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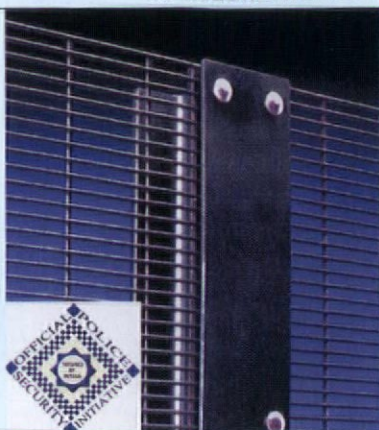
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Bekaert Fencing has obtained the prestigious Secured by Design accreditation from the Association of Chief Police Officers. Secured by Design is a national police initiative to encourage the building industry to adopt crime-prevention measures to assist in reducing the opportunity for crime and the fear of crime, creating a safer and more secure environment.



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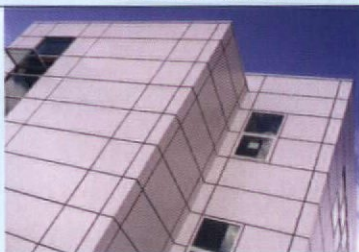
The Peter Jones store in Sloane Square has undergone radical modernisation and alterations during the past 18 months in a project led by Bovis Lend Lease. As an experienced package contractor, specialist door and entrance manufacturer PollardsFyrespan worked closely with the management contractor and the design consultant, Bamber & Redden Architects. For a product guide from HansenGroup company PollardsFyrespan call 020 8443 5511 or email sales@pollardsfyrespan.co.uk



AME FACADES

AJ ENQUIRY NO: 203

AME Facades has launched the new Option 3 cladding range. Option 3 is based on AME's award-winning Proteus range of integrated cladding systems. It is designed to offer the same aesthetic and structural capabilities at a very economical rate. Option 3 features both a rainscreen system and an insulated system. Both are available in pre-finished steel and aluminium. Within the Option 3 range, all aspects of vertical cladding and horizontal soffits are available. For more information, please contact AME Facades direct on 01695 50658.



STOAKES PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

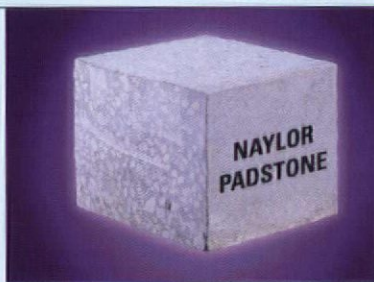
Refurbishing and recladding of 1960s buildings, like this Haymarket Publishing block in Hammersmith, is a science and art that few can achieve successfully. Here Stoakes Systems, with long experience in the manufacture and installation of curtain-walling for new projects or for the upgrading of aged buildings, overclad 718 square metres with grey body-tinted double-glazing and vertical feature caps. Tel 020 8660 7667 or visit www.stoakes.co.uk



NAYLOR CONCRETE PRODUCTS

AJ ENQUIRY NO: 205

Wakefield-based Naylor Lintels recently celebrated its 60th anniversary with the launch of its new website, www.naylorlintels.co.uk. The website contains details of all standard lintel ranges offered by Naylor, including load tables and section properties, as well as in-depth information regarding its most recent product ranges. This recent development and Naylor's continual improvement policy have seen Naylor Lintels successfully realign its business towards manufacturing specialist, pre-stressed concrete lintels.



ASH & LACY BUILDING SYSTEMS

AJ ENQUIRY NO: 206

Ash & Lacy has supplied a complete roofing package as part of a redevelopment programme undertaken by Optima Community Association on the Benmore Estate in Birmingham. Halesowen Fabricators selected and installed 500m² of 0.9mm Ashzip 400 in aluminium with a plain mill stucco finish to create a mono-pitch standing-seam roof on the new Murrell Close three-storey residential building.



BRITISH GYPSUM-ISOVER

AJ ENQUIRY NO: 207

The impact that a material has on the environment is becoming an increasingly important consideration for manufacturers, and none more so than glass-wool producer Isowool. Isowool has already set the very best environmental standards in the UK insulation industry and prides itself on knowing that the products it produces play a significant role in conserving energy and improving the quality of many people's lives. Isowool glass wool is made of silica sand, the Earth's most abundant naturally occurring materials and one of the most environmentally friendly materials available.



SIKA

AJ ENQUIRY NO: 208

Westgate House, an office building located at Westgate, Halifax, was recently re-roofed using Trocal S, one of the single-ply roofing membranes from market leader Sika. The problem in the re-roofing was that the client required a cost-effective, watertight solution and specified that the re-roofing should not disrupt day-to-day business. The solution from the Trocal team and specialist contractor QM Roofing of Dewsbury was to overlay Trocal S on top of the failed roof to waterproof the structure without stripping off the existing roof.



Time and tide

It is a pleasure to see any architect on a list of the influential, so congratulations to **Frank Gehry** on appearing in *Time* magazine's list of the 100 most influential people in the world. Back home, the *Sunday Times* Rich List included no architects whatsoever; **Norman Foster** has appeared in the past, but no such luck this time. On the other hand, prominent clients were there aplenty: **Tom Bloxham** came in at 80, with a modest fortune of £63 million; he also appeared in the top 30 list of charitable donors, measured by percentage donations of their wealth. **Ron Dennis**, motor-racing client of **Norman Foster**, was on the list of those who had seen the biggest drops in their wealth – in his case a fall of £93 million, down to a mere £55 million because of profits performance. No doubt he will bounce back. As usual, the *ST*'s message was: 'If you want to be seriously rich, don't be an architect.' The biggest group in the list were in land and property.

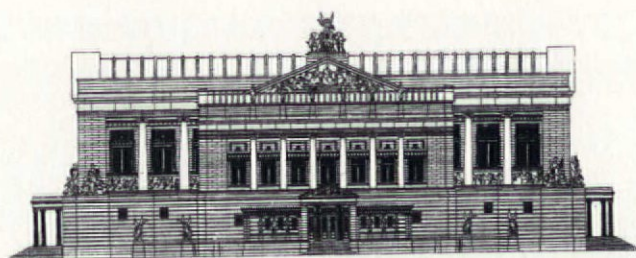
MacPeeved?

Well, well, well. Who'd have thought it? After their all-too-public falling out, **David Harper** and **Ken Mackay** seem to be unable to leave their old stomping ground for pastures new. It is almost impossible to believe, but they may yet bump into one another in their old drinking haunts around Clerkenwell because both have now set up their new practices on St John Street. One wonders what they might say to each other. I doubt it will be 'I hope business is going well'.

Child's play

Just when I thought our old friend **Daniel Libeskind** couldn't get any more tackily American, I go and phone his newly founded New York office. What comes blaring out of the earpiece when put on hold? Yes, that's it... you've guessed it... none other than 'New York, New York' by Ol' Blue Eyes himself, **Frank Sinatra**. But I'm told by some reliable contacts in the Big Apple that this certainly won't be enough to pacify our cousins on the other side of the pond. By all

the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. The never-built scheme in last week's competition (AJ 15.4.04) was Louis Kahn's City Hall Tower in Philadelphia. P W Lee of London was the winner.

accounts they are a little peeved with his endless whingeing about the Twin Towers project and SOM's **David Childs**, who is increasingly looking the more dignified and sensible as the project designs reach maturity.

Shell shocked

Now that **Arup Associates** has finally won full planning permission for its Shell Centre on the South Bank, what are the chances that it will really get built? Presumably the odds are shrinking as a shareholder and board-level dispute at the oil giant takes hold. What a shame it would be for the fine folk at Arup to discover that the bods attempting to wrestle control didn't want to build the mammoth scheme after all. Four good years gone to waste.

Shop 'til you drop

El Presidente himself, **George Ferguson**, is currently in what can only be described as a post-MIPIM buzz. He is especially excited by what he believes is one of the 'most amazing coincidences'. Red Trousers is wandering around, from party to party, showing everyone pictures of himself posing outside the 'RIBA shop' in Nice. Only it's not anything to do with either the institute or architecture, but specialises in selling something else altogether. Ferguson claims he is unaware of its speciality. Let's hope it's nothing embarrassing.

Press impressed

Who writes the ODPM press releases? And, more importantly, who writes the comments attributed to **John Prescott** in the aforementioned documents? It must be a great skill to translate the incoherent garbled Yorkshire gobbledegook that normally emerges from Two-Jags' gob into the perfect English that is written on the official press notices. Let's hope they don't simply make it up. That would be most undemocratic.

Patient improves

Since this column last mentioned plans for Portsmouth's new PFI hospital, the BDP-designed scheme has been given planning permission – after a redesign that cut the height of some buildings, changed materials and increased the amount of landscaping. A snip at £1.1 billion. Meanwhile, our European neighbours continue to be baffled by the faith that the British have placed in this form of procurement. At the latest meeting of the EU-funded European Forum for Architectural Quality, held in Dublin last week, procurement routes were a talking point in the breaks between sessions. The EU has an idea about what constitutes good architecture: shortlisted candidates for the **Mies van der Rohe** Prize, which it funds. An exhibition of the best entries opened in Dublin to coincide with

the forum meeting, having originated in Barcelona last year (**Zaha Hadid** won the prize). Not a PFI scheme in sight.

Surface treatment

Formica held the glitziest launch for its new laminate range at Madame Tussauds. Guests, having taken a theme-park ride through 400 years of London history, went to a reception with a mix of real people, waxworks and look-alikes. **Ruby Wax** (geddit?) introduced the formal part of the proceedings with a riff on why all things artificial were good, and the horrors of tofu. **Max Hutchinson** was present both in person and on video, where he proved that he was certainly no waxwork. His usual machine-gun delivery was accompanied by film of him at twice normal speed. For anybody who has had a yen to see Max in the dentist's chair, lolling on a swanky hotel bed or even sitting on the loo, this was a great opportunity. After that, a parade of models in Formica was almost (but not) an anticlimax – watch out for them on the Architecture Pavilion at Interbuild.

Weighty tome

Talking of Interbuild, the *Phaidon Atlas of Contemporary World Architecture*, will be launched at the show. I wonder if the book's editor will be there; **Virginia McLeod**, exhausted after three years working on the book, has left Phaidon to go freelance. Astragal felt tired after lifting the incredibly large, heavy, and in its way magnificent, tome, so perhaps the publisher should hold a weightlifting competition for builder visitors. They do like a challenge.

House style

Political commentator **Will Hutton** has for years been moaning about the property industry, the way house prices are inflated and the damage done to the economy by people investing in their own homes. Now the *Sunday Telegraph* has revealed that his wife is head of a family property empire that, among other things, is offering a small flat in dowdy Deptford at a rent of £950 a week! The great guru should note La Rochefoucauld's aphorism: 'Hypocrisy is the tribute vice pays to virtue.'

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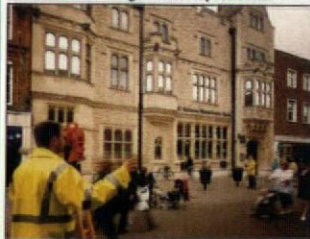
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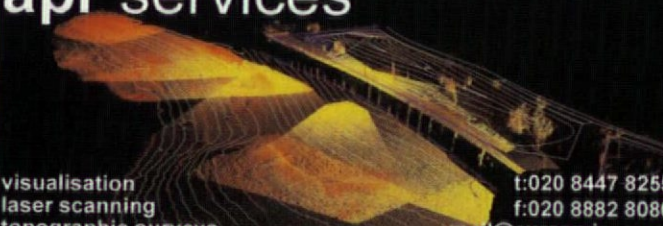
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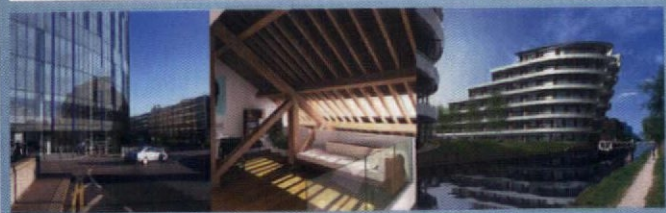
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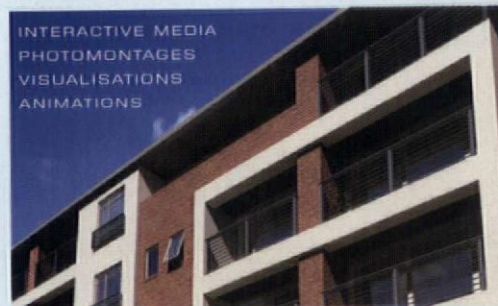
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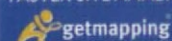
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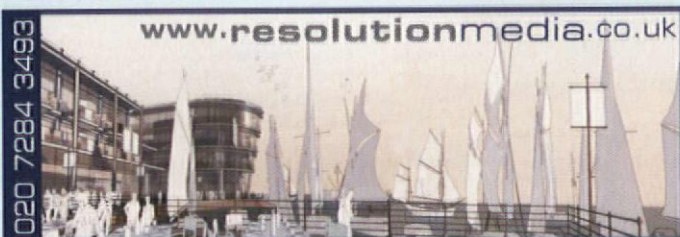
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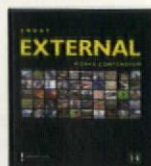
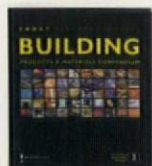
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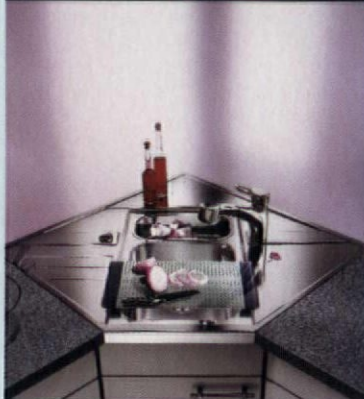
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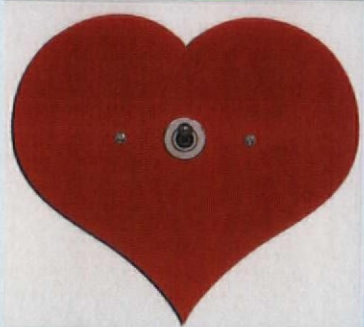
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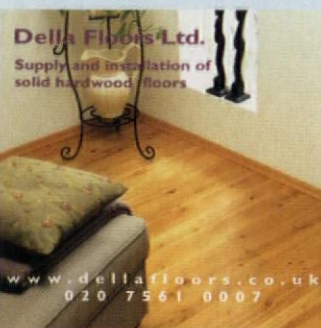
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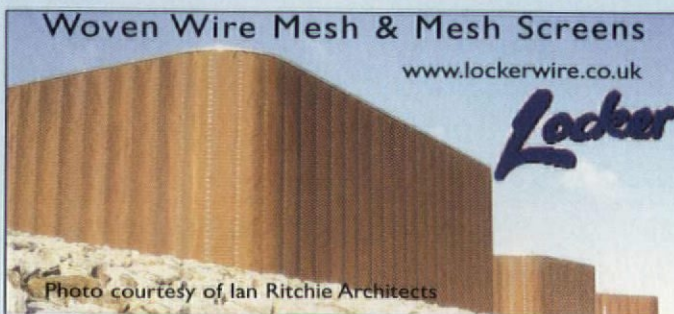
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06/05/04 BOOKING DEADLINE ALTERATION

Due to the May Day bank holiday the booking deadline for the 6th of May issue will be 5 pm on Friday 30th April.

For Further details please call Charlie Connor

on 0207 505 6737 or

Email charlie.connor@emap.com

Wilkinson Eyre Architects

Wilkinson Eyre Architects is recruiting for Architects, Graduate Architects and Architectural Visualisers to work on a number of major new projects:

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CAD skills are essential with fluency in Microstation 2D/3D an advantage.

Please apply in writing with CV and A4 samples of work to: Katie Davies, Wilkinson Eyre Architects, Transworld House, 100 City Road, London EC1Y 2BP. No agency, email, telephone or fax enquiries.

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please call

Charlie Connor on

0207 505 6737

Email: charlie.connor@emap.com or

TENDERS



Invitation to Tender

For developing
a Regeneration Framework

The Horwich Loco Renaissance

This major regeneration project is being developed through an informal partnership of private and public sector stakeholders.

The site is located close to Horwich town centre and adjacent to the Reebok Stadium and the Middlebrook development, five minutes from Junction 6 of the M61.

The site is approximately 100 hectares. Included within the site are the former Locomotive Workshops now used for general industrial purposes, privately owned terraced housing, an SSSI, open storage, offices and farmland.

The partners, led by Bolton MBC, are committed to determining the optimal re-use of the site, and to put in place a detailed and deliverable Regeneration Framework.

We are looking to appoint experienced, enthusiastic multi-disciplinary consultants with a national profile to undertake this work. Consultants will be required to have excellent skills and experience in the fields of regeneration, planning, urban design, conservation, marketing, and, consultation.

Ensuring economic viability, partner support and deliverability are fundamental requirements.

For a copy of the brief, please send your contact details to Simon Godley, Project Coordinator, by 12 noon 30.04.04., stating where you saw the advert.

simon.godley@bolton.gov.uk



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Working in Partnership to Regenerate Horwich Loco



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.

To be considered, the consultant team must have experience of designing indoor Cycling facilities, or closely related sporting facilities, and of conducting feasibility studies with the principal outputs of a technical brief, outline proposals, and a cost plan.

Tender documents may be obtained from:

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Bulls Cross
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Closing date for receipt of expressions of interest: 23rd April 2004



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Deadlines

Bookings/copy 5pm Monday
Artwork 12 noon Tuesday
Cancellations 12pm Monday

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Surrey KT8 9EL



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For further details and an application form, please contact:

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

Telephone 0207 393 6686 (Direct Line)
E-mail: m.harty@wes.gdst.net

Closing date for applications: 30th April, 2004

John Lyall Architects

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

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EC2A 3LT

Web: www.johnlyallarchitects.com



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Architectural Assistant Central London £to 30K

Need part III experience? Our client is a leading, published, award-winning practice with a key vacancy for a talented, bright, Autocad literate individual to join their busy, thriving team. Successful candidates will have at least 2 years experience, fluent Autocad skills, and an ambitious, inquisitive outlook. The practice offers a generous salary, excellent part III experience, and a great package including pension, health cover and bonuses.

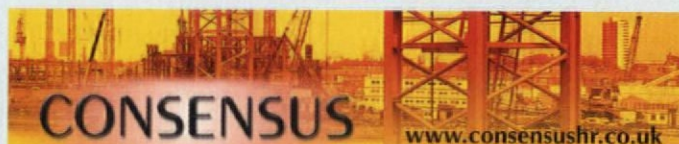
We have ongoing requirements for a range of staff, from Project Architects to Cad Technologists. To discuss your options in the strictest confidence, please contact:

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PERMANENT POSITIONS – Matt

MH0404-54 Assistant Architect Bucks £26,000

Busy Architectural practice requires an RIBA Part 2 qualified Assistant Architect to work on a broad range of Residential developments. Our client's projects vary from small one off's to large multi unit developments and they require you to contribute both technically and design wise. Estate layout experience would be a benefit, AutoCAD ability and UK Building Regs knowledge is essential.

MH0404-56 Architect Bucks £32,000

Working in the commercial, education and residential sectors you will be offered the opportunity to run projects from conception to completion, manage teams and work closely with clients. Our client operates on AutoCAD and knowledge of this software is essential. Beyond that our client is looking for you to provide individual design solutions, be self motivated and able to deal with contractual issues

MH0404-26 Senior Architect (historic) London £37,000

MH0404-51 Architect (residential) Surrey £33,000

MH0404-53 Senior Architect (residential) Surrey £36,000

CONTRACT POSITIONS – Alex or Charmaine

AD0404-61 Architect Oxford £20ph

Does the opportunity to run award winning projects appeal? Multi-discipline practice has an urgent need for a contract Architect (RIBA Pill) to be based in Oxford. It is an ongoing contract with every possibility of being permanent eventually. You MUST be eligible to work in the UK and be in commuting distance to Oxford.

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AD0404-27 Part II Assistant Cardiff £13ph

AD0404-25 Architectural Tech Oxford £15ph

AD0404-24 Technical Co-ordinator SW London £20ph

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to £35k • South East London

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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.

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Deadlines

Bookings/copy 5pm Monday
Artwork 12 noon Tuesday
Cancellations 12pm Monday

Recruitment advertisements in the AJ can be found on our internet recruitment service
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required to join and help develop a small and extremely busy practice in London SE1.

Must have minimum 5 years experience of traditional building construction and be proficient in AutoCAD / Vectorworks Current Workload: New and Existing Ecclesiastical / Community, Primary Health Care, Residential, Conservation / Sustainable.

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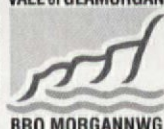
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If you require any further information or wish to discuss the post please contact Gareth Bissett on 01446 709723.

Application forms are available by telephoning the Recruitment answerphone on 01446 444091 or 444092 or the Minicom on 01446 444042. Please respect the fact that the Minicom should only be used by people with hearing difficulties.

Alternatively you can log on to our website www.valeofglamorgan.gov.uk

Closing date: Thursday 6 May 2004

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Salary: €30,086 - €71,814 per annum - new entrants.

Appointment on the scale will be made commensurate with qualifications and experience.

Closing date: 12 Noon Monday 17 May 2004.

For further information please contact:



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Architectural CAD Technician

Vac Ref 0404-40

Permanent up to £30K

This client based in Central London is seeking keen and self motivated candidates to work within a team environment producing information for major clients. Successful candidates will have a sound knowledge of UK construction practices and regulations supported by being MBIAT qualified. All candidates need to be CAD literate ideally in Archi-CAD although they are prepared to cross train suitable applicants from other packages.

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Principal Design Officer

Ref: 553

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For an informal discussion, please contact Adron Duckworth on (01935) 462652.

Application forms and job descriptions are available from Human Resources, South Somerset District Council, The Council Offices, Brympton Way, Yeovil, Somerset BA20 2HT. Tel. (01935) 462153 (24 hour answerphone) or look on our website under vacancies. Closing date: 14 May 2004.



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Project Architect - Central London - to £20/hr

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RIBA III Architect - Central London - circa £40k pa

Our client, a top performing UK practice, is looking for an Architect to join their team. This role demands at least 5 years post qualification experience, fluency in AutoCAD and large scale Retail experience. Knowledge of Shopping Centre projects is an advantage for this hands on role. With potential to become an Associate this role offers amazing opportunities for the right candidate. Ref AR4

Design Architect - Central London - circa £35k pa

Exciting new opportunity to join a design oriented architectural practice. They are looking for a talented Architect with a strong Commercial background and outstanding design & communication abilities. AutoCAD skills are essential and the ability to run a project from inception through to completion. Ref AR3

Project Architect - London - to £20/hr

Established practice near Liverpool Street urgently seeks a job running Architect with 3-5 years PP3 experience who has a desire to work with Historic buildings. Vectorworks essential. 6 months contract leading to a permanent position for the right candidate. Ref AR2

Project Architect - Hertfordshire - to £20/hr

Our client is an established practice, based within an easy commute of Kings Cross. They currently require a Project Architect with PFI experience to work on Education projects. The successful candidate will be proficient on AutoCAD and have the ability to job run and produce planning drawings. Long term contract available and great office location. Ref AR5309

Architect - South London - to £35K pa

Our Client, an established, medium sized practice based in South London, is looking for an Architect with a minimum of 2 years post Part 3 experience. Candidates must be competent in job running, design work and AutoCAD. Experience of working on luxury projects in the Residential and Commercial sector an advantage. Ref AR4

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Recruitment enquiries

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

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

Deadlines

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Artwork 12 noon Tuesday
Cancellations 12pm Monday

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Foster and Partners architects and designers

Architects

Ambitious and talented post Part 2 and qualified architects with a variety of experience are required to work on a range of exciting projects based in our London office.

Applicants should be CAD proficient and preferably have a working knowledge of Microstation.

Fluency in a European language, in particular Spanish, Italian or Dutch would be advantageous.

Only applicants who meet the above criteria will be considered for these positions.

If you would like to apply for one of these positions, please forward your CV and representative samples of your work (no larger than A4) to:

Robin Panrucker
Training and Recruitment Co-ordinator
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Website: www.fosterandpartners.com

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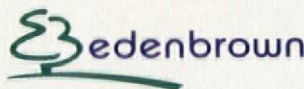
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Central London • c£40k

If your ambition is to be an Associate in a practice that is a market leader in the PFI/healthcare sectors then read on, because this is your opportunity! Not only a market leader in large-scale healthcare projects, including integrated care facilities, community hospitals and mental health facilities, our client is one of the UK's top 100 architectural practices. We seek an ambitious achiever who can demonstrate success and a proven history in the design and construction of significant healthcare and hospital projects along with other complex building schemes. You will be responsible for managing multiple projects, some in excess of £20m and leading a number of teams simultaneously. The role will also encompass business and client development, business presentations and the communication of design concepts to clients and staff. This is an innovative and modern practice with a significant edge in providing a contemporary and social culture who have a pro-active approach to employee development.

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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

THE ARMED FORCES MEMORIAL DESIGN COMPETITION

The Prince's Foundation, in association with The Armed Forces Memorial Trust, is inviting teams of architects, sculptors and landscape architects to design a new national memorial to the men and women of the UK Armed Forces killed on duty or as a result of terrorist action since the end of the Second World War. For information and a briefing pack contact Lt Col Richard Callander, tel 020 7305 2893/2894, email richard.callander@forcesmemorial.org.uk or visit www.forcesmemorial.org.uk. Closing deadline for expressions of interest is 16 July.

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, or email 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.

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.dundee.gov.uk, or email gillian.rosspond@dundee.gov.uk.

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Manchester Vacancies

Architectural Technician
Vac Ref 0404-23

Permanent up to £25K

My client is looking to employ an Architectural Technician with at least 5 years in practice experience. AutoCAD literacy is essential along with experience within a number of architectural sectors. The candidate must be able to demonstrate all-round abilities and be seeking a new challenge. This client is seeking a candidate who can demonstrate a solid career history and one who is prepared to commit to the practice for the foreseeable future.

Senior Architectural Technician
Vac Ref 0404-84

Contract £20ph

This large practice is seeking an Architectural Technician. They are looking to employ a candidate who can demonstrate a solid career history with 5+ years in practice experience. They are ideally looking for an all rounder who is capable of 'hitting the ground running' with good building regulation knowledge and AutoCAD ability. A desire for site work / co-ordination and client liaison would also be a bonus! The practice also operates a flexible working and equal opportunities policy.

Senior Architect
Vac Ref 0403-82

Permanent £30K

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

North West Vacancies

Architect
Vac Ref 0404-29

Permanent £30K

This front running Property Consultancy is seeking a commercial / senior architect to complement their existing team. Based in their Blackburn, Lancaster, or Carlisle offices the candidate will play a key role as a designer within the architectural team. Working within the architectural department the candidate will assist on design including feasibility and detailed designs for both public sector and private sector commissions. The ideal candidate will be fully conversant in AutoCAD and have experience of detailing drawings. RIBA Part 3 qualification is a must along with team working and interpersonal skills. The candidate must also be meticulous and accurate in their attitude to work.

Architectural Technician
Vac Ref 0404-30

Permanent £20-25K

A large high profile property consultancy is seeking Architectural Technicians to be based in Blackburn, Lancaster, or Carlisle. Candidates will ultimately play a key role as a detailer within the architectural team. All candidates will be expected to produce working drawings for construction for both public sector and private sector commissions. The ideal candidate will be fully AutoCAD literate with at least an ONC / HNC in building with 2-3 years industry experience. Membership of BIAT would be preferable. The candidate must be able to work within a team environment and be able to 'hit the ground running'.

West Midlands Vacancy

Architects / Technicians
Vac Ref 0404-35

Permanent £25-30K

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



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£32k - £35k, Norfolk.

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£36k - £38k, Cambridgeshire.

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Window dressing

ANDREW MEAD

John Piper 1903-1992: International Artist, Local Hero

At the Museum of Reading, Blagrove Street, Reading, until 5 June

One purpose of Timothy Mowl's contentious book *Stylistic Cold Wars: Betjeman versus Pevsner* was to highlight John Piper's impact on architectural culture just before, during, and after the Second World War. There was his work on the topographical Shell Guides, his spell as a War Artist recording bombed buildings, and his essays, photographs and illustrations for *The Architectural Review*. The subjects of those AR pieces were various: pubs, colour in architecture, Stonehenge, Pugin's The Grange, and 'the nautical style', to mention just a few. As the 60 or more exhibits in this Reading show demonstrate, Piper exploited many media too, with watercolours, oils, prints, photographs, ceramics, stained glass windows, tapestries and designs for the stage. He was immensely fluent and prolific – but was he any good?

Piper certainly said the right things: 'My aims in painting are to express a personal love of country and architecture and the humanity which inhabits them' (1950); he sought to capture 'the spirit of the place in time, not just the representation of the place' (1963). On the evidence of this current exhibition, though, there was a gap between intention and achievement; the

'spirit of place' is in short supply.

If it's anywhere, it's in three Welsh landscape watercolours from the 1940s. In *Snowdonia*, the foreground boulder rhymes with the cwm-enclosing peak behind, both defined by a scratchy ink line, and colour is subdued – predominantly greys and browns. In its sombre depiction of wild surroundings and its conservative idiom, it would hang easily beside Romantic land-



Above: *Snowdonia*, 1940s. Left: *Bawsey Church, Norfolk*, 1983, with Piper's heightened colour



scapes of the early 19th century.

But architectural subjects here fare less well. Perhaps, given that his country house paintings were often commissioned by the property's owner, Piper was concerned more to ingratiate than illuminate, and so played safe; but the same mannerisms recur

in, say, his pictures of churches – especially the almost arbitrary resort to heightened colour. While colour can completely transfigure a scene (Van Gogh), with Piper it's often window dressing; presumably a way of making a routine sketch seem more 'interesting' or daring.

There are further problems when Piper adopts a larger format and paints in oil, for he appears to have little affinity with that medium. There is no pleasure in looking at these works up close; like backdrops for a play, they're effective enough at a distance, and this theatricality seems the key to Piper's

success. No wonder he designed so much for the stage, his sets for Britten's opera *Death in Venice* being among his best-known.

One painting on display includes a prehistoric menhir and a figure carved on chalk downland – motifs that appealed also to

Piper's contemporaries, Paul Nash and Eric Ravilious, as the English landscape (and 'Englishness') was threatened in the run-up to the Second World War. But both Nash and Ravilious reach a deeper level with their art than Piper, making images that can't be reduced to words, and with a sparseness that captures the 'spirit of place' more readily than Piper's florid clichés.

Mowl's point still stands: Piper's AR pieces hold up well, given his eye for the quirky, the vernacular, and the ruinous; but he was an indifferent artist who spread his talents thin.

If one built work in particular was instrumental to Zaha Hadid's recent Pritzker Prize success it must be her Rosenthal Center for Contemporary Art in Cincinnati, which opened last year to much critical acclaim. With drawings, models, and photographs in both colour and black and white by Paul Warchol and Hélène Binet, the building is presented with considerable flair in *Zaha Hadid: Space for Art* (Lars Müller Publishers, £30). The image above is by no means the most striking in the book but it is the one that best shows the urban context with which Hadid deftly contends.





Untitled (1 tetrahedron + 1 cube + 1 octahedron = 1 dodecahedron), 2000

Get connected

DEAN HAWKES

Attila Csörgo: Platonic Love

At Kettle's Yard, Castle Street, Cambridge, until 9 May

To visit Attila Csörgo's exhibition at Kettle's Yard is like entering an enchanted laboratory. Everywhere there are pieces of strange apparatus that, in one way or another, are either performing enigmatic experiments or stand in juxtaposition with the empirical facts that they have recorded.

After crossing the threshold, the first works that we encounter, *Semi-Space*, 2001, take the form of clear acrylic hemispheres, upon which are printed delicate images of urban horizons. Standing on illuminated bases these evoke something of the experience of a camera obscura, where the familiar is rendered strange. Nearby, the apparatus that records these images is a wonderfully

explicit representation of the process that it performs. No metaphorical 'black box' this, even though its actual case, consciously or unconsciously, is black.

At the other end of the show we find the latest manifestation of this methodology, *Orange-Space*, 2004, in which a new 'kinetic camera' that also stands by its outputs has taken the process a step further to produce full-field spherical images. These are printed on continuous paper strips that, in a reversal of the process of peeling an orange, wrap back to form a sphere. The three images on show were all produced in Cambridge in a few days before the exhibition opened and include a remarkable panorama inside Nor-

man Foster's Law Faculty building. Two works, *Peeled City I* and *II*, both 2002, offer another take on the re-presentation of architecture and the city. In these – a series of colour photographs – simple three-dimensional paper models of New York skyscraper-like buildings are dissected by scalpel until they lie dispersed and flat on the floor, like reverse origami.

In his catalogue essay, Rob Tufnell suggests that Csörgo's work recalls the activities of the amateur artist/scientists of the 17th century, 'when art was presented and catalogued alongside technology'. That is a helpful comparison, but even more intriguing is the manner in which the work consistently contrives to make mathematics visible and, in that sense, is original and contemporary.

In *Spherical Vortex*, 1999, a machine rapidly revolves a simple torch bulb in a combination of three prescribed rotations. These are captured photographically to produce precise, complex and beautiful images. Two other pieces, *Occurrence Graph I* and *II*, both take the form of overlapping black plastic discs upon which are apparently random, irregular incisions. When rotated at speed and illuminated from behind, however, these generate images of, in one case, a perfect equilateral triangle and, in the other, of the lemniscate of Bernoulli – the symbol for infinity.

The absolute climax of the show is found in two remarkable structures, *Untitled (1 tetrahedron + 1 cube + 1 octahedron = 1 icosahedron)*, 1999, and *Untitled (1 tetrahedron + 1 cube + 1 octahedron = 1 dodecahedron)*, 2000. In these, slender iron frames support astonishing assemblies of wooden dowel, pieces of square section timber, strings, clamps, pulley wheels, weights, washers and electric motors that slowly and precisely transform three constituent geometrical figures into a single form – an icosahedron in one, a dodecahedron in the other – and back again. The contrast between the complexity and apparent absence of order in the apparatus and the precision of the geometrical process is enthralling.

It is a remarkable mind that can see and make visible these connections of art and science. I urge all with an interest in this issue to make their way to Kettle's Yard.

Dean Hawkes is an architect in Cambridge

Capital gain

JULIAN HOLDER

Asmara: Africa's Secret Modernist City

By Edward Denison, Guang Yu Ren, and Naigzy Gebremedhin. Merrell, 2003. 240pp. £35

To see largely unaltered examples of Modern Movement architecture, you once had to cross the 'iron curtain' of Communism. Since the fall of the wall, all that is changing; and the achievements of Constructivism are demolished for pastiche basilicas in the pursuit of cultural tourism. So now we look to those parts of the Third World briefly developed in the hothouse of colonialism for an 'authentic' experience.

Asmara, the capital city of Eritrea, is one such part. A colony of Italy from 1890, it developed rapidly from 1933 under a masterplan developed by Vittorio Cafiero, as Eritrea became a springboard for Mussolini's invasion of Ethiopia. Under the Fascists, the city's population increased from about 4,000 to more than 70,000 by the outbreak of the Second World War, requiring the development of everything its administrators and transplanted Italian population were used to back home, including swimming pools, cinemas, casinos and, of course, car showrooms for Alfa Romeo, Lancia and other Italian giants. The architect of the magnificent Fiat service station, Giuseppe Pettazzi, allegedly had to hold a gun to the head of the builder to make him pull away the wooden props (only necessary for planning permission)

from its 30m cantilevered roof.

The result of this Fascist ambition is a city littered with largely unaltered examples of Italian Rationalism, Novecento, and the occasional nod towards Futurism. It also contains interesting, if less important, examples of European historicism transplanted to this scorched mile-high mountain plateau. This is Miami Deco but without American bucks. It stands as nothing less than a full-scale model village of Modernism, one of the highest concentrations of Modern Movement architecture in the world, and is beautifully captured in Edward Denison's photographs.

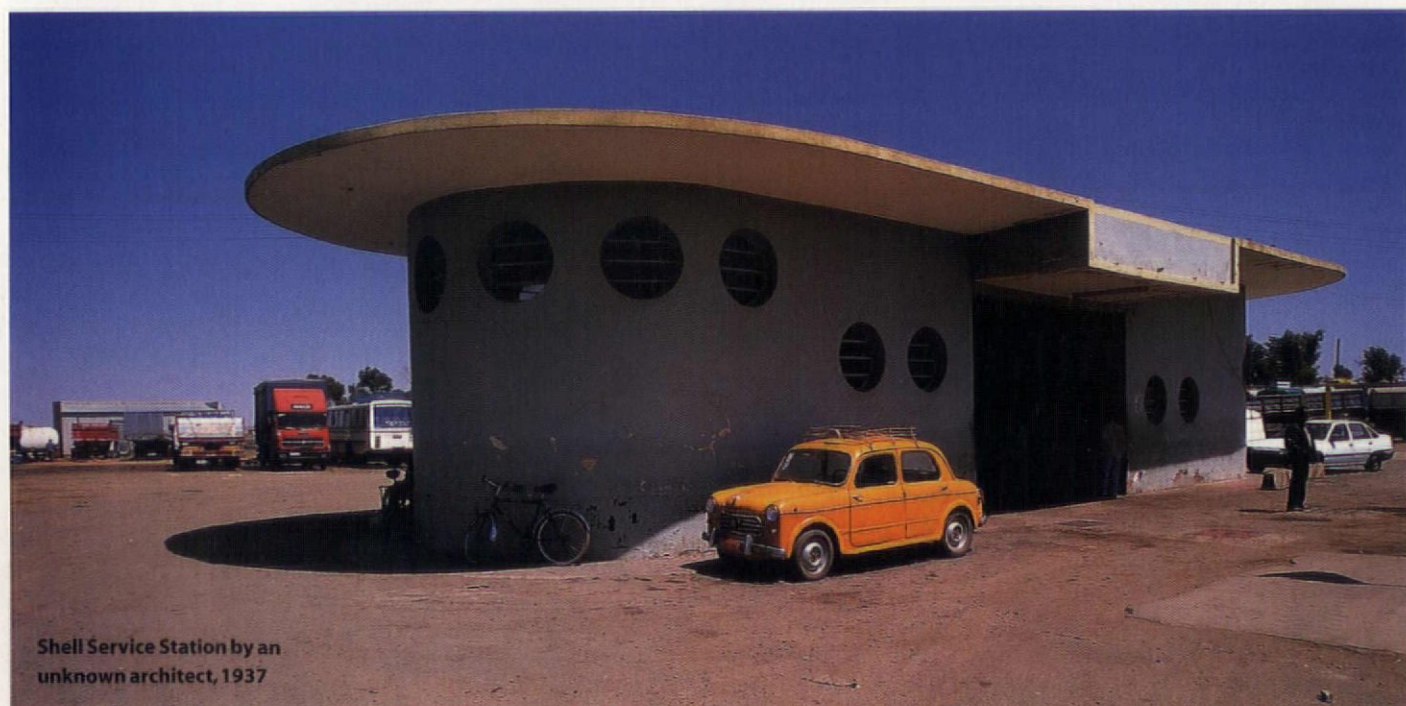
The photos and overall production values identify this as a coffee-table book that, given the country's painful plight in recent years, seems almost insulting. However, closer examination reveals that the familiar form does not follow the somewhat confused function. The book opens with a painfully prosaic, if necessary, introduction to the history of the country, which ultimately adds little to one's understanding. Tantalising issues, such as the indigenous architecture that once surrounded the rising Modernist capital, are mentioned but not developed. The complex relationship between the Fascists' policy of racial seg-

regation, and the more seemingly relaxed attitude in Asmara that produced 25,000 mixed-race children, is never teased out.

Only when we get to the section on the buildings themselves, a series of 89 descriptions of buildings designed between 1889 and 1991, with accompanying photographs, tiny comparative archive images and surviving drawings, does the full wonder of the place begin to emerge. The Eritrean government has bravely established a Cultural Assets Rehabilitation Project for the country in partnership with the World Bank. In the case of Asmara it has designated an enormous conservation area over much of the city. This may seem something of a luxury for one of the poorest nations in the world, and after the trauma of five decades of war, but there is evidence that the people of Asmara are fond of their Modernist heritage. Recent attempts by a German developer to replace the Novecento barracks with a high-rise commercial glass box led to an outcry and the withdrawal of the proposal.

Overall this is a fascinating and important book in bringing an aspect of Africa's colonial heritage to international attention. The fear is that this latest scramble for Africa may see its remaining cultural assets fought over by global capitalism. In the lottery of international development the Eritreans have optimistically turned the former casino into the Ministry of Land, Water, and Environment.

Julian Holder is director of the Scottish Centre for Conservation Studies at Edinburgh College of Art



Shell Service Station by an unknown architect, 1937

London

Anne Lacaton: A Place to Live Monday 26 April, 18.30. A lecture at the Royal Academy, Piccadilly, W1. Tickets 020 7300 5839.

Craig Ellwood Tuesday 27 April, 19.00. A Docomomo lecture by Neil Jackson at the Building Centre, 26 Store St, WC1. Details events@buildingcentre.trust.org

Indoor Type: Michael Samuels 29 April-28 May. An exhibition at the AA, 36 Bedford Sq, WC1 (020 7887 4145).

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.

From Functionalism to the Future: C F Møller Architects Until 10 May. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7850 5533.

Building for People: The Real Value of Construction Wednesday 12 May, 15.30. The BRE Annual Conference at the Science Museum. Details www.bre.co.uk/conference

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

Antoni Malinowski Until 22 May. Paintings by an artist known for his architectural collaborations. At Gimpel Fils, 30 Davies St, W1. Details 020 7493 2488.

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 Hudspeth 01245 437672.

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

Architects' Legal Update Conference 18-19 May. A Workplace Law Training course at Cambridge. Details 0870 777 8881.

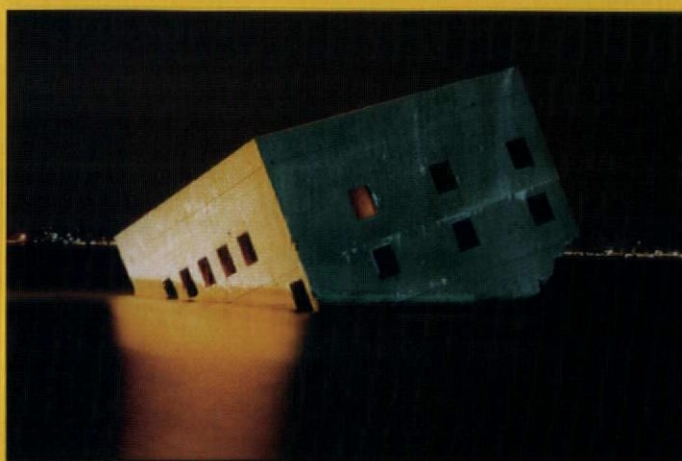
North

Fantasy Architecture 30 April-3 July. An exhibition at the Northern Gallery for Contemporary Art, City Library, Sunderland. Details 0191 514 1235.

North West

Richard Saxon Thursday 29 April, 19.30. A lecture at St George's Church, Friargate, Preston. Details Doug Chadwick 01254 59835.

Eric Parry Thursday 6 May,



NATIONAL SERVICE

The concrete bunkers built along the French coast by the Germans during the Second World War have featured in sober histories like the Architectural Press' *The Architecture of Aggression* and more personal accounts, such as Paul Virilio's *Bunker Archaeology*, whose black-and-white photographs made these structures look like ruined mausolea. In 'Architecture and Ideology', a show at Manchester's Cube, the former East German artist Erasmus Schroeter treats the bunkers altogether more theatrically, using coloured spotlights and shooting them at twilight, and it's hard to decide if the results are haunting or kitsch. Schroeter also exhibits East German postcards of shopping centres, factories and holiday resorts – the architectural image that the GDR wished to present to its citizens and the world. At 113 Portland Street, Manchester, until 29 May.

19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5667.

Blasting the Future: Vorticism in Britain 1910-1920 7 May-25 July. An exhibition at the Whitworth Art Gallery, Oxford Rd, Manchester. Details 0161 275 7450.

BCO Annual Conference 20-21 May. At Manchester International Conference Centre. Details 01722 339811.

Best Studio 3 (Arkheion) Until 29 May. An exhibition at CUBE, 113 Portland St, Manchester (0161 237 5525).

South

Diploma Open Day Thursday 29 April. At Portsmouth Architecture School. Details Peta Tattersall 023 9284 2421.

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

South East

Traditional Timber-Frame Construction Thursday 29 April. At the Weald & Downland Open Air Museum, near Chichester. Details 01243 811464.

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

RIBA CPD Event: Essential Legal Update

(Building Regs, DDA) Thursday 13 May, 16.00. At Le Meridien Hotel, Gatwick. Details 01892 515878.

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

Wessex

Domestic (F)utility Until 3 May. A group exhibition at the New Art Centre, 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

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 course at a Birmingham venue. Details 0121 434 3337.

Making Construction Contracts Work Monday 10 May. A Construction Study Centre course at Birmingham. Details 0121 434 3337.

Elizabeth Magill Until 23 May. An exhibition at the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

RIBA CPD Event: Problems in Architectural Practice Thursday 27 May, 14.00. A seminar at Birmingham. Details 0121 233 2321.

Yorkshire

Malcolm Fraser Thursday 29 April, 18.00. A lecture at the Arts Tower, University of Sheffield. Details www.suas.org

Eduardo Chillida Until 4 May. An exhibition at the Yorkshire Sculpture Park, West Bretton, Wakefield. Details 01924 830302.

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.

Scotland

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.

Field Trip Until 2 July. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Wales

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

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

RSAP Spring School: The Client - Architect Relation Friday 30 April. At Portmeirion. Details 029 2087 4753.

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 Until 14 June. At the Pompidou Centre, Paris. Details www.centrepompidou.fr

Content: Rem Koolhaas – OMA – AMO Until 29 August. An exhibition at the Kunsthall, Rotterdam. Details www.kunsthall.nl

Jørn Utzon Until 29 August. An exhibition at the Louisiana Museum, Humelbaek. Details www.louisiana.dk

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



King's Cross Chunnel link faces up to complex site restrictions

Great excitement! The young members group of that worthwhile body the Society of Construction Law recently organised a visit to the Channel Tunnel Rail Link redevelopment at King's Cross.

Having been obliged to drive past the site most mornings on the school run, I've been agog to see what is going on. Others comment on what a well-run, 'happening' site it is and how they are achieving great things in tiny spaces, so I was thrilled to bits to be offered the opportunity of a tour, not least because I was accepted, without question, as a 'young' member.

The site comprises three distinct projects: the redevelopment of the existing Tube station ticket hall; the construction of a new western ticket hall, squeezed into a wedge shaped site between the Grade I-listed facade of St Pancras Station and Euston Road, and the construction of the new CTRL station.

Each site presents its own problems. In the pre-tour briefing, before we were kitted out with our personal protection equipment – including, amazingly, steel toe-caps in size 4 – it was explained that the main ticket hall was being completely redeveloped while remaining open and operational at all times. This fact prompted smiles of approval from the lawyers and commuters in the group and gasps of disbelief from the construction professionals.

The task was tackled incrementally, with temporary works, hoardings and access arrangements being constructed, demolished and rebuilt one stage on from the next, around the site like segments of an orange. All temporary works were required to be completed to permanent standards even though most would be demolished within a matter of months.

The overnight station closure slots of five hours were not long enough, for example, to retille the floor. These operational restrictions made it one of the most complex projects in the country. There is a programme but its development is distinctly organic, with the ultimate aim of finishing by the end of 2006 in time for the first CTRL passengers' arrival in spring 2007.

Conversely, the contractors have uninterrupted possession of the site for the new western

ticket hall but there they are, literally, right up against English Heritage. The ticket hall lies directly beneath the forecourt of St Pancras Station and George Gilbert Scott's high Victorian Gothic tour de force, the Midland Grand Hotel. CTRL passengers will pass through portals carved from window openings in the building's basement areas, where the walls will be faced up with bricks and masonry carefully created to match the originals. Well, that's the idea. So far, despite attempts to investigate the provenance of the originals, they have yet to come up with brickwork that meets with English Heritage approval. As our guide commented: 'It's all very interesting but it doesn't half slow things down'.

The new CTRL station is being built behind the existing St Pancras station on top of the old railway arches that lined St Pancras Road. Gone now are the cafés, while-U-wait MOT centres and scrap-metal merchants. Now glass panels are being installed beneath the white canopy of the station so that the existing station can be closed and the new one opened to national commuters by Easter. The rapid erection

of tell-tale wooden hoardings suggested that all may not have been ready on time.

The project so far has given rise to numerous anecdotes. The splendid Victorian Gothic pillars supporting the ornate frontage of the approach ramp to St Pancras disappearing into badly bodged below ground piers. The clean-up contractor – charged with the job of collecting hypodermic syringes thrown from the windows of the tenement blocks whose previous occupants had practised the oldest of professions – who gave up counting at 7,000 and was paid extra on account of the grisly excess.

The most disrupting factor so far? Said our guide: 'The filming of Harry Potter. You could not move for staging, lights, cameras, crews, can- teens, film stars, extras and autograph hunters – and we were trying to get work done.' Appropriate then that those assembled should have met at Platform 9?

Kim Franklin

For more information on the Society of Construction Law, see www.scl.org.uk

Tick, tock as VideoJOCKs watch the clock

I've been watching that little digital clock down at the far right corner of the Windows desktop tray. Not for reasons of monitoring approaching office-departure/opening times. No, it is because I have installed Atomic Clock Sync on one of my machines. It is free from, after a bit of digging around down the bottom of the 'products' list, www.chaossoftware.com. It is probably best to download from Simtel.net, which allows you to choose a local site. I am now waiting to see if it makes any difference. Aha. Just half an hour after installation it is already out of synch with an adjacent computer. That may, of course, be the standard Windows clock which loses and gains time with an insouciant disregard for the normal chronometrical conventions. Worryingly, it is exactly one second ahead of the talking clock. I'll report in a month.

It was suggested that I take a look at www.lintel.com. Slightly put off by the archaic spelling, I soon discovered that lintel with an E had long since been taken by a sparky Mexican construction company at www.lintel.com.mx. But back to lintel, which announces that it provides a support network for graduates and young professionals. Disgruntled office-fodder and AutoJOCKs, you hazard? Well maybe, but it has a growing amount of good information on it and there is an opportunity to sound off in public on your favourite topic. There is a buy/sell section, job ads, a nascent technical library and interesting things like that. And there are some sponsors. But the organization is a bit of a mess. And you have to register to get the full flavour. Why? you ask, when it simply gets in the way of entering the site. Yes I know it's being run by the skin of the teeth of the two blokes running it: Colin Gordon with some help from Muhesh Saran, both architects. But going public with a gash web site and hoping people won't notice the leaks is a bit like a building surveyor expecting to get his suburban pride and joy into the pages of AJ. sutherland.lyall@btinternet.com

Pedestrian	290
Diagnostic X-rays	75
Cycling deaths	75
Lightning	3
Hurricanes	3
Asbestos in school buildings	1


Further information can be obtained from the National Radiological Protection Board at www.nrpb.org

NB:

1. The telephone number for the National Radiological Protection Board (NRPB) was previously published inaccurately. The correct number is 01235 822622 for radon enquires and 01235 831600 for other non-radon enquiries

2. The BRE has just published *Buying homes in radon-affected areas* by Chris Scivyer, available by telephoning 01344 404407

Bridging the gaps

 Looking for the thermal bridge (as you do) in the Working Details, I was struck by the rainwater pipe detail at Foster's TAG McLaren HQ (AJ 4.3.04). Here we have an internal pipe that runs through a column and into the footings to discharge in to an external lake.

From scaling the drawing (there is no note to suggest that this is not permissible) I reckon that the pipe is within 150mm of the concrete at any one time and is exposed

directly to external air and (freezing) water conditions. Is the rwp insulated? How does the design deal with ice within the pipe blocking the outlet and causing a build-up of water inside; and is this design, combined with the flimsy piece of insulation shown to the overhanging ground floor slab soffit sufficient to prevent condensation?

Andreas Markham, Dorking



Claire Robertson writes:

The single piece stainless steel internal downpipe carries water from the syphonic outlet on the roof to the discharge point at the formal lake. The syphonic system uses relatively thin pipes – in this case 100mm – which sit within a 400mm diameter column. The horizontal and vertical pipe is fully insulated around its external surface as it passes through the interior of the building. Ventilation holes are also provided within the steel columns.

The water within the formal lake is constantly moving as it forms part of the cooling system for the building and under normal circumstances should not freeze. The water discharged via the cascade into the lake is warm thus reducing further the risk of the water within this lake freezing. This detail was also fully examined and accepted by the local building control department.

Clare Robertson writes on behalf of McLaren Technology Centre. Website www.mclaren.com

tion of unnecessary slopes, handrails, lifts, monstrous tactile paving and all of the other panoply of disabled furniture that only serves to blight our architectural heritage.

Name and address withheld



To the anonymous correspondent, I cannot believe that at the beginning of a new century, there are people with such blinkered views as you. Disabled people are often not 'less fortunate' but have different hopes, abilities and aspirations, but none of this should detract from the fact that if they want to get into a building, use the toilet or cross the street, they shouldn't be prevented from doing so by some physical (removable or adaptable) barrier.

The idea that architecture should take precedence over human mobility and dignity is an affront to the disabled and to decent architects who know how to prioritise their

responsibilities. Disabled access done well should result in better architecture.

info@wendworth-design01.co.uk




One of the biggest issues surrounding the DDA will, in many cases, be the cost of making alterations in order to comply. Historic buildings generally rely on funding, donations or admission revenue to raise the money needed to maintain and look after them. For this reason the cost of DDA alterations may most heavily affect historic buildings, especially when more costly, sympathetic alterations are required.

Although I agree in principle with the DDA, I feel that in the case of historic buildings the government should either foot the bill, or introduce some sort of tax relief to the owners of the buildings concerned. After all, it is their legislation!

jonathan.arnold@knightfrank.com

over to you...


In the driving seat

 I am doing my thesis project on the 'Automotive Hall of Fame/Car Museum'. It concerns the display of cars using not just the physical object but incorporating multimedia and virtual imagery.

It is important for me to have as much information about state-of-the-art display techniques used in car museums or car showrooms and I would be very grateful if someone would be kind enough to help me out as there seems to be a dearth of information on this.

Contact Mustafa at
mustafa_naeem@hotmail.com

Virtual thinking

 My thesis is 'Can virtual reality act as an architectural building material?' It is based on the concept that a hyper-surface can be formed as the projection base: where virtual images can be projected as surface rendering. If anyone can shed some light on it, so to speak, it will be of great help to me.


Contact Syed Mustafa Quli at
mquli@hotmail.com

...any answers?

have your say...

Please email your technical views, comments and answers to
austin.williams@construct.emap.com
or write to:

Austin Williams,
The Architects' Journal
151 Rosebery Avenue,
London
EC1R 4GB

 Visit the discussion forum at ajplus.co.uk to contribute to the online debate

The AJ Discussion Forum is a free access area of our website, which provides a useful window to air views on articles in *The Architects' Journal*.

The AJ online discussion forum is a useful place to ask for help from the experts, or simply to sound off about a particular topic. Here we examine a range of postal and email correspondence to the AJ technical pages

feedback

Raising radon awareness

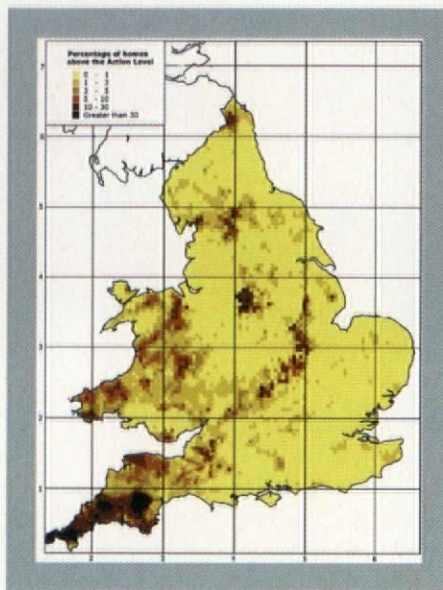
? The article on radon (AJ 11.3.04) was very useful. It is surprising though that since the risks from radon are reasonably well documented, there has not been the sort of high-level public awareness campaign that we are regularly subjected to for smoking, and more perversely, on asbestos.

Smoking is clearly a hazard to health – although the jury is out on the detrimental effects of passive smoking – but this is a voluntary activity carried out by adults aware of the risks and expense. Conversely, asbestos dangers are clearly overstated and yet there is a huge awareness within the industry (usually misguided or plain wrong) about the latent hazards and costs of remedial treatment. However, not only is radon a naturally occurring gas – and therefore exposure to it tends to be involuntary – but experts are fully aware of its location. They are also well able to detect it and implement remedial treatment to render it harmless.

I am grateful to the AJ for publishing details about radon and wonder why the construction industry is blithely unaware of the problem and the government is so cavalier as to ignore the need for more public information.

David Childe, Dorset

← Austin Williams writes:
A spokesperson at DEFRA was only



prepared to say that the government was keen to avoid public scare tactics for such a technical issue. It has to be said that the government web site does have a fairly balanced approach to the subject (although its costs for a variety of remedial work seems a touch on the low side). It is worth noting that the UK's National Radiological Protection Board says that 'the studies on people exposed to internal radiation via radon gas entering the body through the lungs do not provide evidence of unexpectedly high cancer risk at low doses.'

The dangers of radon became known after the Second World War when uranium mines were opened around the world at the time when the nuclear industry was acceptable and growing. Miners became exposed to high levels of radon for long periods of time and suffered increased rates of lung cancer as a consequence. It would be interesting to know how much or how little is known about the dangers, the location and the level of radon in different areas in the UK – whether among architects or among building control officers. If readers have information about the demands set by building control officers in excess of the real risk of contamination, I would be very interested to hear from you.

To set health fears in perspective, a useful American data chart was compiled by Harvard University Energy and Environmental Policy Center back in 1989 which identifies the general level of risk. These are not directly transferable into British contexts and the motoring statistics have come down, but their inter-correlation is fairly useful for comparative purposes.

Cause	Lifetime risk of premature death (per 100,000)
Smoking (all causes)	21,900
Smoking (cancer only)	8,800
Motor vehicle	1,600
Frequent airline passenger	730
Indoor radon	400

and another thing...

! I am currently writing a dissertation on the likely impact that the Disability Discrimination Act will have on the built environment: the conflict between the need to provide disabled access and the need to conserve listed and historic buildings. I would be very interested to hear views on whether we can and should strike a balance between these two needs, or whether you feel one need is more important than the other.
joe.whitaker@blueyonder.co.uk

← Implementing the DDA and providing disabled access into historic buildings need not cause a conflict with conservation. There are many ways in which access designs can be successfully integrated into historic buildings without necessarily destroying the architectural character or the building's fabric.
dominickmanning1@hotmail.com

← I am currently on a government-funded research project and would like to hear architects' views on current guidance and methods for evacuating disabled building users. I would like to speak to as many people as possible to help assess how well current guidance works, to learn from people's experiences to help focus future guidance in this area.
david.froggatt@burohappold.com

← I am a chartered building surveyor with a keen interest in conservation. However, I feel that in this instance only a compromise can be acceptable as both conserving buildings and disabled access are such important issues individually. For a good guide to how the two issues can be met together, read: Lisa Foster's 'Access to the Historic Environment: Meeting the Needs of Disabled People' (Donhead Publishing).
alan.mahony@insightcre.co.uk

← The idea that disability access can be carried out to any building, let alone a listed building discreetly and elegantly, is a modern fiction. Public urban space is being blighted by a profusion of ramps, red stippled paving and more ramps.

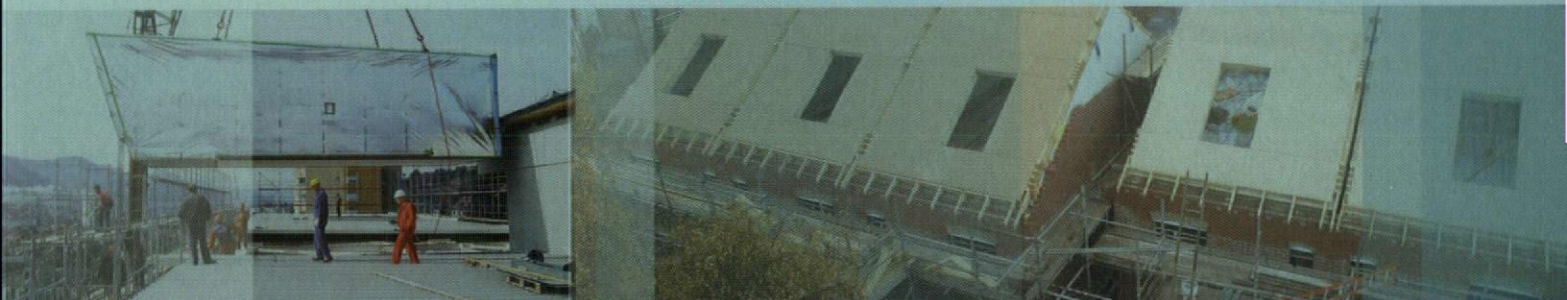
But more importantly, disability access has become overly important in our architectural design considerations.

Architects cannot be expected to design out physical restrictions to those with physical restrictions. How are we to do that without compromising every design decision along the way? We will effectively be designing to the lowest common denominator.

Helping less fortunate people to be able to access most buildings is one thing – and a sign of a civilised society – but surely things have gone too far when exquisite ancient buildings are being bastardised by the inser-

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Estates



No new answers

AUSTIN WILLIAMS

Architect's Handbook of Construction Project Management

Edited by Michael Murray, David Langford. RIBA Enterprises. 2004. 320pp. £45

The book is not the most appealing looking thing I have ever seen but it has an ordered layout and reads reasonably well, although such 'how to' books are intended to be dipped in to rather than read in one stretch.

Each chapter is broken down into research and advice covering the general themes of the corresponding individual headings in the RIBA Plan of Work.

The use of case studies is overdone, and I have to say that I gave up reading about Practice A and Practice B in Branka Dimitrijevic's chapter on 'Translating the brief into a design'.

And throughout the book 'iteration' is seen to be a significant problem for architects, although I have never known anyone admit this in polite company.

Under the heading 'Design management', Hildebrand Frey of the University of Strathclyde attempts to set out the 'key conditions for sustainable urban develop-

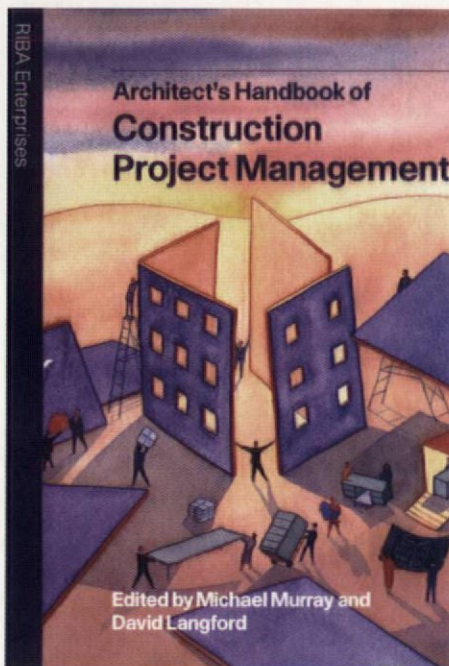
ment and [analyse] the main reasons why it is so difficult to adhere to them'.

This sounds like an engaging critique, but it becomes all too clear that Frey draws a narrow definition of sustainability, relating it to economic vibrancy, integrated transport, well-designed new housing and so on. By setting up a straw man of practical and economic issues, the chapter then becomes a technical discussion and he simply indulges a self-defining problem.

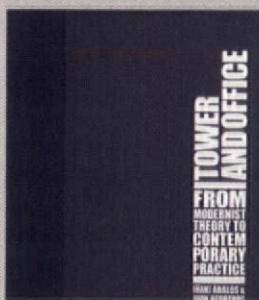
Bimal Kumar from Glasgow Caledonian University starts unpromisingly in his investigation into IT in design management. 'Man has been involved in the act of design since time immemorial,' he says. 'However, the tools and techniques at the designer's disposal have undergone considerable change.' However, his work-in-progress style chapter is reasonably punchy.

There is more meat in the chapters on procurement that explain terms and investigate clear roles. As with many books on this topic, 'relational contracting' (that is, building up close-working, long-term relationships with a team of trusted partners) is seen to be the solution to all our problems.

Unfortunately, there seem to be no new answers here.



LIZ BAILEY REVIEWS



Tower and Office: From Modernist Theory to Contemporary Practice

By Inaki Abalos and Juan Herreros. The MIT Press, 2003. 295pp. £25

A series of lectures delivered by its authors – both Spanish architects and historians – between 1982 and 1987 provided the inspiration for this book, an exploration of 'the relationships between contemporary building technology and architectural design', primarily in American architecture.

The book traces evolution in the design of high-rises: the development of the technologies used to build them, the differing uses of space within them. It employs photos, illustrations and charts to great effect, such as a diagrammatic chronology of high-rises from the 1913 Woolworth Building to the 1989 Bank of China, or a photo of Buckminster Fuller's Dymaxion shelter.

Though the prose is a tad turgid – 'technology as a formal metaphor has shifted more specifically to a disciplinary terrain', for instance – there's nevertheless something whimsical and appealing about two European architect-historians lavishing such love on, particularly, American high-rises to produce this rigorous academic work. Worth a read.



Cities of Innovation: Shaping Places for High-Tech

By Marchial Echenique, Barry Pearce, William Fawcett and Jason Palmer. Cambridge-MIT Institute, 2003. 174pp. £25

This report on the work of the Joint Urban Design Studio, funded (and published) by the Cambridge-MIT Institute, takes on the UK's labyrinthine and, frankly, perverse planning policies and recommends a sea change.

Comparing Cambridge, UK, with Cambridge, Massachusetts, the book wrestles with a thorny issue: how should cities tread the line between attracting businesses and simultaneously cherishing residents? It takes the rather controversial standpoint that maintaining a green belt may not, in fact, be the optimum way to provide green public spaces.

Instead, the authors recommend radial, not ringed, urban development along transport corridors, and redevelopment of the villages that ring large cities into 'eco-towns' with reasonably priced housing, renewable energy and employment options.

Whether or not you agree with the report's conclusions, you cannot help but be ensnared by its radicalism and nice little green diagrams. Don't let the low-quality printing put you off – it is well worth the effort.

Metropolitan lines

KARL SHARRO

The Rule of Freedom: Liberalism and the Modern City

By Patrick Joyce. Verso, 2003. 276pp. £18

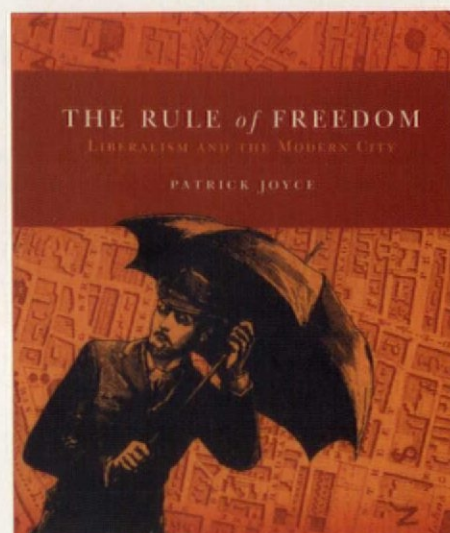
In *The Rule of Freedom*, Patrick Joyce attempts a city-based reading of liberal governance in the 19th century, and the way in which this relied on 'the rule of freedom' to produce governable subjects. Concentrating mainly on Manchester and London, Joyce connects the material form of the city (public libraries, parks and infrastructure works) to the social modes of being in the city, such as the way in which one presents oneself and walks there. In this way, he intends to illustrate how both have contributed to the production of self-regulating individuals of the type required for the rule of freedom as opposed to authoritarian rule.

Focusing on the knowledge aspects of state power, Joyce dedicates part of the book to examining the tools the state uses in order to know and represent the physical and social worlds it governs. Recounting a brief history of the uses of maps and statistics to produce state knowledge, Joyce challenges the objectivity of these tools and concludes that the state 'rather than being a source of the knowledge it

operated through... was in important measure the outcome of this knowledge'.

Joyce also questions the human ability to control the physical systems we put in the world. He considers infrastructure systems as inherently prone to constant and repeated failure: 'The task of clearing and cleansing the city was constant and, in a sense, self-defeating, for the more elaborate systems of infrastructure became, the more susceptible to breakdown they might be... In this sense "liberal infrastructure" was of a piece with liberal political reason, both constantly creating problems for themselves in the very acts of their operation, so that liberal political reason, in order to govern, forever had to create "problems" and "questions" around which governance might be thought and prosecuted.'

Joyce's techno-scepticism undermines his attempt to develop a relevant analysis of the workings of state control. His theorisation of liberal governance relies on his contention that both the tools that the state uses and the



artefacts that it produces are to some extent outside its control, and are in fact shaping its actions. When the liberal state is defined through the limits of its technologies in this manner, the question of the political becomes of secondary importance. In the final analysis, Joyce's central argument appears to be constructed along the same lines on which liberal governance presented and legitimised itself: by substituting the technical for the political. Karl Sharro is an architect and urban designer

LIZ BAILEY REVIEWS

Colourspotting: A Dictionary of Colour

By Ian Paterson. Thorogood, 2003. 520pp. £19.99



The ultimate irony: a book about colour that's printed – with the exception of the dust jacket – entirely in black and white. But *A Dictionary of Colour* mesmerises rather as did Crayola colours in the 1970s – Periwinkle, Bronze and Barbie-toned 'Flesh'.

The very fact of the book's existence is startling: author Ian Paterson is neither designer nor artist but a successful commercial lawyer... [who] has pursued a lifelong interest in dictionaries and has an abiding pre-occupation with colour'.

The dictionary is thorough, defining not only colours themselves ('orseille: a purplish shade of red') but the terms that describe them ('oriency: ...a brilliance; a strong or bright light'), the artists' materials that produce them ('ormolu: ...a gold-coloured alloy made from copper, tin and zinc') and the techniques that achieve them ('overpaint: ...to cover one colour with another').

All highly intriguing, but its lack of colour plates renders it merely a curiously trainspottery guide for colour nuts.



Designing Better Buildings: Quality and Value in the Built Environment

By Sebastian Macmillan. Spon Press, 2004. 220pp. £32

Apparently aiming to convince the construction industry to spend more on design, architect Sebastian Macmillan has pulled together essays by clients, practitioners and academics.

Macmillan is concerned that 'architects and engineers... have already lost design control over building projects through the rise of project management and new procurement methods'. He argues 'for design to be understood not as something to be expected for free, nor criticised as a costly extra' but as a fundamental cost of improving the built environment.

The book first explores client experiences, then trawls through case studies of added value, examines how to deliver better buildings and concludes with how to measure quality and value.

The essays range from the dull but worthy, such as Bill Bordass' acronym-laden offering, to the engaging, such as Dickon Robinson's chapter on housing associations – particularly interesting as the Notting Hill Housing Trust renovates the Isokon building. Worth dipping in to, but not a cover to cover read.

Telling blows

AUSTIN WILLIAMS

Why Is Construction So Backward?

By James Woudhuysen and Ian Abley. Wiley-Academy, 2004. 321 pp. £29.99

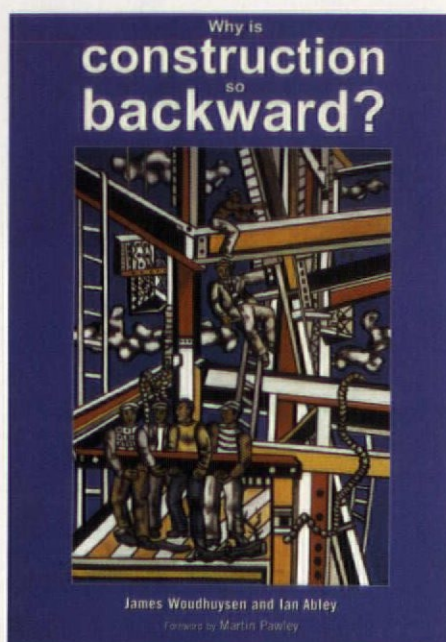
I was going to start this review by saying that this book is an important contribution to the debate about the state of construction in the UK. However, I realise there is no real debate – in the sense of an open-ended dialogue of ideas – so this book is the *only* contribution to the debate. And a very useful opening shot across its bows it is. Admittedly, the shot is somewhat scattergun, enjoyable and annoying in equal measure, but it is a helpful, well-researched approach to the subject.

The authors get in some telling blows. Analysing the paralysing effect of the precautionary principle on the construction sector, they home in on the idea that architects are being encouraged to 'design out' potentially problematic areas, for example, the defence of buildings after 9/11. They wonder if 'business continuity and "defence" really [is] to become the highest form of architectural achievement?' But this is no narrow treatise, and as well as 'defence', they tackle 'sustainability', 'emissions', 'waste management', 'environmentalism' or any number of bureaucratic interventions into the design process.

Should these issues, which are linked to society at large, really have such a high presence in the design out-turn of every architect? The question should remain open for urgent discussion.

'Architects and engineers,' they say, 'must ask themselves whether saving lives from a putative terrorist strike is really the criterion on which they want to be measured.' The downside of the book is that, although it asks credible questions, it can't then resist trying to answer them. Unfortunately, this undermines the abstract, almost philosophical nature of the questions posed, turning the debate back into a discussion of practicalities.

After railing against the precautionary principle, for example, and suggesting that no regulatory change could really have mandated against the attack on the World Trade Center (let alone asking what kind of Frankenstein monster of design constraints we would be endorsing if we were to agree to design to such worst-case scenarios), the authors, in a clearly linked passage, say that 'prefabrication is the best protection against fire'. Debatable though the truth of this generalised point is – depending on types of



structure and materials used – are the authors endorsing designing to prioritise fire safety over other considerations that they criticised earlier in the chapter? I wish they had stuck to their guns more.

Coming back to the original question, the authors state that 'construction is backward, in part, because the numerical, therapeutic and naturalistic concerns that now dominate the sector reinforce backwardness.... The quality and quantity of the building stock has become a mainstream political issue,' they say. But surely construction has been backward for a very long time, so what is it about today that has given rise to such paranoia about the world and construction's place within it?

The book goes some way towards addressing this, but if therapeutic and naturalistic concerns are what drive the perception of construction, then the solution, in part, is challenging those concerns, rather than advocating alternative solutions within the acknowledged limits. The technical progressiveness of prefabrication (speed, efficiency and so on), for example, will always contain a reactionary kernel (space restriction, uniformity) when situated within the extant culture of limits (see the microflats debate).

Similarly, getting rid of the 1947 Town

and Country Planning Act, as the authors propose, will certainly shake things up but will not necessarily help free up development opportunities in a climate in which the concept of development, per se, is viewed with suspicion. The attack on key-worker housing as a return to tied cottages is devastatingly good, but demanding a return to Parker Morris standards is a slightly arbitrary and disappointing conclusion. And the authors seem to think that prefabrication will solve everything. I do not believe for one minute, as the authors suggest, that 'if a building was manufactured, rather than made on site' (a reference to prefabrication over traditional build) then convoluted contracts, litigation and adversarialism would disappear. 'Such blame,' they say, 'would clearly rest with the manufacturer – end of story.' We need only witness the case of Ford versus Firestone in the authors' beloved Egan-esque car industry, to see that things are not straightforward when we are dealing with a culture of litigiousness rather than simply a practical issue of too many regulations and too many lawyers.

Prefabrication is not necessarily the answer, I'm afraid. Although it needs to play a bigger and better role in a truly socialised construction industry, it cannot be held up as a universal panacea. Indeed, prefabrication today often excuses the merits of sustainability and material efficiency that the authors are at pains to deconstruct.

There is a recognition that there is a bigger problem to be addressed. The final chapter discusses Libeskind's emotionalism and the therapeutic approach to design today, moving on to a debate about the lack of ambition in society, the lack of coherence of global capitalism, American self-doubt, the inability of commentators to defend or define civilisation, the conduct of the Gulf War and the fear and loathing of modernity. And this all on one page (page 276). It is an entertaining romp with a serious challenge contained within it, but it is a little bit unreconstructed – or at least, unrefined – in parts.

This review has, to a certain extent, been more critical than if it had addressed the 'normal' standard of construction book. But I intend to be critical in the spirit of the book itself. If it does nothing else, this book has thrown down a gauntlet to architecture to consider the need for a rational, intelligent, and critical examination of its activities, an examination that needs to start from first principles and be bold enough to question whether anything of what we're doing today is right.

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Second-floor lounge with mansard glazing.
Below: roof converted to private enclave

Michael Nathenson. In the foreground of these 'galleries', the 'exhibits' are the fittings and furniture. As you walk around with Nathenson he points out not only the Foster and Chipperfield ironmongery but the Forbes & Lomax light switches, the Okite work surfaces and so on. He is not ticking off 'names' so much as genuinely enjoying the chance to weave together well-designed objects into an interior of high quality.

Holding their own, too, are the elements that Unique Environments has created itself, such as the lacquered and wenge wood kitchen, the polished concrete bath surround and the ceramic glass and limestone fireplaces. Unique Environments' expertise in this is evidenced by its running an interiors showroom in north London.

This is clearly a personal project for

father and son, Michael and Eli Nathenson. While some of the simplicity is aesthetic, like the variety of finishes in the Venetian plastered showers, some, like the unfashionable use of skirtings, are informed by their involvement in construction practice.

Having bought and developed a property, Michael Nathenson typically lives in it as a form of intense snagging/proof-testing, before marketing it. This house, after three months of such snagging, is currently under offer.

The Nathensons achieve the building quality they seek by working with established partners rather than by going out to tender. On the professional side, realisation of their projects is supported by architect Ian McDonald of Moxley McDonald Architects and structural engineer John Leaper. The main builders, Andrew Borne and Adam Biggs, come from Devon (maybe the location for the next project), staying up in London for four long days each week. This Nathenson methodology has been honed for some time. It was already in the groove for its Christchurch Hill project (AJ 23.3.00), which won the FX International Design Award in 2000 for Best Residence of the Year.

Weaving all these individually designed elements together is ambitious and, at some points, it is the exhibits that dominate over the gallery. It is the planting, though, that lingers in the memory. This is both an interior with its own particular character and a livable home.

CREDITS

PLANNING APPLICATION	SUPPLIERS
DATE October 2000	Plants Trevana Cross Nursery, Adrian Hall
PLANNING PERMISSION	Garden Centre, Office and Reception Plants;
DATE May 2001	lighting Aktiva, Artemide, Landscape Plus; kitchen
START ON SITE DATE April 2002	fittings Set Square
CONSTRUCTION	Staging, Gaggenau,
COMPLETION December 2003	Miele, Insinkerator, Blum, Hafele; kitchen worktops
CLIENT, DESIGNER,	Okite from Granite UK;
SPECIFIER	bathroom fittings Agape, Vola, CP Hart; glazing
Unique Environments;	entry system BPT; security
Michael Nathenson	system Lee security; stable
PROJECT MANAGER	door framing Hawa 80
Unique Environments	by Hafele; ironmongery
Designs: Eli Nathenson	Williams Ironmongery;
BUILDER	timber flooring English
Unique Environments	Timbers; limestone
Developments	flooring Kirkstone; carpet
ARCHITECT	MID; furniture B&B Italia,
Moxley McDonald	Knoll International,
Architects	Cappellini
STRUCTURAL ENGINEER	
John Leaper	
SUBCONTRACTORS	
Joinery Wright Joinery;	
steel fabrication	
Andy O'Donnell Steel	
Fabrications; stainless-	
steel fabrication Hussey;	
electric rooflight	
Natralight	

WEBLINKS

Unique Environments Developments/Designs
www.uniquenvironments.co.uk
Moxley McDonald Architects
www.moxleymcdonald.com





for the second and third en-suite bedrooms, both bedroom suites benefiting from the lightness of the clear-glazed walls and full-height planting. To the front, the submerged floor level plus two-storey planting provide considerable privacy from the street.

Above, on the entrance floor, you enter over a bridge and turn to face a dramatic glass waterfall cascading into three concrete troughs. Climbing stairs alongside it you reach an entrance hall, off which is the master bedroom and en-suite bathroom. Up again to the kitchen, dining room and study, then up again toward the light-filled second floor and

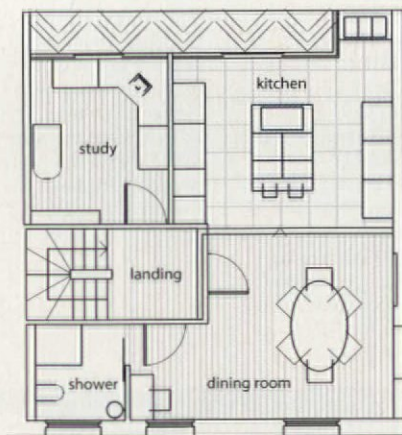
L-shaped main living space. Each of these two upper floors has a shower room, which gives future owners some flexibility of space use.

Even on the main living level the potential for introspection continues. While there is mansard glazing to the front, this can be closed off with translucent blinds. Further daylight is provided from a series of rooflights. This private openness is emphasised by the ability of the largest rooflight to slide back; overkill perhaps for the benefit of allowing fresh air into the building in this way, but consistent with the overall design approach.

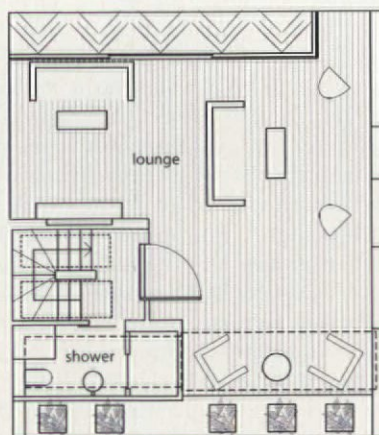
The top of the building is a roof terrace

enclave, made private with 250-year-old olive trees from Italy, Restio grasses from South Africa and a 2.1m-high iroko slatted screen. The decking is antique Burmese teak reclaimed from the Great Portland Street Hospital. This house layout reflects the design strategy of looking inwards. The interior background is an almost art gallery-like neutrality of white spaces with timber, limestone and neutral carpeted floors (with underfloor heating and air cooling). Without even flash-gap ostentation – there are simple rectangular skirtings of 6mm-thick painted MDF.

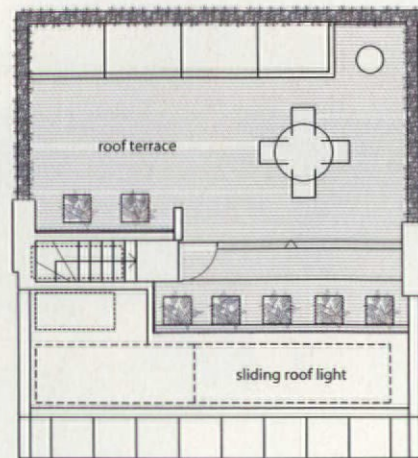
'I like it as uncluttered as possible,' says



first floor



second floor



roof terrace



Left: mews stable openings glazed and planted. Right: glass waterfall and cascade inside entrance. Below: master bathroom with view on to planted slot, typical of rooms at rear. Opposite: first-floor dining and kitchen



Tree house

Unique Environments, as client and designer, addresses the enclosure of the mews with an inwardly focused scheme, which blends the work of many designers

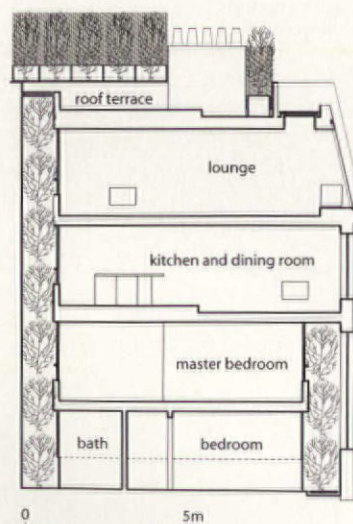
By Barrie Evans. Photographs by Tony Murray

At first sight this mews house appears open to the world outside, the rhythm of traditional mews gateways echoed in square, fully glazed, ground-floor openings. The ground-floor view is masked by evergreen planting. It is an early sign that the design is essentially inward looking. In part it is because this single-aspect mews house has little of merit to look out on to. But more, its design is an exercise in creating a (near) total visual environment. Planting largely replaces views out to the front, and to the rear. Having gutted the shell, space was created at the rear to run a planting shaft the full height and near full

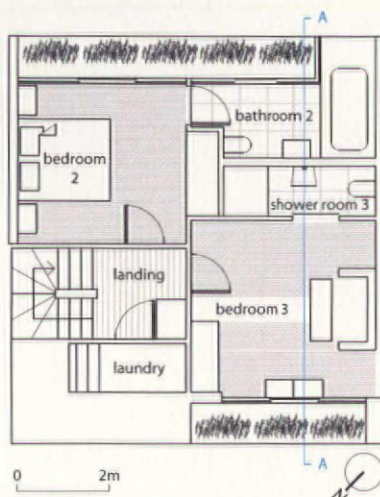
width of the rear of the building. Room walls are extensively glazed on to this shaft, with some glazed panels sliding to allow fresh air inside and to provide maintenance access.

This is the first house in the mews to have fully glazed openings the size of the original stable doors. Planning permission for the stable glazed doors and mansard took eight months for this building and for the identical house next door, also currently being developed by Unique Environments.

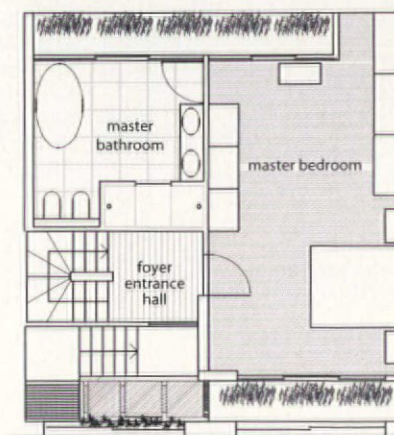
Gutting the building also provided the opportunity to dig down, underpin and create a semi-basement level, which is used



cross-section



lower ground floor



upper ground floor

1,016 x 305mm UB
with bolted plates as stiffeners

UB welded to
254 x 254mm UC column
with intumescent paint finish

prefabricated 7,200 x
2,400mm roof panels of 75 x
260mm LVL (laminated veneer
lumber) joists with 22mm
WBP ply top sheet and 15mm
WBP ply bottom sheet

single ply membrane
roof covering on rigid
insulation cut to falls

vapour
control layer

gutter of single ply
membrane on WBP ply
and treated sw frame

ss fascia

soffit of 15mm
birch-veneered ply

polyester powder-coated
aluminium clerestory

pressed aluminium
flashing

single ply membrane
roof covering on rigid
insulation cut to falls

vapour
control layer

inset insulated
gutter

polyester powder-coated
100 x 100mm RSA

steel channel welded
to RSA to support
joists and ply deck

rainscreen of 140 x 22mm
cedar weatherboards,
fixed with ss pig-nosed
screws to 45 x 45mm
treated sw battens
at 450mm crs

50mm rigid insulation
with vapour control layer

breather membrane

insulation fixed to
50 x 50mm treated
sw battens at 450mm crs

battens faced with 15mm
laminated ply sheet
as wall lining

36mm double-layer
ply deck laid to falls

concrete-filled channel as
sill and wall head restraint
100mm blockwork

100mm cavity filled
with insulation

100mm blockwork with
20mm render finish

back-to-back channel lintel
with intumescent finish

sliding door clad
with cedar boards

dpc to form cavity tray
to weep-hole gap at base

cedar weather boards
set 10mm back from
edge of RSA

polyester powder-coated
100 x 100mm RSA with
angled welded to back
and bolted to concrete plinth

cast in situ concrete
plinth with trapezoidal drip

tile finish to
75mm screed

50m rigid
insulation

dpm

ss grille to plenum

DETAIL SECTION THROUGH STORAGE POD AND ROOF STRUCTURE

Exposed steel building with cantilevered 'pods'

The structure of the swimming pool is a series of 1,016 x 305mm UB beams with bolted plates as stiffeners, supported at the ends by 254 x 254mm UC columns at 7.2m centres.

They are set on the outside of the pool enclosure to avoid contact with the humid, chlorine-laden interior and its potential for corrosion.

The pool has a basement of cast in situ concrete and walls of double-skin blockwork with insulated cavity and render finish.

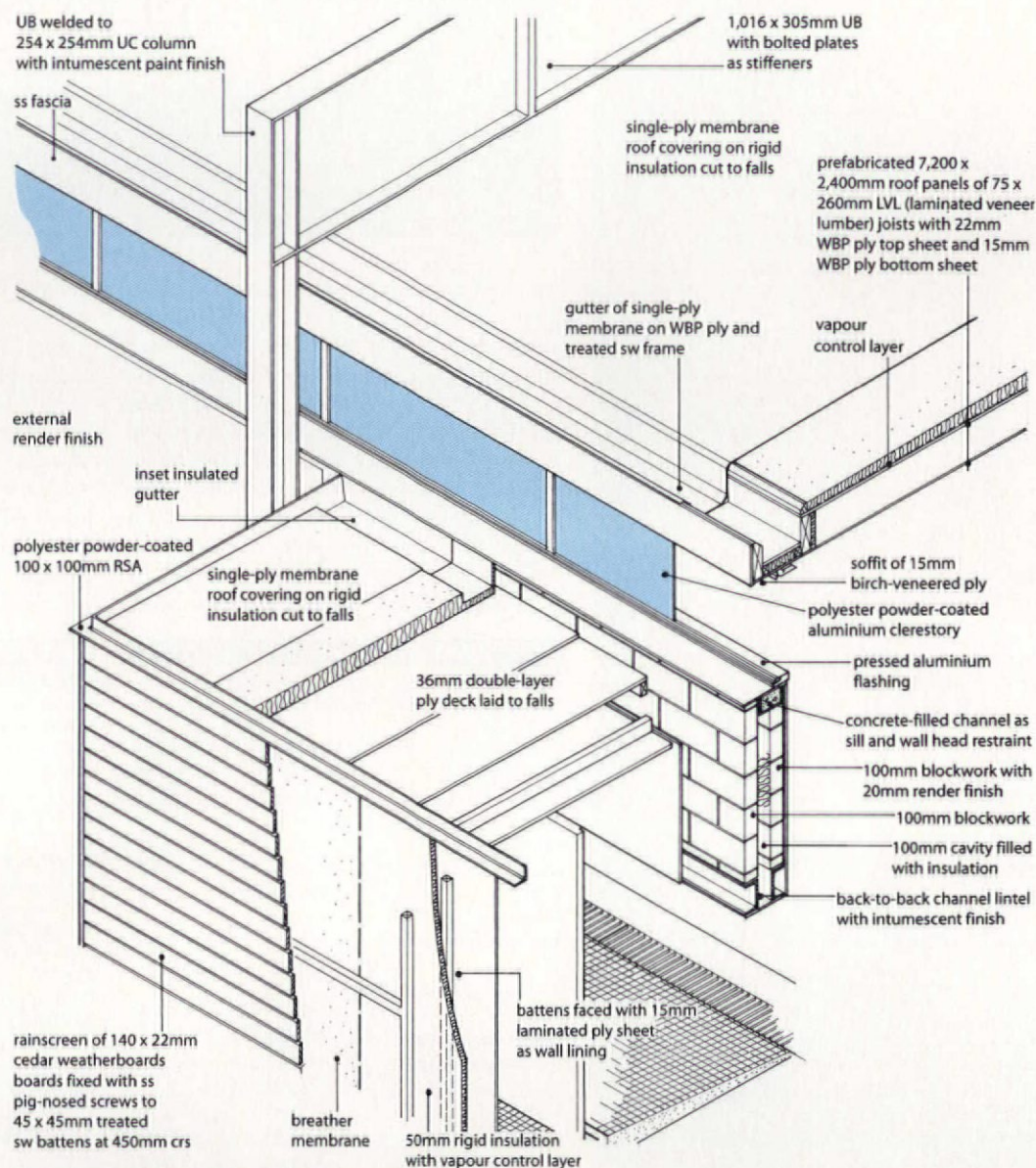
The roof is covered with an insulated, single-layer membrane and is formed of prefabricated 7,200 x 2,400mm roof panels of 75 x 260mm LVL (laminated veneer lumber) joists with a 22mm WBP ply top sheet and a 15mm WBP ply bottom sheet.

The panels rest at their edges on inverted T-shaped steel sections, which are suspended from the external UB beam on cruciform hangers with thermal breaks. The ceiling is clad with beech-veneered ply panels, perforated for sound attenuation.

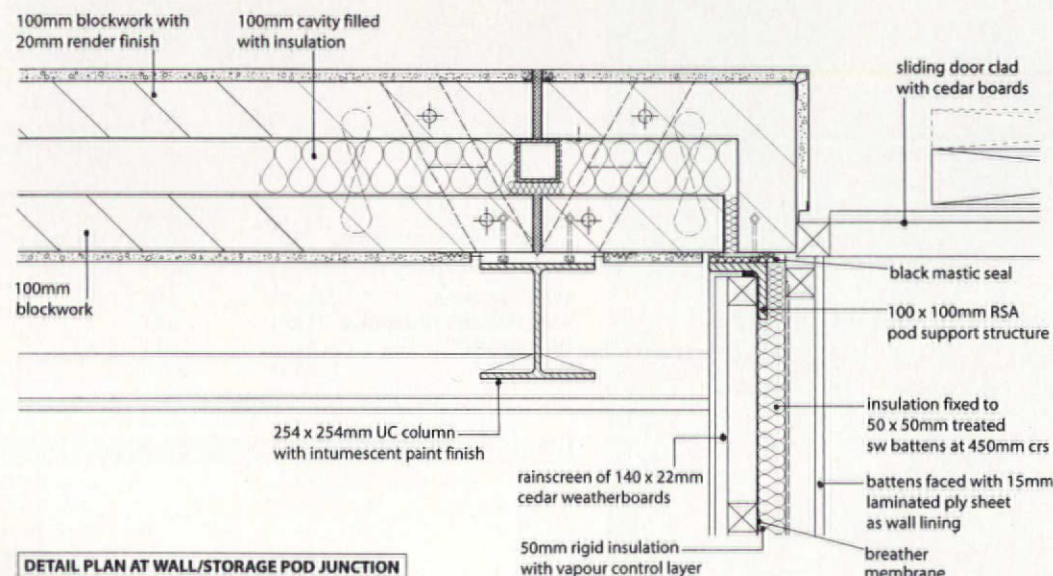
On the west side of the building three storage 'pods' project from the wall, set between columns. On the pool side they are enclosed by sliding doors clad with horizontal cedar boards. The pods rest on a cast in situ concrete slab cantilevered from the basement slab and consist of a lightweight steel frame structure with an insulated single-layer membrane roof covering.

They are clad with a rainscreen of horizontal cedar weatherboards. The boards are framed at eaves and base by an exposed 100 x 100mm RSA; a similar angle creates the vertical junction between the boards at each external corner. The interior of each pod is lined with birch-veneered ply panels fixed to battens.

Susan Dawson



CUT-AWAY ISOMETRIC OF ROOF STRUCTURE AND STORAGE POD



DETAIL PLAN AT WALL/STORAGE POD JUNCTION



Storage pods cantilevered from side of pool hall (see *Working Details*, pages 36-37). Top right: pool with doors openable on to terrace. Storage pods to right; windows to multipurpose rooms at upper left



west end of the main pool is a small infants pool, with four large changing cubicles alongside for family or disabled use, located within the pool hall for ease of access.

Some of these ideas are to be found in earlier Hodder pools – Colne, Darlaston, Clissold – as is the use of ply semi-monocoque roof assemblies spanning between the portals. Ventilation of the pool hall uses an approach proved by Arup on previous buildings, whereby air is inlet at the rear edge of the promenades with extract through the scum

channel. (Inlet at the walls leads to enough air mixing to avoid short-circuiting of the hall volume.) There are walk-in service voids, doubling as plenums, beneath the pool surrounds.

Hodder's experience of pool design has helped the intricacy of pool functions to slip into the background. As elsewhere, Hodder's palette is limited, but used with verve. A practised hand shapes details, aligns joints, defines junctions. And everywhere there is daylight, an echo of the lido, but without the wind and rain of an English summer.

COST SUMMARY

Data based on tender sum, for gross internal floor area. Overheads and profit split across project pro rata

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	217.04	12.85
SUPERSTRUCTURE		
Frame	61.43	3.64
Upper floors	11.34	0.67
Roof	103.55	6.13
Staircases	8.06	0.48
External walls	32.94	1.95
Windows, external doors	64.87	3.84
Internal walls and partitions	79.36	4.70
Internal doors	12.44	0.74
Group element total	373.98	22.15
INTERNAL FINISHES		
Wall finishes	64.25	3.81
Floor finishes	56.62	3.35
Ceiling finishes	10.54	0.62
Group element total	131.40	7.78
FITTINGS AND FURNITURE SERVICES	114.16	6.76
Sanitary appliances	9.06	0.54
Water installations	48.95	2.90
Space heating air treatment, services equipment, disposal installations	182.06	10.78
Electrical, protective and communications installations, builder's work in connection	215.17	12.74
Lift and conveyor installations	14.07	0.83
Group element total	469.30	27.79
EXTERNAL WORKS	166.81	9.88
PRELIMINARIES/INSURANCE	135.66	8.04
CONTINGENCY	80.16	4.75
TOTAL	1,688.50	100.00

Cost data provided by Davis Langdon & Everest

WEBLINKS

Cartmel Peninsula Recreational Trust
Hodder Associates
David Langdon & Everest
Arup
Thomas Armstrong (Construction)

CREDITS

TENDER DATE

September 2001

START ON SITE DATE

November 2001

CONTRACT DURATION

52 weeks

GROSS INTERNAL FLOOR AREA

1,711m²

CONTRACT

JCT 98 Private with Quantities and Contractors Design Portion

TOTAL CONTRACT SUM

£2,889,028

CLIENT

Cartmel Peninsula Recreational Trust

ARCHITECT

Hodder Associates: Nick Daccus, Stephen Hodder, Mark Kyffin

QUANTITY SURVEYOR

Davis Langdon & Everest

STRUCTURAL, SERVICES ENGINEER

Arup

MAIN CONTRACTOR

Thomas Armstrong (Construction)

SUBCONTRACTORS

Pool filtration equipment Thermelek Engineering Services; M&E Rosser & Russell Building Services; kitchen fit-out Catering Partnership (Kendal); aluminium doors and windows MAG Hansen; access ladders Steelway Fencecare; single-ply membrane Rubber Fuse; precast concrete floors Tarmac Topfloor; joinery John Turner & Sons (Preston); rooflights ESB Services; sliding screens Alco Beldan; lifts Kone; structural steelwork A and J Nichol; lockers, benches, etc Prospecc; concrete louvre Tayban Developments; concrete, rebar, formwork A&M Construction

SUPPLIERS

Glass screen, balustrades Solaglas; glazed fire screen Promat UK; light fittings Geze UK; furniture Ralph Capper Interiors; ironmongery Thews; plywood panels Rex Bousfield; flooring Junckers; roof glazing Vitral UK; tiling Domus Tiles; thermal insulation Rockwool

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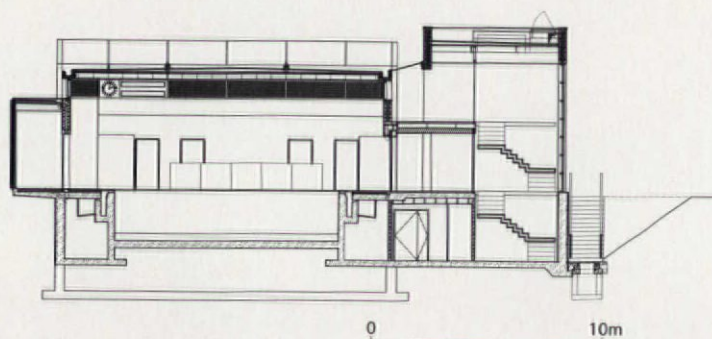
www.hodderassociates.com

www.davislangdon.com

www.arup.com

www.thomasarmstrong.co.uk





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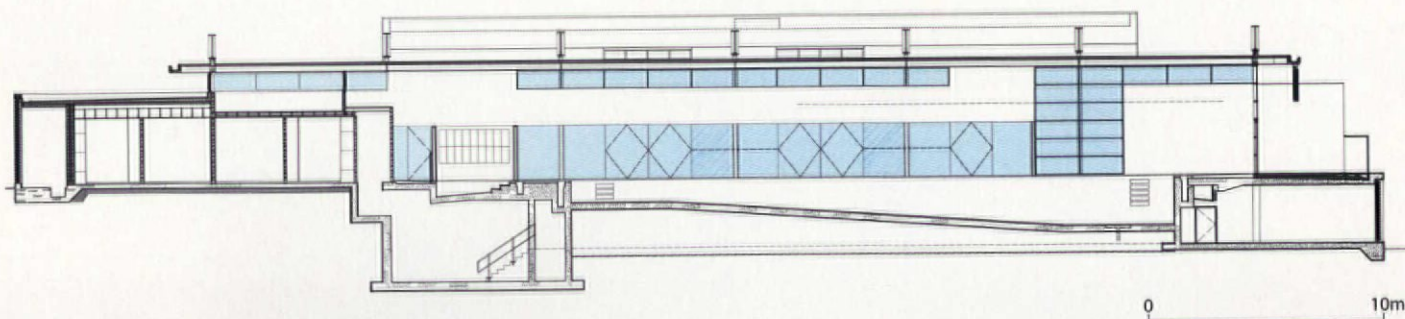
has an open grassed area to the north that the building might have addressed more as a garden but there are hopes that the dry sports hall will be built here one day.)

The pool hall is a Miesian box with deep exterior dark-steel portal frames redolent of Crown Hall (IIT) and the box-on-a-plinth form of Mies' Neue Nationalgalerie in Berlin. But whereas in Berlin the pristine box is all, here the Miesian clarity reads more strongly inside than out, where the extensive surrounding ancillary spaces build a more complex, villa-like cubism. From a few vantage points the box-villa (simplicity-complexity) integration seems unresolved, but generally the villa complexity predominates and there is a rich range of immediate views of this dense composition

Entry to the building is in the north-west corner, leading both to the 'dry side' spaces along the north and to pool changing areas to the west. For most people the dry side is the cafe, screened from the pool hall behind a glass wall (the portal columns are here, outside the 'box'). Pairs of glass doors in this wall slide back to allow a modest amount of (unraked) spectating. The cafe area, though, is more than a pool accompaniment; being near Grange centre, it is a facility in its own right. When we were there the clientele included shoppers and people walking the coastal path. The cafe will spill out on to the easterly terrace as the weather improves.

Above the cafe are offices and multi-purpose rooms. Beneath it are dry changing spaces, mainly leading to a fitness room beneath the terrace. The slope of the site allows both fitness room and pool hall to have fully glazed, opening walls facing the sea. With the pool water flush with the pool surround, swimmers can enjoy the panorama. Clerestory windows bring in daylight and allow the roof plane to float. Glare seems unproblematical, though direct sunlight will fall on the water at a few times of the year.

To the south side of the hall, the internal wall is faced with timber boards concealing three storage pods that cantilever on the outside (see *Working Details*, pages 36-37). At the



section aa



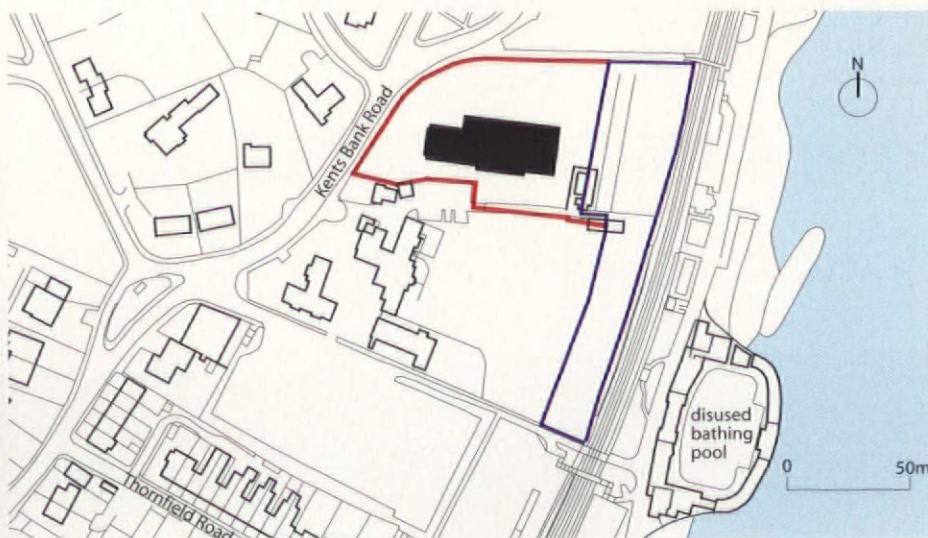
The cafe, which continues round to the left and becomes double-height on the outdoor terrace. Portal steels land outside the pool box. Some glass panels slide back for spectating during swimming events. Opposite top: first-floor multipurpose room with windows to sea and, to right, into pool hall. Opposite bottom: simple, well-crafted palette



Pool viewed from terrace
end, with splash pool
behind attendant and
four family/disabled
changing rooms beyond



Entrance route from town (left of wall)



site plan

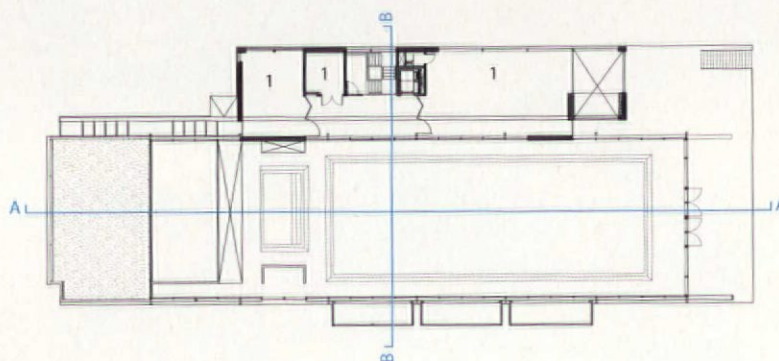
At a time when local authorities are building few pools, not least because of the financial risks of running these staff-intensive buildings, the community of Grange-over-Sands in Cumbria has taken matters into its own hands and built its own pool. Grange is home to many retired people and the leisure time that goes with it, but there is a broad mix too. Some school students are being bussed to Barrow for swimming lessons.

Converting the defunct lido was not an option. And despite lobbying by the community, South Lakeland District Council was not persuaded there was enough need for a new building, though later it did provide the site on condition the community raised the money for the building. An application to the Lottery was rejected at first as too ambitious; a dry sports hall was taken out of the package and the pool reduced from six lanes to four before a grant of £2.5 million was promised. This left the community to raise around £800,000.

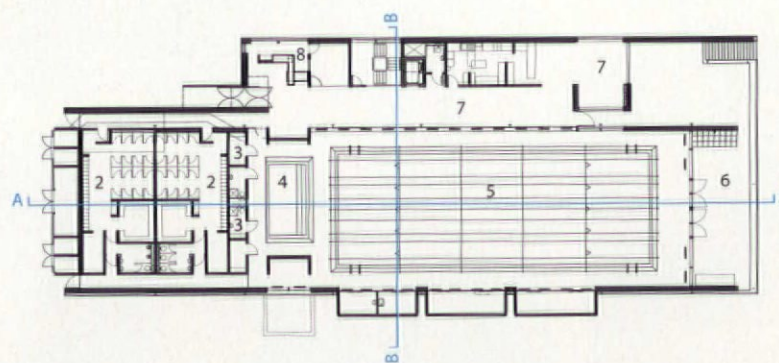
And it did. Fund-raising has included, for example, legacies and sponsored walks. When the organising committee wanted to leaflet the whole town of 12,000, it called for volunteers to help with the mailing – 400 turned up at the town hall. The new building has a donors board with some 1,000 names on it.

Grange-over-Sands is less a holiday resort than its name suggests; more estuary shore than golden beaches. And it suffers that common Victorian legacy, a railway running along the shore where the land is flat and cheap to engineer. Along the water's edge there is, first, a rather downtrodden promenade (with the lido), then the railway and then the edge of the town, which does not particularly face the sea. The pool's site comes out of this reasonably well; it is located on the edge of Grange centre while being immediately inland from the railway, which is in a dip at this point. The well-treed site slopes down toward the shore with a broad panorama.

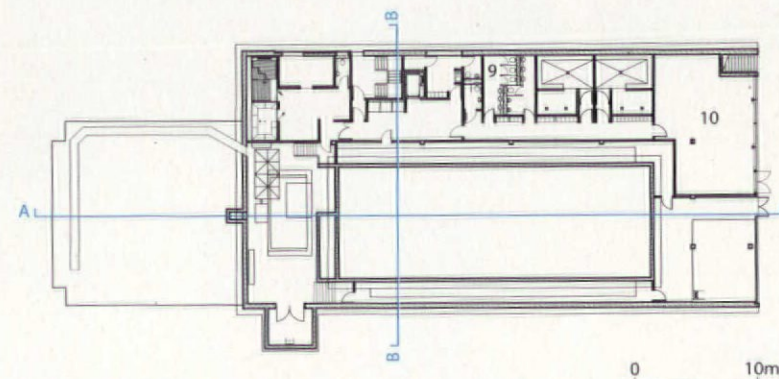
Hodder Associates' building responds to this context very directly. There is a plinth to level the site, a pool hall box open at one end facing east to the sea, and ancillary accommodation on the other three sides. (The site



first-floor plan



ground-floor plan



basement floor plan

KEY

- | | |
|--------------------------|-----------------|
| 1 multipurpose rooms | 6 terrace |
| 2 pool change | 7 cafe |
| 3 family/disabled change | 8 reception |
| 4 splash pool | 9 dry change |
| 5 main pool | 10 fitness room |



Light work

Modernism is alive and well in Hodder Associates' seaside Berners Pool, an intricate composition providing interlinked spaces suffused with daylight

By Barrie Evans. Photographs by Martine Hamilton Knight





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**THE ARCHITECTURAL
REVIEW**

Wednesday 19th

Whatever happened to
office interiors ?
with the Architects' Journal
 the architects' journal
and support from
The Architecture Foundation

Thursday 20th

Party night

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London's Post-Modern parable of the bank that had to say 'no'

According to a survey a few years back, not only did a third of English school children think an Ecu was a French taxi but a quarter believed the title of the German chancellor was 'Bundespost'. On that form it would not be surprising if none at all had heard of the European Bank of Reconstruction and Development (EBRD), the 54-nation finance house founded to invest in the former socialist economies of Eastern Europe, so as to integrate them into the European Community. This particular gap in their knowledge would be the saddest of all, for the tale of the EBRD is a parable of Post-Modern times.

It all started in 1992 when the EBRD's EC auditors castigated its first president and his senior management for wallowing in architectural and artistic extravagance. They were accused of causing fit-out architect Berthet & Pochy to lavish more than £53 million on finishing Number 175 Bishopsgate, a simple 35,000m² office shell. But while awestruck visitors marvelled at the bank's perfectly aligned mirror ceilings, clever reflecting department signs, and hewn marble lift lobbies, the real story remained untold.

In fact the fitting out of the EBRD had not exceeded cost limits, and had certainly cost no more than other shell and core fit-outs of similar size. What caused the trouble was the bank's reluctance to accept its 'terraced housing' headquarters at Broadgate in the first place. The EBRD, ordered by Brussels to locate in London instead of Frankfurt or Berlin, had carried out feasibility studies on no less than 35 London buildings before taking on Broadgate at the end of 1991. It had considered Canary Wharf, Grand Buildings in Trafalgar Square, the Lutyens Midland Bank in Poultry, and – its first president's own emphatic choice – Embankment Place at Charing Cross by Terry Farrell. But for one reason or

another none of these buildings was thought to be the right one. In the end the 1980s building on the uninviting Bishopsgate side of Broadgate was accepted as a cheap option that could be made just palatable by means of a grand interior. Berthet & Pochy did wonders in transforming its rafts of would-be dealing rooms into the headquarters of a 21st-century European institution, but it was not enough. Neither it nor its client, the bank, had really known what to expect in London.

'The important lesson of this unfortunate business was that politics and architecture are so entwined that neither can prosper where there is chaos in the other'

Certainly neither had anticipated the grand finale of an IRA bombing campaign coupled with such widespread misapprehension about the meaning of the terms 'shell and core' and 'fit-out'. Worse still came the British press in full witch-hunting mode and, finally, the City of London erecting a plastic 'Berlin Wall' round itself.

By July 1993, taking the initial property search into account as well, it must have looked to all of them as though London was the last place in the world that anyone in their right mind would want to locate an important bank. And sure enough, alongside the next auditors' report and in much smaller print, came the news that the EBRD's big brother, the European Central Bank, would not be located in London after all.

What were the lessons of this unfortunate business? Most importantly, that politics and architecture are so entwined that neither can prosper where there is chaos in the other. More particularly, we can now see what the toxic planning time bomb of 'conservation' and 'groundscrapers' that constricted the redevelopment of central London in the 1980s really meant. It meant quite simply that, even 10 years later, there was still not a single building in the city that was big enough or new enough to accommodate a major EC institution.

Penny Richards

Pringle Richards Sharratt

When and where were you born?
1950, London.

What is your favourite building and why?

The SMN Railway Station in Florence. I like the imposing forecourt and all the details: the giant doors, the ironmongery and the alabaster glazing.

What is your favourite restaurant/meal?

Spaghetti alla bomba (baby mussels, chilli and garlic) followed by a fritto misto, at my favourite beach restaurant in Lerici.

What vehicle(s) do you own?

A Fiat Multipla, and half a 1968 Fiat Cinquecento.

What is your favourite film?
Apollo 13.

What is your favourite book?
Scenes from Diplomatic Life, by Lawrence Durrell.

What is your favourite 'design classic'?

The 1967 Lancia Fulvia Zagato, and the tin opener.

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

The new Holiday Express and Travelodge flatpack-type hotels. There's no reason for budget architecture to be so unimaginative.

Who or what is your biggest architectural influence and why?

A toss-up between Barragán and Aalto, depending on whether I am in a hot or cold mood.

Who are the most talented architects you've worked with?

I had better say John Pringle and Ian Sharratt, otherwise I can see that life in the office will be heavy going...

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

Fashion designer.

What would your advice be to architectural students?

I would say to the girls, don't listen to the people who moan about long hours, rubbish pay, and the glass ceiling... give it a few years and you'll be amazed by what a fantastic career you have chosen.

What would your motto be?

Go for it.



DAVID CONLARD

Art of the matter

There must also be a fallback situation. Lovell details her major projects: the BBC and the Phoenix Initiative, the scheme to 'heal' the centre of Coventry with MacCormac Jamieson Prichard, seven artists and a poet. The Marunouchi Building in Tokyo was another, for the Mitsubishi Estate Company, which showed more enlightened attitudes to art and realisation of commissions abroad. Most projects are based on 1 per cent of the construction costs for art. Mitsubishi spent three times that at its new, Canary Wharf-scale mixed-use tower. Lovell convinced Mitsubishi

that an object-based attitude was wrong – better to integrate the artists' works into creating new public areas: an atrium by Giampaolo Babetto; a glass wall and cafe area by a Lovell favourite, Susanna Heron; and a sunken courtyard by Shelagh Wakely.

'They were instantly hugely popular and became places to meet,' she says. So popular that, incredibly, 'hundreds of thousands of people' attended last year's opening party.

'In Japan I found that there was very little public art that was being integrated into the building process – that still the large-scale American models of public art were being

applied: you know, you commission a large-scale sculpture that has no real relationship to its site. However fabulous and brilliant artistically, there's still the attitude that it's quite alien to integrate the artist into the building process.'

Most of Modus Operandi's work is UK-focused, but it has worked in Belgium, Ireland, Italy (temporary installations at the Venice Biennale) as well as Japan. Lovell has also lectured widely in the US and in Europe (and even spotted a rival once, taking notes).

What about the UK? Why are almost all art consultants here female?

'I think women have a fantastic ability to multi-task and to keep in mind a grand vision at the same time as carrying out the day-to-day detail that is necessary on public art commissions,' replies Lovell. 'They are also very good at making sure that the artist's interests are kept in mind, that they are treated properly. If you nourish and nurture them, they'll give you the best result.'

At the BBC, Lovell has enlisted artists including Rachel Whiteread, who has already produced a cast of Room 101, alongside temporary commissions. The team has just won planning permission for *Breathing* by Jaume Plensa, a permanent inverted glass cone on a roof that will shine light into the sky, pay homage to the spire of All Soul's Church, and be a memorial for journalists killed in wars.

Just completed is some highly colourful work with artists Vong Phaophanit, Claire Oboussier and Kate Blee (daughter of architect Anthony) at the City and Islington College, designed by Wilkinson Eyre. The college opens officially next month but Lovell contends that the building is still 'pristine' after student occupation because people respect high-quality environments.

Lovell has just been appointed to work with Bennetts Associates on New Street Square in the City, and is also involved this summer with the London Biennale in Clerkenwell, coordinating artists to design benches with Ken Mackay.

Art is essentially Lovell's life, and consulting is her 'dream job', but she can switch off, partly in learning Italian – appropriately, given her art historian husband Paul Hills, who lectured in Venice. She also enjoys cooking, swimming and having her tastefully designed Islington home (architect: Sergison Bates, artist: Mark Pimlott) appear in the *Evening Standard*, as happened last month. Most unusually, fencing is another passion: Lovell's weekly foil and sabre work tallies with her love of ballet.

'To me, fencing is a combination of drawing and dancing,' she explains.

Instantly, and vividly, we're back in the Royal Festival Hall...

David Taylor



The danger of innovation, icons, and taking our i's off the road

I recently spent a number of days travelling the motorways. Some are well signed, free of road-works and offer stunning views – the innovative product of their designers' extraordinary ability to sculpt earth and the circumstance of desire lines and topography. The bridges lumbering across these primary routes, by contrast, are banal (or desperately overworked) attempts to create icons, competing unsuccessfully with the landscape infrastructure projects that called them into being. History demonstrates that outstanding innovative design emerges from the definition of core problems, not by attempts to innovate. The motorways of Italy are heroic because of the depth of their tunnels and the daring of their spans, not from any attempt at elaborate subsidiary structure. They are icons of the emergence, post-war, of a modern industrial nation-state, which Berlusconi – in the current perverse fashion to prematurely shed industrial capability – will no doubt look to replace.

The word 'innovation' is much used in the filing and regurgitating of architectural irrelevances. 'It ain't what you do it's the way that you sell it' is the spin doctors' mantra of what Lubetkin memorably described as the 'derriere-garde'. The Great Lottery Extravaganza and the hapless Millennium Commission provide, by contrast, ample demonstration that innovation is the product of particular minds in specific circumstances, confronted by very considerable problems. You can assemble the requisite minds but you cannot easily create the required order of the problem that challenges those minds to a point where they need to innovate – the intelligent mind looks at the problem at hand, and responds accordingly. This condition was well illustrated at the Dome, where the creation of a 'Community Centre' for nationalised fun, with a do-gooding educational bent, proved such a horrendously empty task that the designers 'solved' it by creating a very large, empty

structure. Unfortunately for us all, this has become the wrong sort of icon because of what it housed, rather than how far and cleverly it spans.

Inspired by the success of Gehry's Bilbao, 'icon' is the other word of the day. Pre-Millennium, the call was for a theatre, pop centre, bio-climatic dome or swinging bridge; now it is for an icon – programme is irrelevant. With an icon, plus runway and easyJet, you too can become a declining industrialised city in north-east Spain with a much-publicised terrorist problem – even if you haven't got the Guggenheim collection.

Ironically, Bilbao is in fact the supreme icon of the perversity of contemporary European politics. While Europe supposedly looks away from America, a superstar American arts organisation and architect create something that furthers local pride in a region that already sees itself as a suppressed province of Castilian Spain. Simultaneously, Spain looks to subsume national differences under the bureaucratic flag of administration flown by the new European superstate, which proclaims (ineptly and naively) the word 'community' in its incompetent logo. Even the architect-icon that is our new Gold Medallist, Rem Koolhaas, struggled with that other European brand, the EC.

However, like states and superstates, buildings without specific programmes will rarely endure. Eiffel, a designer of vertical and horizontal people-movers, created an icon for Paris because he was working out the most elegant way to allow people, without the risk of flying, to observe their city from a balloon. Incidentally, the tower was only as 'educational' as the observer's ambition – its primary aim was to delight.

All of which leads me to conclude that the hollow call for innovation, and the shallow claim for iconic status, are dangerous. They beg the question of architecture's relationship to the two i's – think not what we can do for them, but of what they have done for us.

'Pre-Millennium, the call was for a theatre, bio-climatic dome or swinging bridge; now it is for an icon – programme is irrelevant'

Vivien Lovell is making a big impact on the cityscape, integrating the work of artists and architects in key projects like the BBC's redevelopment of Broadcasting House

Picture the scene: a young girl is skipping along in Bexhill-on-Sea when she glimpses the De La Warr Pavilion, and her imagination is caught by a vivid Edward Wadsworth mural inside. Later, in London, the same girl is on a visit with her mother to the Royal Festival Hall, where the music – both 'frozen' and otherwise – leaves her entranced.

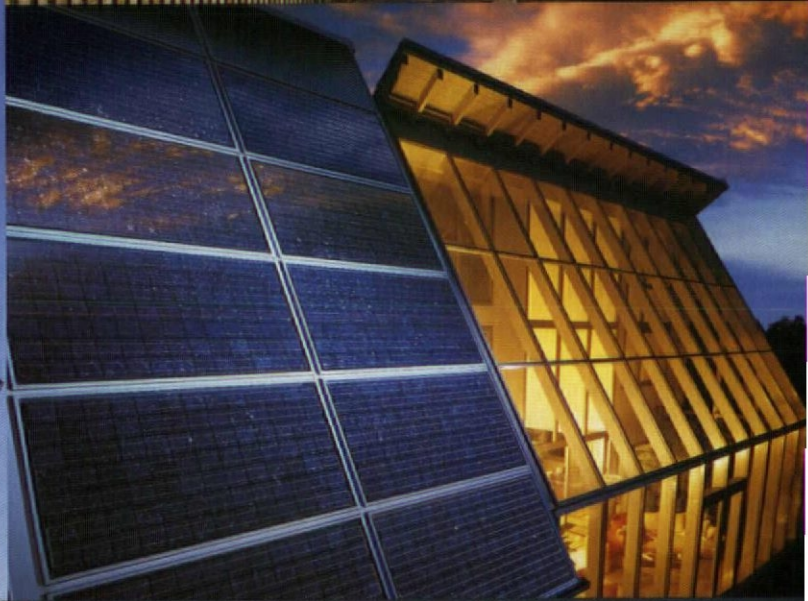
That girl was Vivien Lovell, today the grown-up, designer-clothes-loving director of Modus Operandi, and one of the foremost art consultants in the UK. Those early brushes with art integrating seamlessly with architecture, creating 'life-enhancing and celebratory' works 'which made you feel special', underscore her entire life.

After reading history of art and architecture at UEA and a post-grad in arts administration at City University, Lovell made her name as the founding director of the Public Art Commissions Agency (PACA), an educational charity and non-profit consultancy. There she led major projects with 'regenerative public art elements', including Cardiff Bay and Birmingham City Council's Public Art programme, and worked on high-profile schemes such as Waterloo International Terminal with Nicholas Grimshaw.

Early involvement is, she feels, crucial. 'If an artist is brought on board early in a project,' says Lovell, 'there is much more chance of a conceptual dialogue between the artist and the architect and other design professionals, engaging with fundamental aspects of a development. The other members of the design team will be doing that from the outset – so why not the artist? After all, artists are, par excellence, creative thinkers as well as designers and makers. It also maximises the budget available to spend on art rather than waiting until the end of a scheme when everything is under pressure.'

Ah, yes, money, always a bone of contention, perhaps particularly in this (to some) most cuttable of disciplines. But there is 'magical synergy' to be had if clients persevere with a kind of art bartering.

'I've never known a budget for art or indeed a building's budget that wasn't under pressure. The important thing is for architects to have a generous approach to the involvement of another creative practitioner. With any strategy for art it's very important to aim as high as you can. If you don't go in with idealistic aims then they are only going to be cut back.'



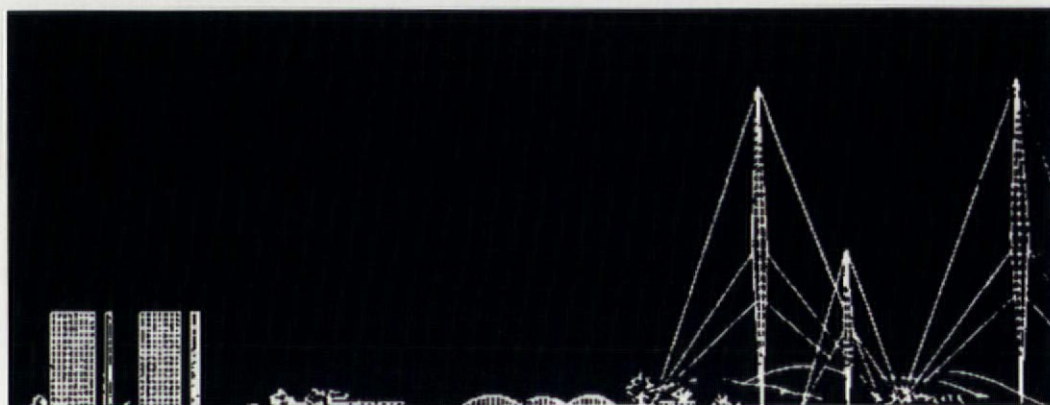
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The secret history of the Soviet Skylon

The Skylon was an inspiration. Yes, rebuild it. But if there really is a concern for authenticity, perhaps it should be at a place called Magnitogorsk in Russia, rather than on London's South Bank.

The attached sketch (above) by Ivan Leonidov is of this town with the similar structures he was designing in the late 1920s. At an archive in Moscow, we came across a bundle of more-detailed drawings, some showing masts suspended off the ground on wires – identical to the Skylon. Rather than capturing the spirit of post-war Britain, Powell and Moya's design might, in its time, have already been a piece of retro.

The Skylon was as its name: a pylon in the sky. It demonstrates Leonidov's life-long quest to create architecture that would conquer gravity. On the South Bank it would be grounded against the Shell Centre backdrop.

One solution would be to permanently tether a large dirigible to the top. This would re-establish a connection to the sky, and refer to Leonidov's probable intended purpose for such structures.

Nick Coombe, Stickland Coombe

extremely black sense of humour when you tell us that the 'precast concrete elements... highly wrought in terms of form and finish... could not have been achieved economically without the use of digital fabrication techniques'.

As an example, the article mentions the cladding to what is now styled the 'Press Tower' of the parliament, but anybody passing the site while these were being installed could not have failed to notice their singular inability to fit against each other. Precast elements don't turn out to be very cost-effective when they are made to tolerances that prevent their installation, and this was widely reported at the time as the cause of some considerable delay while replacements were manufactured.

Digital fabrication techniques, when intelligently applied, can

undoubtedly make a valuable economic contribution to the costs of complex concrete construction, but the meaningless and random embedding of Enric Miralles' back-of-the-envelope doodles of Edinburgh's skyline into the external fabric of the parliament is hardly a good example of the process being sensibly used. The bald fact is that the cost of the concrete works to the complex now exceeds by some way the original completion budget for the entire building, and not all of this can be passed off as the result of 'bomb-proofing'.

Peter Wilson, director, Manifesto Foundation for Architecture, Napier University, Edinburgh

No prefab coalition as Kingspan goes it alone

I was very disappointed to see your headline about the

launch of our off-site operation ('Kingspan coalition enters the prefabricated market', AJ 8.4.04). We had a long conversation with your journalist, and not once did the words 'coalition' or 'prefab' crop up. Kingspan Off-Site is not a coalition and we are not in the prefabricated business.

The investment we have made in creating Kingspan Off-Site is the largest single commitment to this sector yet seen.

And we are doing it by ourselves. Although we have carefully created a roster of partners to assist in the range of options to be available to clients in terms of design or construction options, there are no other companies that have a financial stake in Kingspan Off-Site apart from Kingspan itself.

Likewise, referring to us entering the 'prefab' market is

grossly misleading. We have created a solution that is based on a 'foundation-to-roof' approach that enables six-storey buildings to be constructed almost entirely off-site – yet these buildings deliver a high-quality internal space of exceptional architectural merit.

Mark Crimmins, director and general manager, Kingspan Off-Site, Sherburn, North Yorkshire

Dick's Bar will stay but hotel campaign rages on

The Twentieth Century Society and SAVE Britain's Heritage wish to correct statements on the redevelopment plans for Regent Palace Hotel ('"Horror" at plans for Regent Street', AJ, 8.4.04). The article claims that 'both groups allege that the scheme includes the demolition of important 1930s restaurants in the building's base... including the Art Deco Dick's Bar'.

Both groups are aware of the plans to preserve the interiors, including Dick's Bar. We are campaigning against the loss of the building as an important part of the conservation area and welcome any effort to preserve the important basement spaces.

The criticism of both groups is aimed at the demolition of the handsome faience-covered hotel building, which forms a major landmark in the conservation area, and the character of the proposed scheme and the inappropriate design of the proposed building in relation to both its surroundings and its Art Deco interior.

Cordula Zeidler, Twentieth Century Society, London

Please address letters to the editor at *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, fax 020 7505 6701, or email angela.newton@emap.com to arrive by 10am on the Monday before publication.



Sustainable communities doomed without planning revolution

John Prescott is the first to admit that 'the planning profession has become downgraded – there's an inertia in the system'. Yet the Egan Skills Review, unveiled this week, entrusts local authorities with the crucial task of realising the sustainable communities that are to define Britain's future. Charged with responsibility for delivering planned levels of high-quality housing, local authorities are urged to look at ways of encouraging private developers – a task wholly dependent on taking the uncertainty and inefficiency out of the planning process. This gives added urgency to Prescott's recognition that 'there has to be a culture change' within local authority planning departments. But for all the government's attempts to reform the planning system, it has failed to champion the radical shake-up that is necessary for a real step change.

Egan's review gives added urgency to the call, championed by the AJ and the Association of Chartered Architects, to introduce an element of competition to the planning system. In calling for greater emphasis on the pre-planning application process, his report acknowledges the importance of consultation, negotiation and evaluation – crucial services that should, ideally, be carried out by any authority or agency that has demonstrated particular competence in the field. In an ideal world, planning fees should be divided between the processing authority – which would be selected by the applicant – and the local authority, which would retain ultimate responsibility for approving or rejecting any scheme within its catchment area. If either party fails to meet its deadlines or deliver an adequate service, it should be obliged to reimburse its portion of the planning fee in full.

Egan's proposal for a National Centre for Sustainable Community Skills is laudable, conjuring up visions of a world in which even the most lowly planning officer is fully conversant with the language of joined-up thinking and holistic design. But high-calibre individuals cannot overcome the shortcomings of a system that is inherently inert. As long as individual planning authorities are allowed to operate as an effective monopoly, development will continue to be thwarted, frustrated or delayed.

Isabel Allen

Warning shots fired in new heritage battle

Your article 'Architects to "lose out" in EH cull' (AJ 15.4.04) demands comment. The restructuring of English Heritage (EH) proposed by chief executive Simon Thurley was first made public in an interview with heritage minister Lord McIntosh reported in the *Independent* (8.4.04). He termed it a 'thoughtful and cohesive' pilot scheme 'to test major changes to the way listed buildings are cared for'. Furthermore, he said that Britain had dealt with its physical heritage in 'a ramshackle way that dates back 60 years. We're very good at managing imperfect systems.'

Both McIntosh and Thurley display dubious validity. McIntosh is a politician with little, if any, expertise on the subject. Thurley is a historian, a scholar, and author of weighty monographs mainly on royal palaces. Those currently in print date from 1993, and another is expected to be in bookshops in September at 320 pages long – to date the longest has 480 pages. Clearly such tomes are not knocked out in a night. When does he do his job?

Presumably such an oeuvre weighed heavily in his appointment some time ago to the key management position in EH. Though perhaps not widely known, he has shown a marked propensity to favour initiatives proposed by the secretary of state for the Department for Culture, Media and Sport (DCMS), Tessa Jowell MP. Jowell, like her heritage minister, is a politician. These two, along with Thurley, are intent on 'streamlining' – a vogue word in government circles.

Doing its bit, EH produced, in conjunction with the ODP, *Streamlining listed building: consent lessons from the use of management agreements*. This

appeared in June last year, to be followed a month later by *Protecting our historic environment: making the system work better*, published by the DCMS, with a forward by Jowell. Both are essential reading for an understanding of what is going on.

The warning shots have been fired, the principal actors in the drama identified. Battle lines are being established. The AJ, with its strong team, including the inimitable Hellman, is a powerful and valued spokesman in the coming war.

And heads will roll to save heritage – our birthright.

John Bancroft, Haywards Heath

Regions will stay strong says EH chief executive

While welcoming the opportunity to contribute to your recent article on our work to modernise and improve the delivery of our planning and development services (AJ 15.4.04), I fear your readers may come away with the impression that we are moving away from regional delivery.

We are not. The changes increase capacity in our regional offices to focus on our strategic role in the planning system and, far from amalgamating regions, strengthen the ability of individual regional offices to provide constructive up-front advice.

Simon Thurley, chief executive, English Heritage

Nothing economical about Holyrood fiasco

I don't normally look to AJ's technical pages for laughs, but your short piece on the Scottish Parliament in his review of 'Digital Fabricators' (AJ 15.4.04) brought me out in guffaws of disbelief.

Clearly you have been overdosing on the PR pills regularly issued by the unnamed spokespeople who inhabit the Holyrood site, or have an



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THE BIRTH OF ORDNANCE SURVEY

When King George II commissioned a military survey of the Scottish Highlands in 1746, the job fell to William Roy, a far-sighted young engineer who understood the strategic importance of accurate maps. Ordnance Survey (OS) was born. As its name suggests, OS was created out of the requirements of military conflict and it has largely fulfilled this role, more recently through two World Wars. In 1995, OS digitised the last of some 230,000 maps, making Britain the first country in the world to complete a programme of large-scale electronic mapping.



A WOMAN WITH A PLAN

Until Vanessa Lawrence, OS's youngest and first female director general, took the helm in 2000, OS had a reputation as a stuffy leviathan. Drawing on her experience with US software giant Autodesk, producer of AutoCAD, Lawrence could see OS from a different perspective – not as a mapping company but as an exciting software company with a massive market and the ultimate USP (unique selling point) – a kind of Microsoft UK. A controversial attempt, backed by Lawrence, to convert OS to a public limited company in 2002 was thwarted by MPs, who saw it as a step towards privatisation. It remains a government agency reporting to the Office of the Deputy Prime Minister.

ing the map 'intelligent'. It is a key component of the transformation of the UK's maps into what is arguably one of the most advanced integrated data systems in the world.

There are already 440 million TOIDs in existence, allocated by OS to virtually everything in the UK that doesn't move. 'Linking our mapping to data held by other public sector organisations is just one of the ways we are bringing our information to more people than ever before, increasing the number of ways it can be used and maximising its benefit for others,' says Lawrence. 'We call it joined-up geography and it's our contribution to the national drive to modernise government.'

The word TOID is derived from the term 'topographic identifier' and provides a vital link between map and data. Being significantly more accurate than a postcode, it opens the door for OS to make vast revenues from commercial licence fees. The TOID's 16-digit code also eliminates the 'fuzzy matching' problems of addresses. It can even differentiate between different forms of construction, glass and brick, for instance. The technology behind the TOID is not earth shattering but its commercial implications are. It is a cunning plan by which OS can open its products to a much wider market.

Quick on the uptake was Norwich Union, which now uses the MasterMap system for

flood risk analysis. Previously when a house was flooded the other properties sharing the same postcode were marked as 'at risk' and paid higher premiums as a consequence. Naturally this could apply unfairly to properties that were much higher, and therefore at much lower risk. Now the TOID can pinpoint not only an individual property but also, because of its topographical component, its height above sea level and hence the risk of flooding.

So what use is all this technology to architecture? Architects can now add their own data relating to a proposed development to the appropriate TOID. This must be in accordance with a specified database schema. This standard format will enable the exchange of information with other organisations and would, for instance, permit details to be relayed to planners who could superimpose the proposed information over an existing map. Alternative proposals can also be attached. In turn, this information could be accessed by the fire service to identify a building's structure/fabric when dealing with an emergency. In reverse, the development at the Tricorn in Portsmouth, which is reinstating the original road layout, can access the original data and integrate this with the new scheme.

Data collection is the lifeblood of OS. Coming some 20 years too late for George Orwell's 1984, MasterMap would have

delighted Big Brother. At its HQ in Southampton, data collectors can watch the progress of construction projects from their desktops. Information is gathered continuously by 400 inspectors out in the field and two aircraft sweeping the skies taking high-resolution photographs. This enables them to make 5,000 updates per day. Any fixed object can be allocated a TOID, even buildings under construction – currently 99.8 per cent are recorded within six months of completion. This level of updating represents a significant evolution from traditional cartography, but it is the TOID that takes mapping to a whole new place.

However, even with the vast resources at OS's disposal, converging data is not without its problems. In March of this year, the more accurate GPS information, when overlaid on to MasterMap, unearthed the embarrassing dilemma that the entire town of Oswestry in Shropshire was some 2.5 metres further east than existing maps had shown. While appearing dramatic, OS countered that it was all 'relative', and that individual properties were in fact correct in relation to their neighbours.

Nevertheless, Lawrence maintains that the MasterMap is 'the greatest aid to modern planning and organisation in Britain'. With a turnover in excess of £100 million and no competition, who's arguing?

Master of all it surveys



Projects are mapped even before completion. With 400 inspectors out in the field and two aircraft taking high-resolution photographs from the skies, Ordnance Survey is able to make 5,000 updates per day

Ordnance Survey claims that its new MasterMap is 'the greatest aid to modern planning and organisation in Britain'. So how do architects stand to gain? **Michael Hammond** reports

The public still knows Ordnance Survey (OS) for its comprehensive range of printed leisure maps, yet electronic data now accounts for some 80 per cent of OS's turnover. Independent estimates show that the national mapping agency's data now underpins up to £136 billion worth of economic activity in Britain – everything from crime-fighting and construction to marketing and mobile phones. Some £10 million of its annual revenue comes from the 'property and legal' sector, much of it from architects.

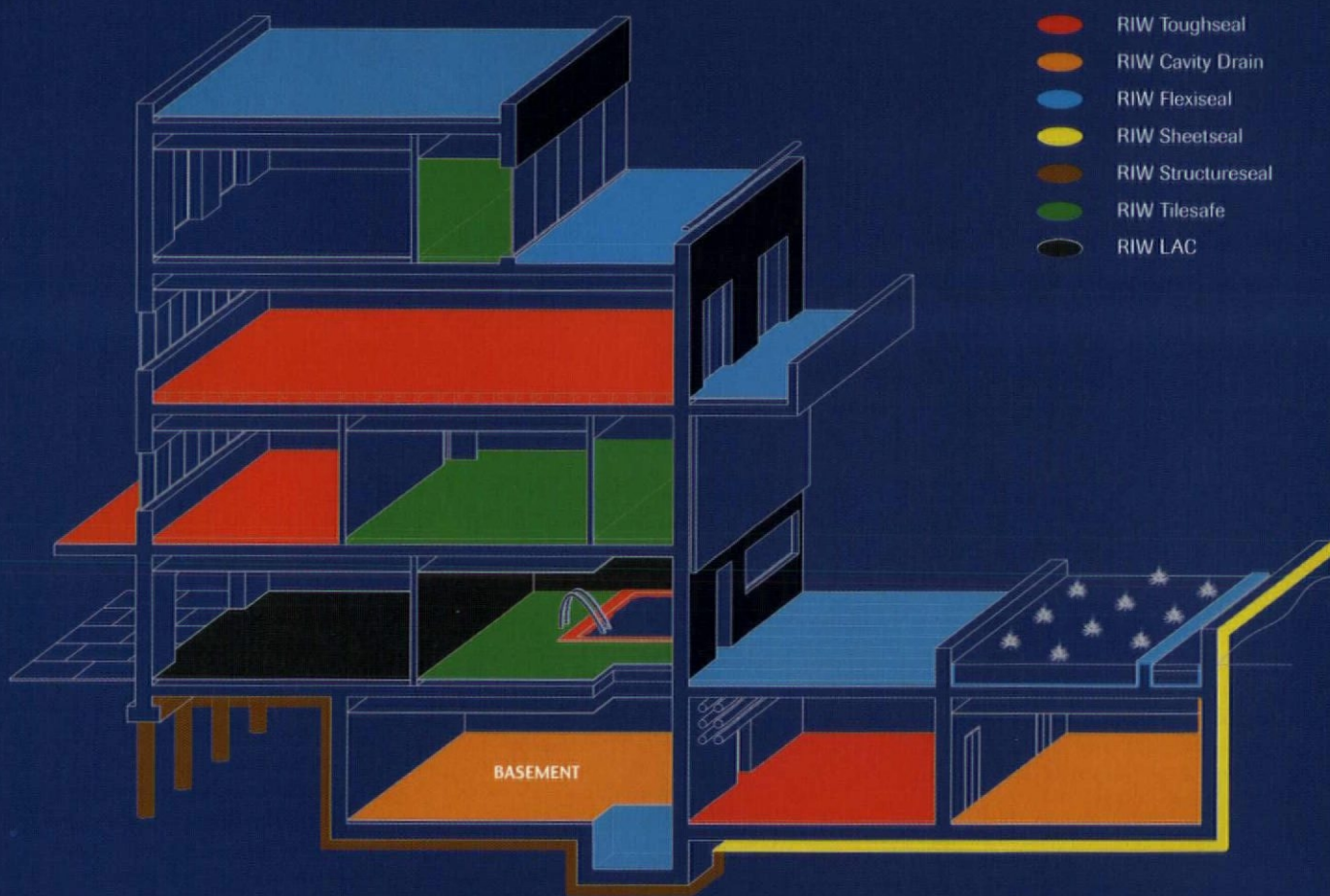
Key to this commercial success is the ongoing development of MasterMap, spearheaded by director general Vanessa Lawrence. At the core of the big 'C', digital technology convergence, MasterMap brings together data resources from global positioning systems (GPS), geographic information systems (GIS), traditional surveys, integrated transport networks (ITNs) and aerial photography into one seamless, multi-layered map. In fact, according to OS, 'it's not really a map in the traditional sense but a digital map framework for accessing any mapping data you need'.

However, the masterstroke, and potentially one of the most far-reaching developments, is the introduction of TOID. It is not in any dictionary yet but this small word is here to stay and will be part of our lives whether we know it or not. A TOID is a unique identifier or a tag used to attribute data to a map, instantly mak-



MasterMap layers showing, clockwise from top left, ITNs, addresses, imagery and topography

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who said what

'Even a design by a Soane or a Hawksmoor could be turned into a monster by an incompetent draughtsman'

Terry Farrell on the modern practice of 'trophy architecture'. *The Times* 19.4.04

'After establishing the AA as one of today's greatest schools, Mostafavi, I am sure, will write an exciting new chapter for Cornell'

Rem Koolhaas on Mohsen Mostafavi's appointment as dean of architecture at Cornell. *Cornell Chronicle*, 15.4.04

'Real comfort is not about a large sofa; in my view, many things that look as though they should be comfortable aren't at all'

John Pawson, *Guardian*, 19.4.04

'In lamenting vanished visions, it is also worth remembering how many amazing and improbable buildings have seen the light of day. Visit Castle Howard on a wintry morning and marvel at Hawksmoor's mausoleum. Look up at the soaring spectacle of Sagrada Familia and gasp'

Fiona MacCarthy, *Guardian*, 15.4.04

vital statistics

- Nearly 60 per cent of Scottish voters are either ambivalent or unfavourably disposed to the work of the Scottish Parliament, according to a survey carried out by MORI for the presiding officer George Reid.
- A poll for ITV current affairs show *Tonight* has found that more than 25 per cent of parents would consider either faking a religious commitment or using some other dishonest ploy to win their children a place at the school of their choosing.
- Private donations to the arts from companies and individuals reached £376 million last year, research by government agency Arts and Business has revealed. This represents the equivalent of a third of the £957 million of taxpayers' money that was spent.
- The number of CCTV cameras in Britain has topped four million, according to Sheffield University's Centre for Criminological Research. The figures – which are the highest of any country in the world – represent one camera for every 14 people in the UK.



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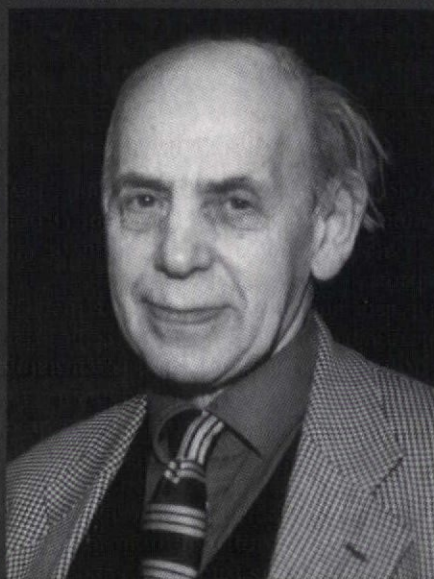
Paul Hamilton (1924-2004)

Few architects get the opportunity to design innovative transport buildings, although the idea of speed and movement was an essential part of the programme of Futurist and Functional Modernism. Paul Hamilton, who died on Good Friday aged 79, was an exception.

In 1968 he designed that marvellously dynamic structure the Paddington Maintenance Depot, whose sleek, curved, streamlined offices rise above the ramparts of the M40 Motorway out of London, while below grade lies the huge circular train shed adjacent to the main Paddington station. After years of maintenance neglect, it was re-evaluated and officially listed Grade II* and is now owned and occupied by Monsoon and – at the lower level – by the Nissan Design Centre.

During the past few years, Paul Hamilton saw a resurgence of interest in his pioneering transportation buildings – his boldly cantilevered railway station at Harlow and a signal box at Birmingham New Street have both been listed.

Paul was born Paul Albert Herschan, the son of Max and Camila Herschan, in Vienna in 1924. From 1935-38 he was educated at the Gymnasium Humaniska in Vienna before being expelled as a Jewish pupil. He arrived in England under the Kindertransport scheme in 1939. His parents were murdered in the Holocaust.



Paul Hamilton: pioneer of transport buildings

In England he continued his education at Taunton School between 1939 and '42, and in 1942 he volunteered for the British Army, first joining the Alien Pioneer Corps in Glasgow. There he was given an hour to choose a new non-Germanic nom de guerre. Aware that he had the initials PAH printed on his kitbag he glanced across the Glasgow streets and saw a bus on its way to Hamilton. It became his name.

War service took him to many parts of the world and he was badly wounded after the British airborne landings of D-Day 1944.

Demobbed in 1947, he started his architectural training at the AA (1947-53) and after completion joined the LCC architects' department for three years before moving to British Rail as Senior Architect.

In 1964 he left BR to form a partnership with his former AA student colleague John Bicknell, which continued until Bicknell's death and the creation of the Paul Hamilton Design Group in 1984. The Bicknell and Hamilton work included the refurbishment of Rodwell House in the City of London, a number of private houses and Camberley Staff College housing.

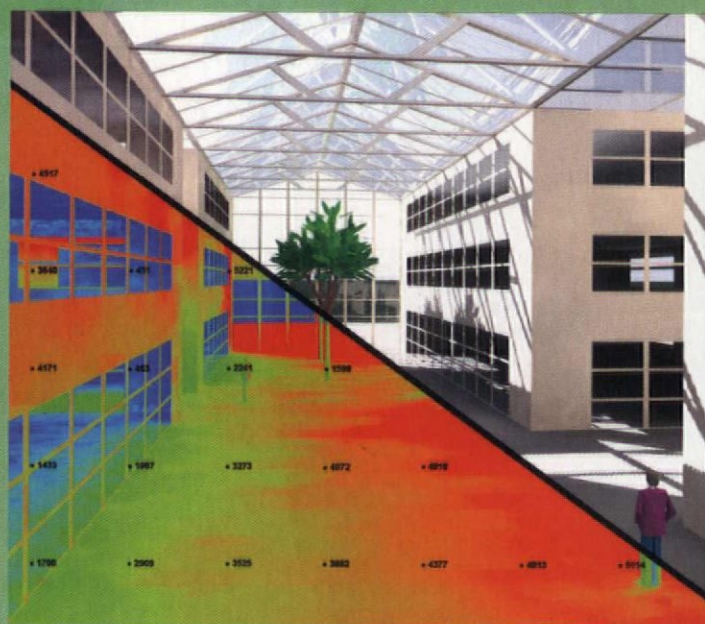
Paul Hamilton was a good friend and conversationalist. Sitting at the AA Member's Bar, he could be seen sucking away at his ubiquitous pipe and engrossed in a detailed conversation about some aspect of architecture, often voicing disapproval at the new fads of Brutalism and especially 'Past-Modernism' as he called it.

He shared a wide range of interests with his wife Margaret that included a great admiration for the work of the Ottoman architect Sinan in Turkey, a country he had visited frequently before mass tourism took hold.

Dennis Sharp

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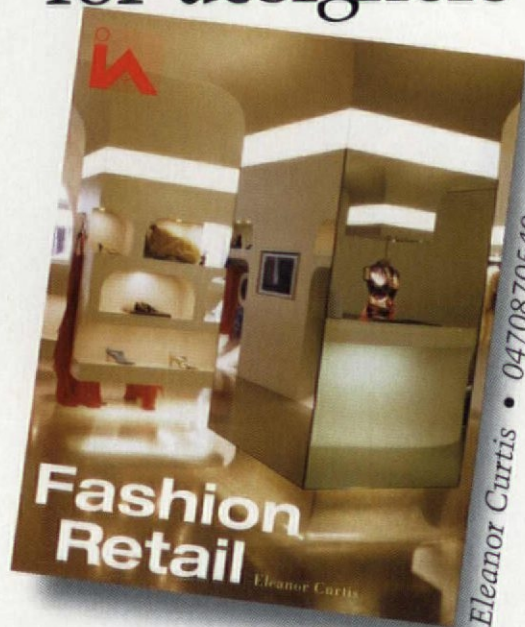
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Gustafson Porter hits Nottingham



Gustafson Porter has won a competition to redesign Nottingham's Old Market Square, the city's most important public space.

The £5 million design features textured water terraces, a new avenue of trees on a traffic-free Long Row and a dynamic water channel, which follows the wall line that once divided the great marketplace and the Saxon and Norman boroughs of Nottingham.

The current layout of the square dates back 75 years, and competition organiser Nottingham City Council hopes the new proposals will revive the space, making it a destination in its own right.

The design will now be developed for further public consultation to go for planning in the summer. Construction is expected to begin during 2005/06.

The practice beat five other firms to the job: Hopkins Architects, Conran & Partners, Patel Taylor, Gillespies and Copenhagen-based Stig L. Andersson.

Nottingham City Council leader Jon Collins said: 'I think Gustafson Porter has come up with an excellent design that will meet the needs of the people of Nottingham.'

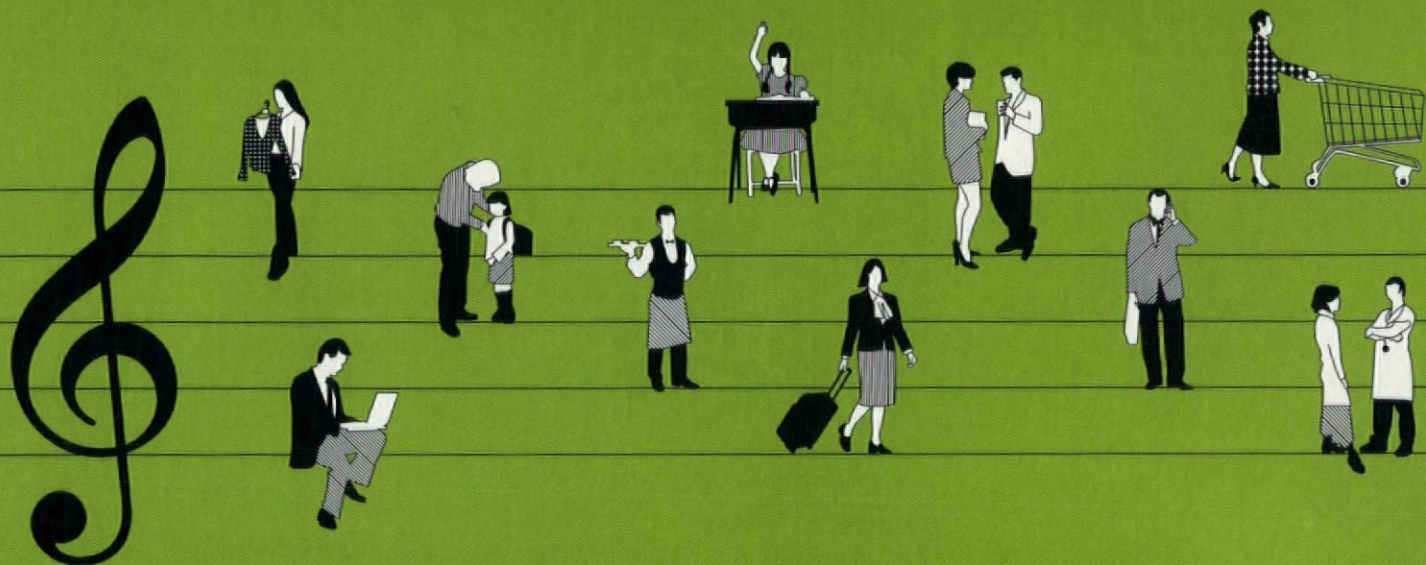
'My personal preference when we started this competition was to see something that is classy and classic and will stand the test of time as the existing design has done. That is exactly what we have got and I look forward to seeing this design being developed and hearing what people have to say about it.'

Zoë Blackler



Gustafson Porter's £5 million design includes a new avenue of trees on a traffic-free Long Row to revive Nottingham's most important public space as a destination in its own right

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US members slam 'flawed' RIBA

The staff and leadership at the RIBA's Portland Place headquarters have come under fire from the institute's American members for failing to support the work of the US chapters.

RIBA-USA has become increasingly infuriated with the 'attitude of those back in the UK', who they claim 'are more interested in promoting the American Institute of Architects (AIA) than the work we do'.

The co-chair of the RIBA's New England chapter, Debbie Bentley, said the RIBA was endangering both its own reputation as an international institute and the reputation of British architects by 'this flawed attitude'.

'The fact is there are people like [councillor] Peter Phillips in the RIBA who are Little Englanders and would be happy to see the international branches closed down,' she told the AJ.

'This problem came to a head when the institute's website published details of an AIA CPD course and chose to ignore ours. It is simply wrong to promote their events over and above the ones we organise.'

'We don't have a staff and we do all the work ourselves,' Bentley

said. 'But we do pay a lot in subs because of the exchange rate and the least we might have expected was a bit of backing.'

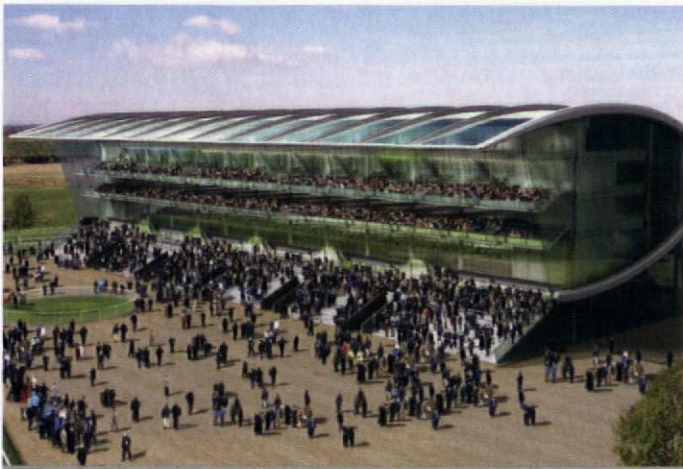
'The RIBA needs to get a lot better at promoting the work of British architects. The AIA is extremely good at going around the world blowing its own trumpet and we need to be doing that as well as them.'

'The institute and its staff should wake up and smell the coffee,' Bentley added. 'They need to promote the work that RIBA members do overseas if they have any intention of growing internationally.'

However, the RIBA's head of international affairs, Ian Pritchard, said he was unconcerned by the criticism. 'We promote events of interest organised by anyone, anywhere, and there certainly has been no decision to favour one organisation over another,' he said.

'We have pointed Debbie to areas of our website where we have detailed her events and other details of RIBA-USA work,' Pritchard added.

Ed Dorrell



The Frank Whittle Partnership and developer Peel Holdings have unveiled plans to bring horse racing to Manchester. The scheme – called New Manchester Racecourse – will be sited in Salford Forest Park and will include this 6,000-capacity grandstand. The project also aims to provide other recreational and leisure facilities, triggering regeneration in the surrounding area. Peel Holdings' strategic planning director Peter Nears said he hoped the project would add to Manchester's recent economic renaissance. 'The Commonwealth Games provided a boost and the New Manchester Racecourse will complement and build on Manchester's worldwide reputation as a city of sporting excellence,' he said.

Lovejoy future unsure as merger talks held

The future of leading landscaping firm Lovejoy is in doubt this week following a series of surprising financial moves.

The office has sold its Scottish operation to US masterplanning giant EDAW while simultaneously entering into talks to merge the remaining company with fellow landscape designer Whitelaw Turkington.

Senior figures argue that these moves will leave the company in a stronger position and represent the culmination of an 'exciting period of change'.

They also deny that they were forced into the move through financial circumstances. 'The Lovejoy and Whitelaw Turkington deal will simply be a

marriage that suits both of us,' said Lovejoy managing director Martin Kelly.

'They are around half our size and have a very complementary skills base. We also feel they provide a similarly high quality of work.'

'We believe that this deal will make us one of the very biggest privately owned landscape firms in the business.'

However, Kelly added that Lovejoy is in no great hurry to complete the negotiations. 'There is no timescale at the moment,' he said.

'We would continue with our strategy of international growth even if the merger talks fail.'

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■ GEBERIT

'No crisis' as chairman Mostafavi quits the AA

Architectural Association (AA) chairman Mohsen Mostafavi has quit his post to become dean of Cornell's architecture school.

Mostafavi's resignation follows a dramatic referendum last month in which the school voted against his automatic reappointment for a third term. Mostafavi pledged not to stand for re-election if he lost the referendum.

US-born Mostafavi will now take up his appointment at Cornell on 1 July, where he will oversee three academic departments, 50 faculty members, 500 undergraduate and 200 graduate students.

Mostafavi told the AJ he had been 'disappointed' by the AA's reappointment process.

'I realised, as things progressed, the whole procedure needed a level of refinement. The system is not so appropriate for this day and age.'

But he added he had enjoyed a 'wonderful' nine years and wished the best for the school.

AA council member Simon Allford denied that the resignation and the circumstances surrounding it spelled a crisis for the school.

'The whole situation was slightly overdramatic the way it happened,' Allford said. 'Mohsen has done a fantastic job, and given the school a solid financial

base. Whoever now comes in, we are not looking for a crisis manager.'

Allford said the resignation, which coincides with that of AA secretary Edouard Le Maistre, provided an opportunity to rethink the chairman's role.

The chairman currently receives a six-figure salary to provide the academic leadership and financial management of the school. But the role could be tailored to the skills of the new chairman.

'The school is now in a very strong position academically and culturally,' said Allford. 'Any new person will find a committed group of students and staff. They will have the opportunity to evolve the school. It's an exciting time and there could be lots of changes.'

The AA will now form a committee to seek candidates. The final decision will be made by the

staff and students. Some are suggesting the appointment of a star such as Rem Koolhaas or Zaha Hadid.

One obvious home-grown candidate is Peter Cook, high-profile professor of architecture at the Bartlett. As well as internal and UK candidates, the post is likely to attract high-calibre applicants from the US and Europe.

Zoë Blackler



Mostafavi is to join Cornell on 1 July

NW development agency feels pinch

The Northwest Development Agency (NWDA) has admitted that it has over-committed itself to the tune of £220 million for the next 12 months.

It is understood that while Alsop Architects' Fourth Grace proposal for Liverpool's waterfront will remain unharmed, other lower-profile regeneration schemes in the North West, particularly Liverpool and Southport, could be postponed for at least a year.

The development agency has disclosed that it is committed to spending £630 million this year but has only secured funding of £410 million, a practice known as 'over-programming'.

In a formal statement, the new chief executive of the NWDA, Steven Broomhead – who has just completed a review of the quango's work and commitments – said the agency was committed to hitting budget.

'The agency has developed a three-year strategic investment plan that has been agreed by our board and we will see it through,' he said. 'We fully intend to meet projected budget and performance targets over the lifetime of the plan.'

'Projects will be reviewed on an ongoing basis with schemes being brought forward to cover any variation in programme that may occur.'

'Projects that have already received approval from the agency are clearly priorities, and we are currently in discussions with individual project sponsors on how we will profile our funding over the next three years,' Broomhead added.

Spinnaker troubles deepen after auditor's report

Portsmouth's troubled Spinnaker Tower, originally by local architect Hedley Greentree, has come in for more criticism this week following the publication of a district auditor's report.

The document attacks Portsmouth City Council's management of the scheme, blaming local officers and councillors for the current delays and cost rises.

Local criticism of the project

also reached fever pitch this week after project bosses admitted that the cost had jumped by another £2 million to £10.5 million.

When complete, the scheme – now being overseen by Harrington Design – aims to provide an 'iconic viewing platform' that will trigger regeneration and tourism in the surrounding area.

But the auditor's report says

the ignorance of the council as a client has damaged the entire project: 'My overall view is that the council has failed to manage the tower project with due regard to local taxpayers.'

'Instead of having in place a strategy which provided the framework for the management of the project, the council has proceeded by way of short-term expediency and by reacting to events,' the report added.

STUDENT SHOWCASE



Tom Clark designed 'Cornered Project' as part of his third-year work on a BA course at the University of Manchester. It was a design for a community project in the northern part of Manchester, which was intended to deal with issues of continuity and materiality. Clark's tutor was Paul Jones.

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





Gustafson Porter's designs on Nottingham's Old Market Square
» page 10

“The important thing is for architects to have a generous approach to the involvement of another creative practitioner”

Art consultant Vivien Lovell on successful art/architecture collaborations
» pages 24-25



Allies and Morrison Architects' refurbishment of the Royal Festival Hall and its surroundings got under way on Tuesday following a £5 million donation from the Clore Duffield Foundation. The total cost is £91 million, including the £71 million refurbishment of the

Royal Festival Hall, a £14 million new extension building and landscaping costing £6 million. The project aims to create a 'world-class venue for London, for our artists and audiences in the 21st century'.

Test case threat to planning law

The future of the planning system will come under threat at a Court of Appeal hearing next month into Gumuchdjian Architects' plans for the controversial Tate Tower on London's South Bank.

The ODPM is hoping to use the case to set a legal precedent against the use of the Human Rights Act's property clauses in the planning process.

The department's legal team is determined to destroy the argument put by residents that the tower will infringe on their human rights by reducing the value of their properties.

But if the residents' group emerges victorious, hundreds of planning decisions will become unsafe because inspectors have failed to consider the impact on surrounding land value.

The planning consultant for developer London Town, Peter Harris, said he was disappointed but not surprised by the latest legal issues. 'The government's lawyers are very keen to set this precedent as soon as possible,' he told the AJ.

'They are concerned because if the residents are successful in the case then it would overturn hundreds of major planning decisions. We are being used as a guinea pig for the whole of

the planning system,' Harris added. 'It's all about the Human Rights Act being abused once again.'

And independent planning expert Brian Waters agreed that the case could prove to be definitive for the future of the planning system.

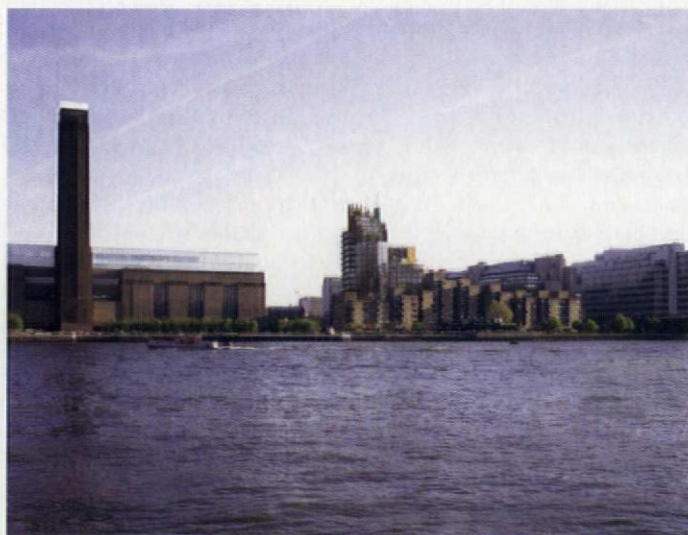
'I can completely understand why the ODPM feels that the planning system needs to be tested because the human rights issue is a big one,' he said.

'There were a series of test cases of this nature a couple of years ago and the planning system appeared to be robust enough to survive, but it seems to have come under threat again,' he added. 'It is only a shame because it will be costing the client a lot of money. It's harsh to ask them to start building two years later than they planned.'

Philip Gumuchdjian said the situation was annoying for both the practice and the developer. 'Even though the case is important it is a waste of money for us,' he said.

'All I really want is for everyone to get round the table, have a good chat and build the best building for the site,' he added.

Ed Dorrell



Residents claim the Gumuchdjian plans will reduce their properties' value



Mohsen Mostafavi
quits the AA for
Cornell » page 6

“The institute and its staff should wake up and smell the coffee”

Co-chair of the RIBA's New England chapter Debbie Bentley accuses the RIBA of failing to support the work of the US chapters » page 8

aj news

RIBA EXTENDS HAND TO CHINA

The RIBA has extended the opportunity to become affiliate members of the institute to all architect members of the Architectural Society of China. The offer of the status was agreed by the Membership and Regions Committee, together with the presidents of the RIBA, RIAS, RSUA and the RSAW.

CRASH, BANG, WALLOP

The construction and property industry's charity for the homeless, CRASH, is set to host a photographic exhibition at Interbuild. The event will feature photos and images submitted by homeless or formerly homeless people from CRASH-assisted projects.

FOSTER FINISHES SAGE ROOF

The final panel of the unique roof of Foster and Partners' Sage Gateshead was fitted on the building's front elevation on Monday. The curved steel roof weighs 750 tonnes and will enclose the performance spaces, the Music Education Centre, the Music Resource Centre, rehearsal spaces, entertainment suite, bars and restaurants beneath. 

Architect imprisoned over £3.5m charity scam

An architect has started a three-year jail sentence after being found guilty of defrauding a charity out of £3.5 million on a series of six construction projects.

Guy Pound, 71, formerly of the Poole-based Guy Pound Practice, was sentenced at Southampton Crown Court after charging the Talbot Village Trust £980,000 for non-existent work.

He was also found guilty of defrauding the charitable trust of up to £3 million more by inflating professional fees on the six separate projects, which were worth £15 million in total.

Quantity surveyors Anthony Green from Lewes and Brighton-based Peter Beard were each also sentenced to nine months – suspended for 12 months – for their part in the fraud.

Pound – who was jointly responsible for the planning, design and general oversight of the six projects – was on the ARB register until 1996 and had been carrying out work for the trust since 1974.

The schemes he completed included accom-

modation for the elderly, hostels for Bournemouth University students, accommodation for Cheshire Homes and related road projects on the trust's land in Wallisdown, near Poole.

The three men had disguised excessive fees by including them as a percentage of the building costs in the contracts, instead of providing an itemised bill.

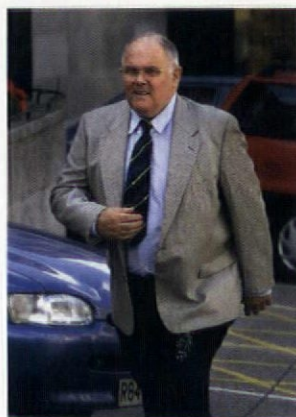
The Serious Fraud Office (SFO) began investigating their work in partnership with the Dorset Police Commercial Branch in May 1999.

The investigation included the analysis of road samples and the discovery of the absence of concrete that the trust had paid for.

A spokesman for the SFO said that Pound and his co-conspirators were guilty of a very unpleasant crime.

‘Three experts in their profession employed over a long period by the charitable trust abused their long-standing relationship to syphon off money through manipulating the contracts,’ he said.

Ed Dorrell



Guy Pound before his sentence

Egan review prompts Prescott skills backing

Deputy prime minister John Prescott has thrown his weight behind a national centre dedicated to the skills needed for his ambitious Sustainable Communities Plan.

The move follows a warning from John Egan that without such a centre the £22 billion building programme will be unachievable.

Egan issued the call in his skills review, sponsored by the ODPM and published on Monday. It forms the centrepiece to a raft of recommendations for how to tackle the skills crisis.

CABE's director of learning and development, Chris Murray, who has been working with Egan on the review, agreed that the lack of skills was the biggest impediment to seeing through the ambitions of the plan.

‘The plan sets out to do something completely new,’ said Murray. ‘This hugely ambitious task requires new skills. If we lacked the skills before, then obviously there's an even bigger gap now. Architects have a lot to teach about multidisciplinary working, but this needs to be a partnership with all the other built-environment professionals.’

The ODPM has now commissioned Deloitte to produce an options appraisal to consider how the new National Centre for Sustainable Communities Skills will work in practice.

Murray suggested the centre was unlikely to become a major institution, since the focus of the plan is firmly on the regions, all of which have their own centres of excellence.

Prescott has welcomed the review and pledged to provide financial backing for the centre. Its budget will be announced shortly.

Egan, outlining his recommendations, said: ‘We firmly believe that attempting to up-skill professionals in isolation will not produce the outcomes we are seeking. Instead success will depend on changing the attitude, behaviour and knowledge of everyone involved.’

EGAN'S RECOMMENDATIONS

In order to bridge the gap between our current skills base and skills we require for creating sustainable communities, we need:

- a common language and understanding of what we are trying to achieve – what makes a sustainable community;
- clear responsibilities for delivering sustainable communities;
- effective processes for delivery; and
- the skills base to support these.

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In the Architecture Pavilion at Interbuild on Wednesday 28 April, 3-5pm, publisher Phaidon will launch its *Atlas of Contemporary World Architecture*. Physically, it must be one of the heaviest architectural books ever published, and as it measures 45 x 32 cm it is impossible to hold in your lap – you need a table, and a sturdy one at that. Once you have manoeuvred it there, you find accounts of 1,052 international buildings, all completed since 1998, arranged in six geographical sections – Oceania, Asia, Europe, Africa, North America, South America; though Europe very much dominates with 588 of the inclusions. The choice was determined by some 100 consultants credited in minuscule type at the back of the book, with Deyan Sudjic singled out for his 'invaluable assistance'. Presented in photographs and just-about-legible drawings, with a concise text, the buildings are usually on a half-page or a page, though a very few get a two-page spread; quite why Future Systems' Selfridges should be one of those is a mystery. But there are some very fine buildings here which will certainly inspire, even if the coverage is insufficient to understand them in detail. The atlas will be available for inspection all day on the 28th and Phaidon promises 'a significant discount' on its £100 price tag if you order it then.

NEWS	4	
HELLMAN	14	
AJENDA	16	Commercial success mapped out?
EDITORIAL/LETTERS	20	
SIMON ALLFORD/PEOPLE	24	Art attack: Modus Operandi's Vivien Lovell
MARTIN PAWLEY	26	
BUILDING STUDY	28	Hodder Associates' daylight-drenched Berners Pool in Grange-over-Sands proves there's life after the lido
WORKING DETAILS	36	
INTERIORS	38	Unique Environments have got mews for you
TECHNICAL AND PRACTICE	42	Reading between the lines: technical books
	46	Everybody's talking: AJ Chatroom
	48	Legal matters; webwatch
DIARY	49	Exhibitions and events
REVIEW	50	Asmara and Modern Africa
	51	Attila Csörgo in Cambridge
	52	Piper's Reading retrospective
RECRUITMENT	53	
CLASSIFIED	61	
ASTRAGAL	66	
Cover		Berners Pool, Grange-over-Sands, Cumbria Photograph by Martine Hamilton Knight



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