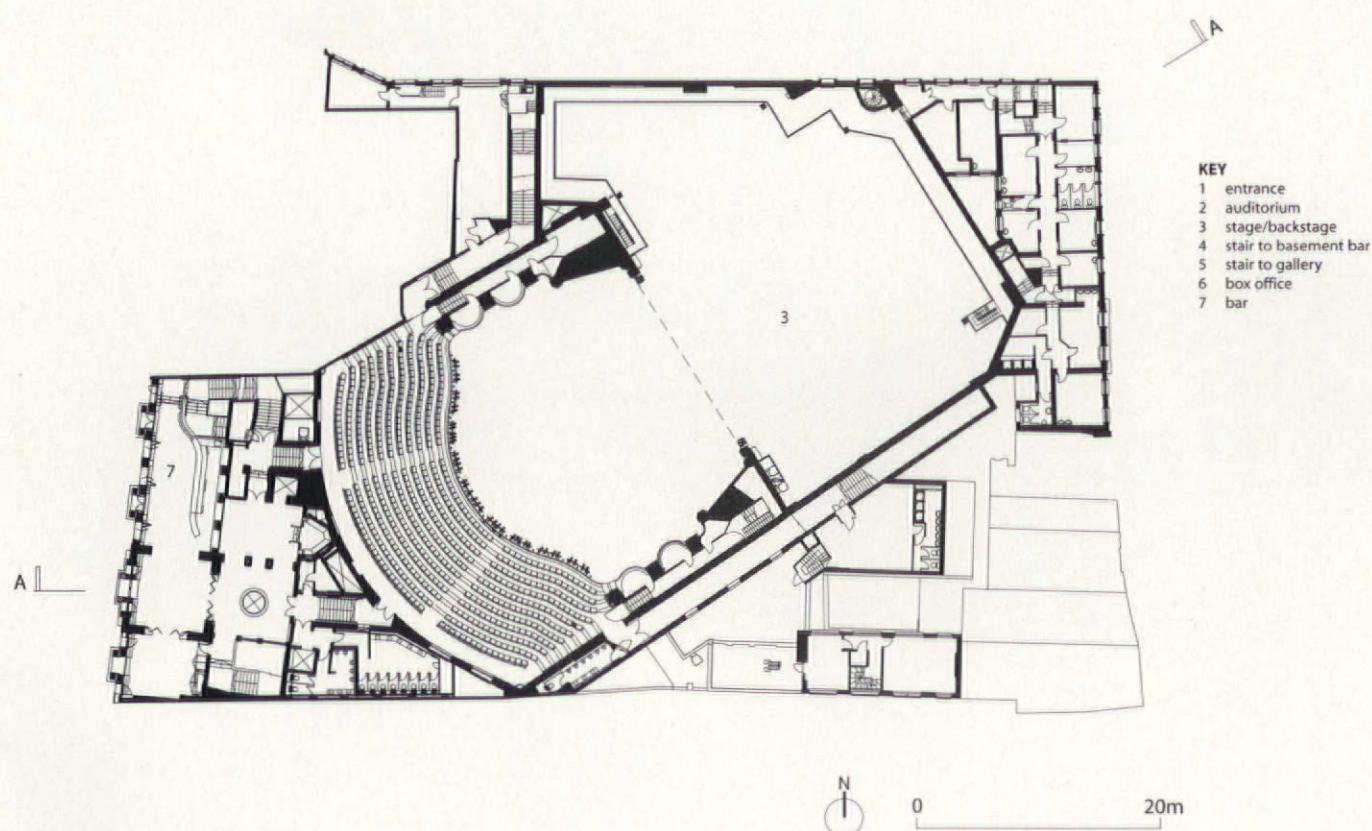


gave the Royal Opera (and Royal Ballet) extensive rehearsal, storage, staff and audience facilities on adjacent land were out of the question at the Coliseum. Stoll had not succeeded in acquiring the entire island site between St Martin's Lane and Bedfordbury (providing Matcham with a challenge in accommodating stage and auditorium in the space available). Acquiring and demolishing properties there not owned by ENO was not a viable option; there was simply no scope for expansion. As Nick Thompson admits, 'back-of-house improvements were relative-

ly modest: a new canteen, refurbished dressing rooms, a more attractive stage door area and a disabled staff lift. The big thing was the auditorium and the public areas.'

As a necessary preliminary to a submission for Arts Council and Heritage Lottery funding, a detailed conservation plan for the Coliseum (listed Grade II\*) was written by theatre historian John Earl. The plan set the tone for the renovation project, suggesting the reinstatement of many lost features (such as the conservatory above the St Martin's Lane elevation, destroyed in the 1950s)

and of Matcham's decorative scheme, but equally the need for a non-doctrinaire approach to accommodating the practical needs of ENO and its audience. Poor provision of WCs, inadequate bars, defective ventilation (especially in the orchestra pit), lack of disabled access and the presence of acoustic 'black spots' in the auditorium were all highlighted. With regard to internal refurbishment, the principle that all entirely new work should be clearly modern in style was proposed and generally accepted by Westminster planners and English Heritage.



upper circle floor plan









Crown of the dome with backlit glazing showing the interpretation of Matcham's decorative scheme

### Decorative scheme

During the course of its 100-year history the London Coliseum has suffered remarkably little in the way of significant alterations to suit its varying uses. However, in the 1960s Percy Harris of the Motley stage design company painted out all the decoration in a drab stone colour, offset by blue-green carpet and patterned William Morris blue wallpaper, in the then-fashionable negation of all Edwardian decor. Harris had not only destroyed the detail visually but also the critical sense of layers that are fundamental to building up a decorative composition of an auditorium.

Auditoria are complex, viewed at first with carefully defined house lighting then, as the house lights dim, the form will modify to focus toward the performance, with the deeper recesses disappearing while the faces around tiers in boxes and critical elements of the defining form of the inner space remain, gradually lit by reflected light off the stage.

The concept of Stoll, Matcham's client, was founded in his belief of an event for all the family and took Rome's Colosseum as the precedent for a grand outing. In redefining this I wanted to build upon the strength of Matcham's cube structure surmounted by the hemispherical dome. English alabaster has probably never been used in such quantity and to such effect as here, defining the column structures set against the arched proscenium. Matcham knew how to reinforce this through his palette of reds, creams, whites and golds offset by the imperial purple drapes. Within this palette he was then able to develop subtleties with De Jong's plaster work. Unlike his fellow theatre architects he was a master of the soffit, creating sculpted coffers and enhanced rhythms beneath the tiers, thus unifying the spaces. The opportunity to restore the importance of the dome through backlighting the existing decorated glass enabled me to enhance the verticality of the space. This centre point draws together the corners of the auditorium with its contrasting gold lions and wiped-silver winged angels.

My research suggested that the friezes were repoussé and this enabled me to use white figures against a range of creams as a background. My research with the V&A's old dye books enabled me to find colours appropriate for Matcham's 'Porphyry and Etruscan reds' whilst 'Imperial Purple' gave me sufficient latitude to choose an appropriate dye for the drapes. Likewise Cole and Son helped me find an original wallpaper block of early 1900s with decoration appropriate to this building, for recolouring. Stencils based upon a small fragment found behind the boxes were used at gallery and circle level.

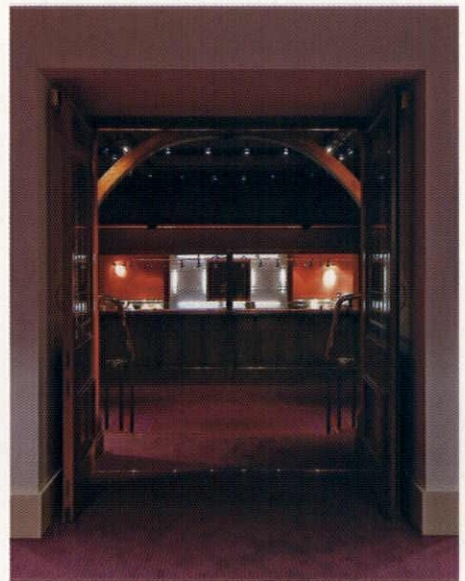
I feel very comfortable in using theatrical techniques, including trompe d'oeil stencilling and lighting to achieve a slight sense of uncertainty rather than cold precision. Working with architectural lighting designers is fundamental, particularly to achieve different ambiances to suit the performance.

Access to Matcham's drawings helped in developing a complementary approach to the foyers. The unmasking from its paint layers of wonderful original marbles formed the foundation of my palette. Originally the floors were of mosaic and hardwood strip, but these were highly damaged and would have provided considerable acoustic problems. I therefore developed a small-scale Greco Roman Key patterned carpet based upon the mosaic borders. Into this was inset three versions of borders of varying intensities depending upon the space. These act either as a border or form a Clydeama (inset ring) in the centre, above which hangs a copy of the original light fitting, to provide a hierarchy of spaces.

These volumes are linked vertically by Matcham's tower, a brilliant and original feature which rises from the domed mosaics of the entrance vestibule up through the building to its revolving ball at the head. I have enhanced its definition internally at each level by reds, with a circular cut-out ceiling highlighted in blue at the new gallery level.

The power of the architectural forms, with its complexity of horizontal and vertical spaces, is hopefully invested with a new clarity, combining Matcham and our team's philosophies into an uplifting series of spaces of sufficient strength to survive another century.

**Clare Ferraby, Arts Team @ RHWL**



The refurbished basement bar

The Victorian Society was generally supportive, with some criticisms of detail – it was unhappy, for example, with proposed changes to the stalls ambulatory.

One disappointment for the architects, apparent as soon as you step into the foyer area, is the carpeting over of what was once a magnificent mosaic floor. 'It was the only major point on which we lost the argument,' says Thompson. 'The floor, which had been covered for many decades, was badly damaged in places and ENO felt that comfort was more important than aesthetics.'

The box office has been relocated from what was once the ladies' boudoir to a former shop space on the opposite side of the foyer. The fine mosaics in the central part of the lobby area have been cleaned and restored and, now relit, look splendid. Progressing through to the stalls, audiences find new bars, designed in a contemporary manner, where there were once lavatories, while the bar that intruded into the ambulatory space has been removed. There is a broad new staircase here down to the basement Dutch Bar, 'one of Matcham's least successful interior designs' according to John Earl, but a favourite with some ENO regulars. The staircase is designed in the manner of Matcham; the architect's preference was for a distinctively modern approach, but EH was insistent. The bar itself has been much extended and refitted, destroying some of its intimacy.

The auditorium is, of course, the centre-piece of the project. Restored to Matcham's original scheme of white, red and gold, with the marble and alabaster stripped of coats of paint, decorative swags and curtains reinstated and new seats installed, it is recognisable as the masterpiece not only of Frank Matcham but equally of Clare Ferraby of the Arts Team, whose expertise at the restoration of theatre interiors is unrivalled. (She had first been consulted on a possible redecoration in the 1980s.) It is hard now to recall the dismal 1960s redecoration, with its predominant and un-theatrical tones of beige and blue. The introduction of a discreet



assisted sound system under the deep overhangs has addressed the acoustic problems of the auditorium.

A key principle of the project was the integration of the balcony, long entered via a dauntingly steep stone staircase from a side alley, into the body of the theatre. Its seating has not been reconfigured and is far from comfortable (though it is perhaps the best place in the house in terms of sound quality), but there are lots of seats up there at bargain prices and the assumption is that those who want more comfort will be prepared to pay for it. Balcony patrons, however, now have an attractive, spacious bar in place of the previous hole in the wall.



Opening up of the top floors at the front of the building. Above: the south west corner, beyond the tower. Right: the top floor now opens to a conservatory. Below: an additional bar



They can look down into the new conservatory (or 'Sky Bar') on the level below and quickly access all parts of the building using the lift or the new secondary staircase – actually an extension of an existing escape stair – on the north side of the building.

As at the ROH, one gain in the reconstruction project has been to open up the upper levels of the building and provide views out. From the balcony there is access to an external viewing point with fine views to St Martin-in-the-Fields and to Trafalgar Square. Matcham's monumental tower, designed as a counterpoint to that of St Martin's, now reads internally as well as externally, with the Clore Education Room occupying the topmost

usable level. Externally, the revolving globe, which hasn't revolved since the local authority decreed in 1905 that it should remain static, has been restored.

Holding the balance between restoration and intervention, and avoiding both weak pastiche and insensitive intrusion, was clearly a challenging task and some of the details (of the new joinery for example) are less than entirely convincing. In the restored showpiece areas like the foyer, reproduction historic features – for example light fittings – have been introduced. 'You can't be half-hearted in that context,' says Thompson. The new conservatory, in contrast, is not re-Edwardian, but a straightforward modern





steel and glass structure that flattens out at the top as Matcham's circular-vaulted original (serving only one level of the theatre) did not. One wishes that it was a more dynamic and focused space – it merges rather uneasily with the upper circle foyer – and that cash could be found for something more than the most basic furnishings. There are other areas in the building where the new work appears as a slightly bland tack-on to Matcham – the junction of the new secondary staircase with the main foyer is distinctly awkward.

Anyone coming to the restored Coliseum expecting the dramatic juxtaposition of history and modernity, seen, for instance, in Jean Nouvel's renovation of the Lyon opera house,

is bound to be disappointed. But the heritage lobby is far stronger in Britain than in France and the scope for radical moves was, in any case, limited by the extraordinary degree to which Matcham's original work survived. This is essentially a work of restoration, faithfully done, in the spirit of the original, with verve and conviction. The architects, one senses, would have been glad of a little more scope for self-expression, but the nature of the job reined them in. If anyone doubted, however, that the Coliseum was an outstanding work of Edwardian architecture, its restoration should convince them that it is nothing less. The 'people's opera' is there to be enjoyed and this building is a delight in itself.





## Environment

Traditionally, theatre performances were hot and uncomfortable, especially in summer. A new ventilation system had been installed in the Coliseum auditorium in 1932, promoting hot air rising to the roof. Our new system reverses this air flow, with air supplied through nozzle banks set discreetly around the edge of the ceiling dome. This swirling air flow spreads downwards and is extracted at the back of the dress circle.

## Structure

Constructed at the turn of the 20th century, the Coliseum used load-bearing masonry and steel, prior to the acceptance of pure steel framing in the City of London. We uncovered elements of early steel within the masonry, sometimes used as temporary works and later embedded in the masonry, sometimes acting compositely with the masonry to take permanent loads. Much of the existing steelwork was not shown on the historical drawings and had to be assessed piece by piece on site.

Structural improvements have included:

- a new feature staircase from the foyer to the cloakrooms in the basement;
  - opening up areas to the rear of the stalls for new bars;
  - a new floor at balcony level for a bar with views across Trafalgar Square;
  - replacing the roof over the existing terrace bar with glazed vaulted roof;
  - adapting the structure for new lifts
- enlargement of the orchestra pit;
- removing a major structural column in the side-stage to improve scenery movement;
  - new floors in the side-stage for plant and offices;
  - stage door area remodelled for better movement backstage;
  - facade terracotta – the tower steel frame was seriously corroded and bursting the terracotta off the elevation. The tower has been stabilised and 50 per cent of the terracotta refixed or replaced.

## Fire

The campaign of Captain Eyre Shaw Massey of the Metropolitan Fire Brigade in the 1880s for fire and safety regulations made the 20th century relatively safe. Records show few theatre deaths as a direct result of fire between 1787 and 1973; more commonly deaths were the result of panic during escape.

For example, 18 died at Sadler's Wells when someone shouted 'fight', which was misheard as 'fire'. Today the most ridiculous regulation across Europe is the 'Running Green Man' exit sign – the last thing people should do is run.

Improvements following Shaw Massey included fireproof construction, fresh air ventilation of the auditorium, protected and vented escape stairs, fire curtains and an overall evacuation time of 2.5 minutes. Insistence on standardised codes and regulations is not always appropriate. For example, some building control officers require automatic voice alarms, where previously the manager would come on stage and ask people to leave. Fire alarm buttons are required at final exits, but vulnerable to mischief. It is more sensible to locate fire alarm call buttons and two-stage alarms visible only to staff, behind bar areas or in attendants' stations within the auditorium. Permanently maintained emergency lights ruin the dramatic effect of a stage blackout; and the requirement to write 'SAFETY CURTAIN' in 300mm letters is nonsense, something Westminster council has dropped for the Coliseum.

Improvements at the Coliseum have included:

- application of BS 5588 Part 6, enabling two escape stair to be linked and no longer separated from the open-plan foyers;
- new seats with wider seatways and fewer aisles that aid egress (also increasing legroom and overall seating capacity);
- walls removed and fire doors held open on electronic devices to improve foyer legibility on arrival. These doors also separate the two foyer staircase systems from each other in the event of fire;
- three lightwells that once served to ventilate and extract smoke from the auditorium via openable windows now filled in to create shafts for ductwork;
- new auditorium emergency lighting and evacuation systems, inherently flameproof drapes and seating upholstery. Air-conditioning plant also provides smoke extraction;
- the two intertwined scissor staircases forming separate routes directly from upper circle and gallery have been linked, creating access to the new upper bar and mixing the two parts of the audience together – anathema to earlier social and regulatory thinking.

BUT:

- smoke detectors are a problem on stage and in auditoria where smoke effects are commonly used;
- and risks from 24 hours a day, seven days a week work backstage have yet to be addressed by the theatre industry as a whole.

Arup

## Costs

Based on forecast final account, gross internal area

## SUBSTRUCTURE

**FOUNDATIONS/SLABS** £7/m<sup>2</sup>  
Poured reinforced concrete foundations, retaining walls and ground bearing slabs

## SUPERSTRUCTURE

**FRAME, UPPER FLOORS** £241/m<sup>2</sup>  
Structural steel frame additions. For upper floors, new concrete slabs formed onto permanent steel formwork

**ROOF** £46/m<sup>2</sup>  
New roofing comprised EPDM membranes onto plywood, mineral wool insulation, terne-coated steel roofing and roof level cladding; and inverted roofing utilising an asphalt membrane protected with extruded polystyrene insulation. Original roofs were repaired or replaced as necessary, typically slate with lead or asphalt gutters

**ROOFLIGHTS** £62/m<sup>2</sup>  
Laminated double glazing onto bespoke extruded aluminium glazing system supported by a steel frame

**STAIRCASES** £16/m<sup>2</sup>  
New public stairs formed from in situ reinforced concrete or prefabricated steel. Back of house stairs are prefabricated stairs with concrete-filled steel pan treads. Maintenance stairs are prefabricated steel stringers with weldmesh treads

**EXTERNAL WALLS** £257/m<sup>2</sup>  
Original brick and terracotta facades were restored. New external enclosures were lightweight structures clad in mineral wool and polymer-based render

**WINDOWS, EXTERNAL DOORS** £3/m<sup>2</sup>

Existing softwood windows were restored or replaced as necessary. New frameless glazing to the new stage stage door entrance, otherwise original external doors were restored

**INTERNAL WALLS AND PARTITIONS** £86/m<sup>2</sup>

140mm blockwork to new front of house facilities. Drywall partitions to new back of house offices

**INTERNAL DOORS** £66/m<sup>2</sup>

Original front of house clear finished oak and painted softwood doors were reproduced to reach fire performance requirements where necessary. New back of house doors were solid core with softwood doors. Other doors were redecorated with restored ironmongery

## INTERNAL FINISHES

**WALL FINISHES** £64/m<sup>2</sup>

New surfaces were skimmed dry lining. Original stone finishes were cleaned and repaired. Original fibrous plaster finishes were repaired as necessary and decorated. Back of house walls were repaired and decorated.

**FLOOR FINISHES** £62/m<sup>2</sup>

Carpet with underlay to foyers. Epoxy terrazzo floors to front of house toilets. Carpet with underlay to auditorium, lino to auditorium balcony. Vinyl and carpet to back of house floors

**CEILING FINISHES** £89/m<sup>2</sup>

Restored and replaced fibrous plaster to auditorium and front of house areas. Suspended plasterboard ceilings to front of house WCs. Suspended acoustic absorbent ceilings to front of house balcony level

## FITTINGS AND FURNISHINGS

**FURNITURE** £283/m<sup>2</sup>

## SERVICES

**SANITARY, SERVICES EQUIPMENT, WATER** £5/m<sup>2</sup>

Ceramic basins and WC suites. Avonite vanity fittings to front of house WCs. New sprinkler system to stage house. New pipework copper and threaded steel from existing heating plant

**DISPOSAL INSTALLATIONS** £12/m<sup>2</sup>

**MECHANICAL SERVICES** £286/m<sup>2</sup>

Front of house toilets: new ductwork, AHUs and fan coil units. Auditorium high performance acoustic ductwork to existing AHUs. Back of house existing services refurbished where possible

**ELECTRICAL SERVICES** £250/m<sup>2</sup>

Specialist lighting to external facade, front of house and auditorium comprising restored original fittings, reproduced original fittings proprietary contemporary fittings and fibre optic installations. New emergency lighting systems. New fire alarm systems. New stage lighting, communications and dimmer systems

**LIFT INSTALLATIONS** £32/m<sup>2</sup>

Front of house lifts, back of house lifts, wheelchair and catering hoists

**PROTECTIVE INSTALLATIONS** £0.9/m<sup>2</sup>

Mineral wool fire protection to steelwork

**COMMUNICATION INSTALLATIONS** £13/m<sup>2</sup>

CCTV camera installations

**BUILDERS' WORK IN CONNECTION** £22/m<sup>2</sup>

Builders work to existing and new masonry

**PRELIMINARIES AND INSURANCES**

**PRELIMINARIES, OVERHEADS AND PROFIT** £436/m<sup>2</sup>



## Sculpting slave boys and lions

Originals of the Atlas/slave boys (there is some doubt which) around the Coliseum's globe and the lion figures on the next tier down the tower had been damaged, then lost. I had to work from very bad photocopies of photographs.

I sculpted the figures at Shaws of Darwen in Lancashire, at 8 per cent above life-size to allow for shrinkage, working out the exact widths and heights of the figures to fit the circumference with one of Shaws' surveyors/draughtsmen, Mick Blackburn. After preliminary drawings, I made quarter-size maquettes and then, once approved, made the sculptures in modelling clay on steel armatures. They had to reflect the original style and texture of the surviving figures on the tiers below the tower.

The models were then piece-moulded in plaster by Shaws' moulders and the clay was pressed into the moulds by two of Shaws' pressers, stored in drying rooms until below 1 per cent moisture content, then fired in kilns.

Eight of the figures and four of the lions were produced from these moulds in separate sections – the heads, the torsos the arms, the pelvis and legs – are all separate, joined after firing. The figures were assembled around strong steel frames and fixed in place by Stonewest.

**Mick Madden**



### COST SUMMARY

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>7.00</b>	<b>0.3</b>
<b>SUPERSTRUCTURE</b>		
Frame, upper floors	241.00	10.30
Roof	46.00	1.97
Rooflights	62.00	2.65
Staircases	16.00	0.68
External walls	257.00	10.99
Windows, external doors	3.00	0.13
Internal walls and partitions	86.00	3.68
Internal doors	66.00	2.82
<b>Group element total</b>	<b>777.00</b>	<b>33.22</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	64.00	2.74
Floor finishes	62.00	2.65
Ceiling finishes	89.00	3.81
<b>Group element total</b>	<b>215.00</b>	<b>9.19</b>
<b>FITTINGS AND FURNITURE</b>	<b>283.00</b>	<b>12.10</b>
<b>SERVICES</b>		
Sanitary, services equipment, water	5.00	0.21
Disposal installations	12.00	0.51
Mechanical services	286.00	12.23
Electrical services	250.00	10.69
Lift and conveyor installations	32.00	1.37
Protective installations	0.90	0.04
Communication installation	13.00	0.56
Builders' work in connection	22.00	0.94
<b>Group element total</b>	<b>621.00</b>	<b>26.55</b>
<b>PRELIMINARIES &amp; INSURANCE</b>	<b>436.00</b>	<b>18.64</b>
<b>TOTAL</b>	<b>2,339.00</b>	<b>100.00</b>

Cost data provided by Gary Faulkner, Gardiner & Theobald

### CREDITS

#### TENDER DATE

Packaged procurement between June 2001 and June 2003

#### START ON SITE DATE

Phased construction starting January 2002

First closure June–September 2002

Second closure June 2003–February 2004

#### CONTRACT DURATION

24 months (theatre was dark for 46 weeks)

#### GROSS INTERNAL FLOOR AREA

12,000m<sup>2</sup>

#### CONTRACT

Construction management, with packaged procurement

#### TOTAL COST

£41 million

#### CLIENT

English National Opera

#### ARCHITECT

Arts Team @ RHWL: Patricia Aylward, Paul Bussey, Jenny Edwards, Clare Ferraby, Gabrielle Flood, Miles Griffies, Steve Huntley, Stewart King, Jody O'Sullivan, Barry Pritchard, Simon Smith, Jeanna South, Nick Thompson, Jonathan Williams, David Wright

#### CONSERVATION CONSULTANT

John Earl

#### PROJECT MANAGER

Gardiner & Theobald Management Services

#### STRUCTURAL SERVICES ENGINEER

Arup

#### QUANTITY SURVEYOR

Gardiner & Theobald

#### THEATRE EQUIPMENT CONSULTANT

Carr and Angier

#### ACOUSTIC CONSULTANT

Arup Acoustics

#### LIGHTING DESIGNER

LightMatters

#### ACCESS CONSULTANT

David Bonnett Architects

#### CATERING CONSULTANT

Winton Nightingale

#### CONSTRUCTION MANAGER

Gardiner & Theobald Construction Management

#### GENERAL BUILDER

Lancville Construction

#### SUBCONTRACTORS AND SUPPLIERS

Facade, terracotta repair, marble and mosaic restoration Stonewest; terracotta sculptor Mick Madden; terracotta supply Shaws of Darwen; structural steelwork RJD Structural Engineering; specialist metalwork Tivendale Architectural Engineering; historic joiner Edwin Dyson & Sons; decorated and stained glass Goddard and Gibbs Studios; glazed roof Portal; fibrous plaster Stevensons of Norwich; revolving ball restoration Smith of Derby Group; specialist decorator AS Broadley Decorators; M&E E&B Engineering Services Group; insulation Rockwool

### WEBLINKS

English National Opera

[www.eno.org](http://www.eno.org)

Arts Team @ RHWL

[www.artsteam.co.uk/foyer/flashnav.html](http://www.artsteam.co.uk/foyer/flashnav.html)

Gardiner & Theobald

[www.gardiner.com](http://www.gardiner.com)

Arup

[www.arup.com](http://www.arup.com)

Carr and Angier

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

LightMatters

[www.lightmatters.net](http://www.lightmatters.net)

David Bonnett Architects

[www.davidbonnett.org](http://www.davidbonnett.org)

Winton Nightingale

[www.winton-nightingale.com](http://www.winton-nightingale.com)

Lancville Construction

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



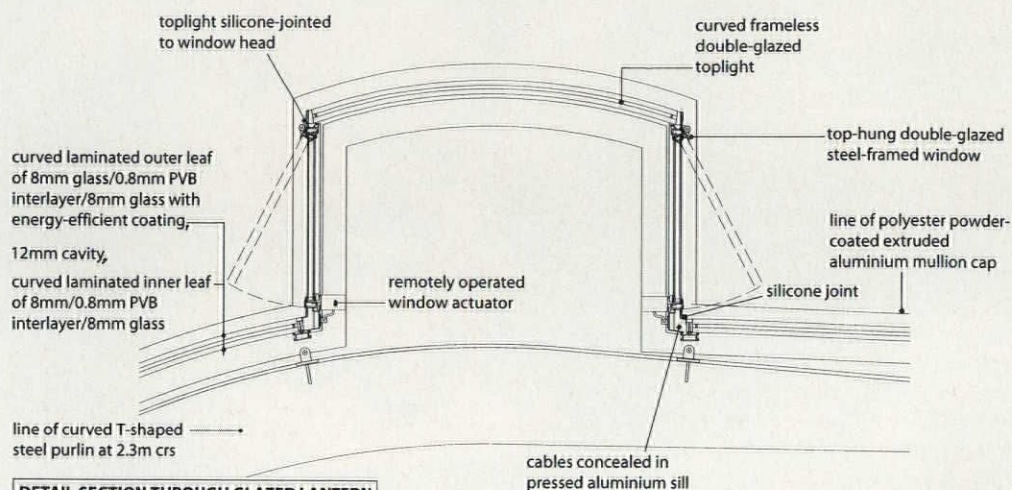
## A contemporary vaulted glass roof

As part of the restoration of the Grade II\*-listed theatre, a new vaulted glass roof has been installed, replacing Matcham's original 1905 glass vault, which was dismantled many years ago. Running behind the ornate terracotta facade, the vault of the roof encloses a new suite of spaces. To the north of the tower a new double-height upper circle bar is overlooked by a balcony and a new balcony bar. To the south a Winter Garden gives views to Trafalgar Square and beyond.

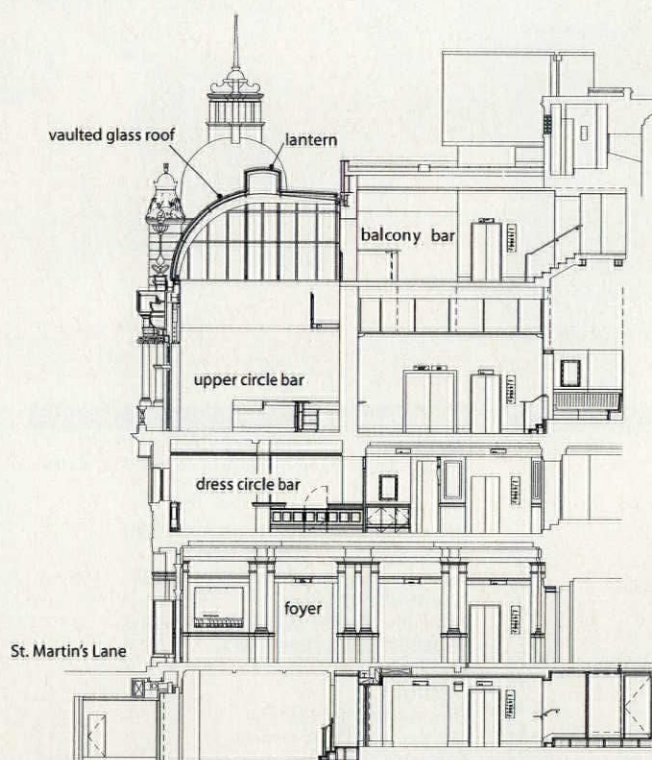
The glass roof refers to the original glazed structure yet meets contemporary performance standards. The spacing of the aluminium glazing bars, and the curved steel frame that supports them, reflects facade pediment features. The extruded aluminium mullions are shaped to refer to early patent glazing bars yet incorporate an internal drainage system. The aluminium transoms also provide internal drainage and are silicone sealed externally without glazing caps to assist drainage. The steel frame consists of fabricated T-sections at approximately 2.3m centres, pinned at each end to new structures. The facade is laterally supported by a new waling beam and columns.

The double-glazed units comprise a curved outer leaf of two sheets of 8mm annealed glass, one with energy-efficient coating, laminated together with a PVB interlayer. To reduce the risk of overheating the PVB interlayer is designed to exclude a third of the infra-red solar radiation spectrum. A 12mm cavity separates the curved inner leaf of two sheets of 8mm annealed glass, laminated together with a PVB interlayer. The thicknesses of the glass avoid possible breakage due to internal stresses caused by the combination of curved glazing with solar radiation exclusion properties. The use of annealed glass minimises optical distortion in curved multi-panel glazed units.

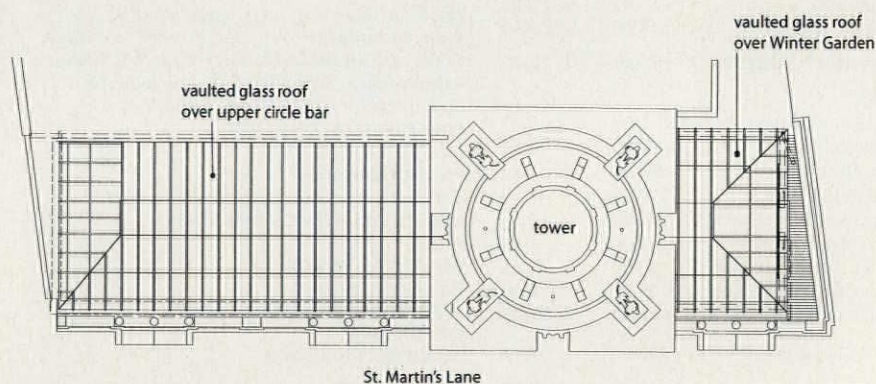
Susan Dawson



DETAIL SECTION THROUGH GLAZED LANTERN

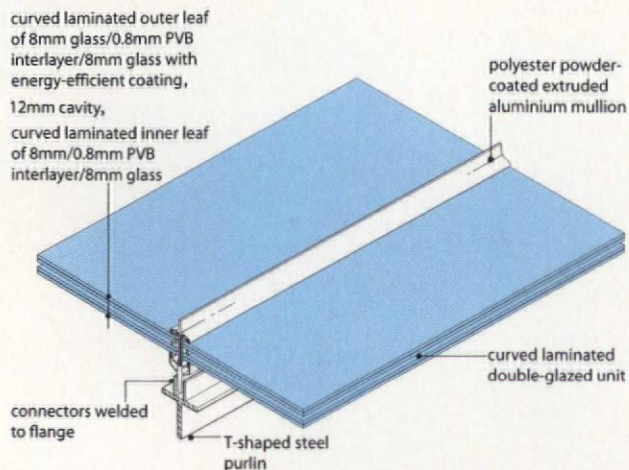


KEY SECTION THROUGH FRONT-OF HOUSE FACADE

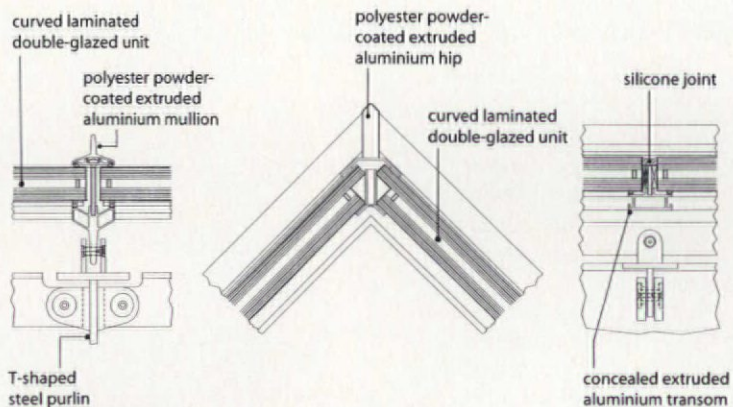


KEY PLAN OF VAULTED GLASS ROOF AND TOWER

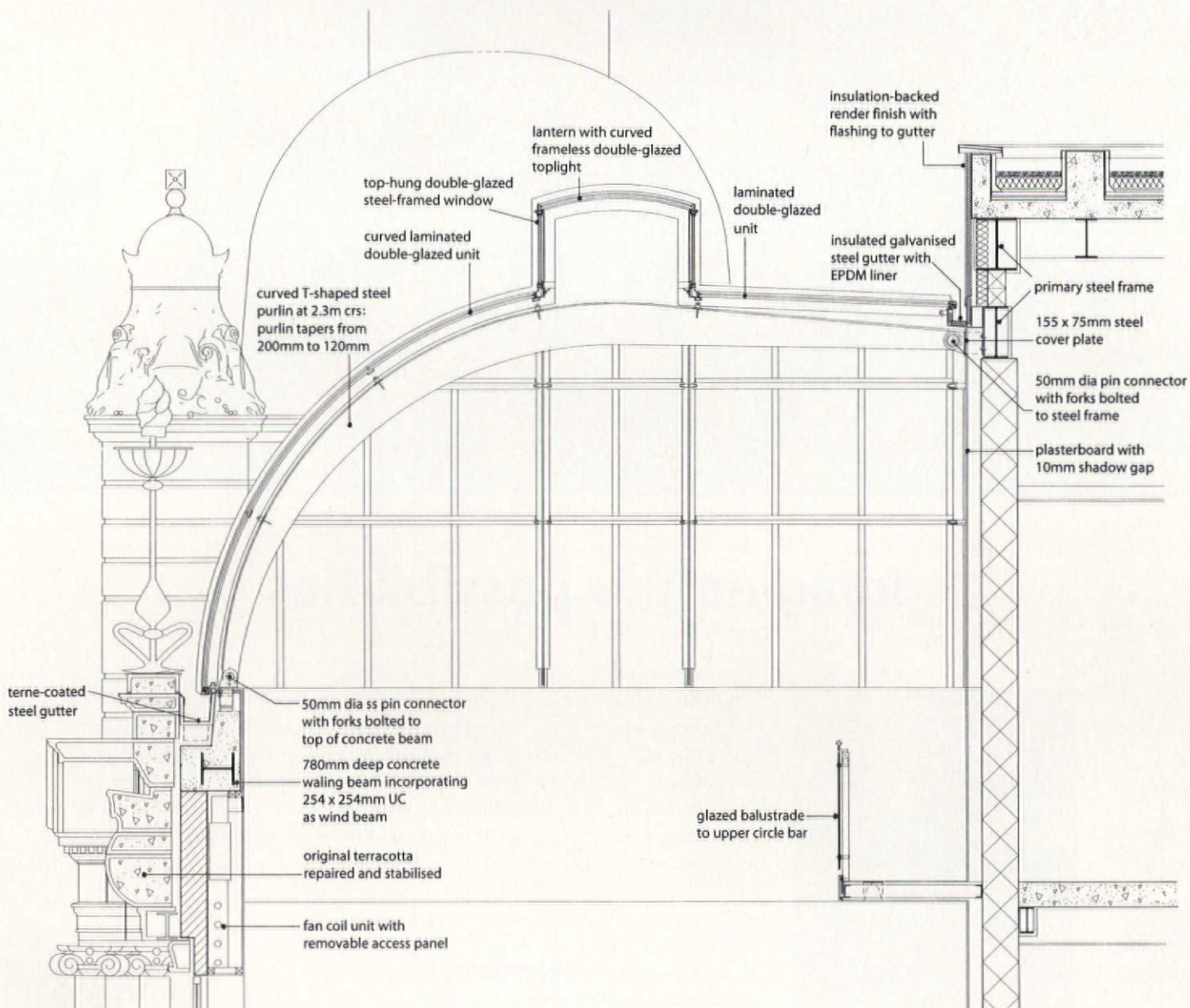




ISOMETRIC SKETCH OF MULLION



DETAIL SECTIONS THROUGH MULLION, HIP AND TRANSOM



CROSS-SECTION THROUGH GLASS ROOF





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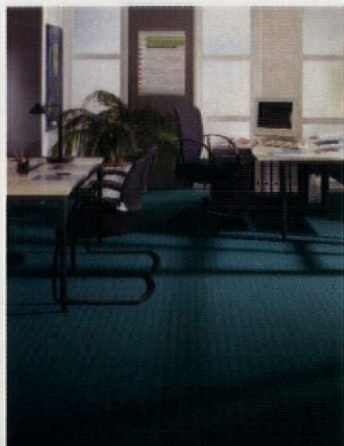
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# Simply no comparison

If the Public Sector Comparator does not compare like with like, is it just a costly apology for PFI?

BY JAMES NISBET

PFI is still shrouded in too much secrecy. So says Tim Gosling in a recently published research paper for the Institute for Public Policy Research (IPPR).<sup>1</sup> The result of a survey at the end of 2003 confirmed that the basic information to validate 'Value for Money' is not being released. Yet 'Value for Money' is the only declared justification for adopting PFI as a procurement system. In July 2003 the Treasury promised to publish the material it had used to make the claims of superior performance of PFI projects, but that has not yet been published either. Gosling states that: "The potential exists for (PFI) to drive the use of commercial confidentiality as an excuse not to make available material that should, in fact, be released."

Everybody knows that when they take out a mortgage their regular payments mean they pay more in the long run. But the benefit is that they avoid having to wait until the purchase price has been saved before they can buy. The same applies to PFI arrangements. But a PFI purchase is more complicated. For a period of 25-30 years after purchase, the builder would be required to keep the home in good repair, undertake the redecoration, replace the boiler and other appliances and pay the utility bills. For government projects this means maintaining and operating a facility after completion for 25-30 years.

A letter to *The Times* (19.3.04) by a high-ranking economics academic explained that the regular PFI payments to the firms involved represented a huge cost to the taxpayer, stretched well into the future and would be far higher than the costs that might have been incurred had the government borrowed directly itself.

To assess the value for money offered by a PFI project, the Treasury recommends the preparation of a Public Sector Comparator (PSC) and its comparison with the costs of procuring the project under PFI



**HOK's light and airy entrance reception is part of its major refurbishment of Barts Hospital. The PFI scheme, headed by the Skanska Innisfree consortium, is also redeveloping the Royal London Hospital**

rules. The PSC is an estimate of the cost that would be incurred if the project were to be financed from public funds. Its method of preparation is laid down and its purpose is to establish "...the benchmark against which "Value for Money" is assessed".<sup>2</sup>

This is the PFI/PSC comparison. Does it give a reliable result? Not very, according to two audit reports that identify the principal reasons.

But why use PFI when conventional methods of procurement have been satisfactory for the past 200 years? The Treasury claims "PFI is only used where it offers "Value for Money" and if "there is no inherent bias in favour of one procurement offer over another".<sup>3</sup>

So what is 'Value for Money' and how is it measured? Again the Treasury provides a definition. It is 'the optimum combination of whole-life

cost and quality to meet the customer's requirement"<sup>4</sup> and 'it is not to be taken to be the least cost'.<sup>5</sup>

## More is less?

The audit reports deal with schools<sup>6</sup> and they examine the PFI/PSC comparisons that had led to the choice of PFI. The Scottish report considered six schools. The Audit Commission for England considered eight schools that were awarded PFI contracts and 10 schools that were awarded conventional contracts. For all schools awarded PFI contracts the comparisons indicated that PFI would be cheaper than convention. The Audit Commission concluded that the quality of all the schools in its sample was positively worse than those awarded conventional contracts.

Most observers would have expected PFI to be more expensive than convention but that the quality would have been better. There are three main reasons for the unexpected result:

- differences in the funding costs are not included;
- there was no alternative to the choice of PFI;
- PFI had to be shown as the cheaper alternative.

The cost of private finance is acknowledged as being more expensive than public funding. The degree to which it is more expensive is variable and the cost of private finance is considered to be commercially confidential. However, auditors Arthur Anderson and Enterprise LSE (a professional consultancy arm of the London School of Economics) considered in 2000 that the difference was somewhere between 1 per cent and 3 per cent.<sup>7</sup> The Scottish report found differences of between 2.5 per cent and 4 per cent.<sup>8</sup> These differences are not reflected in the PFI/PSC comparison. Having regard to the sums required and the length of time when no income is received, an observer would expect the extra costs to have a significant effect on the outcome of a PFI project. In particular, the space and quality of the PFI design would be seriously affected if the cost of the design had to match the cost and quality of a PSC design.

The apparent disparity of treatment is due to the application of the



Treasury's guidance to discount the different cash flows over time in the PFI/PSC comparison by 6 per cent. The Treasury has set the rate of 6 per cent as the cost of capital and as a standard discount rate, and describes its technical derivation in *Appraisal and Evaluation in Central Government* (The Green Book).<sup>9</sup> It is based upon assessments of the long-term historic cost of public sector capital. Its application to the costs of financing PFI projects does not appear to be appropriate or to give a realistic comparison with the cost of public funds.

The Treasury's declaration that there will be no bias in favour of one form of procurement over another appears not to have been taken to heart. There was a widespread opinion that the adoption of PFI was the only way of obtaining the required funds. It may have been encouraged by the chief secretary's announcement to central departments in May 2000. It advised departments to use in future (and in order of preference) three methods of procurement. The first preference was PFI.

### Overstating the risks

The Audit Scotland report revealed that conventional resources could not fund the renewal of existing inadequate, redundant and/or dilapidated school buildings. The only source of funds was PFI and its adoption had to be the solution. Consequently the selection was not considered by Audit Scotland to be the result of a free choice. The Audit Commission confirmed that Local Education Authorities similarly had no access to conventional funds, and that 'without PFI the opportunity to obtain new buildings or refurbishment would have been lost'.

Nor was there much evidence that 'Value for Money' was not to be taken as the lowest price. On every PFI school examined by Audit Scotland and the Audit Commission PFI costs were shown to be lower than the PSC costs. The Audit Commission reported that '...school PFI schemes have received permission to proceed only



**Barts Hospital will become a specialist cancer and cardiac centre with 49,400m<sup>2</sup> of new accommodation**

when their forecast costs were lower than the PSC estimate. The Highways Agency was frank about its criterion. It interpreted "Value for Money" as "...provided minimum standards are met, price should determine the principal determinant".<sup>10</sup>

Both reports found that construction costs and operating costs for PFI projects were more expensive than the PSC estimate before an adjustment for risk. The estimates for risk in the PFI projects were nearly always less than the allowance for risk in the PSC estimate. It was this adjustment that tipped the PFI estimate below that of the PSC. But it was not only risk that was adjusted in favour of PFI – Audit Scotland found that construction costs and operating costs were also adjusted. In one case the gross costs of a PFI project that exceeded the PSC estimate was reduced by the value of land sales at twice the value included in the PSC estimate.

Attention to 'the optimum combination of whole-life costs and quality to meet the user requirement' was not discussed in the reports. Judging from the attention

given to the cost comparison it is likely that councils had not given this matter much consideration. The Audit Commission, however, regarded the results of its examinations and those of Audit Scotland as proof that PFI produces 'Value for Money'.<sup>11</sup> This does not seem to be consistent with its earlier comment that the quality of its sample of PFI schools was significantly worse than the traditionally funded sample and acknowledges that Audit Scotland would question its opinion.

The estimate for whole-life costs and compliance with the user requirement that figures so prominently in the Treasury's definition of 'Value for Money' are not discussed in the two audit reports.

It can only be concluded from these reports that the PFI/PSC comparison is an expensive farce. If PFI has to be used, let it be done on its own merits and not on a spurious fudge. As every mortgagee knows, it will cost more in the long run but the benefits of new and/or refurbished buildings can be enjoyed now. A simpler and more reliable method of comparison is required.

First of all, the fallacy that PFI is cheaper than conventional public funding should be rectified, at least until it can actually be proved otherwise. Then the assumption that the Treasury's discount rate adequately reflects the differences in the cost of private and public funding should be examined. Since few, if any, councils or other public bodies hold reliable and detailed records of maintenance and operating costs over periods of 25-30 years, the inclusion of whole-life cost estimates should be reconsidered. Then a more reliable and dependable comparison can be made and the extra costs and benefits of the 'mortgage' judged on its merits. *James Nisbet is the author of A Turbulent Transition (see Review, AJ 4.9.03)*

### References

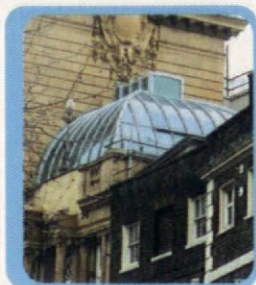
1. Openness Survey Paper (6.2.04).
2. Treasury Policy Statement No 2, para 1.3.1 (1998).
3. 'PFI: Meeting the Investment Challenge', para 3.12. Treasury (July 2003).
4. Office of Government Commerce (OGC), Procurement Guide No 06, Page 2 (2003).
5. 'PFI: Meeting the Investment Challenge', para 3.12. Treasury (July 2003).
6. 'Taking the Initiative', Audit Scotland. (June 2002). 'PFI in Schools', Audit Commission (January 2003).
7. Quoted in 'Public Private Partnerships, The Government's Approach', page 16 (2000).
8. 'Taking the Initiative', para 3.61, Audit Scotland (June 2002).
9. The Green Book was first published in 1991 before PFI was introduced in 1992 and a second edition was published in 1997.
10. 'DBFO: Value for Roads', para 5.4.
11. 'PFI in Schools', para 6, Audit Commission (January 2003).



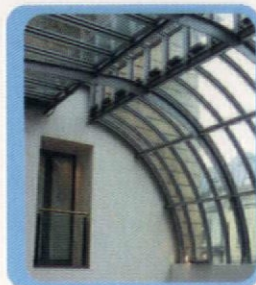
## The London Coliseum rooftop conservatory



Curved glazed roof of the Upper Circle Bar



Glazed roof of the Wintergarden



Internal view of the Upper Circle Bar



Internal view of the Wintergarden

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Portal were awarded the contract to reinstate the curved glazed roofs of the Upper Circle Bar and Wintergarden of The London Coliseum, home of the English National Opera. The theatre built in 1904 is a listed Grade II building, the masterwork of architect Frank Matcham.

Portal's scope of works for the new curved glass roof, recalling Matcham's long-lost original barrel roof, consists of a bespoke aluminium framed double glazed roof-light, including flat and curved sections of framing, glazing with glazed lantern vents, aluminium glazing channels, saddle gaskets, silicone sealant and glazed louvres.

Portal also designed frameless manually operated sliding doors comprising of a single glazed curved pane including associated ironmongery.

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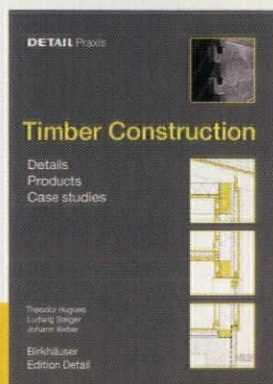
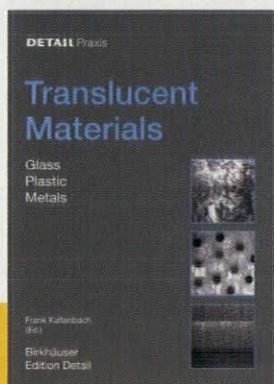
Client: English National Opera  
Architect: RHWL Arts Team  
Project Manager: Gardiner & Theobald Management Services Ltd



# Read all about it

We examine site contracts, practices and materials in our round-up of some of the latest technical publications

BY AUSTIN WILLIAMS



## Translucent Materials

Edited by Frank Kaltenbach

## Timber Construction

By Theodor Hugues, Ludwig Steiger and Johann Weber. Detail Praxis, Birkhäuser Edition 2004

These two books/manuals are of impeccable quality and, provided that you take the regulatory guidance with a pinch of salt (since all regulations refer to German DIN standards and do not necessarily apply here), the details are worth studying.

In *Timber Construction*, the first half contains large-format simple details, which show good-practice airtightness information, but sometimes inappropriate and uninspiring details with dimensions thin on the ground. There is everything you would wish to know about the various types of timber, from thermal conductivity to fixings; from manufacturing processes to species. The remainder of the book comprises case studies complemented by fine photographs.

*Translucent Materials* includes glass, plastic and, intriguingly, metals (which is dealt with in a section entitled 'diaphanous materials'). Surprisingly, there are no real details here, but the book contains a breakdown of materials, manufacturing techniques, innovations and physical properties of the named materials. Both books would be a useful addition to understanding the subject matter, but I have fewer quibbles about recommending the latter.

## Energy Subsidies: Lessons Learned in Assessing Their Impact and Designing Policy Reforms

Edited by Anja von Moltke, Colin McKee and Trevor Morgan. United Nations Environment Programme, 2004, 296pp

Based on ground-breaking work undertaken by UNEP and the International Energy Agency, this book aims to raise awareness of the actual and potential impacts of energy subsidies and provides guidance to policy-makers on how to design and implement energy subsidy reforms.

The JCT subcontract, for use with the major project form (MPF), has been published and a separate guidance note for the subcontract is also available.

It provides for a variety of options for the completion of the design by the subcontractor and also provides a design submission procedure. It does not include warranties and, unlike the MPF, it excludes all third-party rights. In terms of payment it is similar to MPF and it does not provide for retention.

A generic JCT sub-subcontract will be published in a few months which, it is hoped, will assist those contractors and specialists who are further down the supply chain by providing a proper framework for carrying out the works and for their payment. It will not include any retention provisions.

## Construction Companion to Inspecting Works

By Nicholas Jamieson (series ed: David Chappell), RIBA Publications. 2003, 150pp, £20

This book is a great idea that works well. So many books address design or office management that the under-rated role of the site architect is frequently ignored. This is the role that often actually gets the scheme built in the first place – I confess a personal bias – often translating unworkable design drawings into technical construction information on the hoof. This is the 'interface' where the principles of contractor/architect liaison succeed or fail.

Jamieson's book is a starter pack, which will effectively tell you all that you need to know to get a grounding in site 'supervision' (as the book points out that you are not allowed to say). It starts with a breakdown of the architect's duty to inspect (invaluable if ever called to give evidence, and reaffirms my private campaign to

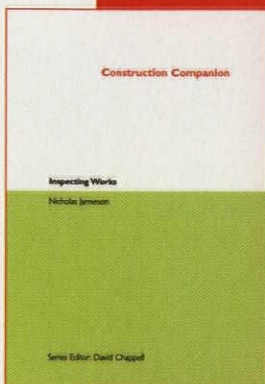
see the rise of the clerk of works). The second chapter then compares this contractual obligation with a legal assessment of an architect's

duty using case law and legal comment. If no duties are specified in the appointment, the architect will tend to be judged on the basis of the architects' job book, which could prove more onerous than taking the time to omit clauses in the first place.

The intermediate chapters cover first meetings with site agents, courtesy and dress sense on site (neither the bow tie, nor the laddish dungarees, please). It explains what daywork sheets are – and their authority; the role of inspectors, progress reports and resiting contractor pressure to substitute materials or accept sub-standard work among many other things. This latter point is important as it sums up the responsibility of the site architect – firstly as a bulwark of fairness, whereby he ceases to represent the interests purely of the client, and secondly as defending the standards by which the firm might be judged. Allowing poor workmanship in sympathy for a hard-pressed contractor will backfire if the building leaks and the contractor tells the court that you knew about it.

The substantial section on inspecting the works is marvellous. It avoids sounding like a checklist and explains the specification/workmanship rules of thumb and generally accepted practices for site storage and construction process.

This is a brilliant book. After reading it from cover to cover, I wanted to rush out and condemn some work.







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# Burning Issues

**Life safety and property protection  
in building design**

**27th May 2004**

**The Lowry Arts & Entertainment Centre, Salford**

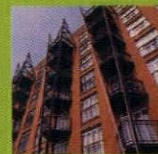
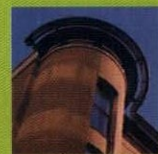
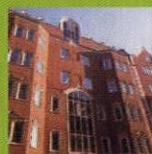
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## Capitalists and arbitrators cash in as China goes industry crazy

'China has just gone bananas!' So a shipping arbitrator told me at the Chartered Institute of Arbitrators' recent annual dinner. He went on to explain that the Chinese are importing like billy-oh at the moment and that shippers are having trouble keeping up with demand. Even the humblest of seagoing vessels is now worth its weight in gold. It goes without saying that such an overheated market generates disputes involving vast sums and which have to be resolved promptly. All of which is good news for shipping arbitrators.

A similar story on the construction front was revealed by the representatives of China's Ministry of Commerce at a recent seminar on infrastructure projects in mainland China hosted by city solicitors Berwin Leighton Paisner. Those assembled were dumbstruck when the director of the Bureau of Foreign Trade for Guangzhou city listed the major projects proposed for the Canton region alone. These included four metro lines with a total length of more than 100km, an airport, multi-functional harbour facilities, power plants, research centres, car production plants, more roads than you can mention and a state-of-the-art gymnastics facility, to be built in case Guangzhou is successful in its bid for the 2010 Asian Games.

The projects are vast and involve eye-popping sums of money. A good example is Guangzhou University Town, which will accommodate 200,000 students and cost US\$3.64 billion (£2.01 billion). As one developer confessed: '...and we tend to think of a 1,000-bed university facility as big.'

Leaving aside the slightly Orwellian nature of the presentation, there was no denying that proposed development on such a scale offers obvious opportunities for the capitalist. Investment in China by foreign construction and consulting companies is not straightforward. Construction companies are approved for different grades of projects on a sliding scale, according to various commercial criteria and their previous experience in China. Operating on a 'foot in the door' policy, contractors are eligible for only the lowest grades of project in their first year but can apply for upgrading in subsequent years. Consultants are subject to the regulations

for design enterprises, which also seek to grade the enterprise and match it to the appropriate project. While these regulations apply to 'backbone personnel', including architects and engineers, it is not clear whether they also apply to other consulting companies such as quantity surveyors and project managers.

As an alternative to direct investment, the entrepreneur may want to set up a resident representative office. Again this requires the approval of the relevant authorities and is subject to a regulatory framework that includes *The Detailed Implementing Rules of the Ministry of Foreign Trade and Economic Cooperation Concerning the Examination Approval and Administration of Resident Representative Offices of Foreign Enterprises in the PRC*. You would not need to be bamboozled by the intricacies

of operating in mainland China for very long before you realised that it would not be possible without a little help from local lawyers such as Deacons, the well-known Hong Kong-based law firm, particularly because as the economy mushrooms so the legislative framework affecting foreign invest-

ment continues to develop. There is a general feeling of nothing being written in stone and that everything is up for grabs.

Against such a commercial background, the minds of most red-blooded lawyers turn, predictably enough, to disputes. As Berwin Leighton's construction lawyer, Julian Holloway, pointed out, if the project goes well you need never look at the contract again. But if it does go wrong you are stuck with the contractual disputes procedure. The new FIDIC forms that are used for most international contracts have replaced the engineer, as the first port of call, with a Dispute Adjudication Board that is required to give a decision within up to 84 days. Dissatisfied parties may then take their dispute on to arbitration. This is just as well because, for cultural reasons, arbitration is the forum favoured by the Chinese. They believe, I am told, that if you can avoid going to court in life, you will avoid going to hell in death. All of which is good news for construction arbitrators.

Kim Franklin

'There is a feeling of nothing being written in stone and that everything is up for grabs'

## Life's less fun when you're a slow Reader

PDF time again, especially since Adobe has been running those strange PDFs-are-great ads on TV. Let me first reiterate what I've said before: PDFs can be absolutely fine and useful but not on the web, where, especially since Acrobat Reader version 6, they are, to use reader Alan Kennedy's restrained words, 'a pain in the neck when viewed in a browser online'. I say 'can be' because Kennedy, quite correctly, also points out that PDFs are basically designed for printed pages and are unwieldy to unreadable on-screen.

Can't do much about the latter unless people who put out PDFs design them for horizontal screens. But I have found things to do about the online problem.

One is to hold the shift key down when - aaaargh! - Acrobat 6 locks everything up and starts loading because you haven't noticed the discreet [PDF] notice beside the site details in Google. Better, probably, is simply to use Acrobat Reader versions 5 or 5.5. These take maybe a quarter of the time the current version 6x takes to load a PDF file.

A third way is to kill off a lot of the plug-ins which make loading version 6x so slow. Go into the Acrobat Reader folder on your hard disk, (it's probably in the Program Files folder). Rename the plug\_in folder something like plugformer. Create a new empty plug\_in folder and copy over from plugformer a file called Copy EWH32.api. You could also copy printme.api and search.api from the same source if you want to be able to print or search a PDF file. There are others you might like, but you have to balance loading speed against features. This works a treat: version 6x now loads up at around the same speed as version 5. A fourth technique is to use Adobe Reader SpeedUp (ARSU) at [www.tnk-bootblock.co.uk/prods/misc/index.php](http://www.tnk-bootblock.co.uk/prods/misc/index.php). I tried this a while ago, had a glitch and didn't bother further because I had found the middle two above. But ARSU comes well recommended.

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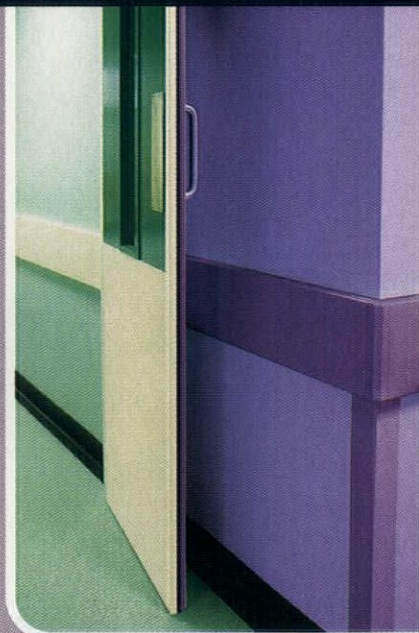
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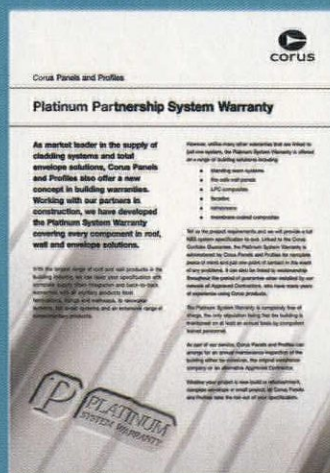
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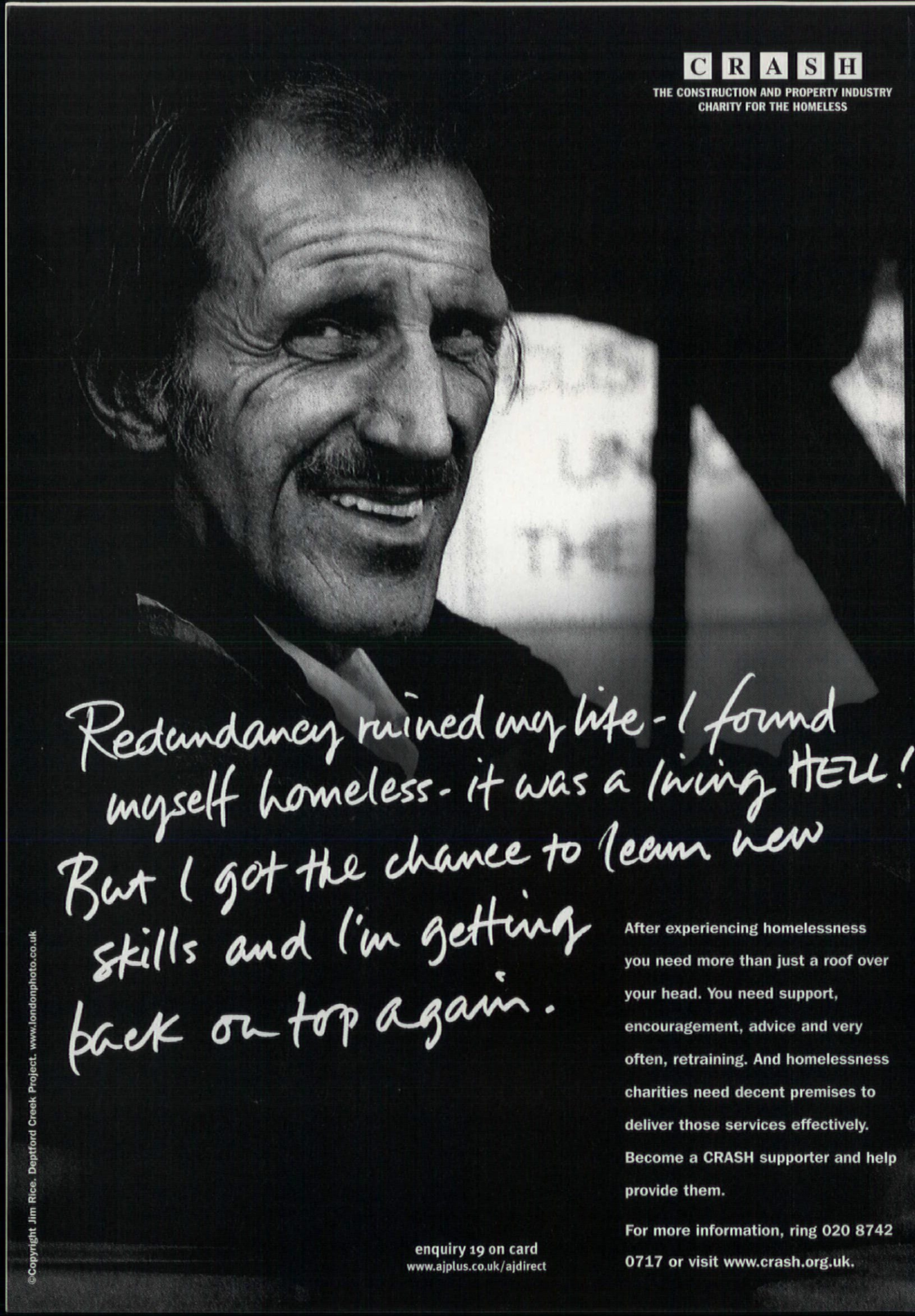


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## Catholic collections

MORGAN FALCONER

### Exhibitions at Compton Verney

At Compton Verney, near Stratford-on-Avon, Warwickshire. Open daily until October

Littlewoods heir Sir Peter Moores was standing at the entrance to press the flesh with every journalist who walked through the door of Compton Verney when it reopened at the end of March. The philanthropist may have amassed an extensive private collection of paintings and decorative art, and installed it in the Warwickshire mansion that has cost £64 million to renovate, but he still likes the personal touch.

Compton Verney is a house of the early 18th century, which Robert Adam altered and enlarged in the 1760s, but when Moores bought it in 1993 it was terribly dilapidated. The challenge was to restore it and reinstate its vital connection with Capability Brown's rolling parkland, but also to extend it, since Moores wanted the building to house not only his permanent collection but also changing exhibitions of contemporary art. The task for both Stanton Williams, the architect which has worked on the project since the outset, and Metaphor, collaborator on the exhibition design, was to blend old and new on several fronts.

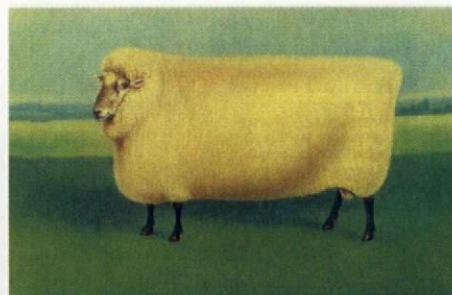
The opening blast includes a temporary exhibition by Peter Greenaway entitled 'Tulse Luper at Compton Verney'. It's an off-shoot of a characteristically dense cinematic project that tells the story of an archetypal 20th century man – condensed here in an

installation of 92 suitcases, overflowing with curios, to suggest his life and times. It's a busy and accessible creation, and while it can feel intellectually shallow, it is appealing, complementing as it does the charming jumble of Moores' own collection, which ranges from Neapolitan painting to Chinese bronzes to English folk art.

The darkness required for the film projections makes it difficult in parts to gauge the character of the temporary exhibition spaces, and all the scaffolding required to support the installation in the sumptuous triple-height Adam room at the centre of the building is unfortunate, given the trouble taken in restoring it, but generally the event is a success.

Few hints of this eccentricity greet the visitor who arrives up the main drive; the building remains a U-shaped structure with two wings and a Classical portico. The major alterations are at the rear, where Stanton Williams' extension holds various amenities on the ground floor and new exhibition galleries above. A glazed link eases the transition from old to new, while a tunnel leads into the modern spaces of the education department, which weaves together various older structures.

Compton Verney makes a display of a grand central entrance, but entry is actually



Peter Moores' prize ram – not in the grounds of Compton Verney but its folk art gallery

through a small door in the south wing. This threatens an anticlimax but, with some of Greenaway's work immediately at the entrance, and the ticket hall further inside, the place becomes inviting. Orienting visitors around the rest of the house, with its catholic contents, is difficult without abrupt changes of tone, but these have also been successfully smoothed out. There is warmth, richness and enclosure to complement the Old Masters on the ground floor; cooler, more muted colours as a backdrop for the bronzes on the first floor; and finally, on the second floor and mezzanine, a series of carefully parcelled, white, light-filled rooms to house the folk art.

One much debated aspect of the exhibition design was the prominence of information about the exhibits. In the end, Metaphor decided to accommodate this in elegant fold-out sheets, which makes for less cluttered, less earnestly didactic galleries. It's a sensible way of handling Moores' collection of Chinese bronzes, for few visitors are likely to be pedantic connoisseurs, and the sense of the objects' preciousness is maintained by their enclosure in soaring glass cases with rough-hewn wooden bases. The strategy chimes with the designers' approach to the folk art collection, grouping its eccentricities together into lively installations. Objects are arrayed at close quarters on a series of low tables and paintings hang modestly on mesh racks.

The permanent collection is presented with great success; the mansion has been restored with sensitivity and generosity; and the grounds are sure to help in attracting the 100,000 visitors Compton Verney House Trust hopes will come in this first year. The temporary exhibition programme is also glittering, with the promise of Luc Tuymans, Jimmie Durham and James Coleman in the future; but whether even they can attract London-centric gallery-goers remains to be seen. Peter Moores may have to be patient – and generous – a little while longer.

*Morgan Falconer is a writer in London*



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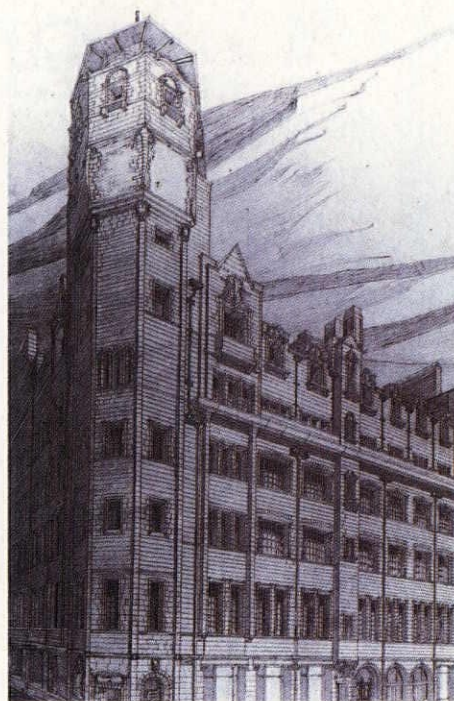


# Happy anniversary

JULIAN HOLDER

**Keppie Design 1854-2004: 150 Years of an Architectural Practice**

At the RIAS, Edinburgh, until 16 April



**Highlights from Keppie's 150 years, clockwise from left: the Mercat Cross Building; the Glasgow Herald Building; the Ca'd'Oro Building**

Keppie Design is alive and well. That's the message of this enterprising exhibition on a practice celebrating its 150th anniversary. Familiar to many as Honeyman and Keppie, it is best known for its third principal – Charles Rennie Mackintosh. That would be enough justification for this packed show, and the forthcoming book by David Stark, but its importance is not just in providing a context for Mackintosh. It spans the period by displaying original drawings from the 1860s to the present day, such as the Britannia Building for Glasgow Caledonian University.

The founder of the practice, John Honeyman (1831-1914), studied divinity before training as an architect under William Burn. The exhibition shows his early works, such as the Free West Church, Greenock, to be competent essays in the Gothic Revival, seeking to reconcile the demands of the Presbyterian service with an essentially Catholic typology.

Honeyman established the practice on the basis of such buildings for the Free Church. Before long he was undertaking major commissions for Glasgow's wealthy merchant class, such as the magnificent Venetian 'Ca'd'Oro' building – a furniture warehouse combining a knowledge of *The Stones of Venice* with an innovative use of cast and wrought iron more usually associated with Viollet-le-Duc and Henri Labrouste.

With the arrival of French trained John Keppie (its second principal) in 1888, fresh from the practice of James Sellars, the firm embraced the Beaux-Arts Classicism which so largely informs *fin-de-siècle* Glasgow and spread to much of the rest of the country.

It was during these vibrant years, the 1890s and early 1900s, that Mackintosh joined and gave the practice the wider reputation it enjoys today. The RIAS show includes the *Glasgow Herald* building and the now-

demolished Rutherglen Road tenements from the Mackintosh years. Glasgow's monumental Classicism continues as the theme of the exhibition for the inter-war years, with the vigorously sculptural Mercat Cross building of 1931 typical of the practice's projects then.

The questioning of architectural biography in some circles has tended to leave practice histories in an intellectual 'no man's land'. Scotland's architects and the practices they established are still only just beginning to receive the attention they deserve. The RCAHMS's Architects' Papers Preservation Project, and the biographical dictionary of Scottish architects being undertaken by St Andrews University, are steps in the right direction, as are shows such as this. It whets the appetite for what should be an equally fascinating study of this important practice.

*Julian Holder is director of the Scottish Centre for Conservation Studies*



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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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## London

### 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.

### From Functionalism to the Future: C F

Møller Architects Until 28 April. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7850 5533.

### 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.

### Archigram Until 4 July. An exhibition

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

## 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 art-

meets-science 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

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



## ON THE AIR

This New York scene features in an exhibition of 'personal work' by the architectural photographer John MacLean at View, 14 The Dove Centre, 109 Bartholomew Road, London NW5 until 4 June. Moscow and London are among his subjects. Open Monday-Friday. Call 020 7284 2928 to arrange a viewing.

### 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. 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: 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

### The DDA - in Action Thursday 6 May.

A Construction Study Centre event at a Birmingham venue. Details 0121 434 3337.

### Elizabeth Magill Until 23 May.

An exhibition at the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

## Yorkshire

### Malcolm Fraser Thursday 29 April,

18.00. A lecture at the Arts Tower, University of Sheffield. Details 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

### 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.

### RIAS Convention 2004 6-7 May. At

Aberdeen, with speakers including Peter Cook, Colin Fournier, Benedetta Tagliabue and Richard Weston. Details 0131 229 7545.

### C J Lim Until 7 May. An exhibition at

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

## 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 Luxembourg 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

### Giancarlo De Carlo 21 April-14 June.

At the Pompidou Centre, Paris. Details www.centrepompidou.fr

### Rem Koolhaas - OMA - AMO Until 29

August. An exhibition at the Kunsthal, Rotterdam (www.kunsthal.nl).

### Jørn Utzon Until 29 August. An

exhibition at the Louisiana Museum, Humelbaek, near Copenhagen. Details www.louisiana.dk

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



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## PERMANENT

Call Stuart **LONDON** [stuart@siv.co.uk](mailto:stuart@siv.co.uk)  
**Senior Design Architect** **5 London** **to £40,000**

If you are an Architect with 5+ years post Part III experience who has a passion for groundbreaking design (and a desire to implement this in the projects you are spearheading), this company would like to talk to you. Working on live schemes across a variety of sectors, you should also have experience of taking schemes beyond inception - and be conversant in AutoCAD.

12181/SO

Call Jamie **SOUTH WEST** [jamie@siv.co.uk](mailto:jamie@siv.co.uk)  
**Project Architect** **Bath** **£30,000**

A Healthcare background would be beneficial but not essential. A proven background of good job running skills is the most important factor, and good client liaison skills are also important. You will also have the opportunity to work on Educational and Commercial projects in the future. You will have at least 4 years post qualified experience.

12204/JK

Call Jenny **NORTH WEST** [jenny@siv.co.uk](mailto:jenny@siv.co.uk)  
**Part II** **Widnes** **to £25,000**

Looking to broaden your sector knowledge? Part II's with a couple of years experience and any involvement in concept design or job running would be at an advantage. This is a great opportunity to be part of the next generation of designers that will develop this company further in the market.

12390/JF

**0870 240 6675**

Call Sean **LONDON** [sean@siv.co.uk](mailto:sean@siv.co.uk)  
**Architect** **W1** **£17/h**

This busy London Practice currently requires an enthusiastic, recently qualified Architect to join it on a 3-6 month contract. You'll be working on a new generation of high-rise developments - the candidate is required to demonstrate excellent contemporary construction techniques as well as the ability to develop sketch designs into Detail drawings using AutoCAD.

12431/SC

Call Jeremy **MIDLANDS** [jeremy@siv.co.uk](mailto:jeremy@siv.co.uk)  
**Senior Technician** **Solihul** **to £21/h**

This is an excellent long term flexible contract, with good rates in what is a convenient location for a large area of the Midlands. The company can offer an autonomous role on a variety of commercial schemes due to their increasing workload. Good location, good rates and good contract length... what more is required?!

12435/JH

Call Dilshan **SOUTH WEST** [dilshan@siv.co.uk](mailto:dilshan@siv.co.uk)  
**Interior Designer** **Cardiff** **to £16/h**

One of the UK's longest established Practices has seen a meteoric rise in their success by standing by their principles in design, and by cleverly partnering in the right projects. Cutting a long story short, they require an Interior Designer to join an established team and be involved in the refurbishment and space planning of a public building. You will be highly skilled in AutoCAD, and exposure to a similar project would be a bonus.

12368/DR

## CONTRACT



architectural contract management



## people & practices

**dpa Lighting Consultants** has appointed **Kate Lownes**, formerly an associate at **BDP Lighting**, as senior designer on its London team.

Regeneration and housing group **Places for People** has appointed **Zenna Atkins** as its new chair, effective from 1 May, replacing **Sebert Cox** who is stepping down.

**Wilkinson Eyre Architects** has promoted **Dominic Bettison** and **Martin Knight** to associate directors, and **Chris Poulton** and **Sebastien Ricard** as new associates.

**Denton Corker Marshall** has appointed **John Rintoul** as associate director and **Colm Harvey** and **Cathy Mocke** as associates at its London office.

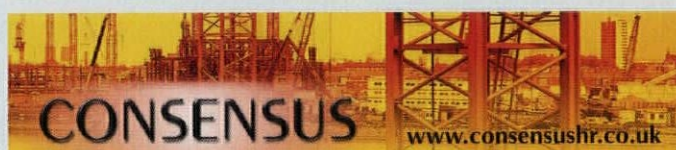
**Mark Dring Architects** has established new offices at 78 Seel Street, Liverpool L1 4BH, tel 0151 707 3480, fax 0151 707 3481.

**Alexander & Millar Architects** has relocated to No1 Rose Lane, Ipswich, Suffolk IP1 1XE. Tel 01473 217 300, fax 01473 218 686.

**Desmond Williams** has retired as consultant to **ellis williams architects** and is now based at 2 Yew Tree Close, Wilmslow Park, Wilmslow SK9 2DW. Email: desmond.williams1@virgin.net

**Grylls and Reade** has moved to Suite 1.1, The Old Fire Station, 140 Tabernacle Street, London EC2A 4SD. Tel 020 7300 7260, fax 020 7300 7261. Its website and email addresses are unchanged.

● 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



# CONSENSUS

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**PERMANENT VACANCIES - Matt**

**MH0404-26 - Senior Architect - London - £38,000**

Are you interested in the field of Historic and Conservation Architecture? Our client is arguably the most respected practice in this field. A fully qualified Architect is needed to run a challenging Grade 2 refurbishment in West London. As well as having traditional Architectural skills, you will need to be highly IT and CAD literate - preferably ArchiCAD.

**MH0403-279 - Project Architect - Oxon - £34,000**

Busy medium-sized practice requires a Project Architect with at least 5 years post qualification experience. Working on concept and detailed design you should have a pragmatic approach to design. There are opportunities for promotion to Associate levels and beyond as our client intends to expand in the next 3-5 years.

<b>MH0403-146</b>	Arch Technician	Cambs	£26,000
<b>MH0403-123</b>	Arch Technologist	Herts	£26,000
<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 is a prerequisite.

**AD0404-25 - Architectural Technician - Oxford - £17ph**


Do you want to be involved with an award winning practice based in central Oxford? This practice offers exposure to high profile projects and is seeking an experienced architectural technician for an immediate start. The position will be for 3 months initially with the possibility of a permanent post.

<b>AD0404-24</b>	Technical Co-ordinator	SW London	£20ph
<b>AD0403-228</b>	Architect	Oxford	£18ph
<b>AD0404-27</b>	Part 2 Assistant	Cardiff	£13ph
<b>AD0404-8</b>	Part 1 Assistant (Temp-Perm)	M Keynes	£10ph
<b>CGR0403-161</b>	Senior Arch Technician	Sussex	£17ph
<b>CGR0403-195</b>	Project Architect	Kent	£18ph
<b>CGR0403-192</b>	Arch Technician	London	£16ph

**aj@consensusshr.co.uk**

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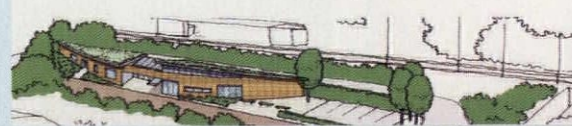

## HAZLE McCORMACK YOUNG

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**WEBSITE:** www.brockcarmichael.co.uk

**North West Vacancies****Architect****Vac Ref 0403-105****Permanent £30K**

A large prestigious client based in Warrington is seeking Qualified Architects with 2-3 years post part 3 experience to work on a variety of interesting projects in the North West. The appointed candidates will be required to liaise with clients and contractors and undertake regular site visits whilst managing jobs from inception to completion. The ideal candidate should be IT literate and be proficient in the use of AutoCAD 2000, have strong interpersonal skills and be able to work with the minimum of supervision.

**Architect / Technician****Vac Ref 0403-106****Permanent £25-£30K**

My client is part of a large, multi-site, multi-disciplinary practice. They are seeking an experienced Architect and Technician for positions based at their Manchester and Lancaster offices. The projects they will be working on are Office, Retail, Residential and commercial Schemes. You will have practical site experience, coupled with an appreciation of Design Issues. They operate on AutoCAD 2004 and a high level of ability with AutoCAD would be expected for both positions.

**Staffordshire Vacancy****3D Visualiser / Modeler****Vac Ref 0403-104****Permanent £28K**

My client based in Rugeley is seeking a visualiser / 3D Modeler on a permanent basis at either Senior or Intermediate level 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 whizz! This is a good opportunity to join a young forward thinking technical practice.

**Warwickshire Vacancy****Architectural Technician****Vac Ref 0403-28****Permanent £30K**

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

**Midlands Vacancy****Architectural Technician****Vac Ref 0403-55****Permanent £25-£30K**

My client based in Birmingham is seeking a Senior Technician to supervise a dept of two. You will be involved in a wide range of projects including Perspectives, 3D designs, Building, Planning and Site Layouts. In addition you will be expected to take briefs from clients, and liaise with them over the duration of a project. This is a senior role and therefore suited to a mature and professional applicant, looking for the next step in their career.

**Leeds Vacancy****Architect / Technician****Vac Ref 0403-51****Permanent / Contract Up to £30K / £20ph**

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



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**...the masters****Project Architect - Bedford - to £20/ph**

This nationwide practice is looking for an experienced Part 3 Architect with a minimum of 4 years UK experience to work on Commercial projects. Excellent knowledge of UK Building Regulations and construction is essential for this role. Ref AR6

**Architect - Central London - to £40k pa**

Our client is looking for a talented technical Architect to work on a large London PFI project. Candidates must have experience in site work, technical co-ordination and be a confident user of CAD (Microstation preferred). Ref AR4297

**Assistant Architect - Central London - to £18/ph**

This large commercial practice is currently working on a high profile mixed use project. They require a talented, Microstation proficient Assistant Architect to produce presentation drawings. This would be an immediate start and ongoing contract. Ref AR5295.

**Senior Architect - Bournemouth - circa £30k pa + car**

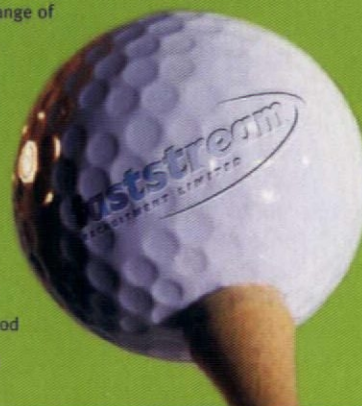
Our client is looking for an experienced part 3 Architect with strong design and presentation abilities. You must be able to demonstrate good inter-personal, negotiating and organisational skills and be proficient on AutoCAD. Ref AR3298

**Assistant Architect - North London - £20-25k pa**

Our client is looking for a RIBA part 2 certified Architect with strong AutoCAD and 3D Studio Max/Viz abilities, knowledge of Form Z would be highly desirable. The role will be to work on a wide range of projects including Office fit outs. Ref AR3

**Architect - West Sussex - to £35k pa**

Our client specialises in Conservation projects on varied buildings including Churches, Public and Residential. They are looking for an architect with at least 5yrs+ post part 3 experience, strong job running skills and specification writing abilities. Good AutoCAD skills and a car are essential. Ref AR3



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## competitions

Details of RIBA-approved competitions are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, email [riba.competitions@mail.riba.org](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. The area has been identified as a key development site in the emerging proposals for the redevelopment and revitalisation of Bedford town centre. 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. Further information is available from the RIBA Competitions Office.

### THE FUTURE OF LEISURE PROVISION IN REDBRIDGE

The London Borough of Redbridge is inviting proposals for the development and refurbishment of new and existing leisure facilities. The closing date for submissions is 25 April. Visit [www.redbridge.gov.uk](http://www.redbridge.gov.uk), or email [nigel.burch@redbridge.gov.uk](mailto:nigel.burch@redbridge.gov.uk)

### RAF CONINGSBY AIRCRAFT MAINTENANCE HANGAR

Defence Estates is inviting submissions for the design and construction of a new eight-bay maintenance hangar for Typhoon aircraft on an existing greyfield site. The building will include support facilities. Email [pravina.amershi@de.mod.uk](mailto:pravina.amershi@de.mod.uk).

### DUNDEE PPP FOR SCHOOLS

Submissions are invited by Dundee City Council for the design and construction of one secondary and six primary schools, and the refurbishment and extension of one secondary. Visit [www.dundeeccity.gov.uk](http://www.dundeeccity.gov.uk), or email [gillian.rosspond@dundeeccity.gov.uk](mailto:gillian.rosspond@dundeeccity.gov.uk).



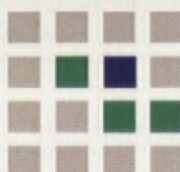
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Vac Ref 0403-109

Permanent £30K / £25K / £12K

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We currently require an experienced Architect or Senior Technician, an Architectural Technician and a Junior Technician. For the Architect or Senior Technician position, you will require 5 years post qualification experience, able to demonstrate excellent design, technical and AutoCAD skills. For the Technician position you will be expected to have 2 years post qualification experience, both these positions offer excellent opportunities for the right candidates, and For the Junior Technician position, we are seeking a School leaver or someone currently studying at ONC level who wishes to move into the field of Architecture.

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Alternatively, e-mail to:  
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### DAVID GLEW: Architect Lincoln

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## Architect/Senior Technician

to £35k • South East London

## Project Design Architect

to £38k • Berkshire

Our client, an AJ 100 practice has a formidable reputation for producing high quality large scale schemes. Currently looking to recruit an assistant with 3 years' commercial experience coupled with sound technical knowledge, proficient with AutoCAD 2000 and Photoshop. Experience with data sheet loading and C sheets would be advantageous.

This large successful multi-disciplinary practice is looking for a talented addition to a solid team. You will provide support for the team whilst producing design and production drawings. Experience of scheme development standards and lifetime homes would be advantageous. Competitive remuneration package is on offer along with private health care, life assurance and 25-27 days annual holiday.

Based in an excellent barn conversion, this well established design-focused practice is looking for an architect with high expectations. Current projects include a £30m mixed-use development. You will have a proven design record, good client liaison skills and be a team player with 5-10 years' post part 3 experience.

**To discuss these and other opportunities in the strictest confidence, please contact Leigh Maltby on 020 7202 0005 or e-mail [leigh.maltby@capita.co.uk](mailto:leigh.maltby@capita.co.uk)**

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**Technologists/Technical co-ordinators** North London c £ 40k/carl/allowance and bens. Opportunities with one of the UK's premier house builders assisting and or running various residential schemes the role will offer satisfying and rewarding career progression. Ref: 1087

**Part II. Ass/Job Runner/Architects** Covent Garden/Pimlico £ Excellent Salary. This is an exciting opportunity for you to enhance your career with these prestigious and award winning practices. You will be assisting on a high profile project in the heart of London. (Microstation) Ref: 2011-2007-2009-2049

**Project Architect/Snr Technicians** Southampton £ Excellent Salary. Are you looking for that change in direction? Then call us now if you want to move forward with this rapidly expanding company. Do you have a residential development knowledge and broad construction experience, ideally to include timber frame and traditional build? Call us now for further details. Ref: 1036-1037-1038

**Project Manager/Dev Manager** North London c£ 38k & Car Allow +Bens. One of the UK's leading companies working in the field of regeneration schemes has opportunities for the above positions. Call now to find out more Ref: 2045-2046

**CAD Technicians** Kent £ Excellent. This company is one of Britain's leading house builders, providing quality homes in attractive locations throughout England and South Wales. Due to their growing workload they now require an O.N.C level CAD Technician with good detailing skills. Ref: 2054

**Architectural Technician/Co-ordinators** East Grinstead £ Excellent Package. Established in 1978, they pride themselves on designing and building homes of outstanding quality that provide stylish and practical modern living environments within attractive and architecturally harmonious buildings. If you are looking for that change call us now for more details. Ref: 1064

**Architects & Technicians** Lewes, Eastbourne, Brighton, Rye & Hastings £ Excellent. Have you experience in the Residential, Educational & Commercial sector and would like a career change. Call us to find out more. Ref: 2055

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Technicians	C London X3	Commercial/Transport Microstation	Stop Rates
Architectural Assistants	Central London X2	Commercial/Retail Microstation	Stop Rates
Architectural Ass/Technicians	Orford/Hales X4	Mixed Development AutoCAD	Stop Rates
Technician/Architects	Bedford X2	Residential AutoCAD	Stop Rates up to £20ph
Assistant Architect	Bedford X2	Residential AutoCAD (6 months)	Stop Rates



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Leeds • To £26.5k

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Paul Wheeler • 0113 394 0133 • Ref: 53053

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Plymouth • To £35k

A leading London firm of healthcare Architects are seeking a qualified Architect to be based on site in Plymouth and work on the new PFI hospital. You will be the practices' representative on site, with occasional visits from the Director and be the link between the client and contractor so sound construction knowledge is essential. Part III qualification with a minimum of 5 years' PQE is essential, as is AutoCAD skills and the ability to communicate well. This is a high profile £multi-million healthcare scheme, so experience on large-scale projects is a must. Some travel to the London office for meetings will be required.

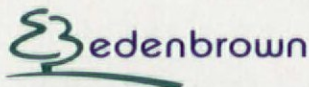
Ian Whitear • 020 7309 1302 • Ref: 56326

### Airport Masterplanner

Surrey • £Neg + bens

This large multi-disciplinary consultancy is seeking an experienced Architect and Masterplanner to join their transportation team. Applicants must have 10 years' experience working on masterplans, economic forecasting and design. You will also be fully conversant with ICAO/IATA design standards and have several years' experience of masterplanning airports in the UK, Europe or the Middle East. AutoCAD literacy is essential. The main duties of this role will be the development of airport masterplans from inception to completion, including the design of airport facilities and infrastructure.

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Ref: 0288

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Ref: 0284

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Email: charlie.connor@emap.com

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

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

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

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With enterprise, imagination and design flair, you will need substantial experience of leading project teams across a range of building types and procurement methods, particularly partnering. With the personality and skills to build effective relationships with others, you must be capable of translating the Council's broader policy, aims and goals into practical solutions.

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**Please quote Ref: BS289.**

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Microstation proficiency and knowledge of Quark and Photoshop essential.

Please send CV, plus covering letter and A3 examples of work to:

Tony Skipper,  
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[www.mcaslan.co.uk](http://www.mcaslan.co.uk)

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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 for an application form and information pack. The closing date for return of application forms is 21 April 2004.



## TENDERS



Lee Valley Regional Park Authority

Expressions of Interest

VeloPark Feasibility Study

Lee Valley Park wishes to appoint a firm of Consultants to undertake a preliminary feasibility study for a VeloPark in East London. There is a description of our concept for a VeloPark on our website.

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**CAD Training Service**



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**AJ ENQUIRY NO: 301**

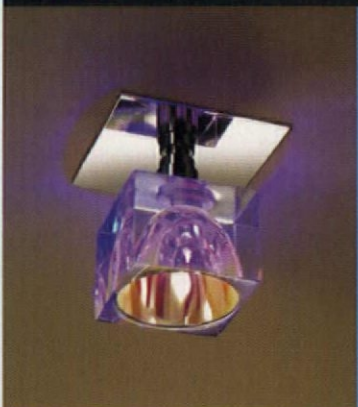


Altro resin flooring products AltroCast TB Screed and Altroprotect have been used to create an innovative floor design in Journey Shoes' new Flagship store on Carnaby Street, London.

Project designers Easy Tiger Associates wanted to create an urban look incorporating free flowing patterns. AltroCast TB Screed was used in the main retail space of the store.

**CHELSOM**

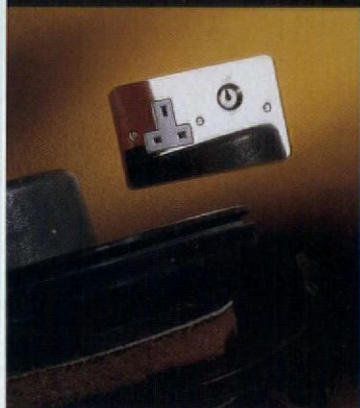
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Cubic Lighting from Chelsom is a contemporary collection of luminaires featuring finest quality machined solid brass with steel backplates and dichroic-coated glasses which create a multi-coloured aesthetic effect. Metalwork is finished in crisp polished chrome. The highly specialised dichroic glasses reduce thermal radiation by 70% as well as providing beautiful illumination.

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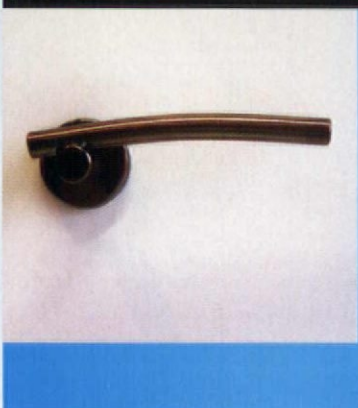
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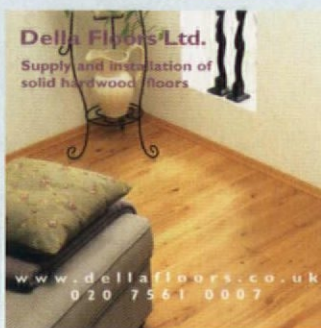
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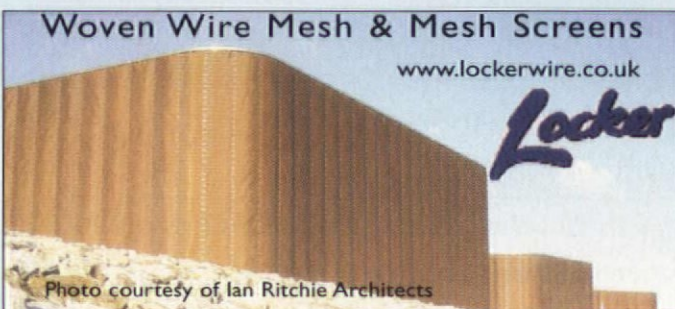
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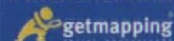
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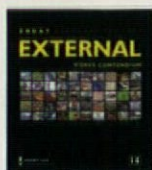
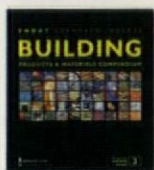
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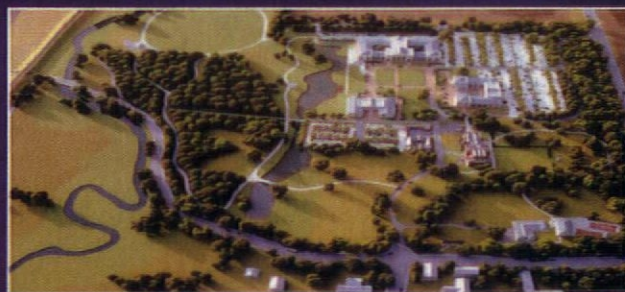
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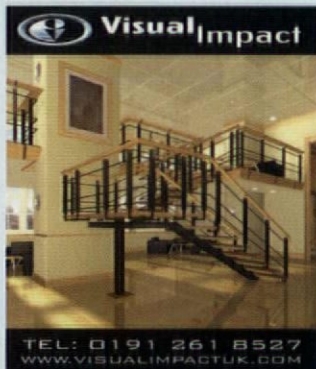
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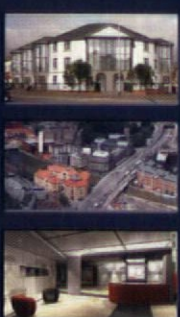
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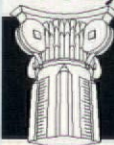


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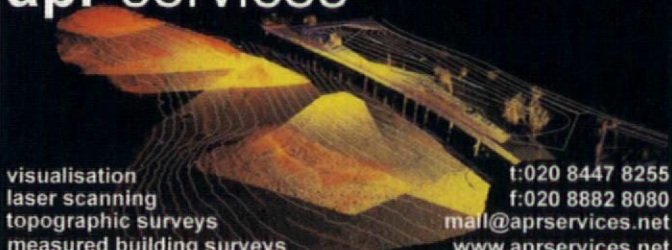
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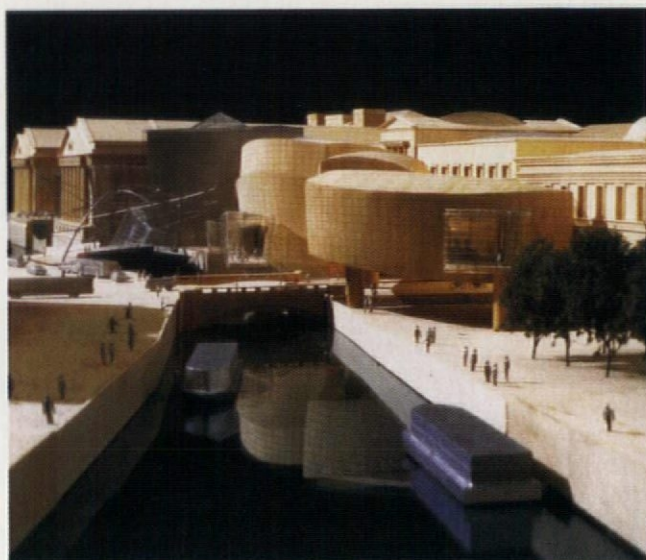
## Timeless

Following a decade going halfway round the globe, from Vienna to San Francisco via Manchester, the Archigram show has at last reached London, with a splendid opening party last week at the Design Museum, attended by the surviving members of the group, Messrs **Cook, Crompton, Greene and Webb**. Among the many guests enjoying the evening were Spencer de Grey, Mike Davies, Piers Gough, Mary Banham and Monica Pidgeon – as somebody in Astragal's earshot remarked, 'everyone's got a smile on their face'. But this isn't just a show for those nostalgic for the '60s. In the crowded floor-to-ceiling hang, there's a dazzling amount of work on display, and what might have seemed dated looks surprisingly fresh. The golden oldies have done it again, attracting perceptive critical comment such as that of Deyan Sudjic in the *Observer*: 'Most of all, they stood for not being bored, a quality that architecture will always need.'

## Mad in Dorset

Visionary architecture of a rather different sort also attracted *Observer* attention, in a piece headlined: 'Charles's country toytown is not such a dream home'. Masquerading as a news story, the piece combines half-baked social criticism with nuggets of faintly interesting news, for example a row over the removal of some trees. The writer seems to know nothing about the history of the development, any more than he understands the weirdness of environmentalist attacks on it. These seem to be based on the fact that Dorchester is expanding; yes indeed – the point is that it is expanding 'incrementally' rather than having volume-builder estates developed two miles outside, reachable only by car. For a good laugh, how about this paragraph: 'For many in Dorset the quaint cottages and mock-Georgian facades so sought after are inappropriate to the area and they are ridiculed by people living on nearby council estates.' So there you have it. It's just style wars with Neo-Modernist council tenants

## 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 Tuesday 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 1.4.04) was Wenzel Hablik's Flying Colony. Claire Phillips of London was the winner.

turning their back on revisionist theorists like **Leon Krier**. There is plenty to criticise about Poundbury, but casual abuse won't do. They should let Deyan have a go.

## Star architect

Artist **Brian Clarke**, recently returned from Los Angeles, provides more detail about the future architectural career of Hollywood star **Brad Pitt**. He tells me Brad is going to spend two years studying with **Frank Gehry**, who is 'really thrilled' at the prospect. In California, of course, anyone can reinvent themselves. After all, Frank changed from being a competent Canadian architect (who as a child stood in an honour guard for the Duke of Kent, and sang 'There'll always be an England') to one of the world's greatest architectural superstars. The new alliance is bound to raise important areas for discussion such as whether a star who becomes an architect automatically becomes a star architect. And how long will it be before someone suggests Brad playing Howard Roark (the **Gary Cooper** role) in a remake of *The Fountainhead*?

## Take two

Plans for a mega film complex on London's South Bank, now shelved for at least a decade, will have one welcome result. A more economical scheme will be put into effect by the British Film Institute (BFI), involving the reuse of **Bryan Avery's** Museum of the Moving Image (MOMI) building next to Waterloo Bridge (he also designed the neighbouring IMAX cinema). The weird thing about the BFI, which had previously announced plans for a **David Chipperfield** design, is that it allowed MOMI to 'go dark' five years ago, even though taxpayers had put in a big subsidy to get it built, and many private individuals had donated or loaned collections. At least the institute is now being realistic, accepting that a new complex would probably cost £60 million rather than the £35 million.

## Skylon trouble

More potential good news for the South Bank is the plan by the Royal Academy to rebuild the **Powell**

and **Moya** 1951 Skylon structure, under the supervision of **Ian Ritchie**, close to the Royal Festival Hall. If it is true that the structure could be recreated for about £800,000, there should be little trouble in raising it; the South Bank Centre, which has seen the proposal, is not unnaturally being cautious about committing to it, given its own fund-raising programmes in connection with the RFH renovation. Still, it is an exciting prospect, and would strike a chord with Londoners whose formative experience of Modern architecture was brought about by the Skylon and those other marvellous Festival of Britain buildings. Some of their architects are still with us, notably **Leonard Manasseh**, one of the architect RAs backing the new idea.

## Homes alone

Ripples from the **Kate Barker** review on the future of housing supply are beginning to be felt. One Yorkshire council has dreamed up its own way to deliver new public housing: pick a housing association as a PFI consortium to deliver new product. The association will collect all rents, and is responsible for the repair and maintenance of the homes for the usual 30 years; the council has nomination rights. By the way, watch out for a bright new acronym, ALMO. In local authority-speak, it means Arm's Length Management Organisation, and is intended to take away the stigma of fuddy-duddy words like 'council', 'municipal', and 'local authority'. They used to say you need a good stigma to beat a dogma with...

## Stone free

I bumped into writer/historian **Jeremy Melvin**, who informed me of an unusual connection between **Norman Foster** and **George Dance Jr**. Norman ran into trouble over whether the correct stone was used in his British Museum Great Court project; Dance was criticised for using the 'wrong' Portland stone in the construction of Newgate Prison. He had a useful defender, however: John Soane.

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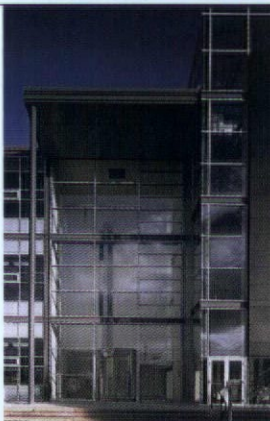


safety glazing to JSM Fabrications, whose stainless steel architectural metalwork fronts the balconies to the Edge in Salford, designed by Broadway Malyan. For details of HansenGlass products call 0151 545 3000 or email [sales@hansenglass.co.uk](mailto:sales@hansenglass.co.uk)

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The government is forging ahead in its bid to reduce energy wastage in the UK with a revision to Part L in 2005. The likely new U value standard for walls is 0.25, and there is concern among housebuilders that compliance will mean an increase in plot footprint.

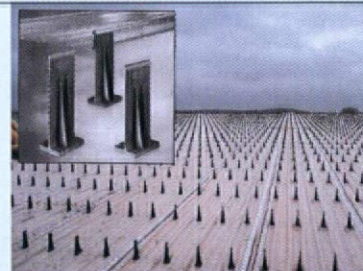


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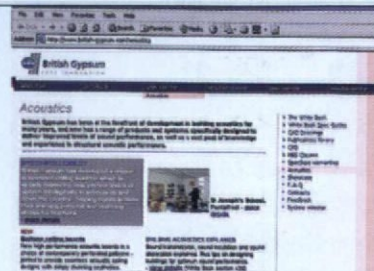
At Interbuild (Stand D05, Hall 6) New World Developments, Ireland's leading door panel manufacturer, launches Apeer, a GRP composite doorset with patent pending features. With a grain as lifelike as timber and the thermal, durable and security advantages of modern materials, Apeer will perform to the most stringent standards and look and feel good. Visitors can test eight styles with integral framing units. Hand-crafted at several stages, Apeer glazed doors include a triple-glazed glass unit and original designs. The distinctive moulding offers a traditional approach.



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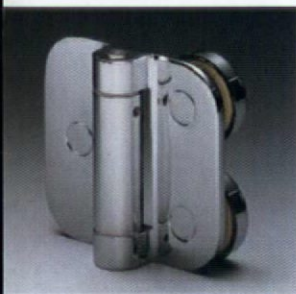




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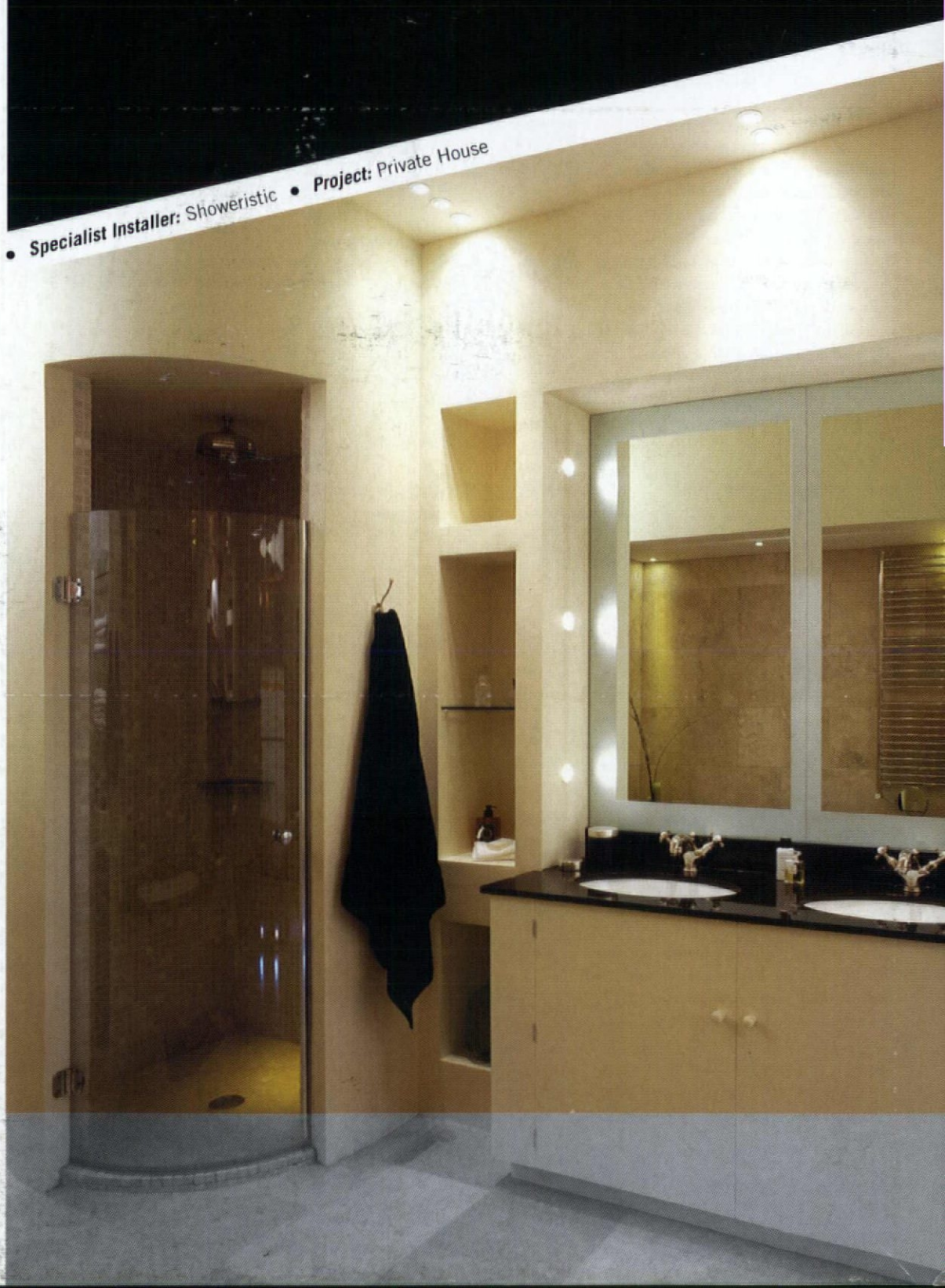
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