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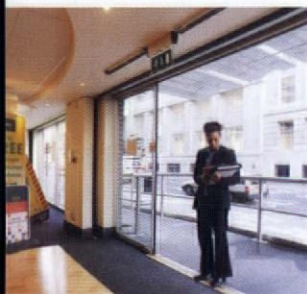
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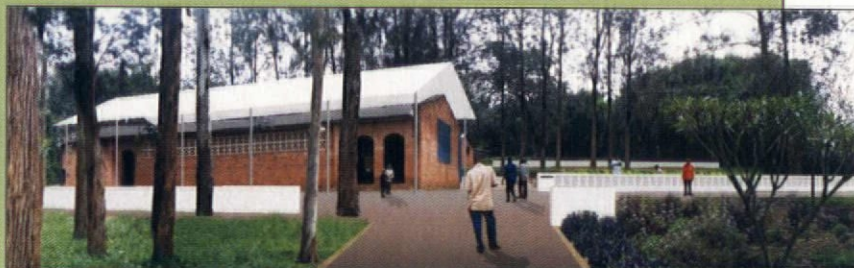
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The UK Department for International Development has appointed London-based architect Levitt Bernstein to design these memorials at the Nyarubuye (above) and the Ntarama genocide memorial sites in Rwanda (below). The appointment follows Levitt Bernstein's award-winning rehabilitation of the Mburabuturo University soon after the civil war.



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**Cover**

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Rab Bennetts  
reveals something  
big in the city  
» page 6

**“I do not believe that I should sign  
up to the gagging rules because I  
believe they break the public interest”**

Ian Salisbury threatens legal action against the ARB » page 8

**aj** news

# The education revolution begins

The heads of schools alliance SCHOSA is on the verge of launching the biggest revolution in architectural education for a generation.

The organisation has called for wholesale change to the way that schools of architecture are prescribed and validated, and the way that students qualify as architects.

The Delft Declaration, which was made on Monday, effectively demands the abandonment of the established Parts 1/2/3 and year-out structure, and its replacement with a more fluid system that allows for educational freedom. It calls for ‘professional competence’ to be ‘established at a single point of architectural registration with no prescribed intermediate qualifications’.

If the RIBA, the ARB, the government and the universities themselves adopt the reforms, the new system will allow for students to take any combination of practice-based training and university courses.

The students would take just one set of exams to prove professional competence at any stage in their development instead of automatically waiting for seven years.

SCHOSA secretary Chris Cross said that the decision to push for such a thorough overhaul was triggered by the top-up fees set to be introduced by the government and the ongoing shortage of resources felt in most schools.

‘The proposal is that there should just be one bottom line for qualification resulting in any number of diverse routes,’ he told the AJ. ‘For example, in the US it is encouraged that students should do a diverse undergraduate course and then do an extended MA course afterwards.’

‘The Delft Declaration is about creating a culture where there could be any number of flexible routes to qualification,’ he added. ‘Some people might go through a system of office-based learning while others might stay at school.’

Critics have, however, warned that there are countless problems with SCHOSA’s proposed ‘one point of entry’ system.

‘What they seem to be suggesting is one super exam at the end of seven years,’ RIBA vice-president for education Jack Pringle said. ‘That would be massively demanding. Not even the Americans suggest anything as stressful as that.’

‘While I admit that the present system is far from perfect, this seems a little radical. A modular system would be a lot better than the one exam. It seems to me that they are trying to get to something a lot of academics want – a non-vocational Part 1.’

‘I look forward to meeting with SCHOSA and finding out what their motivations for the declaration really are,’ he added.

Ed Dorrell

Rem Koolhaas’ Office of Metropolitan Architecture (OMA) is on a shortlist of four to replace the rundown 1970s Forum des Halles in Paris. The much-criticised building will be demolished to make way for an attraction that aims to ‘rival the Eiffel Tower, Pompidou Centre and the Louvre’. OMA proposes 21 coloured pyramids dotted over the site with a series of underground developments. The practice is up against French-based David Mangin and Jean Nouvel, and this year’s Serpentine pavilion architect, MVRDV. A winner will be announced at the end of May and work is scheduled to start in 2007.





“Designers show little or no interest in understanding the health and safety implications of their work”

The National Audit Office accuses architects of failing to design out hazards » page 12

Andrew Barraclough of HOK explains his obsession with PFI » page 22-23



## Fast-track housing proposal sparks Gateway sustainability concerns

Alarm bells are ringing in the architectural and planning community over the government's radical moves to accelerate its ambitious housebuilding programme in the Thames Gateway.

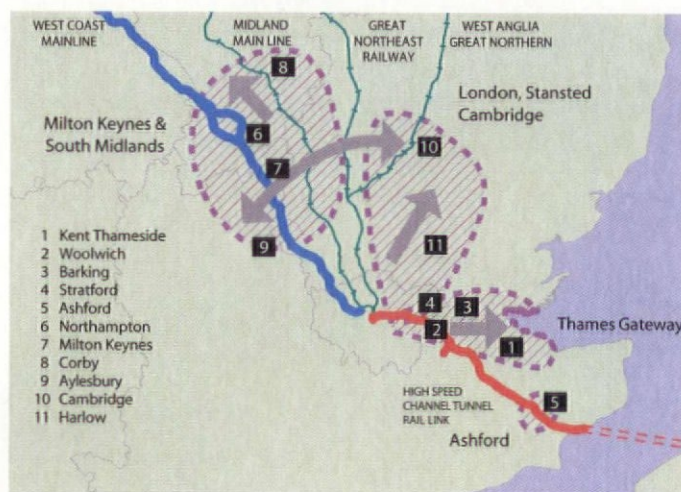
Both the RIBA and the RTPI have issued warnings over new procedures that involve the fast-tracking of established planning processes to allow approvals of up to 15,000 houses in one go.

Under the restructuring, local authorities will lose their strategic planning powers to the government's Urban Development Corporation (UDC).

Among the first to benefit from the fast-track approvals is a proposed masterplan by Dutch-based Maxwan – for English Partnerships and housebuilder Bellway – that will see 11,000 new homes built in Barking Reach.

However, the decision to grant planning permission to this massive scheme has triggered fury because the local UDC is not yet fully up and running. It has yet to agree funding and staffing within its remit, critics have warned.

RTPI policy director Kelvin MacDonald said that Maxwan's plans are likely to create 'unsustainable' communities. 'We are not arguing against the need for new housing or even against the use of



Massive Thames Gateway housebuilding plans face major opposition

simplified planning procedures in some cases,' he said.

'However, if we do not make decisions against a properly thought-out vision and investment plan for Thames Gateway, we run the real risk of rushing through schemes that will prove to be unsustainable in terms of accessibility, facilities and relationship to jobs.

'The Gateway provides a unique opportunity to show that we have learned from the mistakes of the past,' he added.

And the RIBA's Steven Harding also urged caution. 'We are all for a swift transparent planning

process, but not at the expense of genuine democratic scrutiny or community involvement. The quality of the outcome must be paramount, not its speed,' he said.

However, housing and planning minister Keith Hill disagreed, saying the plan would act as an exemplar for the rest of the Thames Gateway.

'This is a groundbreaking initiative that brings together the combined strength of the public and private sectors to tackle one of the most longstanding and prominently vacant sites in the Gateway,' he said.

Michael Hammond

### REDDY & O'RIORDAN MERGE

Dublin-based Anthony Reddy Associates (ARA) has merged with O'Riordan Staehli of Cork. Reddy will remain as managing director of ARA. The Cork office will be headed by Donogh O'Riordan for the next two years and the practice renamed Reddy O'Riordan Staehli.

### BARTLETT'S ROVING COOK

Professor Peter Cook is to step down as chairman of the Bartlett School of Architecture in October. Christine Hawley, who is currently dean of the faculty of the built environment, will replace him. Cook will remain a professor for two more years, acting as international ambassador for the school.

### HADID TO REIGN IN SPAIN

Zaha Hadid Architects has beaten off competition from five other international offices to win the EuskoTren's new headquarters building in Durango, Spain. The scheme will include – as well as the seven-storey office – a leisure centre, a new landscaped public park and a new underground station.

### BEYOND OUR KEN

The AJ is the media partner of The Shape of London, a mayoral debate organised by the Architecture Foundation. The event, which will be attended by all the candidates, will take place in the South Bank's Queen Elizabeth Hall on 27 May at 7pm. For tickets, email: askmayor@architecturefoundation.org.uk

## RIBA review proposes radical competitions office overhaul

The RIBA is planning a radical reform to its Competitions Office, turning it into a service that will more closely resemble a client procurement advice centre.

The new strategy was the key outcome of a series of review findings unveiled at the RIBA Council meeting in Manchester yesterday.

The review – carried out under the guidance of Clare Wright of Wright & Wright Architects – recommended the service be rolled out to a wider marketplace.

The findings praised the service and suggested the immediate aim of the Competitions Office should be to:

- continue to enhance best practice;

- promote the service more widely;

- expand and work on a more profitable basis.

The expanded service will include the recruitment of more competition advisers to expand the service, and increased advice on contractual agreements.

Developer Tom Bloxham of Urban Splash said he backed an increased service. 'It's never easy to pick a winner and be sure that you've picked the right one.

'But the more help and objectivity we employ, the more likely we are to get the best results, and the results are what really matter,' he added.



# Bennetts secures new City square



Bennetts Associates has won planning consent for the redevelopment of New Street Square in London's EC2 area.

The design – for Land Securities – incorporates 61,850m<sup>2</sup> of offices and 2,285m<sup>2</sup> of retail space and replaces a previous approval for a single 58,400m<sup>2</sup> headquarters office building submitted by RHWL.

The development, which centres around a landscaped City square, will include four main buildings and a pavilion and will replace the existing structures built during the 1960s.

The pivotal block will be building A at the northern end of the site, its maximum 19 storeys stepping down to 15 at New Fetter Lane. Building B at the north-east will rise to 11 storeys and restore the post-war street frontage that existed prior to the current development.

Closing the east side, building C will be five storeys high and provide a link to the neighbouring conservation area, while building D – which occupies the south-west corner – follows the street edge and steps from 12 storeys down to nine.

The site will form an effective boundary between the City and the West End and will be renamed New Street Square.

Michael Hammond



**Above:** building C's square-side frontage. **Left:** building B (facing) and building C (right). **Below:** looking north, building D can be seen on the near left with the pavilion at ground level. Directly ahead is building B and, on the right, building C can be seen 'nudging' out





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# ARB 'gag' sees Salisbury take board battle to court

ARB rebel Ian Salisbury was locked in a bitter legal battle with the board and its advisers this week in the run up to today's board meeting.

The RIBA presidential candidate is determined to force chief executive Robin Vaughan and chairman Humphrey Lloyd to release a series of papers to allow him to prepare for the meeting.

The pair have been intent on forcing Salisbury – who was elected on a 'pare back the ARB' ticket – to sign a confidentiality agreement that would, in part, silence his barrage of criticism against the board's activities.

The board brought in the new 'gagging' rules at its last meeting and threatened to bar members from future meetings if they refused to sign up.

But Salisbury has so far declined to agree to the rules. As a result he has been refused access to today's meeting papers and has been threatened with being thrown out during confidential parts of the meeting.

He and his solicitor have instead sent letters to both Lloyd and Vaughan warning that if they fail to send the papers to him he will take the board to a judicial review and fight the new rules in court.

However, at the time of going to press it was understood that both parties were on the verge of agreeing a stopgap measure that

would avert the confrontation and allow Salisbury into the meeting.

'I deny that there has been any breach of confidentiality and I deny that I have broken any of the rules,' Salisbury told the AJ. 'But I do not believe that I should sign up to the gagging rules because I believe they break the public interest.'

'There has since been something of a breakthrough and I understand that they will be prepared to allow all board members to see the papers,' he added.

Vaughan, however, said that the problem had been exaggerated. 'All board members were asked to confirm that the papers referring to university prescription would remain confidential and everyone agreed except Ian,' he said.

'The board has an absolute duty to ensure that these papers remain private and confidential,' he added.

The legal dispute is the culmination of an ongoing war of attrition between Salisbury and the establishment members of the board.

The rebel has consistently argued that the board – under the direction of Vaughan and Lloyd – has gone beyond the brief of the 1997 Architects Act and should be pared back substantially.

Ed Dorrell



The ARB has tried to silence Salisbury's criticisms

## BCI Awards gets most entries ever

A record 226 projects have been submitted for entry at the British Construction Industry (BCI) Awards 2004.

The total comfortably exceeds the previous high of 194 set in 2000 when Millennium projects swelled the entry.

Of the 212 UK projects entered, 138 will be assessed for the Prime Minister's Better Public Building Award, which is open to buildings and civil works of any size that are commissioned by central or local government and by grant-aided organisations.

The search for the winners begins on 18 May when the judging team – led by Network Rail chief executive John Armitt, and the Institution of Civil Engineers president, Douglas Oakervee – meet to shortlist the projects.

The number of entries by category are: International, 14; Major Project (over £50 million), 17; Building (£3 million to £50 million), 82; and Civil Engineering (£3 million to £50 million), 19.

The Small Project category (under £3 million) has been expanded for 2004 to include Small Buildings, which attracted 69 entries, and Small Civil Engineering, for which 25 projects are competing.

The increased entry reflects new special awards on offer this year thanks to the input from the dozen major sponsors and nearly 100 supporting organisations.

*The Architects' Journal* will continue to report on the progress of the BCI Awards, which lead up to the Gala Awards Dinner on Thursday 28 October at the Grosvenor House Hotel, Park Lane, London.

## Shuttleworth to speak at AJ/Spectrum event

Ken Shuttleworth of Make will give a presentation about changing trends in office interiors at the Spectrum exhibition on Wednesday 19 May, starting at 6pm. The AJ event, chaired by editorial director Paul Finch, will review current thinking on office architecture and layouts. Entry to the event is free, but you will need to pre-register for the show by calling 0870 429 4420 or visiting [www.spectrumexhibition.co.uk](http://www.spectrumexhibition.co.uk).

The Spectrum exhibition, which features top-level furniture and commercial interior products, takes place from 18-21 May at the Commonwealth Institute, Kensington High Street, London.

● David Chipperfield will give the annual AR/Spectrum lecture, sponsored by Gensler, on Tuesday 18 May, starting at 6pm. This will be followed by the AR/Spectrum Awards for the best new products at the show. Registration is as above.

## STUDENT SHOWCASE



'Brighton Rocks' is an installation produced for the Brighton Festival by three postgraduate architecture students at the University of Brighton: Vicki Foster-Key, Kate McNamara and Fiona McWilliam. Erected at the entrance to the Pavilion Gardens, it deals with ideas about a sense of place, and of change over time. The giant stick of rock was originally wrapped in cellophane, which has now been removed to expose the pink covering of casein-based paint mixed with sugar. As the elements wash away the outer layer, a selection of engaging messages will be revealed. The students' tutor was Jenny Lowe. The festival runs until 23 May.

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





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# Court case to fuel asthma claims

A court case in Glasgow is threatening to set a precedent and open the floodgates for insurance claims against architects and builders.

The case focuses on whether damp living conditions triggered a case of asthma in one of the tenants, who is claiming £50,000 compensation from Glasgow City Council and the Glasgow Housing Association.

The UK's growing 'compensation culture' is set to be fuelled by new research – to be published imminently – that will prove a 'link' between modern house-building techniques and designs and the increasing incidence of the illness in the UK.

The AJ has learned that housebuilders have already, under advice from insurers, started using asthma-friendly materials such as paint, natural fibre carpets and floor coverings as a precaution against claims in the future. The insurance firms have warned that an 'asbestos-scale scenario may be just round the corner'.

In the new research, Dr Stirling Howieson, an architect and researcher at Strathclyde University, will point the finger at today's building tech-

niques, materials and designs. He has studied the relationship between asthma and changing construction techniques since the Victorian era.

Howieson claims that the 'progressive elimination' of natural ventilation through chimneys and windows, etc, are the main cause of the latest asthma pandemic.

The research will also warn that materials specified by architects make for ideal breeding grounds for the dust mites that trigger asthma.

'Housing people in small, lightweight timber-frame boxes, swathed in polythene and synthetic carpets, may be cheap and profitable,' Howieson told the AJ, 'but the downside is the exponential growth in treatment costs currently picked up by the NHS, who have to keep asthmatics breathing.'

The Association of British Insurers claimed that 'this is not an issue we are aware of at the moment', but acknowledged that the compensation culture trend meant it would be 'one to look out for'.

Michael Hammond

## Regent Palace Hotel wins Grade II listing after conservation row

The Department of Culture, Media and Sport (DCMS) has listed the controversial Regent Palace Hotel in London.

A row broke out last month between conservation groups and the developer, Crown Estate – with its architect Allies and Morrison – over whether the building should be saved.

The Twentieth Century Society and SAVE Britain's Heritage have both lobbied the government over the importance of the 1915 building and its Art Deco bars and restaurants by Oliver Bernard.

And now the building's poten-



The Regent Palace Hotel's Art Deco bars will no longer face demolition

tial demolition is facing a major setback following the DCMS's decision to register it as Grade II.

SAVE director Adam Wilkinson said: 'SAVE is delighted to learn that this handsome hotel is to get the protection it deserves. This sends out the strongest possible signal to Crown Estate that demolition is not an option. We look forward to seeing an application for its careful refurbishment.'

'It has taken almost a year for the DCMS to list the Regent Palace Hotel, but we are pleased that they have reached the right decision,' he added. ➕

## Simon Molesworth (1956-2004)



Molesworth was a former AJ cover star and Civic Trust Award winner

Simon Molesworth died aged 48 on the 14 April after a long fight with cancer.

There are few in our profession who command an unqualified respect from their peers – Simon was one of these rare people. His gifts were accompanied by an almost painful modesty.

He was convinced that he had got into Cambridge by mistake – since living in Malawi, he was not given an interview. He then proceeded to get a first-class honours degree.

But great designers are born not taught, and Simon was a great designer. He had a care, a sensitivity and an understanding of beauty through his sketches that was at times breathtaking. He worked with Fairhursts, Renton Howard Wood Levine, Hunt Thompson and Greenhill Jenner before setting up his own practice in the late 1980s.

The house at Hunthay near Axminster, for Simon's mother, is, in the words of *The Architects' Journal*, 'clear and lucid from its overall formal concept down to the tiniest detail' (AJ 15.11.89). It shows a sophistication and lightness of touch typical of the man. The local builders working on it even brought their families to see the work at the weekends. Few enough of us are published – even fewer make it to the cover of the AJ, as this house did in 1989. Together with the Civic Trust Award for the best building in Devon that year, this is a fitting acknowledgement of his work.

Simon also taught interior architecture at Buckinghamshire Chilterns University for many years.

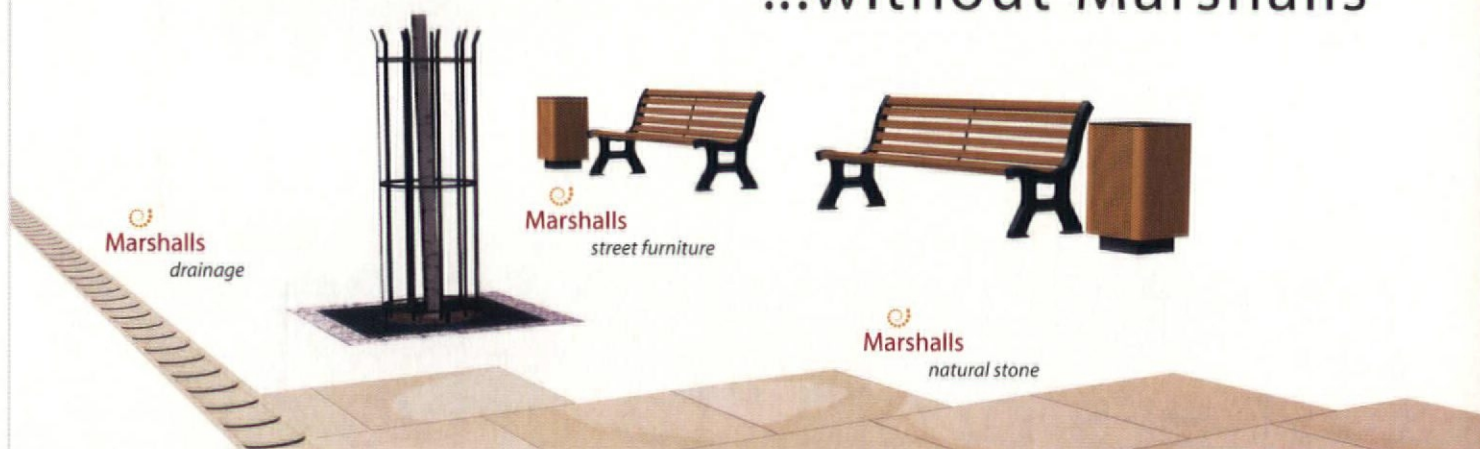
Mark Potter



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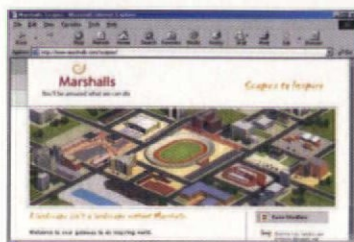


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## V&A/RIBA gallery gets under way

Work has started on Gareth Hoskins Architects' £5.3 million V&A/RIBA Architecture Gallery in South Kensington.

The new gallery is due to open in November 2004 and will display collections of architectural drawings, models and objects of the RIBA and the V&A.

The works will run parallel with Wright & Wright's study rooms and specialist storage facilities in the Henry Cole wing at the V&A. The study rooms will allow the public to view the entire archives in an easily accessible way.

The new Architecture Gallery will include a general introduction to architecture as well as thematic displays, educational interactive areas and a space for three temporary exhibitions each year.

The gallery will be situated near the main entrance of the V&A and will be the only permanent gallery in the UK dedicated to architectural documents and drawings.

# NAO attack heaps safety pressure on profession

The National Audit Office (NAO) has launched a searing attack on the health and safety record of architects and construction designers.

A new report by the agency – *Improving health and safety in the construction industry* – claims that most 'designers show little or no interest in understanding the health and safety implications of their work'.

The report estimates that up to 60 per cent of accidents could be traced back to decisions taken before building work begins, including during the design process.

'We found that the overwhelming majority of stakeholders supported this view,' the report says. 'For example, the Major Contractors Group believes that in many cases poor health and safety can be traced back to poor design.'

'And the Strategic Forum for Construction told us that designers' education on health and safety issues needs to be improved. The Federation of Master Builders was also critical, saying that of all the stakeholders, designers had made the least progress in improving.'

'The RIBA, however, questioned whether there was sufficient incentives for designers to "design out" hazards,' the report adds.

The NAO attack comes just weeks after the Health and Safety Executive (HSE) released its latest figures pointing to a failure of architects to take the issue seriously (AJ 29.4.04).

Speaking at the time, Joy Jones, the HSE's principal construction inspector, said: 'There is still a long way to go before we can say designers are making a real contribution to reducing the death toll and injury caused by falls from height.'

'We are concerned some designers want to rely on harnesses to prevent people falling when it is much better to design out the need to work at height or, if needed, ensure it's done from a safe place with proper guardrails,' she added.

The AJ has also learned that HSE inspectors are coming under increasing pressure to haul architects and their clients in for questioning before construction work starts on site.

An HSE source revealed that the executive's bosses are increasingly determined to force architects to 'take the health and safety issue seriously'.

'They are instructing individual inspectors to focus on the architect and client end of the process,' the source said. 'They see it as increasingly important.'

Ed Dorrell

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Contractors employed by the Athens 2004 organisation and the Greek government this week began to install Santiago Calatrava's spectacular roof of the Olympic Stadium. Covering an area of 26,900m<sup>2</sup>, the oval-shaped roof is composed of two steel and plexiglass structures that Calatrava compares to 'bent leaves'. The roof was designed so that its structural elements could be prefabricated off-site for more efficient installation. The off-site assembly was carried out on schedule by mid-April. Calatrava's masterplan for the Athens Olympic Sports Complex also includes the creation of sculptural landmarks, including an undulating 'Nations Wall'.

## 'Communication breakdown key to fiasco' says Holyrood engineer

One of the most senior figures in engineering giant Ove Arup has blamed the Scottish Parliament's problems on a lack of leadership and communication in the construction of Enric Miralles' project, writes Ed Dorrell.

David Lewis, a partner in the international firm, told a specially reconvened meeting of the Holyrood Inquiry that many of the standard arrangements were not in place on the £431 million scheme.

'In any project there has to be a leader who coordinates and takes the project forward in a controlled fashion. It can be the architect, the project manager or the lead consultant. In this project there was

no one, in my opinion, specifically to do that role,' Lewis said.

The project engineer also complained that there was a real problem with communication channels on the scheme.

'We agreed through the spring of 1999 to visit Barcelona frequently for design sessions with Enric,' he said. 'These were productive but were frequently invalidated by the following week, when we would be invited to view a new model of some part of the building.'

The Holyrood Inquiry was convened at the end of last year to investigate the cost and time delays that saw the project value spiral from an original estimate of £40 million to the current figure.

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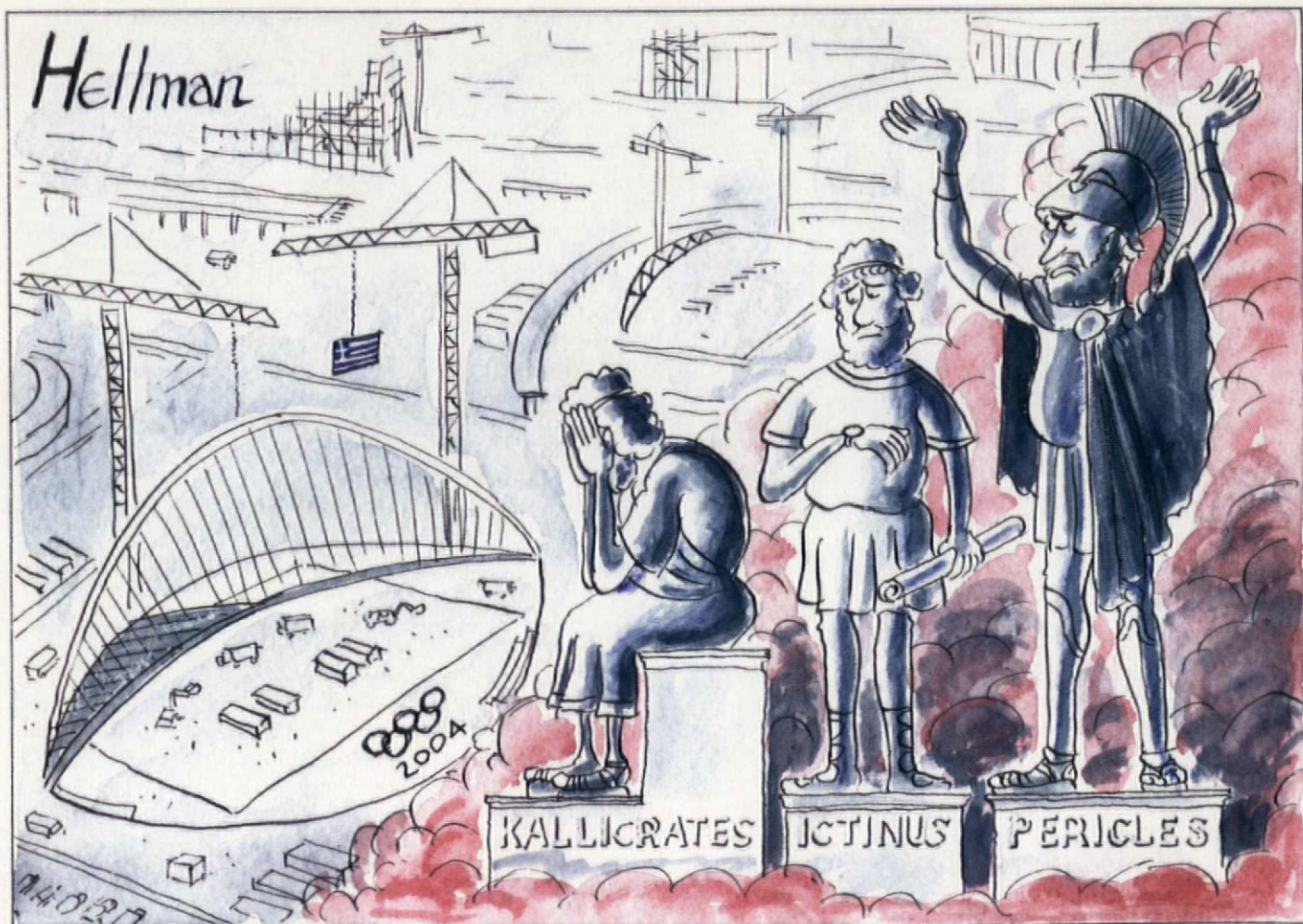
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## who said what

**'The most beautiful new private art space London has seen since the opening of the original Saatchi Gallery'**

Deyan Sudjic acclaims Caruso St John's Gagosian Gallery, opening on 27 May. *Observer*, 9.5.04

**'John Prescott can build in my backyard. The southern-based middle classes need to take a good hard look at themselves. Many have become insufferably smug and selfish'**

Phillip Murphy in a letter to the *The Times*, 6.5.04

**'I don't mind the outside. The inside could give us trouble. It's an inflexible design'**

Joel Moses, professor at MIT's new Gehry-designed Stata Center. *Boston Globe*, 4.5.04

**'The latest "must-see" design in a city of daring monuments'**

Jonathan Glancey on Herzog & de Meuron's Forum Barcelona. *Guardian*, 10.5.04

## vital statistics

- A quarter of seven to 10-year-olds now owns a mobile phone, according to a survey published last week. It shows that the proportion of junior school kids with mobiles has increased from the 13 per cent recorded in 2001.
- The International Olympic Committee has taken out £75 million worth of insurance against the possible cancellation of the Athens Games this summer. The move reflects concerns about the readiness of the new facilities and the threat of a terrorist attack.
- Research firm Market and Business Development has predicted that architects' fees will increase by an average of 5 per cent a year over the next four years. This represents an improvement on the 3 per cent seen over the past four-year period.
- New research by the vocational awarding body City and Guilds has found that 43 per cent of the UK's workforce suffers from work-related stress. Some 67 per cent blame these problems on a heavy workload.



**Curtain walling: MC Grid and Facetted**

Project: Bournemouth Central Library

Architect: Building Design Partnership

Large spans of Technal's specially adapted MC curtain walling have been used for an imaginative, award-winning library scheme that has challenged conventional design.

The architects' requirement for the acclaimed new Bournemouth Library was for a simple, clean glazing system, which would not interfere with the clarity of the architecture and yet would still be sufficiently robust to hold large panes of glass.

Finished in silver, the curtain walling from Technal's MC suite has created a sense of transparency for the building and a light, airy interior. The glazing is facetted around the main entrance and to the side, achieving a subtle curve under the roofline. Special caps accentuate the vertical sections to add further interest to the external envelope and demonstrate the design flexibility of this highly versatile system.



Photography: Martine Hamilton Knight



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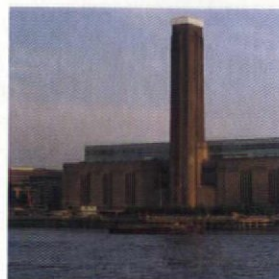
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# A trip down memory lane

In his latest book, *The Earth*, Richard Fortey argues that 'human beings seem to be programmed to love their home territory'. But is this concept of urban memory true, or even desirable? **Austin Williams** reports

The urban memory debate is one in which aspects of the city, town or village – hidden quarters, alleys or buried artefacts – are revived into the modern setting to provide an added dimension to people's appreciation of the built environment. Often abstractions such as memories, historical events or folklore from a previous generation are captured, reinterpreted and given a role in redefining the sense of what the place was... and is.

Often finding expression in public art and urban signifiers such as plaques, street-signs, refurbishments or abstract reference to historic objects, the point is to reinstate some memorial of people and places past; to reclaim access to the commons or simply to understand our place in the development of the urban context. The purpose is to hold on to the past – in the same way that our cockles might be warmed by stories told by our grandparents – and to create added colour within the contemporary urban lived experience. Through urban aide-memoires we can recognise historic events, say the practitioners, that would otherwise lie uncovered and undisturbed, and through a process of osmosis we can better understand the urban framework.

In many Middle England contexts, these memories are often light recollections of historical fripperies – sites touched by figures and events of renown or ancient burial grounds. Conversely, there is a tendency, especially in the Irish context, to reference the darker side of modern historical memory – teasing out the residue of conflict that most people want to, and have often tried to, forget.

Celebrity 'philosopher' Alain de Botton advocates Ruskin's view that 'many places strike us as beautiful not on the basis of aesthetic criteria... but on the basis of psychological criteria, because they embody a value or mood of importance to us'.

It is undoubtedly true that we have subjective and objective responses to 'place' and both responses may be triggered by a memory of an event that took place in those spaces many years previously. After time, the occurrence may still be sufficiently memorable to conjure the sense of the original physical experience, in the same way that certain isolated smells, tastes and sounds can transport us back to reminiscences of things past. These may engender positive or negative reactions and sometimes even instill in us a physiological response premised on the original sensory experience. While there may be an element of psychosomatic neurosis about these feelings, it is undoubtedly true that place-memory can have an emotional reality for many of us. Some bitter, some sweet. But the current debate is not an innocent enquiry, but a political search for communality through subjective and psychologised response to material issues. Thus the paradox is that, in the debate about urban memory,

the flux of community is reinterpreted as its fixity – community is a thing to be remembered and recreated.

As far back as the late 19th century, urban analyst Walter Benjamin wrote of the tendency for memories to be unpredictable and, above all, unconscious – often sparked off by the most anodyne of stimuli. But is there any merit in attempting to develop a theory of how these individual responses – randomly triggered in the urban environment – can be understood and generalised to society at large? Well no, not really. It is a bit like trying to theorise about why some people find some jokes amusing while others don't. However, there is a political resolve among the theorists that rises above the need for scientific rigour, it would seem.

The main problem with the debate today is that our individualised responses to places and *objets trouvés* are being squeezed into a policy framework that, instead of trying to improve the physical environment in a tangible way, is seeking to generate an intangible urban feel-good factor.

## Living in the past

Such is the desire for communality that only 'correct' memories will be tolerated, usually resulting in real inconvenient history being forgotten. Removed from any political context, the result of urban memory practices is often simply the celebration of attachment to place for its own sake. Whereas good urbanists (and there are many) aspire to have a transformative impact on the public sphere with their projects, urban memory is often simply a tool to create a sense of passive introspection. In this way, history becomes simply a story. The shift from urbanism as the challenge of material reality (the way that we think and act on a place to change it and ourselves), to one where urbanism is seen as a critique of the



**On the 20th anniversary of English Heritage, looking to the past – as a bellwether for the future – is commonplace**







'If I ever go looking for my heart's desire again, I won't look any further than my own backyard, because if it isn't there, I never really lost it to begin with'

psyche (the way that we think and feel about ourselves in a given space), attests to a broader malaise in modern society.

Frank Furedi argues that today's world is 'characterised by the loss of the web of meaning through which people make sense about who they are and where they stand in relation to others'. As such, the battle to find a renewed clarity of purpose has led to an 'unprecedented concern with the question of identity... and the politics of recognition'. It would seem that the current infatuation with the past, with (the pretence of) unity, with cultural identity, with place as an emotional haven, or with therapeutic mechanisms to help us situate ourselves in the world, is summed up in the clamour for urban memory. As a result, there has been a rise in the 'place-making' industry, as new theorists attempt to counter the sense of societal alienation by associating the role of 'places' with our sense of self.

But the policy of naturalising personal responses to 'place-memory' has deposited the ownership of the discussion in the hands of activists, advocates, counsellors, educationalists and politicians, who have turned it into a significant force in designing urban intervention. In this way, real civic history is often demeaned by the celebration of any old

snippet of historical memory, which is not even left to be discovered for ourselves, but is revealed, signposted and flaunted in order to give people a clear point of 'connection'.

This consequent clamour for 'participation', 'engagement', 'recognition', 'inclusion', 'community', etc, may resonate across the barren landscapes of post-industrial Britain, but is so void of definitional meaning that it is proposed more for the benefit of the born-again advocates of urban memory theory (and their grant applications) than for the indigenous populations themselves. You never really see a campaign of local residents spontaneously demanding that their urban memory be protected. Conversely, busloads of professionals are regularly brought in to 'respond' and 'give voice to' local communities' unspoken desires – desires that are often unspoken primarily because nobody really knew that they desired what is now being offered in the first place.

### The memory industry

Reflecting on the rise of new 'civic' buildings and *grands projets*, Katherine Mitchell says: 'In the attempt to harness nostalgia and foster a sense of collective memory... the development of museums and anchoring institutions... all help to sanitise spaces and

provide an image of enjoyable leisure and endless present.' Everything is laid out so that we can be in no doubt that these creations are more than just buildings – they are symbols of place; of regeneration. Nowadays, it seems, we are building with a view to remembering.

Stemming from the heritage industry's rationale to recreate a sense – not of place, but of experience – urban memory is all about an intuitive relationship to events. This downgrades a rational and contextualised understanding of place-making history – of actions and consequences – and replaces it with a celebration for the spontaneity of the moment; the natural; the 'relevant'. Once memory, any memory, is deemed equally valid and of contemporary relevance, then anything goes. As far as I am concerned, a little bit of critical distance is called for.

Localism and personal introspection is constantly reinforced through books such as de Botton's that pontificate on the nature of the ordinary, which is just a philosophical game to content us with limits, and to rein in what is now perceived to be unattainable aspiration. Surely we have lost our sense of direction – lost a sense of purposefulness – when passive contemplation, instead of active intervention, is posited as a way of engaging with the world. We need to be turning outwards and understanding the world and shaping the future, not contenting ourselves with our locality, our past or our subconscious.

Nowadays, the official response is to encourage us to reflect on the interesting features of our own locality – to find ourselves in our own backyard. In essence, then, urban memory is the celebration of the parochial. Aspiring to learn from the best of the past is one thing; celebrating the mundane from the past (or any other period) is quite another.





## Flexible education: learning a lesson from the legal profession

Flexibility is one of those words that carries the ring of righteousness. Flexible space is deemed to be inherently desirable. Flexible education, likewise, sounds like a sensible aspiration. Why impose a set seven years of slog on a group of people who acquire expertise at vastly different rates and in a multitude of ways?

SCHOSA is absolutely right to address the challenges posed by the changing educational landscape, not least the fact that spiralling debt and the spectre of top-up fees are forcing increasing numbers of students to combine paid employment with study. And there is an undoubted logic to its solution: that we should stop thinking in terms of length of course, and start concentrating on level of attainment. Students should be free to apply for entry into the profession at the point when they believe they have acquired the appropriate level of competence through any given combination of university courses and work experience. It is a practical response to a series of very practical problems. But it disregards the psychological implications of a seven-year course. The absurdly long training establishes architecture as a *serious* degree, up there with the high-prestige disciplines of medicine and law.

One of the problems identified by SCHOSA is that, while many 'opt out' of architectural education, it is virtually impossible to 'opt in'. Older applicants, even those with extensive relevant experience, face the prospect of joining a class of 18-year-olds to retrain from scratch. But the legal profession shows that the problem can be overcome without abandoning the basic requirement for a minimum length of study. By acknowledging the worth of undergraduate degrees in other disciplines, it positively encourages applicants from different walks of life. It expects its students to achieve the same finishing point without being too prescriptive about each and every early milestone, and remains a high-status course that satisfies demands for a minimum period of study.

An infinitely flexible system of architectural education may well attract those put off by the rigidity of the current system. But is there also a danger of deterring those who are currently attracted by its academic prestige?

Isabel Allen



How does the air flow now that the internal space has been subdivided?

### Where's the proof of Swiss Re energy claims?

Swiss Re is a staggering achievement (AJ 29.4.04) but, such is the scepticism in parts of the industry as to its 'green' credentials, it would have been good to see some objective evidence as to its performance now that it has been fitted out.

How does the air flow when the internal space has been subdivided with partitions? What level of energy consumption can be expected in, say, a kilogram of CO<sub>2</sub> per square metre? As with many high profile buildings that adopt the mantle of radical environmental engineering, all we have to rely on at present is the architectural aspiration, which is noble in the extreme. Indeed, as an admirer of glass architecture myself, I would be delighted to find that the reality is better than my intuition.

By the way, Bennett Interior Design which did the fit-out is part of tp bennett, not Bennetts Associates. Even Ken Shuttleworth was initially confused when he spoke to me about it!

Rab Bennetts,  
Bennetts Associates

### Rules are quite clear on RIBA name use rights

The self-satisfied pronouncement by David Lusty (Letters, AJ 29.4.04) should fool no one.

He does not appear to be a member of the RIBA, retired or otherwise. Having represented himself as an architect to his client,

Mill Hill Properties, he pleaded guilty to three separate charges. He was sentenced to 12-month conditional discharge with convictions on all three matters to run concurrently, and ordered to pay £200 towards costs.

The Architects Act 1997 only applies to those in practice or business. As published on numerous occasions and explained on both the RIBA and ARB websites, genuinely retired RIBA members can call themselves architects and use their affix without fear of prosecution. It is difficult to understand why anyone would want to seek advice on the subject from this man.

Maurice McCarthy, Hertfordshire

### Keppie's popularity speaks for itself

I am grateful to you for publishing Mackintosh scholar John McKean's email, 'Keppie legacy not fit for RIAS retrospective' (AJ 29.4.04) so that I can explode a few myths. McKean's premise is that Honeyman and Mackintosh could design memorable buildings, but that everyone else in the 150 years of the practice could not, and the RIAS was wrong to devote exhibition space to the subject. Incidentally, McKean obviously did not visit the exhibition.

The vast majority of Victorians would have preferred John Keppie's Dunlop House to Mackintosh's Windyhill or even Hill House, and many Keppie



designs like McConnel's Building in Hope Street have been well loved by Glaswegians through the years. Were they all wrong?

Graham Henderson had a string of design competition successes before the First World War, but with his entire career spanning from the 1910 recession through the austere inter-war years, there was little potential for extravagant design. However, the RIBA sought fit to award the Bronze Medal for the originality of Cloberhill School – was it wrong?

As for the past 50 years, I would rather leave the judgement to posterity than a prejudiced contemporary critic, but since the Keppie practice has consistently been one of the most successful in Scotland over that period, have all the clients who commissioned it been wrong? Is it wrong to design with the building users in mind rather than pandering to certain architectural academics, commentators and their dogma? Is it wrong to be well respected and valued outside this narrow group?

And of course some of the biggest myths surround Mackintosh himself. It is absurd to suggest that he only designed a small number of buildings during his 24 years with the practice, the ones where architectural aficionados can detect a certain style. He played a full part in the practice, designing many more, including the sensitive 1904 Classical extension to Honeyman's 1868 Paisley Art Gallery and Library. You will not find it in any book on Mackintosh, although the design and drawings are skilfully executed.

I do hope that John McKean sticks his head above the parapet when my practice history is published in the autumn. I could do with some controversy to sell lots of books.

**David Stark, Keppie Design**

### **Landscape architect is central to development**

The AJ has previously published a letter from me concerning the inappropriate use of bastardised versions of the word 'landscape' (AJ 5.4.01), but the message has clearly not reached Barrie Evans in time for his piece on Norton Canes.

What on earth does 'lightly landscaped' mean? This and other references to 'landscaping' betray an ignorance, shared by many architectural commentators, of the importance and complexity of design in the landscape and its part in the overall success of a development.

As I suggested in a recent presentation to the 4x4 seminars in Leeds: 'landscaping is to the landscape what MFI is to craftwork' (and if MFI takes exception to that I apologise, but at least it means that it must share my contempt of landscaping).

Motorway service areas are subjected to the most rigorous scrutiny under the planning process and their respect for and treatment of 'the landscape' lies at the core.

Landscape is present before the architecture and is changed rather than created. This is not to diminish the value of a good piece of architectural design, but siting of the building and the holistic planning and design of

the exterior is invariably a multi-disciplinary exercise in which the landscape architect is a central figure, and yet Macgregor-Smith's only mention is in the closing credits.

**Tom Lonsdale,  
Camlin Lonsdale, West Yorkshire**

### **Piers Gough arrogance feeds public's distrust**

As a social historian with an interest in urban architecture and the forces influencing its development, I have recently started reading the AJ. One of the things I have noticed in its pages is the 'democratic deficit' displayed by many Modern architects when faced with serious local opposition to their designs. It is perfectly possible to regard a design as unsuitable for its proposed location without being against Modern architecture as a whole.

This attitude is perfectly illustrated in Piers Gough's outburst against Camden council (AJ 29.4.04) over its continuing rejection of his scheme at Fortune Green, West Hampstead.

How dare the plebeian councillors of Camden deny the scheme proposed by developer Sager and its architect Piers Gough? Don't they know he is a renowned architect, for God's sake? Any scheme he designs must, by virtue of his hand upon it, be entirely suitable for the site. Only the ignorance of the

*grex venalium* (venal throng) of Camden and their elected leaders prevents them from seeing this. And as for the snivelling Camden planners, don't they know it is their ordained duty to force through the wondrous schemes proposed by the famous Piers Gough?

Speaking to the *Camden New Journal* recently, Liberal Democrat leader Flick Rea said: 'I probably have had more letters about this than any other issue since I came on to the council 16 years ago. I cannot tell you the strength of feeling about this. It is quite extraordinary.'

A spokeswoman for residents' group West Hampstead Amenity and Transport described Gough's scheme as '...an enormous block in a very Modern style in a very quiet residential area between the green and the cemetery. The neighbourhood is absolutely against it.'

Gough apparently regards this totality of opposition as manufactured, with 'councillors whipping everybody up [against the scheme]', and claims the continuing rejection of his scheme has caused him to suffer 'ritual humiliation' at the hands of planning chiefs. To which the response might be: get a life, Piers!

If anyone wants to understand the reasons why Modern architects, developers and town planners are so widely mistrusted, then Gough's comments make compulsory reading.

Way to go, London Borough of Camden.

**Hazelle Jackson,  
Twickenham**



**Feelings run high in Camden on Piers Gough's Fortune Green project**

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





## Sales mean nothing when the customer hasn't got a choice

A recent journey around the bypasses of rural England confirmed how it is always nice to blame someone else for the mess we see around us, and volume housebuilders seem to be the new estate agents. Everyone is having a go at them. Perhaps it is because they have so successfully dominated the housing market.

The first question I ask myself is who are these housebuilders? That they normally have the adjective 'volume' placed before their generic title is especially ironic. Volume as a description of space within buildings, and between or defined by groups of buildings (ie design), is something they show little interest in; 'volume housebuilder' is an oxymoron.

Certainly they think of square footage, units per acre, land banks and land values, but volume? No! I always think of volume as a measurement of space rather than area and, as such, it is a measure of the quality of inhabitation on offer. The only volume that they are interested in, however, is one of production (and, importantly, its control). This is their forte and their *raison d'être*. But it is also what we are all interested in, for if we don't think in terms of capacity and volume of production, there is no chance of meeting the target of 4.4 million new homes.

But what about the registered social landlords (RSLs); why aren't they being attacked? Is it because we don't associate them with houses anymore, as opposed to flats? Is it because they deal with 'key workers' and the other groups so beloved of the Rogers Urban Task Force? Is it because they are now perceived as a force for good backed by government funding? After all, they now go hand-in-hand with housebuilders, as they are the beneficiaries of Section 106 agreements, which put housing for the greater good in the developments of housing for profit.

As you look critically, you discover the good work that some housebuilders are doing. Next to Vauxhall Bridge, a leading housebuilder's super-dense urban scheme – built quickly – is a testimony to the manipulation of planning constraints to answer need. That it is wrapped up in a cartoon Modernist cloth of glass and butterfly roofs is surely the architect's problem.

So why attack the volume housebuilders? Is it because they provide the homes people want that we architects, so trapped in our search for an aesthetically startling future, are unable or unwilling to provide? Is it because they move into an area and become so important that they take over the planning department? It may be that housebuilders are successful because they have invented their own vernacular. I have worked in villages in England where I have been told that a dormer was part of the local vernacular, when in fact the first one appeared in a new estate in 1991. At times, the only way to extend a 17th-century listed cottage is to build a side extension that looks like a three-car garage and replace the front garden with a tarmac forecourt for half a dozen cars.

The reality is that housebuilders take a bashing because they control land and production quotas so there is no choice. And that is why their defence of sales figures means next to nothing – the dreary product sells because there is no alternative.

We have a chronic shortage of new housing, so of course the current product sells. You buy a Chatsworth, a Constable or a Connaught or you don't buy at all. Ladas and Trabants were purchased in the old Eastern bloc, not because they were the marker for customer satisfaction, but because they were the only option.

'At times, the only way to extend a 17th-century listed cottage is to build a side extension that looks like a three-car garage'

**The effect of PFI on design elicits strong responses. Andrew Barraclough of HOK International believes it is possible to make it develop side by side with quality**

Have you heard the urban myth about the gentleman from Somerset who spent the last 15 years of his life collating and mathematically detailing the behaviour of the household fly? The pensioner apparently carried out this work not for professional research or to produce a definitive report on the lifestyle of the pesky insects, but simply because he found them deeply, deeply fascinating.

It is a simple truth that, given that there are six billion people on the face of the planet, there will be somebody somewhere obsessed with just about anything you can possibly imagine. Another more disturbing example is a slightly peculiar German woman named Ulrich who, and this bit is true, has set up a website devoted to stories she has conjured up about wrapping Roy Orbison in cling film. Do a search in Google if you don't believe me.

Perhaps completing a holy trinity of weird subjects to be interested in, comes Andrew Barraclough, the head of public and institutional architecture at HOK International's London office, who has managed the quite extraordinary achievement of becoming obsessed by the minutiae of the Private Finance Initiative (PFI).

To be fair, Barraclough has reason enough for this obsession. PFI schemes are bringing a serious amount of cash into his practice's already-lavish offices on London's Oxford Circus, where we meet. For a member of this fine profession to have the business nous to get to grips with this incredibly complex procurement method, and then use this knowledge to bring in an almost endless stream of massive jobs, is a real achievement.

But this in itself is not why I am interviewing the Manchester and Brighton-trained practitioner. The main reason is that the National Audit Office has decided to make use of his deep well of information and co-opt him on to a design review-style committee it is founding to assess design in PFI-build schools.

It is safe to say that the PFI process is still in the process of bedding in. Since its inception it has been constantly in the public eye, with almost anyone from the worlds of politics and construction having an opinion on whether the system is good, bad or (in the case of the buildings it produces) ugly.

However, this stream of comment seems





ROBERT GRESHAM

## In private hands

to have quietened in the last few months as most people – even the arch-critics in the trade unions – accept that there is little or no chance that either this government or a possible Tory successor is going to abandon it.

This uneasy truce looks set to be broken in the next few weeks as RIBA presidential candidate Jack Pringle's campaign gets up and running. Pringle has made it abundantly clear that he will focus a great deal on the damaging affects of PFI on both the status of architects in society and the architecture

they produce. Pringle, for one, clearly has a principled objection to the entire concept.

But what of Barraclough? Is it difficult for a man who is clearly passionate about the subject of good design and the positive impact it can have on public buildings to uphold and work within the PFI process?

'There is simply no way that the country could afford to spend £2.2 billion on schools without this system,' he says, clearly trotting out a figure that is dear to his heart. 'There are a lot of people that knock the PFI system

because it is the easy thing to do, but really what they should be attempting to do is work within the system to make it better. That would be really good.

'What we as a profession need to do is find a way of demonstrably proving that we can improve business margins through the use of high-quality design. If we could do this, then there is no reason why architects and designers should not benefit and take a share in the profits in the long term,' he says, somewhat ambiguously. 'This would make for a radical change of outlook in both procurement and business.'

Barraclough also believes that there are many things that architects can, and should, learn from working within PFI. 'I really enjoy a lot about the process of being an architect working under these conditions as it stretches us in the way that we design. There are a whole raft of issues that we have never had to really think about such as the optimum life cycle of a roll of carpet,' he says, as if carpeting was the reason he joined the Manchester School of Architecture in 1978. 'In the past we would simply have picked one we quite liked without giving it much thought.'

But this general support for the system does not stop Barraclough accepting that there are also major drawbacks that need to be resolved. And, to my surprise, Barraclough accepts the major criticism from the world of architecture, that the procurement method leads to an unhealthy divide between architect and end-user client.

'We must develop a closer relationship with the client as well as our PFI partners. We must develop an understanding of the user's business, which, in addition to providing a building, focuses in improving the business environment. This would be the foundation of a true partnership where the business interests of the PFI consortium and user are inextricably linked.'

It is a strange irony that someone who is a self-styled advocate of the private finance system can come to the same conclusion as many of its most committed critics and yet package the recommendations for change in such a different way. One wonders which strategy will be more successful: Barraclough's reform from within approach, or Pringle's head-on confrontation. Only time will tell.

Ed Dorrell





## Nuclear versus solar – the great miracle fuel rematch

Half a century ago, in the aftermath of the Second World War, it was widely believed that the energy problems of the world had been solved. Atomic energy had been tested in war and had brought total victory. Now it was expected to don civilian clothes and go to work on the great task of reconstruction. It was confidently believed that the electricity generated by atomic energy would be so cheap that utilities would not even have to bill consumers for it.

This belief in the advent of a miracle fuel contributed to the rise of Modern architecture. Tower blocks; plate-glass windows; thin concrete walls and flat roofs with little or no insulation; indifference to orientation and exposure; the use of finished assemblies – all these elements flew in the face of tradition but were encouraged by the dreams of the energy industry. As a result, for more than a generation, new towns and cities, giant public housing schemes and many commercial buildings were designed by men who believed a new age of free heat, free light and free power was at hand.

But it was not. Instead the cost and complexity of nuclear power stations continued to rise, and fission refused to give way to fusion. Worse still, problems began to arise in connection with spent fuel and a series of minor accidents involving the release of nuclear radiation. Today, while nuclear power stations still generate 17 per cent of the world's electricity, almost nobody believes that nuclear power is safe, let alone cheap – or free.

But what about the alternatives? In the early 1950s three experimental solar houses were built at the Massachusetts Institute of Technology (MIT). Though they differed in detail design, all featured large south-facing inclined greenhouses enclosing rooms above heavily insulated tanks of water. During the day, electric pumps circulated the water

from the tanks through pipes in the inclined glass walls where it was heated by the sun. At night, or on chilly days, the pumps would circulate the still-warm water to maintain comfort. If the houses became uncomfortably warm, windows or vents could be opened, or blinds could be pulled down. As for the electricity to run the pumps, it was suggested that it could be generated by a big propeller on a mast, turning in the wind.

For years after the early MIT buildings, versions of these houses were built all over the world.

Their basic design principle, 'mass under glass', became a slogan of the alternative technology movement. In the 1970s a similar dwelling was built in Milton Keynes.

'Couple in sun-heat house frizzle at 158 degrees,' read the headline in the *Sunday Express* in the summer of 1974. The newspaper story chronicled the ordeal of a family that had volunteered to 'test drive' the first solar-powered public-sector house in Britain. Designed by a team of polytechnic lecturers from London, the house featured twin solar-heated, 1,000 gallon water tanks – one in a bedroom and the other in the living room. After a week of sweltering day and night, the solar pioneers fled and sold their

story to the newspapers. Later the house was divested of its solar equipment and converted back into a conventional dwelling.

Stories like this have always dogged solar architecture but, because they generally refer to episodes of excessive heat, they tend to be dismissed by the man in the street. In a country like England, which sits on latitude 58° north – the same as Hudson Bay in the Canadian Arctic – excessive heat is not considered a problem unless it is experienced personally. Excess heat can always be dissipated. It is cold that should be feared, not heat!

Or so it was thought then.

'For more than a generation, new towns and cities were designed by men who believed a new age of free power was at hand. But it was not'

### Max Fordham

Max Fordham & Partners

**When and where were you born?**

1933, Highgate.

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

Crystal Palace, because of the attention paid to buildability that makes it an outstanding achievement.

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

Paupiette de veau, etc, at a Routier in Brittany.

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

Ford Mondeo estate.

**What is your favourite film?**

The Marx Brothers' classic *A Night at the Opera*. I like a good laugh.

**What is your favourite book?**

*Master and Commander* by Patrick O'Brien.

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

The green paper umbrella from Singapore.

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

The car park and shopping centre at Bath. Whenever I see this, which is too often, I realise that it does not help to lift my feelings the way most of Bath does.

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

Arup Associates. Philip Dowson and Peter Foggo taught me what architecture was.

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

Eldred Evans.

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

I am an engineer so that must be the answer, but I have often wished I had been a banker.

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

Remember you are working to make buildings for society. The first client must be happy, but it is not really important.

**What would your motto be?**

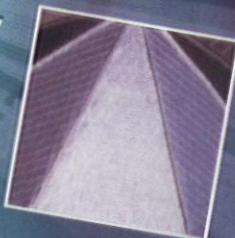
Don't bother with a motto.



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# HUB OF ACTIVITY

**Located west of Edinburgh and designed by Page & Park, Pentad is a rare example of innovation in business park design, in both layout and working environment**

By Barrie Evans. Photographs by Paul Zanne





Timber facade facing road (Block A) with beginnings of the colonnade network. Opposite: the hub building (Block F, to left) meets the end of Block A

Edinburgh's western edge is populated by business parks of varied quality and age. The most prestigious is Edinburgh Park, masterplanned by Richard Meier and with a website that lists the architects for each building, mostly familiar names, including Page & Park. Near the opposite end of the spectrum is the area around Pentad, masterplanned largely by chance and designed by cladding manufacturers. Its incremental growth has resulted in an extensive area populated by industrial sheds.

Pentad's client, the EDI Group, was set up as a private company by Edinburgh City Council in 1988, and was originally part of the client/developer team for Edinburgh Park. With the quality standard already set there, the new Pentad development can be seen as an attempt to push this part of the Gyle area

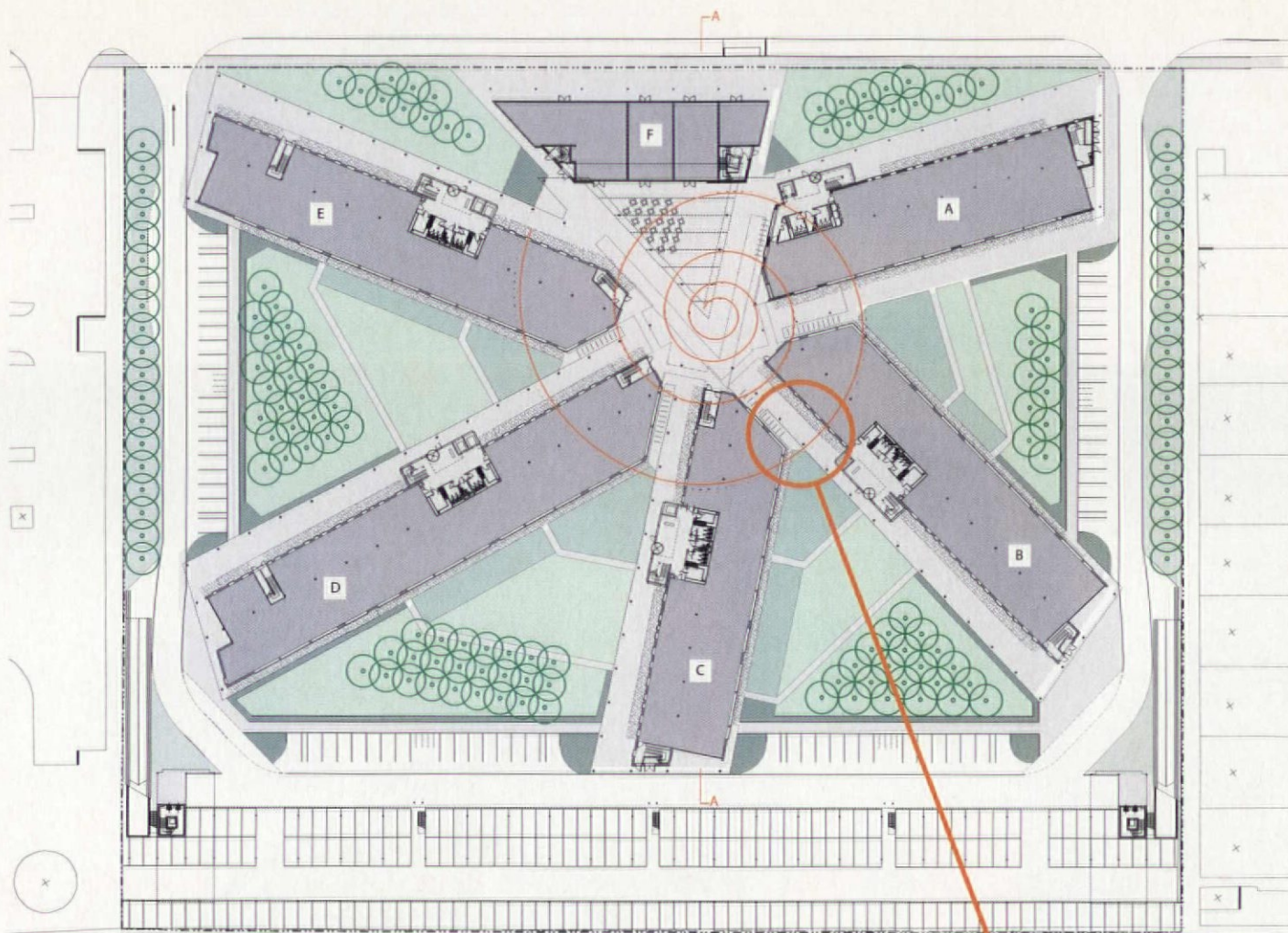
toward the same level. Necessarily, the hope can only be to make Pentad an example influencing its neighbours, albeit in an area felt ready for some change; wider masterplanning is not feasible in the face of established multiple ownership. So today there is an island feel to the Pentad development, an exceptional new neighbour, the more strange because only phase one has been completed, though the whole site has been acquired and cleared. Phase one comprises a hub building and the first office block of a planned five, comprising a bit less than 20 per cent of the eventual total floorspace of nearly 20,000m<sup>2</sup>. What we describe here are both the ambitions and ideas for the whole development and their manifestation in this completed first phase.

The site plan is one of the few innovative

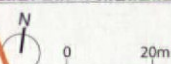
UK business park layouts of the past 10 years or so; the other one that comes to mind is Rogers' Chiswick Park (AJ 20.2.03). Pentad is much more urban than its current neighbours, both in the density of development of this 2.7ha roadside site and in the making of its outdoor spaces. Not here an arcadia-aspiring scheme like Stockley Park, with its isolated pavilions ringed by hedged corrals of parking, each linked by tentacles of roads.

Rather, as at Chiswick, primacy has been given to the pedestrian experience, with parking put to the periphery, here mostly concentrated in a band to the rear of the site alongside the railway, organised in two storeys. This clearing of the decks allows a hub building centrally on the road front with a layout of five blocks radiating from it, creating formally

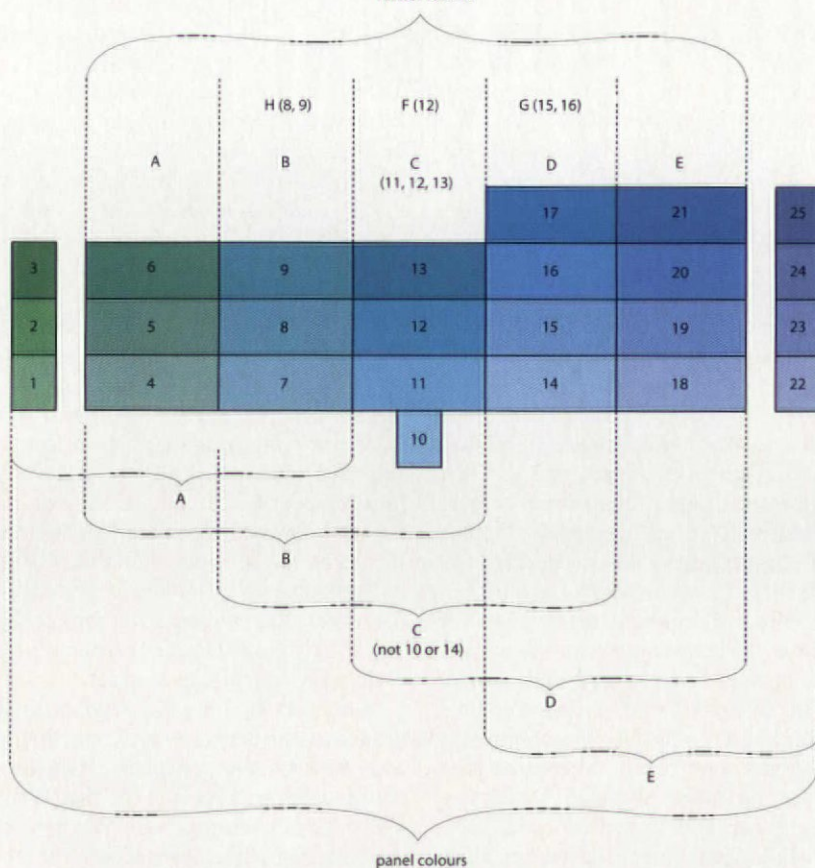




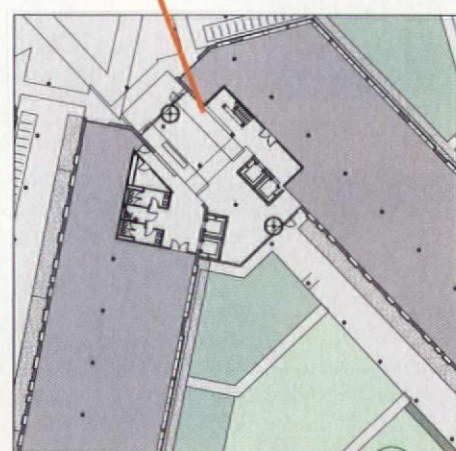
ground floor plan



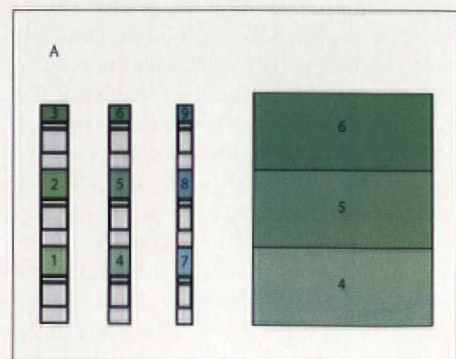
render colours



Colour system. Block A has one colour of render per floor (4,5,6) and spandrels coloured 1-9

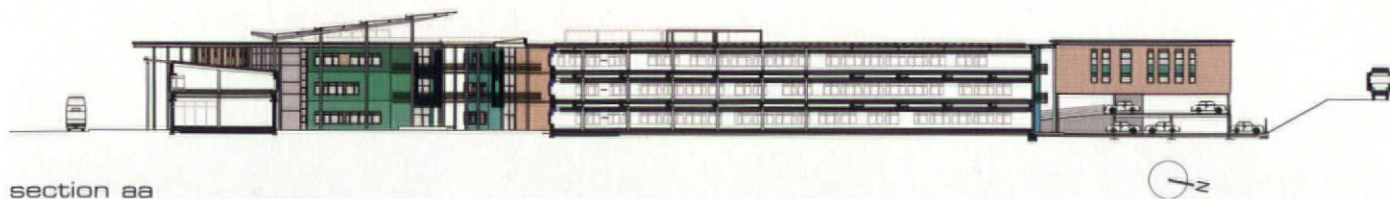


Example sketch design for a linking core where a letting involves two blocks

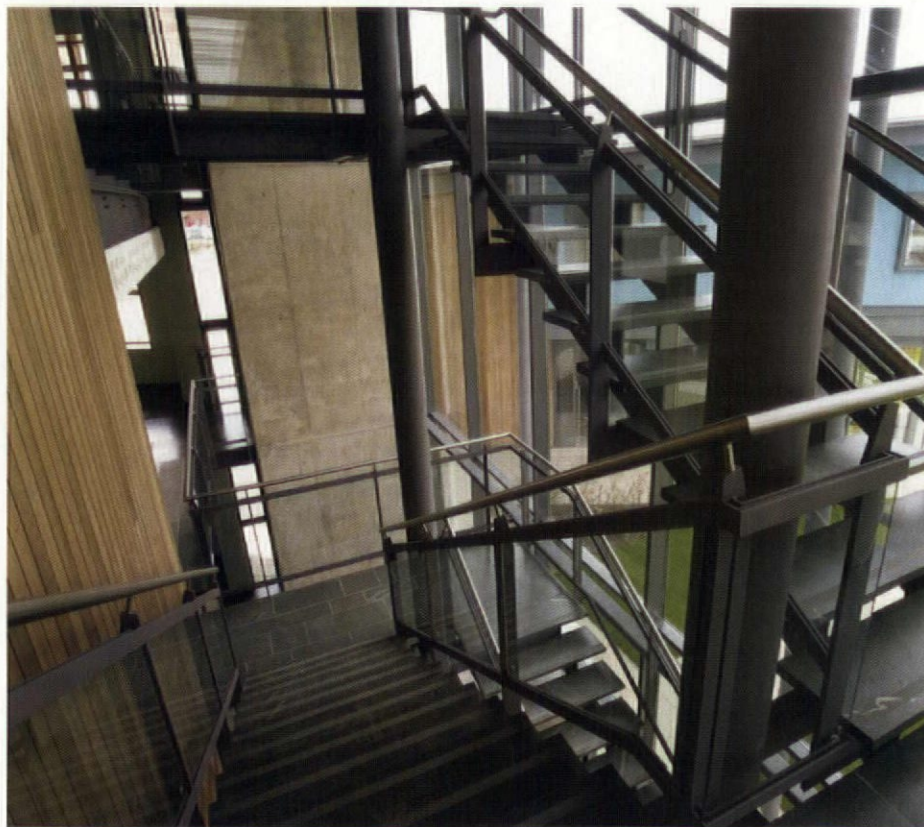


Block A spandrel colours 5-7 are also used on Block B, so colours will shift around the site





section aa



Lobby stair with light fittings in the soffit. Right: a refined result at a modest cost – see Working Details, pages 32-33

planted triangular gardens between. These are given variety by changes of planting, shape and orientation, and by the exterior treatment of the blocks. Each block has one side in timber with a covered colonnade provided by an overhanging roof, the other side coloured render. Generally each garden has one timber-with-colonnade face and one render face on opposite sides. (The first block, in phase one, creates the exception to this logic so that both the first and last blocks will show their timber-clad colonnaded faces to the road.)

Geometry has been a driver of much of the layout. Notably, the central court has been made a more generous space by setting out the blocks based on a spiral rather than a pin-wheel. Colonnaded routes will meet centrally to the scheme, the roofs joined, their trajectories defining a triangular court of seating outside the hub building's eating places. This area is to be sheltered by a large, high-level, triangular glazed canopy. (To keep consistency of colonnade height, those on the last two blocks, which are four storeys, will spring from the top of their second floor.) Today all you see around the central court are the rooftop column stubs for future connection of the central canopy-support columns.

The hub building is one of the marked differences with Chiswick. There the idea of central services is important, with an evident central management presence and a range of

business-support services on offer. At Pentad the approach is more straightforwardly commercial. On the ground floor are four retail units, two currently let as a sandwich bar and a Chinese restaurant (being fitted out). One vacant unit is rumoured to be going to a hairdresser – this may be the same hairdresser who has until recently been operating in the area from a van, as have several food-sellers. The immediate locale is devoid of shops so the new retail units are intended to serve this area; hence their hoped-for viability even in the first phase.

Above the retail units, on the first floor, is office space. A relatively small unit of 470m<sup>2</sup> net internal area, it is in a simpler and cheaper market than all the rest of the offices on this development, which the phase one office block exemplifies.

The hub office space specification, though less refined, is well done. And because, at two storeys, the hub will be overlooked by the three and four-storey offices, it is roofed in a copper monopitch, its inclined soffit giving a bit of life to the office volume. Also, with natural ventilation, there is no need for a suspended ceiling; all the services – lights, smoke detectors, etc – are neatly organised in narrow bands in a jointless plastered ceiling surface.

Standardisation has been a key to making this project work. Beyond the hub building there is very evident repetition in the blocks

and floorplates, organised to appeal to funders, while impressively helping to keep costs below £1,000/m<sup>2</sup> (excluding external works). The result of standardisation, though, is conspicuously not bland uniformity. Partly this comes through an experienced knowledge of where to spend money to effect and, especially on the facades, a necessarily restricted palette has been worked hard to produce a lot of variety. Not for this architect the repetitive, though elegant, boxes of Rogers' Chiswick. Page & Park, it seems, has more fun.

Architect Paul Sutton describes the visual logic of the facades enthusiastically. Each office block has a timber and a render face. On the timber side the emphasis is vertical with vertical boarding and narrow strips of windows with coloured spandrels. On the render side the emphasis is horizontal with windows joined in bands and each floor having a different tone of render, the colour darkening at each floor up the building in a reference Sutton makes to Gaudi's tiling; it is a contrast to the traditional internal decorative convention of going dark to light from floor to ceiling.

While timber-side windows may look near-randomly disposed at first sight, the underlying logic is tight. There are very few window variants, and all of them sit strictly on the 1,500mm internal grid. The architect chose these Velfac composite windows not just for their performance





Phase 1's Blocks F and A are envisaged as part of a colonnade network with the completed project hub roofed over

but also because sightlines are identical whether lights are opening or fixed.

For colours, the games played are reminiscent of the Systems Art of the '60s and '70s. Over the five office blocks there will be some 25 tonal shifts in render colour, which will gradually change from green to blue as you move clockwise from the phase one office block to the last of the planned five. Spandrel panels take the three colours of their building's render plus the three of the building either side – nine in all (at the ends of the scheme where a building has no neighbour, an extra three-colour band is invented). The architect found the range of body colours available in Sto render more than enough. But when it came to the metal spandrels, getting the subcontractor to deliver the specific colours sought proved problematic, and near-fit RAL colours were eventually used. Sutton pronounces himself happy with the end result and, seen on a clear day, the losses seem more intellectual than visual.

At roof level, single-ply coverings to slopes mask plant areas, which have spare space should tenants want to upgrade HVAC performance. The roof overhangs of the colonnades have dark-stained ply soffits inset with bands of rooflights to avoid too much overshadowing of top-floor windows.

The blocks become more conventional as you approach the office floorplates, but there are touches to savour first in the entrance lobby. It is simple and effective, treated as a transitional space: extensive glazing provides

indoor-outdoor contact; the timber external cladding continues through the glazing into the lobby; some lobby walls are also picked out in the green-blue colours; there is space heating but not the institutional standard of air conditioning found in the offices.

Three-storey lobby glazing is achievable with standard curtain walling because of horizontal bracing SHSs at each floor, linked to the steel stair and braced off the concrete floors. It has been used cleverly too to create the illusion of a glass lift; the four shaft sides are actually two fairfaced concrete walls (where the lift motor is concealed) and two faces of the glass cladding. Generally, metalwork is straightforward, though with neat touches such as building light fittings into the stair landing soffits (see *Working Details*, p32-33). Other lighting is indirect. Floors are finished in 600 x 300mm slate, and this material is also used for stair treads and landings. This approach is carried through to the WCs, which also have indirect lighting and the same 600 x 300mm format, in tiles this time, for floors and walls. It lifts them above the norm.

Empty spec offices don't inspire, but the architect has made a contribution. The composite windows are timber on the inside, set on the outside surface of the wall plane to leave deep reveals, which have been timber-lined. One side wall has strips of windows, the other pockets. The windows can be opened in these 15m-deep buildings. Ceilings are finished in acoustic tiles with localised VRV outlets; the ceiling has a wet-plaster edge to

make the transition from plastered wall to ceiling grid and to accommodate return air grilles. Lights are on movement detectors. Floors are raised, awaiting carpets.

At the hub end of this block (and all future ones) is an area of curtain walling, plus a balcony at the first and second floor, providing both a vantage point over the activities of the central court and a jumping off point for a system of pedestrian bridges which will link the block ends. It is difficult to imagine what the coming together of colonnade roofs, canopy, balconies and bridges will be like. It could be a bit cluttered. Or it could have some of the feel of a theatre in the round like the Globe.

The proposed linking bridges are part of the overall strategy for providing letting flexibility. In the phase one block, the core is at one end so a minimum letting is a whole floor (730m<sup>2</sup>). Columns are offset in a line 6m from the facade to offer the possibility of a 3m spine corridor. Later blocks have larger floorplates (up to 1,153m<sup>2</sup>) and cores are toward the mid-point so that floors can be split in two. For a large letting involving more than one block, the bridges can come into play, as could the architect's sketch ideas for an external core/entrance to link blocks B and C or D and E.

At this level, Pentad is a straight commercial letting proposition. What the developer has commendably sought to add, and the architect has provided, is an exceptional focus on the qualities of occupants' day-to-day experience of the place, and one that provides a model for dense urban office parks.



## SPECIFICATION

Phase one office

## SUBSTRUCTURE

### FOUNDATIONS, SLABS

Pad foundations, strip footings, RC slabs

## SUPERSTRUCTURE

### FRAME

Steel frame, galvanised where exposed externally

### UPPER FLOORS

Reinforced concrete, profiled metal permanent shuttering

### ROOF

Single-ply membrane on tapered insulation to falls on metal decking

### ROOFLIGHTS

Polyester powder-coated aluminium single-glazed laminated glass

### STAIRCASES

Main stair painted mild steel with natural slate treads and landings, steel-framed glass balustrading

### EXTERNAL WALLS

Cavity construction of two 100mm leaves of dense concrete blockwork with cavity insulation. Finish either coloured acrylic render system or cedar boards on treated softwood framing

### WINDOWS

Velfac composite timber-aluminium, polyester powder coated, double glazed, fully-reversible. Stick system polyester powder coated aluminium frame to double glazed curtain wall screens

### EXTERNAL DOORS

Glass in curtain walls. Timber in timber-clad areas

### INTERNAL WALLS

100mm dense concrete blockwork

### INTERNAL DOORS

Solid-core oak-veneered doors, with vision panels where required

## INTERNAL FINISHES

### WALL FINISHES

Offices: taped and filled painted plasterboard on metal framing. Cores: painted plasterboard and skim. WCs: full-height ceramic tiles, 600 x 300mm

### FLOOR FINISHES

Offices: 600 x 600mm raised floor system (for carpeting by tenant). Cores: natural slate on screed on insulation. WCs: ceramic tiling 600 x 300mm on screed on insulation

### CEILING FINISHES

Offices: white acoustic metal tile system; perimeter strip of plasterboard on metal framing system. Cores and WCs: painted plasterboard and skim on metal framing system

## SERVICES

### SANITARY APPLIANCES

White vitreous china WCs with concealed cisterns. Stainless-steel wash-handbasins set in natural slate vanity tops

### SPACE HEATING/AIR TREATMENT

Offices: above-ceiling VRV units in plenum ceiling void as emitters; return air grille at ceiling perimeter. Cores: underfloor heating on ground floor, trench heating on upper floors. WCs: low temperature hot water radiators

### LIFTS

Monospace lifts – motor in shaft. Car glazed with stainless-steel finishes and natural slate flooring. Shaft of two walls fairfaced concrete and two walls external glazed curtain walling

## COST SUMMARY

Phase one office – costs data based on cost plan, for gross internal area

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>		
Excavation	5.82	0.59
Floor beds	10.62	1.08
Retaining walls, foundations	26.10	2.66
<b>Group element total</b>	<b>42.54</b>	<b>4.34</b>
<b>SUPERSTRUCTURE</b>		
External walls	176.09	17.96
Internal walls	31.88	3.25
Floors	25.86	2.64
Stairs	13.76	1.40
Roof	70.04	7.14
Frames	87.61	8.93
<b>Group element total</b>	<b>405.24</b>	<b>41.33</b>
<b>COMPLETION</b>		
External wall openings	10.43	1.06
Internal wall openings	12.57	1.28
Balustrading	9.32	0.95
<b>Group element total</b>	<b>32.33</b>	<b>3.30</b>
<b>FINISHES</b>		
Internal wall finishes	19.31	1.97
Floor finishes	41.84	4.27

Ceiling finishes	31.24	3.19
<b>Group element total</b>	<b>92.39</b>	<b>9.42</b>
<b>MECHANICAL SERVICES</b>		
Internal drainage	5.57	0.57
Water supply	10.67	1.09
HVAC	169.13	17.25
<b>Group element total</b>	<b>185.37</b>	<b>18.90</b>
<b>ELECTRICAL, COMMS, PROTECTION SERVICES</b>		
Power supplies, lighting	73.41	7.49
Communications	3.31	0.34
Transport	21.59	2.20
Security	11.11	1.13
<b>Group element total</b>	<b>109.42</b>	<b>11.16</b>
<b>FIXED FITTINGS</b>		
General fittings	3.06	0.31
Sanitary fittings	13.96	1.42
<b>Group element total</b>	<b>17.02</b>	<b>1.74</b>
<b>SITWORKS</b>		
Drainage	3.06	0.31
<b>PRELIMINARIES, CONTINGENCIES</b>		
Preliminaries	66.56	6.79
Contingencies	26.63	2.72
<b>Group element total</b>	<b>93.20</b>	<b>9.50</b>
<b>TOTAL</b>	<b>980.57</b>	<b>100</b>

Data provided by Tim Currie at Summerfield Robb Clark

## CREDITS

### TENDER DATE

First quarter 2001

### START ON SITE DATE

March 2002

### CONTRACT DURATION

12 months

### FORM OF CONTRACT

Two stage tender. Standard SBCC without quantities, with contractor design portion

### TOTAL COST

£3,966,985 (final account, including demolitions and external works)

### FLOOR AREAS

Central building: 1,050m<sup>2</sup>

Phase one office block: 2,600m<sup>2</sup>

### CLIENT

The EDI Group

### ARCHITECT

Page & Park Architects: David Paton, Paul Sutton

### LANDSCAPE ARCHITECT

Ian White Associates

### QUANTITY SURVEYOR

Summerfield Robb Clark

### STRUCTURAL, SERVICES ENGINEER

Cundall Johnston & Partners

### TRAFFIC CONSULTANT

Colin Buchanan & Partners

### PLANNING SUPERVISOR

Bovis Lend Lease Engineering

### LETTING AGENTS

Ryden

### PROJECT MANAGER

Bovis Lend Lease Consulting

### MAIN CONTRACTOR

HGB Construction Scotland

### SUBCONTRACTORS AND SUPPLIERS

*Suspended ceilings Allied Acoustics; architectural metalwork Annandale Design UK; precast concrete stairs Breton Precast (Scotland); louvres Eurolouvres Systems; joinery Firside Joinery; single-ply roofing Grainger Building Services; render, screeding, plasterwork Gratten & Hynds; brickwork, blockwork Hewcon; scaffolding Interserve Industrial Services; timber cladding Jamieson Contracting Company; lift installation (office) Kone; lift installation (central building) Otis; window installation Laser Claddings; windows Velfac; mechanical and plumbing Livingston Mechanical Services; curtain walling Linn Tech Scotland; secondary steelwork Harry Lynch & Co; temporary electrics Maxxiom; electrical Arthur McKay Building Services; groundworks, concrete, drainage, hard landscape Meiklem Drainage Contractors; sealant works TC Munro; soft landscaping Premier One (Land Services); fountain installation Ritchie MacKenzie Co; structural steelwork J&D Pierce (Contracts); fire protection R&S Fire & Security; syphonic drainage Ross ADT; demolition Scotdem; metal decking Structural Metal Decks; floor, wall tiling Westcrowns Contracting Services; raised access flooring Veitchi (Scotland); copper roofing WB Watson; decoration Robert Wilson & Sons; render Sto*

## WEBLINKS

EDI Group  
[www.edigroupscotland.co.uk](http://www.edigroupscotland.co.uk)  
[www.pentad-edinburgh.co.uk](http://www.pentad-edinburgh.co.uk)  
Page & Park Architects  
[www.pagepark.co.uk](http://www.pagepark.co.uk)  
Summerfield Robb Clark  
[www.srcltd.co.uk](http://www.srcltd.co.uk)  
Cundall Johnston & Partners  
[www.cjp.co.uk](http://www.cjp.co.uk)  
Colin Buchanan & Partners  
[www.cbuchanan.co.uk](http://www.cbuchanan.co.uk)  
Bovis Lend Lease  
[www.bovislendlease.com](http://www.bovislendlease.com)  
Ryden  
[www.rydenlettings.co.uk](http://www.rydenlettings.co.uk)  
HGB Construction Scotland  
[www.hbgc.co.uk](http://www.hbgc.co.uk)

A standard office floorplate, relieved by differing window treatments on either side and a balcony view to the hub at the end





## Steel staircase with steel and slate treads

The prototype office building is a three-storey-high steel-frame structure with blockwork cavity walls clad with cedar boards and coloured render. The main entrance, lift and staircase are housed in a three-storey glazed curtain wall enclosure which projects from the main facade.

The lift shaft, an L-shaped wall of fairfaced cast in situ concrete, stands in one corner of the enclosure; the moving lift car can be seen through it.

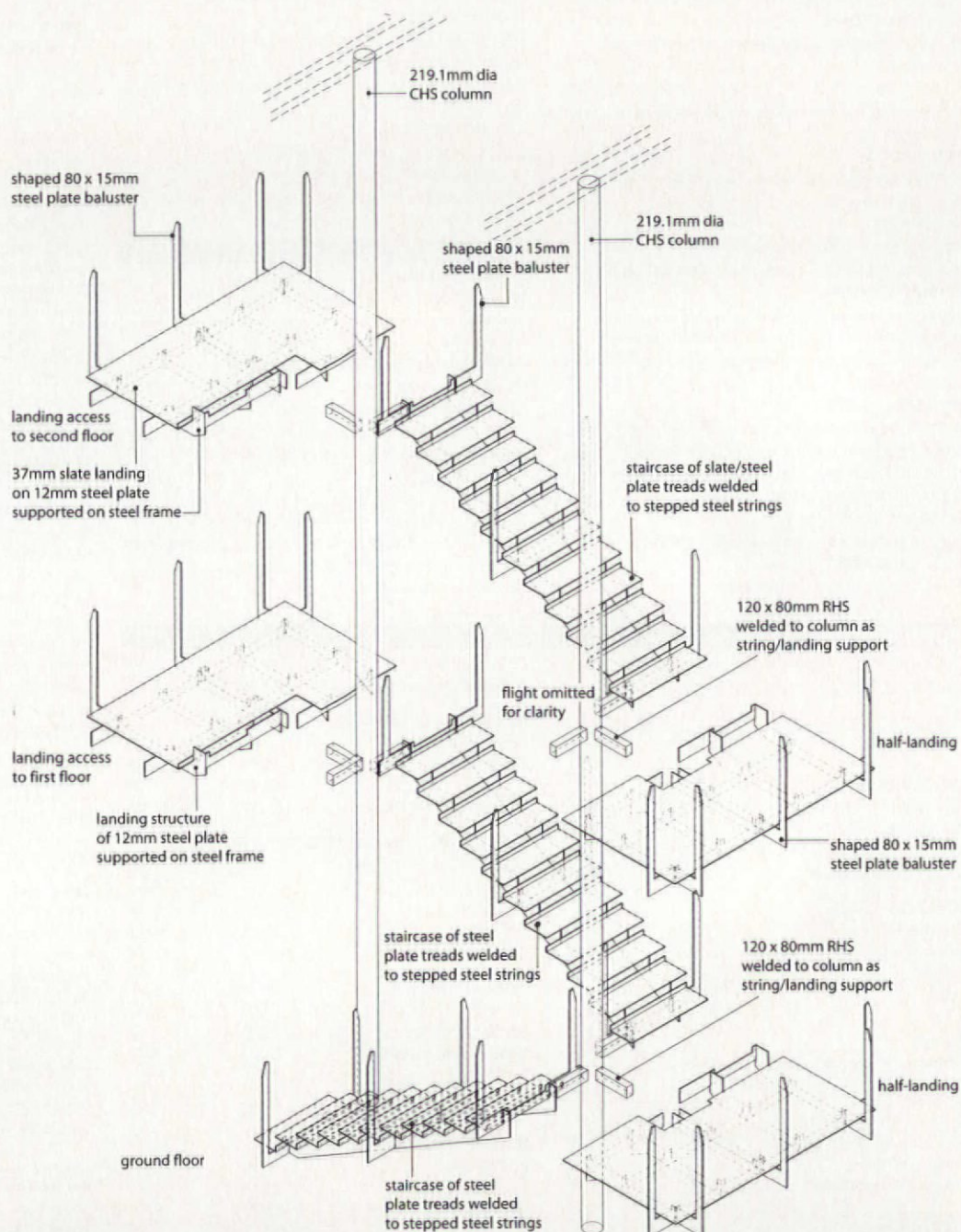
The staircase half-landings occupy the other corner. The steel strings and the steel frame supports to the half-landings are welded to projecting 120 x 80mm RHSs, welded in turn to two 219.1mm diameter CHS columns which rise between the staircase flights from ground floor to roof level.

Each flight consists of a series of 37mm thick slate treads bonded to 12mm steel plates which are welded to stepped 15mm steel strings. The slate treads have a honed finish with a non-slip, grit-blasted strip close to the edge. Landings and half-landing floors are 37mm thick slate strips – matching the entrance foyer floor. Light fittings with diffusers are integrated into the steel structure.

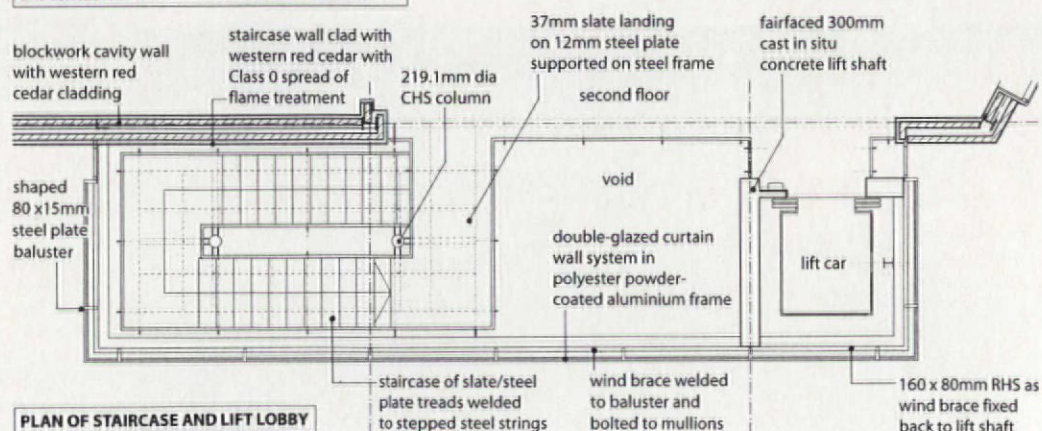
The shaped 80 x 15mm steel-plate balusters stand proud of the treads and landings. They support 15mm ss spigots welded to a continuous 40mm dia ss handrail. Between the balusters run 10mm toughened glass balustrades clamped in steel plates.

At each floor, a 160 x 60mm RHS runs behind the transoms at the inside perimeter of the glazed wall, fixed with cleats to the mullions. The RHS is welded to the balusters at landings and to the lift shaft so that both help to brace the curtain wall. This 'value engineering' solution was cheaper and lighter in appearance than the initial proposal of steel reinforced mullions.

Susan Dawson

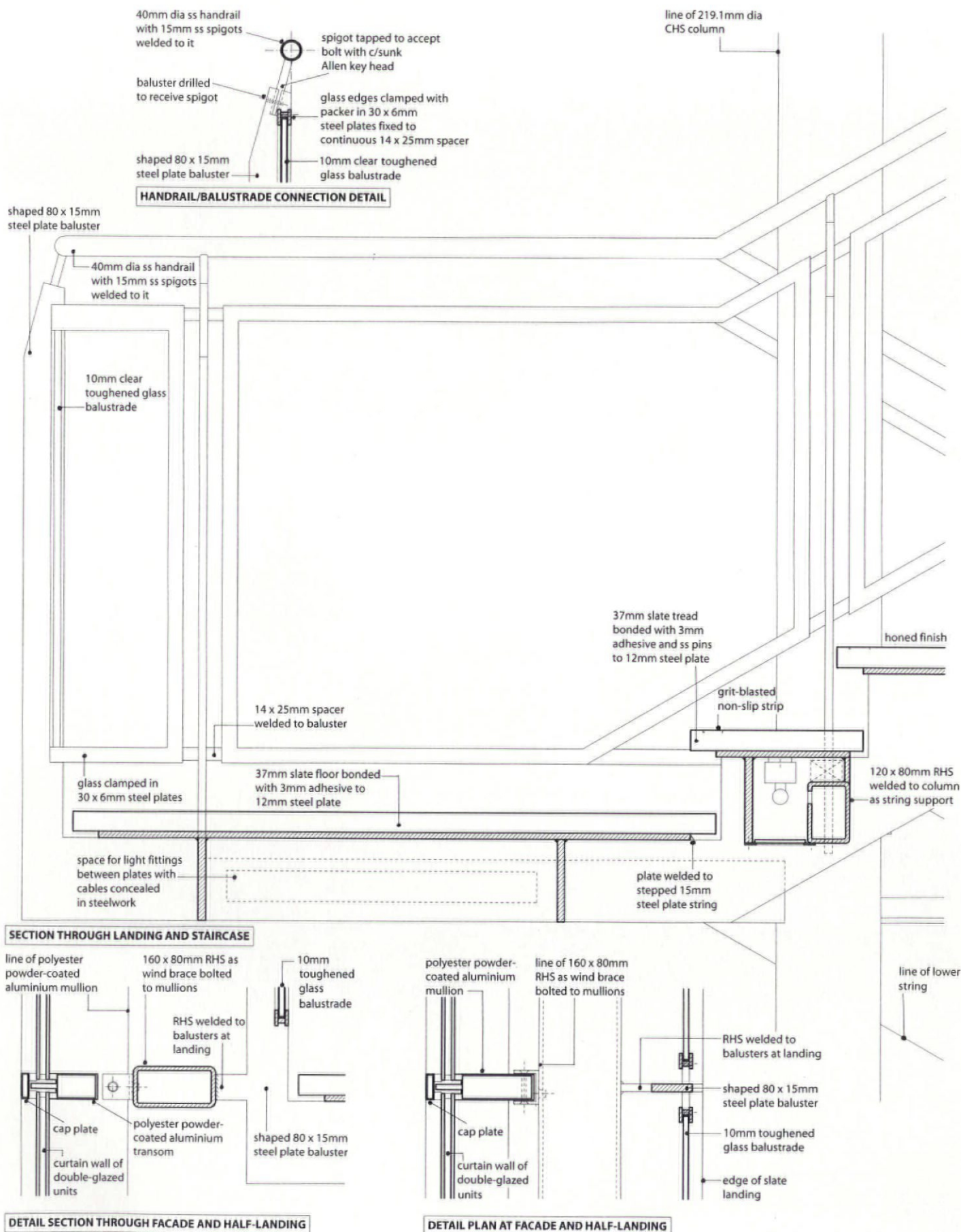


EXPLODED ISOMETRIC OF STAIRCASE STRUCTURE



PLAN OF STAIRCASE AND LIFT LOBBY







# Conservation piece

Hampshire County Council had to keep a clear vision when painstakingly restoring a local museum

By Barrie Evans. Photographs by Paul Carter

The name Gilbert White's House and the Oates Museum points to the somewhat strange bedfellows that have made this museum and its phased works a viable project. For the Oates exhibition, focused on Captain Oates of 'Scott of the Antarctic' fame and Frank Oates, a Victorian explorer of Africa, display space was what was needed. But while the Oates family has local roots, the exhibition of these pioneers could have been housed anywhere, in a building ancient or modern. By contrast, Gilbert White (1720-93), though nationally famed in his day as a naturalist, was essentially a person of this place, of the village of Selborne between Alton and Petersfield, and of this house. The building, also known as The Wakes, was his family home for many years until his death. And what largely brought him to prominence was his one book, recording prolonged observation of natural history, mostly based on Selborne<sup>1</sup>.

Though White was an educated man, becoming a fellow of Oriel College, Oxford, his lifelong obsession was his home ground. And while the museum does have the origi-

nal book manuscript and some other artefacts, the essence of the White 'exhibition' is this house and its traces of how he lived here and shaped its garden. Fortunately, when additions were made to the house over the years, the existing parts were not modernised at the same time. The layers have built up. The house is now listed Grade I, with outbuildings listed Grade II and the gardens Grade II\*.

Broadly, today's use of the house as a museum entails restoration of the parts dating from White's time, while later additions have been put to other uses: as the Oates galleries (currently with temporary displays), as staff accommodation, a shop and tea rooms. In practice, the consistency in use of traditional materials and the sympathy of later additions mean that this building feels like one rather than two, if rambling and layered by time. However, for the visitor the logic of combining White and Oates exhibitions is not presented in a self-explanatory way and may never be fully resolved.

The cohabiting of White and Oates goes back to 1954, when the house came on to the

History of the museum  
Past visitors, perhaps attracted by reading Gilbert White's *Natural History of Selborne*, were in for rather more than they bargained for. They were confronted with a building, the majority of which was obviously not 18th century, housing on its upper floors a museum dedicated to others – two members of the Oates family. These, together with rather old-fashioned, hard-to-follow displays packed into a series of small domestic rooms, made a visit to The Wakes a challenging experience.

It had been clear for some years that the museum required a complete rethink about the ways it was able to present its material to the public, with larger displays needing to be housed in larger galleries. At the same time, the trustees were faced with urgent requirements to modernise the building services and to undertake an extensive repair programme to the external fabric, especially roofs.

The Heritage Lottery Fund responded generously to the trustees' application. Careful planning of the works by architects Peter Davis and Giles Pritchard paid off, with a project carried out within budget, on programme and with a minimum of disruption to the museum's activities. Very careful attention was paid to the standard of workmanship, with the result that one subcontractor was dismissed for persistent substandard work.

Works to the roof presented the opportunity to answer the outstanding questions of age and build sequence. It is well-known, for example, that during White's time there was a fire in the roof of a small extension that had been built. Clear evidence of the extent of the fire and the repair work was found. It had been suggested that the earliest part of the building might be medieval in origin. Not so. The house was proved to have been an elderly, simple village one when White moved in, to which he made a number of changes, all of which can now be identified accurately. The earliest part of The Wakes had local marlstone walls and a thatched roof, affording simple, limited accommodation.

R G Phillips, project monitor, Heritage Lottery Fund/English Heritage



The accumulation of buildings. The porch marks the route into the entrance/shop





The Great Parlour, completed by White in 1777 (except for the bay, added later by others)



View from the south, illustrating the variety of periods and constructions



Original Little Parlour, with White mannequin. Note the vents in the stair risers

market. A first public appeal to make it a Gilbert White museum failed to raise enough money. Then Robert Washington Oates offered to purchase the house on condition that there was also an Oates museum within the building. So the museum went ahead on that basis. A charitable trust had been formed and, acting as client, it approached Hampshire Architecture and Design Services (HADS) for help with a Lottery bid and with managing the project. (HADS is part of the in-house property services department at Hampshire County Council. The department has some 500 staff and undertakes commissions too for other public and private non-profit-making clients. It is currently looking for more historic-buildings architects.)

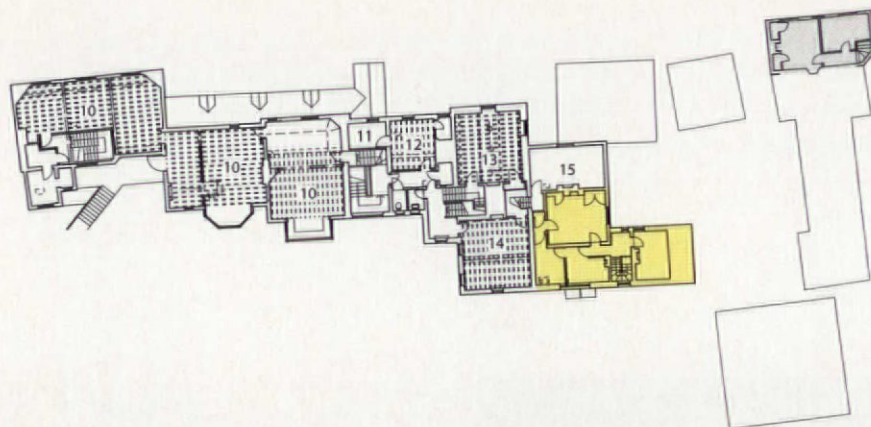
Buildings rarely stand still and this one has not. It is about twice the size it was when White lived here. Early in its history the building was a timber-framed hall house, dated to 1610 by dendrochronology, probably of three bays. By White's time an entrance lobby on the north (street) side led into the Little Parlour and a few rooms beyond. (Visitors now enter and leave via the shop.) The Little Parlour also had a modest stair up to the small upper floor containing White's bedroom.

White added the Great Parlour to the west of the house, completed in 1777. Bell's library was added further west again, in about 1850, by a Professor Bell who then owned the house. Even further west, a two-storey addition was built incorporating a

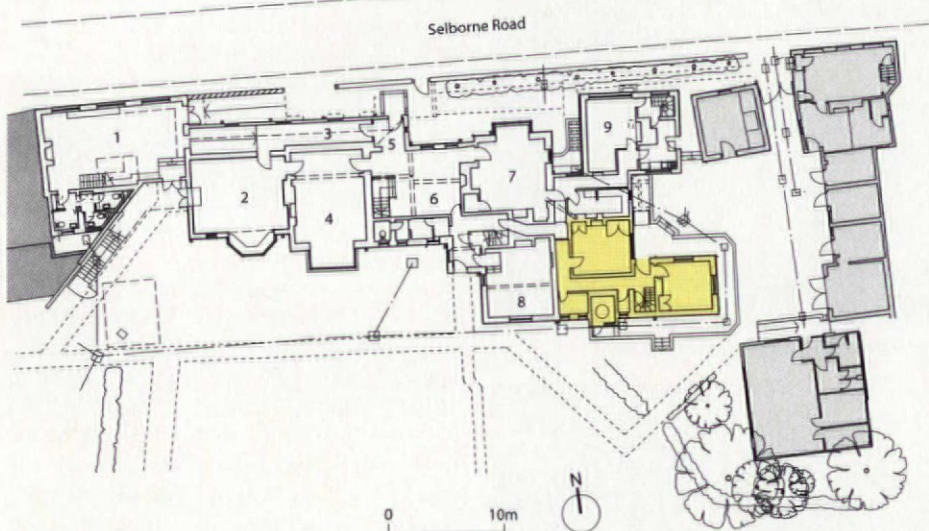


Complexity from accumulated layers





first-floor plan



ground-floor plan

#### KEY

- 1 shop
- 2 Bell's library
- 3 long corridor
- 4 great parlour
- 5 original entrance lobby
- 6 little parlour
- 7 tea parlour
- 8 Gilbert White's kitchen

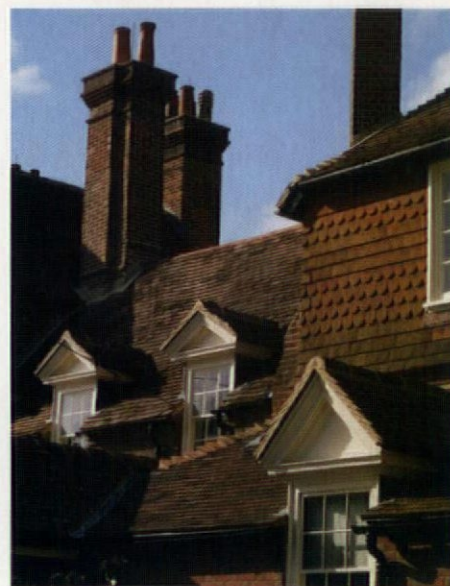
- 9 library
- 10 Oates Gallery
- 11 office
- 12 Gilbert White's office
- 13 conference room
- 14 Gilbert White's bedroom
- 15 artefact store
- staff flat

billiard room, now the shop. Oddly, a connecting corridor from this was built along the front of the house, linking it to the original entrance lobby. That was about 1910. Meanwhile, probably in the 1890s, a second storey had been added to the Great Parlour and to Bell's Library; these two rooms and the room above the shop are the Oates galleries, minus some partitioning from the 1940s/'50s.

A new, larger staircase was also built in Victorian times. At the east end of the building, staff accommodation (and a library) were built about 1910, which may have overbuilt the site of White's kitchen, or the White kitchen may have been where it is now on show, though this was known to be White's dining room for a substantial part of his life. The Tea Parlour (museum cafe) was a dining room added by White's brother shortly after White's death.

Visitors travel in a loop from the shop/entrance along the 1910 corridor, through the original entrance lobby into the Little Parlour and then to ground-floor rooms; then up the Victorian stair to White's bedroom, west up half a floor on the original staircase then through the Oates galleries and finally descend into the shop again.

Today the project is at the end of its third of four work phases, following a Lottery grant of about £1.8 million in 1998. Phase one, starting in 1999, involved repairs to the fruit garden wall and ha-ha at the end of the rear lawn. These walls were propped, taken down brick by brick as necessary, existing foundations grouted and walls rebuilt. In 2001 phase two began, creating new premises for the field study centre, located in the extensive garden. The study centre is mainly used by schools. A 16th-century timber barn, donated in 1992, was moved to the site



A flavour of the museum's 19 roofs



Earlier field study centre, also by HADS

and converted into the centre by HADS. New additions in a compatible rural-outbuilding architecture accommodate WCs and offices.

Phase three, entailing major works to the house, is now complete. Phase four is current restoration of the gardens, working from White's writings, being carried out by the museum and its volunteers. The Lottery-funded works are due for completion this year.

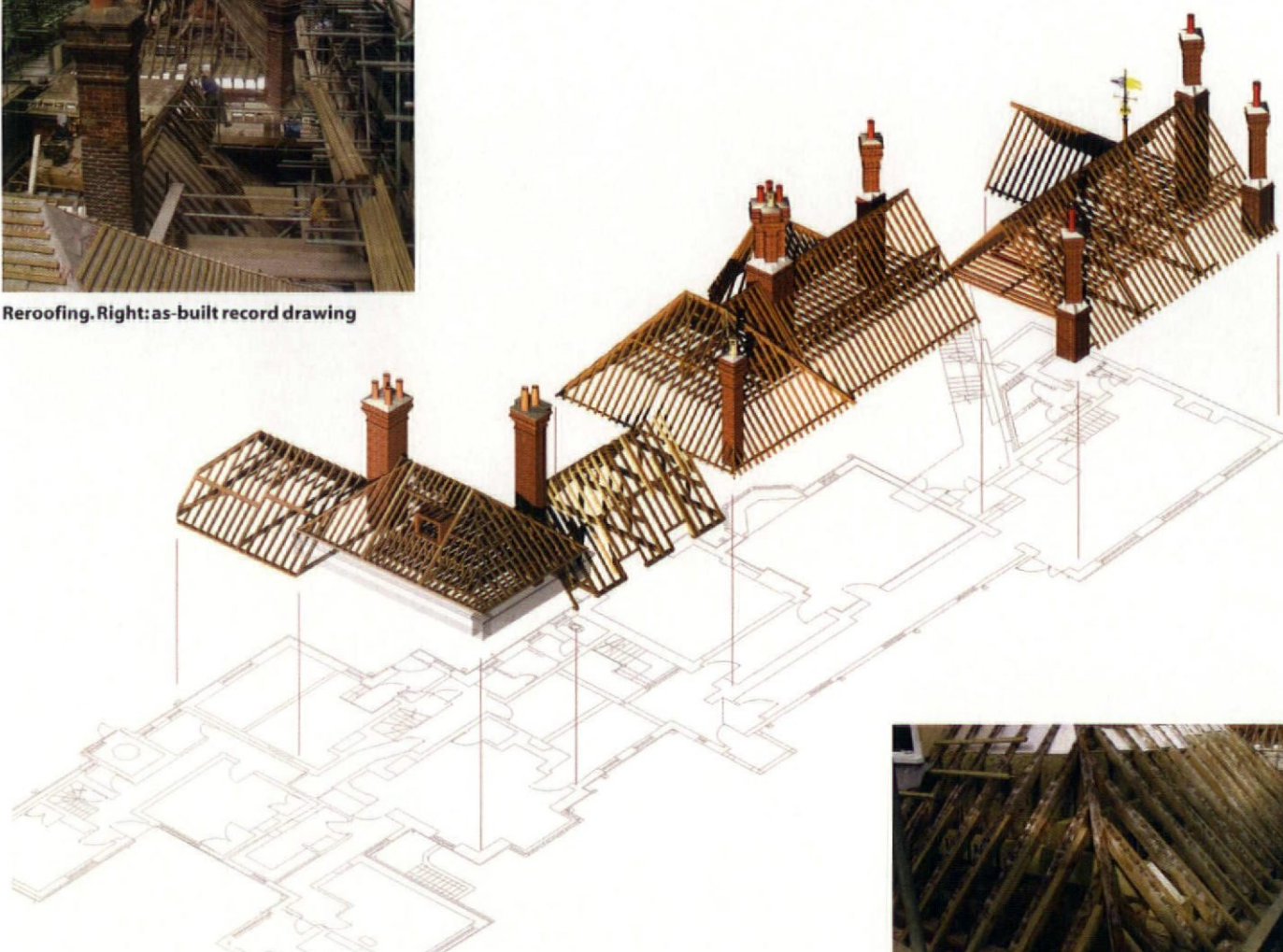
For phase three the architect wanted to close the museum for the duration of the works; the museum did not. The compromise was an eventual closure of eight weeks for interior work, followed by eight months when the museum remained open during roof repairs. These roof works were carried out under a freestanding sheeted scaffold roof.

A measured and drawn survey by the architect at inception stage informed them





Reroofing. Right: as-built record drawing



Typical disrepair. New timbers bolted to old

both about the condition of fabric and services and the house's development. By far the worst in condition and most extensive in work has been repair of the 19 interlocking pitched roofs, 90 per cent of which required attention. There was rot and insect attack to structural timbers and battens, plus nail sickness – tiles were a mix of peg and nibbed, of different periods – and a lot of damaging leaks. The roof was stripped and tiles stacked roof by roof, to be returned to their original locations where possible. However, there was 30-40 per cent replacement. In some cases, existing tiles from hidden roof slopes have been used to tile visible slopes, maintaining patina. A lot of ridge and bonnet tiles, fixed with cement mortar, were lost in stripping the roofs; replacements were specially made where suitable new replacements could not be found.

The architect walked and crawled the

roofspaces, recording the size, location and condition of every timber that could be seen. The extensive decay was addressed by ventilation of the roofs, including the introduction of eaves sprockets and ridge vents, rather than by chemical timber treatment. The roof now also has insulation and sarking. Where timbers were weakened by decay or otherwise under-strength, additional timbers have been fixed alongside with the original ones left in place.

The existing, corroded weathervane was carefully removed and repaired by a local blacksmith. Parts have also been gilded. The shaft of the weathervane penetrated the roof about 3.5m, through the centre of the principal roof truss.

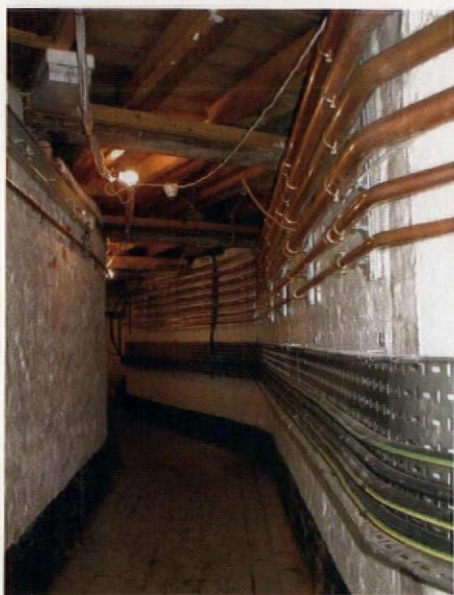
A lightning protection system has been installed serving the 19 roofs. To minimise its visual impact, strike rods have been fitted between chimneypots and downtapes

hidden beneath bonnet tiles and behind rainwater pipes.

English Heritage was Lottery monitor for the project, and so went through the scheme with the local conservation officer. He wanted to agree action to every structural timber individually but a compromise was reached where, after the first part of the roof had been stripped and repairs agreed, only periodic inspections would be made – providing, that is, that the architect made a full record of the as-built roof structure. A three-dimensional computer model is being built of the refurbished roof.

Just as for the roof, so too for the M&E services – there has been careful recording of the existing and the new, creating precise as-built drawings rather than the usual schematic services layouts. Where services were no longer needed they were removed, if accessible. Otherwise they were capped off and left in





**Above:** part of the temporary exhibition in one of the Oates galleries, built about 1890, treated much more as modern exhibition space than downstairs room. **Left:** services in the cellar, one of the few spaces with clear service routes, showing the extent of reservicing the museum required. **Right:** discreet fire labelling on the leading edge of a door



place for future reference. Service routes have followed existing openings where possible, even if that meant taking circuitous routes around rooms. Amazingly, every new hole was agreed on site between the architect and the subcontractor as the work was carried out.

In the Oates galleries, there are ceiling fan convectors and a more contemporary lighting treatment, though if artefacts need very special environmental conditions these will be provided in conditioned display cabinets. In the White (and Bell) rooms, the approach has been more responsive to the original fabric. For example, in Bell's library there is a convector in the door threshold to the garden and one in a fireplace; in White's Little Parlour the convector is under-stair with the grille in one of the risers. Radiators are

painted in the same colour as walls so that they recede visually.

Years of redundant surface wiring have been removed. Socket outlets are generally in the skirtings, in existing positions, now taking the form of unobtrusive colour-matched flat plates. The shop's floor has a wiring trench and the conference room a shallow timber raised floor to incorporate electrical floor boxes.

All this control of services was greatly facilitated by the main contractor Richardsons (Nyewood), which HADS had worked with before, having its own in-house services personnel and involving them in the job at an early stage.

Lighting has been kept to the original fittings or discreet modern ones used, which

have been accepted for emergency lighting. Around the Victorian stair the doors are now half-hour and one-hour fire doors, either new or upgraded with intumescent paper to the panels. The two fire doors to the stairs between White's bedroom and the Oates galleries are on magnetic hold-backs; in a discreet touch, the label 'Automatic Fire Door Keep Clear' is displayed on a narrow plate on the leading edge of these doors, instead of on a large label.

All spaces have been redecorated, carried out largely by the museum staff and volunteers under the direction of the architect. In the White rooms the decoration draws where possible on his writings. The galleries are more neutral. Plaster repairs have been in lime-based plaster. Internal window shutters are all now





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The kitchen attracts visitors, though there is some doubt about its use as a kitchen by White

working. The kitchen is blue, following the Georgian belief that this colour deters flies. Floors are oak-boarded in the White rooms, carpeted in the galleries and staff areas. In the Great Parlour the curtain closes across the bay opening, marking the fact that the bay window was added after White's time.

Accessibility is inevitably problematical to improve. There is a ramp to the entrance/shop, and the corridor to the Little Parlour is now ramped too. The kitchen floor is three steps down, so a glass-balustraded platform has been created level with the corridor outside, set immediately inside the kitchen, so that everyone can at least get inside the room to look. There is no lift to the first floor, though information technology has been installed so that it will be possible to provide intellectual access to the first floor via computer terminals.

Other items include works to drainage, scarfing in replacement timber to window frames, use of horticultural glass in window repairs to maintain the slightly uneven appearance and extensive repairs to various

periods of brickwork and malmstone. This freestone is no longer quarried but the trust has been collecting it for 10 years and more became available following a local demolition.

Phase three has been completed on time and is slightly under budget, mainly due to the unforeseen works to the roof being less than first expected because so much detailed survey work was undertaken initially. An enormous amount of effort has been put into this project, with the paradoxical accolade that little improvement is immediately visible. Look more closely, though, and you see a consistency of approach and those many signs of touching the building with care.

#### Footnotes

1. White published *The Natural History and Antiquities of Selborne* in 1789. The antiquities were never as popular as the natural history and are sometimes left out, as in *The Natural History of Selborne*, first published by Penguin in 1977. Thames & Hudson this year published *The Illustrated Natural History of Selborne*, adding a large range of colour plates by White's contemporaries.

#### COST SUMMARY – PHASE THREE

	Cost (£)	Percentage of total
Roof and chimneys	107,620	11.44
External joinery	3,885	0.41
External walls	9,305	0.99
Building superstructure	105,865	11.26
Mechanical services	110,000	11.69
Electrical services	135,900	14.45
Builder's work in connection	49,250	5.24
Street frontage	8,015	0.85
New toilet facilities	31,980	3.40
Drainage	12,705	1.35
Preliminaries	147,095	15.64
Scaffolding	84,980	9.03
Contingency	93,000	9.89
Investigative surveys	11,000	1.17
Decoration and sundry items	30,000	3.19
<b>TOTAL</b>	<b>940,600</b>	<b>100</b>

#### COST SUMMARY – ALL PHASES

	Cost (£)	Percentage of total
Phase three costs	940,600	57.7
Repairs to fruit wall and ha-ha	60,000	3.7
Repairs to boundary wall	10,000	0.6
Hard landscaping	15,000	0.9
Garden restoration	105,000	6.4
Study centre	500,000	30.7
<b>TOTAL</b>	<b>1,630,600</b>	<b>100</b>

#### CREDITS

##### PROJECT DURATION

1998-2004

##### PHASE THREE COST

£940,600

##### FORM OF CONTRACT

JCT 98 with quantities

##### CLIENT

The Trustees of Gilbert White's House and the Oates Museum

##### ARCHITECT

Architect and Design Services, Hampshire County Council; Giles Pritchard (project architect), Peter Davis (head of historic buildings)

##### STRUCTURAL ENGINEER

Andrew Waring Associates

##### QUANTITY SURVEYOR

Wheeler Group

##### SERVICES ENGINEER

RHB Partnership

##### PLANNING SUPERVISOR

Property, Business and Regulatory Services, Hampshire County Council

##### MAIN CONTRACTOR

Richardsons (Nyewood)

##### SUBCONTRACTORS AND SUPPLIERS

Services Richardsons (Nyewood); timber decay specialist Hutton & Rostron Environmental Investigations; blacksmith Peter Clutterbuck; fire, intruder alarm system Christie Intruder Alarms; scaffolding Palmers; joinery SBS Joinery; roof tile specialist, chimney pots Redbank; fire upgrading products Advanced Fire Prevention (Products); paint Farrow & Ball; ironmongery Higrade Hardware; gallery lighting Precision Lighting; socket faceplates Forbes and Lomax; lightning protection system AR Rood; radiators Hudevad

#### WEBLINKS

The Trustees of Gilbert White's House and the Oates Museum

[www.hants.gov.uk/discover/places/wakes.html](http://www.hants.gov.uk/discover/places/wakes.html)

Hampshire County Council

[www.hants.gov.uk](http://www.hants.gov.uk)

Wheeler Group

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

RHB Partnership

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



Ramp up from the entrance alongside Bell's Library and Great Parlour, with early wall-base revealed





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# Raise your glass

Andrew Doolan's last building, a modern extension to a Victorian suburban dwelling, displays an intelligent use of a limited palette

By Austin Williams

A plan to build a glass conservatory on the side of a house is not normally a brief to make architects perform at their best. 'There are plenty of the B&Q variety around,' said architect Andrew Doolan, who died last month, 'but I wanted this one to be something a bit special.' Since his client, Marion Caldwell, was also his fiancé, he had a good reason to do so, but the existing stone built house wasn't going to make the transition easy. Situated in Edinburgh's Grange district, it is an area, in Doolan's words, that is 'the most upmarket part of town, full of rich people like lawyers and accountants... so you won't find many architects there'. Since Caldwell is an advocate at the Scottish Bar, I suppose he was half right. The brief, he said, 'was simply for a ground floor for dining and entertaining, a pond for frogs and a nice kitchen.'

The dwelling is set in a large town garden enclosed by a wall high enough to have originally maintained a sense of exclusivity, remoteness and privacy. Even from external pavement level, though, the new extension is clearly visible. Rising up from behind its defensive wall, and above the cluster of trees,

it is a bold addition to the suburban streetscape. It peers outwards or, more disconcertingly, allows neighbours to peer in. To some this suburban intervention was a stylistic character change too far. Allegedly anonymous locals daubed offensive graffiti on the walls as the building's scale and form became apparent. The local planners, however, argued that it was a 'serious building by a serious architect', and backed it.

## Pond life

The new entrance is through a discreet gate in the garden wall, a high bare concrete wall that extends above head height like a roofless tunnel. The ground level ramps up so that at about midpoint you begin to see over the wall rising above the water-level of a large pond, and to the glass structure beyond. The pond, which is currently being planted with bull-rushes, has been designed as a wild marsh with a graded muddy shoreline. The natural appearance masks a complex, engineered retaining structure below. The pond has been built as big as possible taking up most of the external area, so that it would best reflect the

extension, especially at night. (Basic frog care, however, suggests that indigenous amphibian species do not like bright lights).

The ramp gently rises to a concrete walkway at waterline level with a few steps to the 'front' door of brushed steel. This door is the only solid interference in the entire structure, offering a curious semblance of security and anonymity in such a transparent building. There would be no hiding behind the door from unwanted guests.

The extension has been designed to express as little structural framing as possible and by silvering even the internal steel columns – which seems overly decadent but impressive nonetheless – the building has certainly taken on a floating transparency. Doolan casually explained that the steel RHS frame was given a mirror smooth finish to reflect, literally and metaphorically, the high performance stainless steel kitchen units on the upper floor.

The ground floor area is simplicity itself. A large, clear space surrounded by light with minimal furniture – a Marcel Breuer black leather chair and Bang & Olufsen speakers – positioned on light Italian tiles. The view out



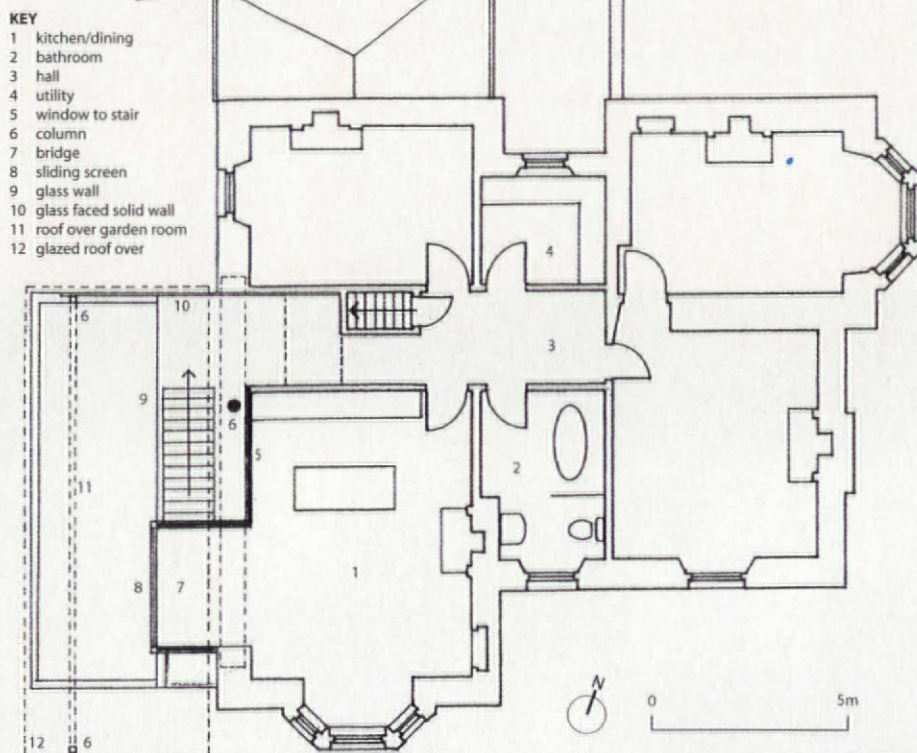
The ground floor area is a large, clear space filled with light. Right: the Renzo Piano-designed hob in the state-of-the-art kitchen on the first floor





A large pond for frogs takes up most of the external area in order to best reflect the extension, especially at night





ground floor plan

is tranquil and is west facing, its aspect partly due to circumstances and partly to receive evening light for a client who is rarely in during the day. The ground floor glazing opens up to the pond for communing with the blinded frogs, and the static glazing walls extend from floor to ceiling and beyond to create a balustrade to the balcony above. This 6mm toughened glass, at 5.4m high, is reputed to be the biggest used in Scotland.

Behind a plaster wall, the timber stair rises to the first floor. The main wall of the house at this level has effectively been removed and beamed over with a massive 8m x 700mm deep lintel. The opening houses a glass external wall with sliding doors onto the timber-slatted balcony. From here, the occupant can see and be seen. This level has been renovated and the old lounge refurbished as a state-of-the-art kitchen. Pristine stainless steel island fittings include a huge Renzo Piano-designed hob and an extra-large Smeg fridge. Doolan described the effect as something out of the futuristic '70s 'Smash' adverts. To close off the existing bay window so that it doesn't distract from the new and modern use of the room, an electrically operated curtain draws a 'wall surface' over and creates a more minimalist 'box' plan. Hiding this window also draws the visitor to regard the west as the main elevation, thus distorting the sense of location within the erstwhile traditional structure.

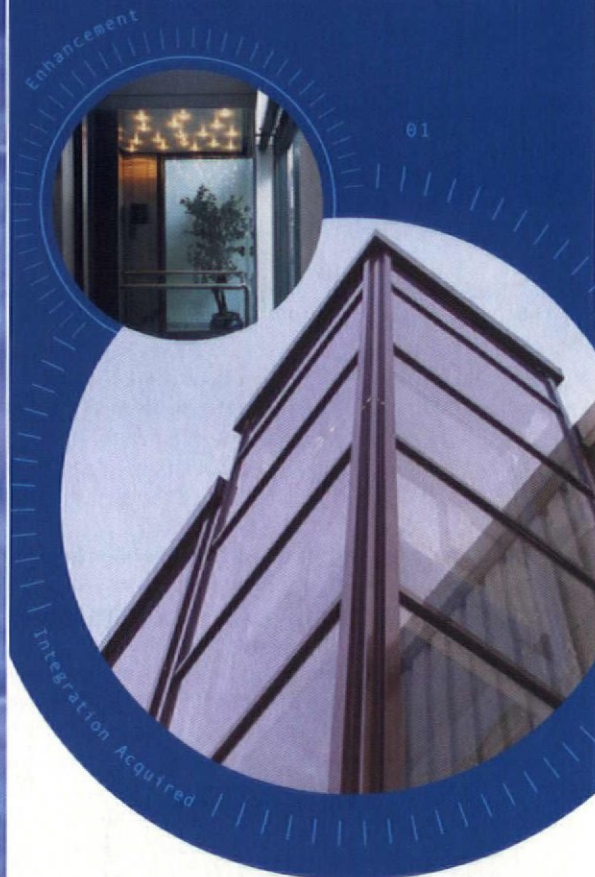
This was a clear winner of this year's Edinburgh Architectural Association Awards. Eva Jiricna, one of the judges, said that it was a 'tremendously competent' building. It is a fitting tribute to Doolan's patronage of Scottish architecture.



The main wall of the house has been removed at first floor level, replaced by a glass external wall



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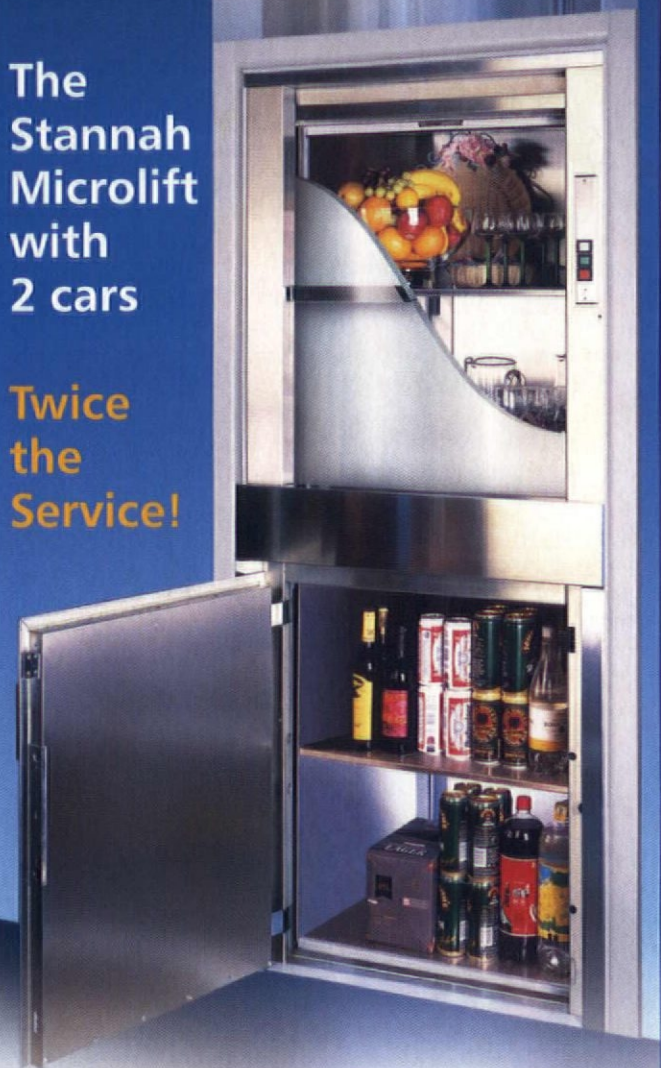
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## Ethical gauntlet thrown down in pursuit of construction code

In a lecture last June, Professor John Uff QC suggested that there was scope for a single ethical code for that loose grouping of professionals from many disciplines who work in construction law and who are bound at present by a variety of different professional standards (AJ 10.7.03). The Society of Construction Law (SCL) picked up this gauntlet and set up an ethics group to consider the matter. On 2 December, Judge Thornton QC of the Technology and Construction Court gave a paper to the SCL in which he set out some of the key considerations that the drafters of such a code would need to take into account.

The judge proposed that such a code should be applied more widely than only to those who deal with legal matters. Having stated that construction in the UK is economically wasteful and excessively costly, he proposed that the administration of contracts (traditionally a core part of architectural practice) was one of four stages of the construction process which should be investigated to see why this is so. There is a perception, the judge said, that problems arise because of failings by the contracting parties and those representing them, which are attributable at least in part to ethical failings, including dishonesty, unfairness and a lack of transparency.

In support of the idea of an ethical code, the judge said that if employers, contractors and construction professionals adopted appropriate ethical standards, the possible benefits would be to reduce delays, unnecessary expense and disputed claims. He also referred to the possibility of reducing the occurrence of poor design and shoddy workmanship.

How would a code governing such unethical conduct be promulgated? The suggestion is that such a code should, in the first instance, be a stand-alone document to be used as a guide by the industry. There are then various routes by which it might become more widely accepted. The code might simply come to be recognised as exemplifying current standards. Parts of it might be incorporated into the codes of conduct of relevant professional bodies, such as the RIBA. It might also be written into contracts as a requirement. The

judge gave the example of the 1944 Fair Wages Resolution which, although never enacted, was written into the JCT contracts so that contractors warranted that they would comply with its requirements.

What should the code require of those in construction? The judge drew a neat parallel with the guidance from the Nolan Committee, which examined the standards of conduct of those holding public office and identified 'Seven Principles of Public Life'. Having effected a few well-considered substitutions into Nolan's list, the seven ethical principles for the construction industry proposed by the judge are: fair reward, integrity, objectivity, accountability, fairness, honesty and reliability.

The consideration of objectivity raised a number of knotty issues, and is a good example of what a code might do for the industry. A designer may be tempted to be less than objective if asked to point out potential problems and dangers within a scheme to a tendering contractor. It may be difficult to be objective about certifying what sum is due when there have been costs consequences as a result of working through the certifier's inadequate design.

Objectivity can disappear over the horizon if a dispute looms. As the judge put it, 'people who are at risk of being blamed will hold back information because they do not want to hand others a rod with which they can then be beaten'. An ethical code might help by giving guidance as to when a 'conflict review' would be appropriate, how to carry it out, who should be told about the problem, and what other positive action might be apt.

These thorny issues are out there, and there appears to be an increasing perception that they need to be addressed in ways that are compatible with wider public interests. In those circumstances, the guidance a new ethical code would give should be welcomed. The proposals are still in the melting pot, so it is a good time to consider the issues and join the debate.

Kim Franklin

*Information about the SCL's ethics group, including a list of its members, can be found at [www.scl.org.uk](http://www.scl.org.uk)*

## Clock watching, massive attack and speedy PDFs

I promised to report on Atomic Clock Sync from [www.chaossoftware.com](http://www.chaossoftware.com), which offers a really accurate clock to replace the Windows version. That is accurate not in the sense of the Microsoft clock whose random behavior can be unnerving for gentle souls. First of all it has worked accurately for at least a fortnight. Then I thought it might be an interesting test to pit it against a rival time application called AboutTime, which you download (also free) from [www.arachnoid.com/abouttime/index.html](http://www.arachnoid.com/abouttime/index.html). After setting the latter up on another computer in the office I was modestly cheered to observe that the two were within a second of each other and more or less conterminous with the talking clock. More or less? You ask. 'Fraid that's the best I'm offering but it is a far, far better thing than Microsoft-time.

In this era of massive virus attack a couple of readers have asked about a new and, because it comes back when you delete it, suspicious file on the desktop. It is called ~ (that is Tilde although it isn't spelled out thus). When you first notice it you immediately want to kneejerk out your heaviest anti-spyware/virus guns to zap it to death. But no. Remain calm. Apparently it is not worth bothering about. It seems to be an unforeseen side-effect of one of last year's Outlook Express patches from Microsoft which that company has not yet sorted out.

I see those PDF ads are running again on TV. So let me quote an alternative view from a cover disk from a recent *Personal Computer World* (PCW): 'Opening a PDF file often takes a very long time, since Adobe Reader is loading plug-ins. Most plug-ins are irrelevant and this program will automatically disable them...' You can download the latest version of Adobe Reader Speed-Up from [www.tnk-bootblock.co.uk](http://www.tnk-bootblock.co.uk). This is the site of a truly grumpy 24 year old with very big feet who lives in Grimsby and loathes the place. I have not yet tried it but PCW does not recommend applications lightly.

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## London

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

**Fred Manson: Smashing China** *Wednesday 19 May, 18.30*. A UDG lecture at The Gallery, 77 Cowcross St, EC1. Details 020 7250 0892.

**Concrete Elegance: Spiral Dreams** *Wednesday 19 May, 18.30*. A lecture by Bendt Aarup at the Building Centre, 26 Store St, WC1 (020 7692 6209).

**SAVE Britain's Heritage Book Fair** *Thursday 20 May, 12.00-19.00*. At The Gallery, 77 Cowcross St, EC1. Details 020 7529 8924.

**Commuting: The Life Sentence?** *Thursday 20 May, 19.00*. A debate at the Museum of London with speakers including Nicky Gavron and Austin Williams (07957 534909).

**Will Alsop** *Thursday 20 May, 19.15*. A lecture at the Design Museum, Shad Thames, SE1. Details 020 7940 8783.

**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.

**Schools for the Future: Exemplar Designs** *Until 24 May*. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Nigel Coates** *Thursday 27 May, 18.30*. A lecture at the AA, 36 Bedford Sq, WC1. Details 020 7887 4000.

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

**Essential Business Management Training for Architects** 7, 14, 21 & 28 June, 14.00. A four-part Colander course at Capital Quality, just off Oxford St. Details 020 8771 6445.

**Building Cities for Community & Identity** 13-17 June. The 40th International Making Cities Livable Conference at the University of London Notre Dame Centre. Details [www.livablecities.org](http://www.livablecities.org)

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

## East

**Ian McKeever** 15 May-4 July. Paintings and drawings 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.

**Peter Cook** *Tuesday 25 May, 19.30*. A lecture at the De Havilland Campus, University of Hertfordshire, Hatfield. Details Geraint John 07971 789882.

**resource04** 7-10 June. An exhibition



## LIGHT RELIEF

Works by Klaus Stadl (above) and Hartmut Böhm feature in an exhibition of Concrete and Constructive Art from Germany at the Beardsmore Gallery, 22-24 Prince of Wales Road, London NW5, until 29 May. Details 020 7485 0923. Stadl's works – in wood, plexiglas and acrylic – are responsive to the play of light.

of energy efficient technologies at the BRE, Garston, Watford. Details 01923 664525.

**Basic Maintenance of Historic Buildings** *Thursday 17 June*. A course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

## East Midlands

**Paper** *Sundays, 14.00-18.00, until 6 June*. Works on paper by four artists at Fermynwoods, nr Brigstock, Kettering. Details 01536 373469.

**Hooked on Books: The Library of Sir John Soane** *Until 30 August*. An exhibition at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7777.

## North

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

## North West

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

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

**Glenn Howells** *Thursday 24 June, 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** *Until 25 July*. An exhibition at the Whitworth Art Gallery, Oxford Rd, Manchester. Details 0161 275 7450.

## South

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

**RIBA CPD Event: How Much Could The DDA Cost You?** *Tuesday 25 May, 16.00*. At Clarks Solicitors, One Forbury Sq, Reading. Details 0118 969 8051.

**Mike Nelson** *Until 4 July*. An architectural installation at Modern Art Oxford, 30 Pembroke St, Oxford. Details 01865 722733.

## South East

**Oak and Iron** *Friday 14 May*. At the Weald & Downland Open Air Museum. Details 01243 811464.

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

**Richard Doone (Conrans)** *Thursday 20 May, 17.30*. A lecture at Kent Institute of Art and Design, Canterbury. Details 01892 515878.

**Building Visit: Butterfly House** *Thursday 27 May, 17.00*. At Dunsford nr Godalming. Cost £15. Details 01892 515878.

**CABE Urban Design Summer School**

13-16 June. At Ashford, Kent. Cost £750. Details 020 7911 5020.

**Canterbury School of Architecture Show** *Until 3 July*. An exhibition at Ashford Library Gallery, Ashford. Details Jeanne Straight 01227 817333.

## Wessex

**OXO Peugeot Design Awards 2003** *Until 17 June*. An exhibition at the Architecture Centre, Narrow Quay, Bristol. Details 0117 922 1540.

**William Pye / Edmund de Waal** *Until 5 September*. Exhibitions at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862244.

## West Midlands

**Elizabeth Magill** *Until 23 May*. An exhibition at the Ikon Gallery, 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

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

## Scotland

**Interim MFA** 15-28 May. An exhibition by students of Glasgow School of Art, 167 Renfrew St, Glasgow. Details 0141 353 4500.

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

## Wales

**The John Hinde Butlin's Photographs** *Until 13 June*. At Ffotogallery, Turner House Gallery, Plymouth Rd, Penarth. Details 029 2070 8870

## International

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

**Lausanne Jardins 2004** 19 June-17 October. Various temporary gardens in and around Lausanne. Details [www.lausannejardins.ch](http://www.lausannejardins.ch)

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

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

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



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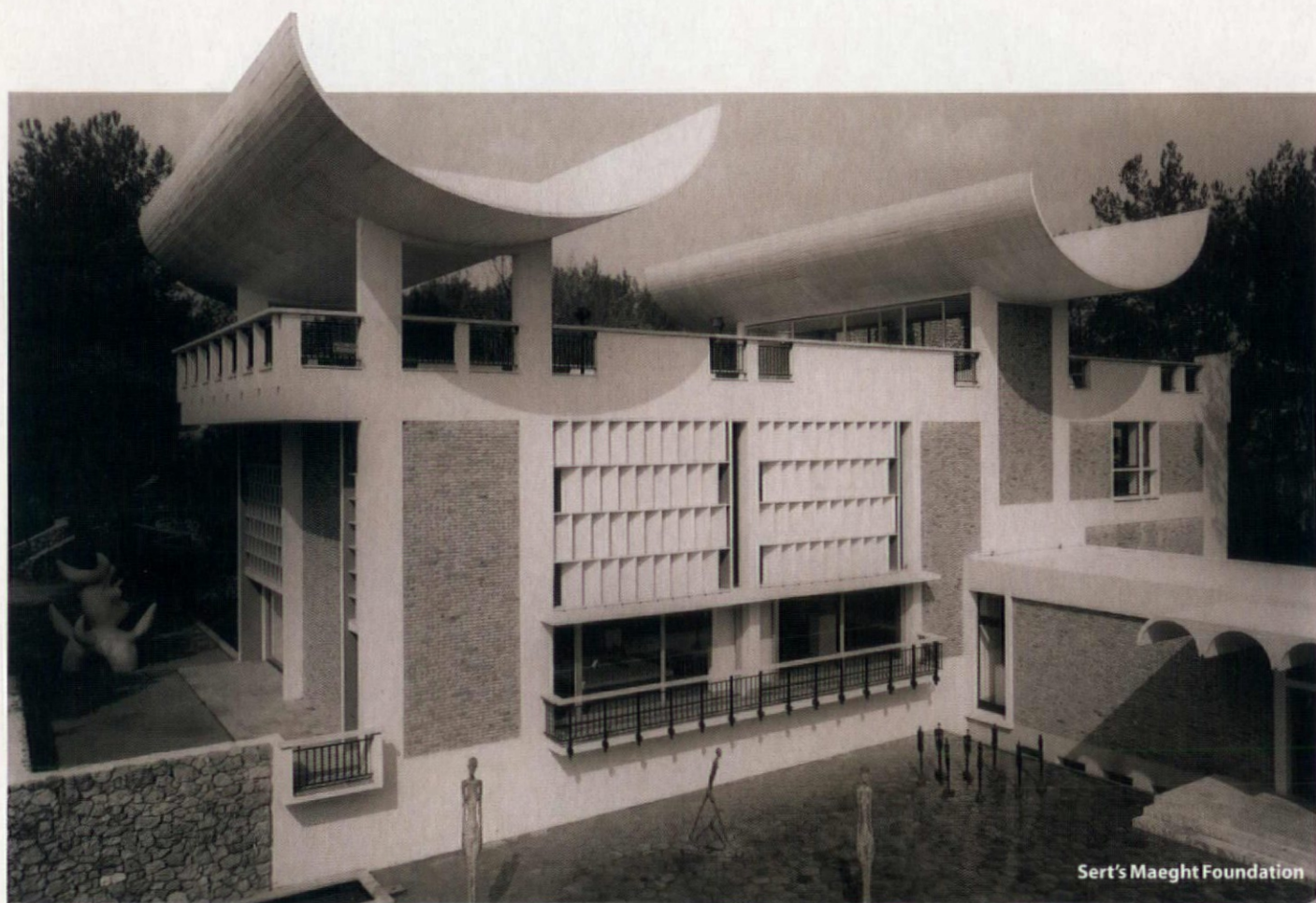
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## Cultural crusaders

EDWARD WINTERS

### Modernism and the Mediterranean: the Maeht Foundation

By Jan Kenneth Birksted. Ashgate, 2004. 208pp. £55

This book is a handsome object. It is printed on chrome paper and is illustrated throughout – including eight full-page colour plates. Birksted has accomplished a rare task. He has written a book of fine scholarship; he has managed to make it read like a gripping story; and he draws us into a world of reflection upon the nature of landscape and architecture.

The Foundation of Aimé and Marguerite Maeht, while being the subject of the book, also focuses our attention on some of the great names of European Modernism. The cast of characters includes Braque, Miró, Giacometti, Calder, Tal-Coat, Chagall, Bazaine, Palazuelo, van Velde, Adami, Chillida and Ubac.

This set of artists was supplemented by a group of philosophers bringing their analytical skills to bear upon the developments of Modernism. Henri Maldanay, the phenomenologist, wrote the text for the inaugural issue of *Derrière le miroir*, the magazine published by the Maeht Foundation. Maurice

Merleau-Ponty gave the inaugural speech on 28 July 1964. Jean-Paul Sartre wrote about Calder; Gaston Bachelard about Chagall; Martin Heidegger about Braque. Poets and architects were associated with the foundation and with the artists it supported. The picture emerges of a cultural collaboration in which creative thinkers within and beyond the visual arts came together; and whose joint enthusiasm and energy made for a flourishing and fruitful environment.

In 1957 the Maehts commissioned Josep Lluís Sert, the Catalan architect, to design the foundation in Saint-Paul-de-Vence, after having had him recommended by Miró, for whom Sert had designed a studio in Palma de Mallorca. (Interestingly, Sert was then dean of graduate studies in the architecture school at Harvard, and so we see that there was already an indication of a shift away from Europe, with its artistic heart in Paris, across the Atlantic to where Modernism would be taken up as a symbol of the free world.)

Birksted's book, however, is firmly rooted in Europe. It casts our minds back into a history that reveals the Maeht Foundation's importance in its support of Mediterranean Modernism. Miró's Labyrinth, designed in collaboration with Sert, abolishes the distinction between internal and external space by layering in such a way that the 'narrative' takes the spectator from one to the other along a single 'conceptual promenade'. Thus the division of architecture and wilderness is dissolved; the landscape becomes one with the architectural design, which also appropriates the Mediterranean horizon as its physical and cultural setting.

When Birksted leaves scholarship behind and moves into the space of argumentative speculation he treats us to rich, rewarding and exigent thought. I do not particularly agree with him, but it would take an age (and several pages) to argue that his version of phenomenology is fundamentally flawed; and would take readers into a version of Wittgenstein's philosophy of mind that they might not care for. However, I am glad to see this kind of work being undertaken. It gives you something to argue about – something important.

Edward Winters is a research fellow at West Dean College



# A common thread

ELAIN HARWOOD

José Luis Sert, 1901-1983

By Josep M Rovira. Electa, 2003. 406pp. £45

Le Corbusier was returning from a lecture trip to Madrid in 1928 when a telegram from a young student asked him to stop and give a talk in Barcelona. Thus J L Sert met his greatest mentor and close friend; the next year he skipped architecture school for a time to work in Le Corbusier's office.

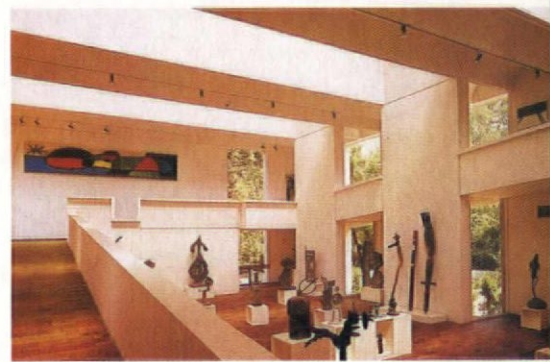
It is initially difficult to extract Sert's personal qualities from those of Le Corbusier and the Congrès Internationaux d'Architecture Moderne, of which he was president from 1946 to 1956. Sert helped prepare CIAM's planning manifesto, the Athens Charter, in 1933, and the papers on the Functional City from that meeting formed the basis of his book, *Can Our Cities Survive?*, in 1942. Le Corbusier's ideal *Ville Radieuse* directed the series of city plans Sert prepared in the late-'40s and '50s for the governments of Brazil, Peru, Colombia, Venezuela and Cuba. Their rigidity makes us thankful that little was built save some flats in Pomona, Venezuela.

Yet it is worth looking beyond this familiar image of Sert as Le Corbusier's lieutenant, just as it is worth struggling through the early pages of this exhaustive and exhausting survey. Rovira's work is not a biography but a series of interlinked essays, so there is no strictly chronological thread. Emphasis is given to ideas rather than the buildings, and it is not an easy read.

Yet it is Sert's architecture that is exciting, from the first Barcelona flats onwards – strongly humane, and marrying local traditions to a desire to emphasise the underlying proportional grid in all his works. Sert worked extensively with artists, fulfilling the ambitions of CIAM's 1947 conference that art and structure should be integrated. Joan Miró was a close friend for whom he built a studio in Mallorca in 1954-57, and the Miró Foundation in Barcelona, finally completed in 1975. A Miró connection also led to the Fondation Maeght, a stunning synthesis of art and sculptural form built in Provence over 20 years.

As a supporter of the republic and co-architect of its pavilion at the 1937 Paris Exhibition, Sert was forced into exile after Franco's victory. Indeed, with his privileged background – his industrialist father was made a Count in 1903 – Sert would have had problems whoever won the Civil War. Thanks to Sigfried Giedion and Walter Gropius, Sert found a niche at Harvard, and it was his partnership with Paul Lester Weiner, son-in-law of Roosevelt's treasurer, that led to the Latin American commissions.

Ultimately, it was in providing a link between American and Mediterranean cultures that Sert excelled – not in his city plans, but certainly in his individual buildings. In the 1930s, Sert, like Le Corbusier, was taken with



the notion that culture and proportion had originated with the Greeks and had established a common thread across the Mediterranean, embracing Barcelona. This idea was reinforced with his discovery of the local vernacular, particularly on Ibiza, and the high, arched brick roof – whether executed in brick or reinforced concrete – is a distinctive feature, as is his love of the semi-enclosed patio. They dominate his gallery work in Europe, and a series of private developments built in the 1960s on Ibiza in the face of popular tourism.

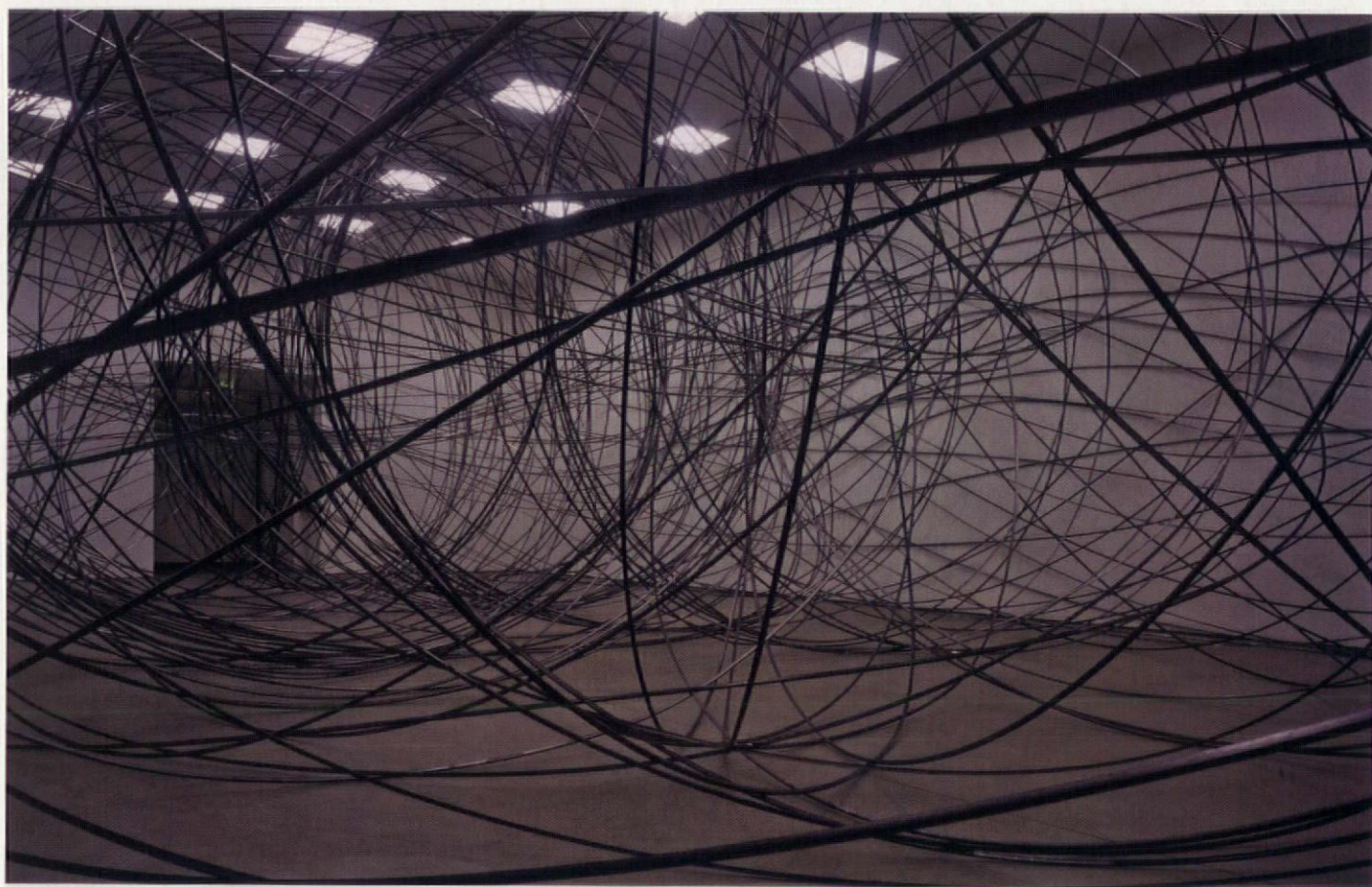
But the American influence is there too, for Sert shares the idiom of modest scale, natural materials and bright colour found in the early work of all the émigrés to Harvard, and his cottage on Long Island from 1949 is strongly redolent of Breuer and Gropius' New England houses. Much larger buildings for Harvard and Boston Universities are less personal, though, and do not quite break the spell between building and setting. But the close links between the old world and the new, between building and setting, are nowhere better seen than in – of all places – the United States Embassy in Baghdad, a series of arched roof pavilions cooled by canals fed from the Tigris. It is shockingly serene in the archive photographs included here.

Elain Harwood is a historian with EH



Above and above right: Sert's Miró Foundation in Barcelona





# Zero to infinity

NEIL ROBERT WENMAN

## Antony Gormley: *Clearing*

At White Cube Gallery, 48 Hoxton Square, London N1 until 29 May

To most of us 'zero' is the symbol of nothing, no thing, the absence of thing. It differs greatly from something, anything and everything. Its birth brought about modern mathematics and a new understanding of space and our position within it. So why has it taken 1994 Turner Prize winner, artist Antony Gormley, 10km of metal tubing to communicate this so apparently effortlessly?

*Clearing 1*, 2004, the main installation in the show, consists of 10km of black painted aluminium square section that occupies the ground floor of the 1920s industrial building-turned-Hoxton Square gallery designed by architect Mike Rundell. It is a modern-day version of Marcel Duchamp's contribution to the First Papers of Surrealism exhibition in New York in 1942, where he unravelled a mile-long ball of string between all the works on show, obstructing the viewer's passage and view, literally making the exhibition itself the artwork.

Like a gigantic telephone-pad doodle of zero and infinity, it is a continuous line that curves from ceiling to floor and wall to wall, a three-dimensional erratic force field that has no focal point or obvious centre. Rods are tethered to each other, and in places to the gallery itself, in an attempt to hold the form as they overlap and criss-cross in a multi-directional flux. It's as if something is coming into being or beginning to develop.

'Kant insists that our experience of space is subjective. The way we deal with the endlessness of space is to project our own experience of space on to it,' said Gormley while preparing his installation. It demands to be explored, and he encourages the viewer to enter into the vortex and move through it.

'You can see it as a drawing in space that you can either walk in or not walk in,' adds Gormley, 'but I think the whole thing becomes more interesting when you do, as you make your own passage through. This is

a space that has been energised by a single trajectory, this one line.'

For those who step or clamber inside, any Cartesian notion of a single-point perspective is dispelled. There is a sense of the chaotic and, paradoxically, the serene; a nervous state of weightlessness, as if at any moment the whole thing could release and break free, taking you with it. The work shudders, trembles and echoes, gently reverberating around the room, drawing lines that ebb and flow, in ever-continuing spirals. As the loose curves scrape over the pristine white walls of the gallery they leave the mark of their occupation, as if clawing at the extremities for escape.

These sinuous contours relate to the physicality of the artist's body as he and his technicians pulled and pushed the piece into shape. Gormley has often described his work as 'intimate architecture' and it is here, finally, that this becomes apparent, as he uses the scale of the gallery to maximum effect – perhaps a result of his colossal new studio, designed by David Chipperfield (AJ 18.3.04).

This exhibition is a new, relaxed and powerful departure for Gormley and by far his best work to date.

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



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# Rules of engagement

JEREMY MELVIN

## Architects and the 'Building World' from Chambers to Ruskin: Constructing Authority

By Brian Hanson. Cambridge University Press, 2003. £55

A pleasure in reviewing books is to come across one that weaves loose threads together, which guide into order the hares that others set running. Such a book does not have to be great or ambitious; it may merely flip the more substantial themes of others into a hitherto unseen coherence. Brian Hanson's *Architects and the 'Building World' from Chambers to Ruskin* achieves this effect; but it is certainly ambitious and it may be great.

As its title suggests, it deliberately aims to put unfamiliar fellows into bed with each other but, as Hanson demonstrates, the architectural world operates a mysterious alchemy – called style, perhaps – which reverses normal rules of attraction. 'The building world,' Hanson writes, 'comprising architects and their representatives, contractors, and various degrees of operatives, constitutes a true microcosm of society, mingling together "high" and "low", "polite" and "vulgar".'

If you consider architecture to be the rightful *primus inter pares* of the building world, it's hardly surprising that the discipline has attracted all manner of control freaks. But looking at the 'building world' more generally gives a different perspective. There it matters little whether you like your arches pointed or rounded; it's the way you make them and the purpose to which you put them that counts.

Such a discussion necessarily goes broader and deeper into social history than most discussions of architecture, and Hanson has amassed formidable evidence from extensive archival work. The underlying point is that all architects have to make some form of engagement with the 'building world', though some might choose to gather up the connecting sinews and float above it like an airship leaving its moorings, while others immerse themselves within it.

Among the former, shows Hanson, was Soane, while the latter included (though not without ambiguity) William Chambers. Hanson's formulation adds an extra tier to our understanding of such giants. Chambers' architecture, always grandiose and occasionally lumpen, derives from a different productive base that might shape its perceived qualities to its advantage; Soane's architecture, never lumpen, always sophisticated and occasionally in touch with the sublime, draws its essence from a narrower

productive base. Without answering the whole question, this point broadens the explanations for Soane's apparently mysterious failure to establish any coherent school of followers from the all-too-easy one that he was an unrepeatable genius.

If Hanson remained at that level, he would still have produced a formidable work of social and construction history. His references range from studies of Swedish labour relations that show the only recorded strikes in 18th-century Sweden were in the construction industry, to Richard Price's reconceptualisation of labour relations in



The Reform Club, Pall Mall, London, by Charles Barry, who emerges from Hanson's ambitious book as 'a rather humourless pedant'

19th-century Britain. But he also attempts the Everest of architectural history, which is to show how those sorts of developments might relate to aesthetic theory. Ultimately this is the sort of insight that architecture alone can offer, because 'we accept that it is the job of the architect to translate social reality into built form. He or she is the only one who has the vision necessary to penetrate the complexities of modern society.'

Hanson draws on works such as John Brewer's *Pleasures of the Imagination: English Culture in the 18th Century*, and Sidney Robinson's *Inquiry into the Picturesque* to

underpin his argument that '[Charles] Barry's picturesque architectural philosophy was not neutral... the discipline instilled by general contractors was necessary to the particular balance of mass and detail desired by the architect', and 'the logic of general contracting was reinforced by an aesthetic logic which itself required unyielding authority'. We may not yet have got Chambers and Ruskin into the same bed, but we are close to consummating the relationship between Barry and Pugin, which historians weaned on the 'Battle of the Styles' as an interpretative mode for 19th-century architecture inevitably find curious.


Hanson's formulations help to propose new explanations for other such 'awkward' historical facts, and in doing so his book goes right to the front of the pack. Are there criticisms? It would be fairer to call them unanswered questions. The better the work, the more one wants to debate and discuss. The rise of architectural competitions – especially in furthering the career of Charles Barry, who emerges as a rather humourless pedant – could help to reinforce or expand his point. And it is a sad reminder of the distinctions between journalism and 'academic' work that the entertaining coincidence of both George Dance and Norman Foster being accused of using the 'wrong' stone on important public buildings is relegated to footnotes. Such anecdotes might have relieved a rather dense text.

And Ruskin – he emerges as the culmination, rather than the originator, of a tradition of thought that studies power relations within construction; an insight that should lead to the revision of our understanding of later 19th-century architecture and the Arts and Crafts movement. Hanson's discussion is intelligent and original: his use of *The Poetry of Architecture*, with its explicit adaptation of picturesque theory, fits with the general thrust of the book.

But if he had had more space and time, I would have been fascinated by his views on Ruskin's later works, such as the *Queen of the Air*, *St Mark's Rest* and the *Bible of Amiens*, which Ruskin explicitly saw as a revision of *Modern Painters*, the *Stones of Venice* and the *Seven Lamps*, and where he negotiated that seminal Victorian 'intellectual crisis' – the realisation that literal interpretation and representation was a dead end, and what mattered was allusion, symbolism and the metaphysical. But it would be quite another challenge to show how that was translated into built form.

Jeremy Melvin is a writer and teacher at South Bank University





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# RIBA



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## First-class architecture... and a great party!

# 16 June 2004

Join us as we celebrate the best of British architecture from around the world at this year's RIBA Awards Dinner supported by The Architects' Journal, 16 June, 7pm to midnight at The Old Truman Brewery, Brick Lane, London E1

The evening presents a unique opportunity to view the outstanding projects of 2004, and join award winners as they party at one of architecture's most notable events.

Tickets: £130 (ex. VAT) available from [caz.facey@inst.riba.org](mailto:caz.facey@inst.riba.org) (sponsorship opportunities available and 10% discount on a table of 10)

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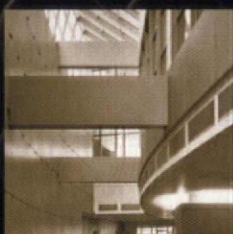






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### Director

London      Salary of up to £75,000

This is a high-profile – and primarily an externally-focused – role, supporting an exciting stage of our evolution. You will contribute to future strategies and projects and work closely with SBA's project teams, both in the UK and US. This calls for expertise in the design, construction and co-ordination of complex, larger-scale, building schemes, as well as at least 10 years' design experience (Healthcare would be an advantage) – together with a highly developed consultative approach to client relationships. Reporting to and working with the Managing Director, you'll display sound commercial and financial skills – and the verve and charisma to help target, negotiate and secure new business.

### Associate

London      Salary of up to £55,000

A solid grasp of the industry marketplace will have given you the confidence and desire to tackle new challenges. Here you can enjoy the opportunity to further develop your potential and experience the satisfaction of leading a team delivering a diverse range of Healthcare, Education and Retail projects. For this role, you will need 5 years' PQE (some in Healthcare), formidable all round Design and Construction ability (preferably with Microstation experience) and exceptional creative, planning and presentation skills.

For both roles we're looking for ambitious individuals who are outstanding designers, influencers and communicators. Probably Architects, you need to be commercially aware, creative thinking and infectious enthusiasm. In short, we need exceptional skill and energy. To succeed you'll need to demonstrate both in equal measure.

If you believe that you have the experience and ability to build an outstanding future, please reply, in strictest confidence, quoting reference SBA014 to: David Madden or David Fokes, SIV Executive, Winchester House, 259-269 Old Marylebone Road, London NW1 5RA. Tel: 0207 170 4233 or email: [executive@siv.co.uk](mailto:executive@siv.co.uk). To find out more and apply for these positions, visit [www.siv.co.uk/executive](http://www.siv.co.uk/executive).



## people & practices

**Carey Jones Architects** has appointed **Chris Bailey** as head of urban design and masterplanning, based at its Leeds office. Bailey was formerly urban designer and principal planning officer at **Sheffield City Council**.

**Paddy Hastings** has joined **BSRIA** as business manager for FM engineering. Paddy will be working with his team on existing research projects 'Rethinking FM' and 'Recycling Materials Design Guide', as well as developing BSRIA's technical FM and maintenance consultancy work.

Building systems and service business **Inviron**, formerly **ABB Building Systems**, has appointed **George Sutherland** as general manager for its Manchester-based M&E installation operation.

**Dieter Kleiner** and **Rahesh Ram** have been promoted to associates at **Hudson Architects**.

Town planning consultancy **Terence O'Rourke** has appointed **Stephanie Massie** as associate director.

UK housebuilder **Redrow** has appointed **Steve Clarke** as regional design director for its southern region.

● Send details of changes and appointments to Anna Robertson, *The Architects' Journal*, 151 Rosebery Avenue, London EC1R 4GB, or email [anna.robertson@emap.com](mailto:anna.robertson@emap.com)

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Exciting new practice to London, with some amazing projects lined up, is looking for both Senior and Junior Architects to work across the board. We have been asked to identify the most talented aesthetic and technical Architects in London, looking to progress their careers in a fresh creative environment. Please call Tamsyn to discuss further ASAP.  
London Ref:ATC040429C

### LEAD THE PACK

This award winning international design practice seek a Senior Design Architect with a proven track record in delivering high quality retail schemes. This firm are consistently ranked amongst the world's premier design firms. Ideally, you will have around 5 - 10 years practice experience to offer and be a highly motivated individual able to rise to the challenge of not only overseeing one or two jobs but also growing and developing your own team too. Excellent AutoCad proficiency is essential. Call Richard James to discuss ASAP.  
Central London Ref:ARJ0404

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A qualified Part III Architect with around 6 - 9 years experience post Part II is required by our client, a prestigious Central London design firm. You will be working on an exciting, high-profile project and will be surrounded by the best of the best. You will join this world-renowned team as they have been assured two major competition wins. You should be technically competent and be able to work independently. You must have excellent working knowledge of Microstation. You will also need to be able to express yourself three dimensionally in terms of design. This is will be an amazing opportunity for a talented individual. Please call Tamsyn to discuss or email your CV directly to [tamsyn@adrem.uk.com](mailto:tamsyn@adrem.uk.com)  
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### Interior Architect London Salary £25-38k

This award winning architectural practise, who pride themselves on the quality of their design, require a technically skilled and dynamic individual to work closely with one of their key media clients on all of their interior design, refit and refurbishment projects. You will possess excellent client-facing and problem solving skills together with a good working knowledge of spatial analysis and job running. Experience in excess of £1/2 million. Proficiency in Vectorworks/ AutoCAD is essential. A part II/III graduate would also be considered with the relevant experience. For an exciting and rewarding opportunity please contact Joanne today at Y Recruitment on 020 7491 2018 or email [info@y-recruitment.com](mailto:info@y-recruitment.com)

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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

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

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## Designing & Building Architectural Careers

### Brighton Vacancy



Architectural Technician  
Vac ref 0405-17

Permanent £25k

This client is a multi-discipline private practice with an expanding client base. They are now seeking an Architectural Technician with at least 3 years experience to join them. Your background is less important than your skill, enthusiasm and flair for design. The successful applicant can look forward to a rewarding career within a progressive and dynamic company.

### Manchester Vacancy

Senior Architectural Technician  
Vac ref 0405-6

Permanent £28500

My client is a very busy, generalist practice established since 1980, dealing with the Industrial, Commercial, Retail, Leisure and Health-Care sectors as well as some Residential work. Due to an increase in workload they wish to add to their current team of 15 employees. To be considered you will have at least 5 years experience, ideally gained in a generalist practice, and a good knowledge of on site job running along with Autocad software. If you are a non-smoker who wishes to bring their experience to a vibrant, forward thinking practice this is the opportunity for you.

### Manchester Vacancies

Architectural Technician  
Vac Ref 0403-84

Contract £20ph

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

Senior Architect  
Vac Ref 0403-82

Permanent £30K+

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

### Warwickshire Vacancies

Architect  
Vac Ref 0403-15

Permanent £30K

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

### Oxfordshire Vacancy

Architectural Technician / Technologist  
Vac Ref 0403-98

Permanent £30K+

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

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## 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.

Send CV and examples of work to:

John Lyall Architects  
13-19 Curtain Road  
London  
EC2A 3LT

Web: [www.johnlyallarchitects.com](http://www.johnlyallarchitects.com)



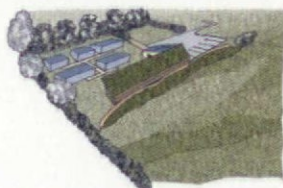
### ARCHITECT and ARCHITECTURAL TECHNICIAN Horsham, West Sussex

We are Chartered Building Surveyors looking to develop the architectural direction of the Practice. We have vacancies for an **Architect** with good design skills to work with ADT2004 or AutoCAD, also an **Architectural Technician** with a good practical knowledge of building construction and an ability to work on own initiative.

Good career prospects for the right individuals.

Please apply by email or in writing, enclosing your CV, to:

Peter Williams FRICS FBEng  
PWA Chartered Building Surveyors  
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North Street  
Horsham  
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email: [peter.williams@pwa.uk.com](mailto:peter.williams@pwa.uk.com)  
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### Project Architects Central London £to40k

Well-regarded, published practice have a key requirement for an experienced architect to work on a number of high quality residential projects. Excellent all-round skills from early design to project completion are essential. Autocad skills imperative. Generous salary with great benefits package.

### Architectural Asst Central London £to 30k

Creative, talented, Autocad fluent part II graduates required by this leading practice on a long-term contract basis. You will be required to work on a number of projects in the live and work fields at early planning and feasibility stages. Excellent design flair is essential. Exciting, sociable practice with a well-regarded portfolio of work.

### Cad Technicians Central London £21phr

Our client is an AJ top 20 practice with an expanding portfolio of diverse work. Due to their recent success, they require a number of experienced cad technicians on a long term contract basis. Autocad fluency and a good background producing packages of work are essential.

### Architectural Asst Central London £18phr

This design led practice has an urgent requirement for a bright, enthusiastic part II graduate with at least one years experience. Microstation skills and great design flair are essential, and some experience of working drawing packages is preferred. Long term contract with a view to a permanent position.

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:  
Sally Winchester on 01908 672 906 or email  
[swinchester@quayarchitecture.co.uk](mailto:swinchester@quayarchitecture.co.uk)

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### Senior Architectural Technologist Nottingham £ up to 28k

This company is a thriving architectural, landscape and interior design consultancy looking to recruit a Senior Architectural Technologist. The work will be varied, to include: Residential, Commercial, Healthcare, Leisure and Retail, with values up to £20M. Current workload in terms of contractual value stands at £65M. You will have excellent CAD skills; knowledge of current building regulations and you will also hold technical qualifications. They are offering a very competitive salary and benefits package.

### Project Architect Birmingham £circa 30K

This practice is looking to recruit an Architect to join their team. Work undertaken is mainly Industrial and Commercial with an average value of between £1-3M. You must be an all rounder with excellent technical and design skills, as well as possessing ambition and drive. The company has a team environment so you must be confident and comfortable working with others. You will be qualified to Part III with a couple of year's experience. The salary is dependent up on the individual.

To apply for any of the above positions, or for further information, please contact Natalie Herrick on 0121 454 1100, e mail [natalie@harvey-smith.co.uk](mailto:natalie@harvey-smith.co.uk), or visit our website for more vacancies:

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## OUTSIDE THE ENVELOPE

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Hampshire County Council Architects is a busy and thriving practice with a well established reputation for award winning work on historic buildings and care of the heritage and built environment within Hampshire.

We are looking to appoint an architect to join our Historic Buildings Team within our architectural practice. The team is currently working on a range of significant projects with the involvement of English Heritage and the Heritage Lottery Fund as well as on a large number of smaller works. The team also offers advice and support to other departments in relation to our built estate.

You will need to have a passion and commitment to historic buildings and be able to demonstrate an ability to produce work of the highest quality.

Based in Winchester, an attractive place to work, the practice offers benefits such as relocation expenses, flexible working and final salary pension.

**To express an interest please write and include a copy of your CV, together with examples of your design work, to the Personnel Team, Property, Business and Regulatory Services, Three Minsters House, 76 High Street, Winchester SO23 8UL or email [pbr.personnel@hants.gov.uk](mailto:pbr.personnel@hants.gov.uk) quoting Ref: HBA. Closing date: 28 May 2004.**



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Working directly with the Project Director/Associate to develop, manage and control the design and procurement of prestigious developments. You will be responsible for working directly with the client, design team and contractors. You will have a good understanding of the design process and the ability to manage/deliver this from concept to completion, good presentation skills and working knowledge of CAD systems (ideally MicroGDS).

Our client is one of the largest Town Planning, Architectural, Masterplanning and Environmental practices in the UK. The Practice Support Service provides day-to-day support to the group covering their Business Management System (Quality Assurance to ISO 9001), technical support/research, intranet and legal matters.

In the first instance you would be responsible for the day-to-day running of the Business Management System but have an expanding brief to become involved with other Support Service activities including audits, archiving drawings, organise annual BMS & Building Regulation update seminars. This post would ideally interest a person with a planning/architectural background and experience of administering quality assurance procedures. A proactive and inquisitive approach is essential.

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

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Email: laurie.shenoda@emap.com

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Bookings/copy 5pm Monday  
Artwork 12 noon Tuesday  
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## Architectural Technologist £27,000 - £30,000 + Benefits Central London

An integrated multi-disciplined organisation seeks an Architectural Technologist to complement their team. You will be working in a group of 2 Architects and 2 Technologists and will be expected to be a team player with excellent communication skills. You will have full working knowledge of AutoCAD right up to 2004 along with sound detailing experience. This will be a client facing role as you will be dealing with consultant and contractor liaison and carrying out site and measured surveys, so good presentation and construction knowledge is a must.

Simon Brady t. 020 8603 1818 e. [sbrady@bbt.co.uk](mailto:sbrady@bbt.co.uk) Ref: SBRA0104

## Architectural CAD Technician To £30,000 + Benefits Central London

A prestigious office interior fit-out company seeks an Architectural CAD Technician to add to their successful project team. You will have extensive experience of AutoCAD preferably utilising ADT2004 and stem from a design & build or architectural background. Your main tasks will be to implement the CAD Standards company wide, carry out site surveys and create/manage 'working drawing packages' to designer's specifications incorporating sub contractors information. In addition, you must be able to demonstrate energy, enthusiasm and flexibility in order to shine within this already vibrant practice.

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## Appointment of Chair, Deputy Chair and Advisory Board Members to Architecture and Design Scotland (9 Vacancies)

Architecture and Design Scotland is a new public body which is being established by the Scottish Executive as the national champion for good architecture, design and planning in the built environment. The principal aim of the body will be to inspire better quality in design and architecture so that Scotland's built environment contributes in a positive way to our quality of life and our built heritage.

Applications are now invited for the Chair, Deputy Chair and Advisory Board Member posts. Candidates may make simultaneous application for all three types of membership. The initial appointments will be of the Chair and Deputy Chair, who will then be involved in the appointment of the Advisory Board Members.

Candidates should have a long standing interest in and knowledge of architecture, the built environment and the planning system. Applicants with an interest in urban design, landscape design and civil engineering are particularly welcome as Scottish Ministers wish the body to have access to advice from as wide a range of interests in the built environment as possible. A professional qualification is not essential.

Appointments will be for four years initially with the possibility of reappointment, subject to performance assessment. Monthly Design Review Panel meetings will be held at various venues throughout Scotland as required by the projects reviewed. The appointments are unpaid but travelling and subsistence expenses are met. Reasonable child care or other carer expenses will also be reimbursed.

To request an information pack you can either telephone 0870 240 1818; fax 0870 600 4111; email [publicappointments@response-handling.com](mailto:publicappointments@response-handling.com) or SMS text message 0796 013 3181. In all cases, you must provide your name, address and the vacancy you are interested in. Alternatively, please write to Public Appointments, PO Box 7332, Glasgow G51 2ZA.

Completed application forms should be returned by Monday 28 June 2004.

The Scottish Executive is committed to the principle of equal opportunities and to the principle of public appointments on merit with independent assessment, openness and transparency of process. We guarantee an interview to anyone with a disability/health problem that affects the work they can do and whose application meets all the essential criteria for the post. (For more information about Public Appointments and other vacancies visit the Scottish Executive's website at [www.scotland.gov.uk/government/publicbodies](http://www.scotland.gov.uk/government/publicbodies))

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## Designs on a new career?



### Architectural Technician Cardiff £28000

This truly multidisciplinary practice that pride themselves on delivering excellence are expanding and as such require skilled individuals with drive and ambition. AutoCAD skills are essential along with a good understanding of building regulations. **ASH070501.**

### Architectural Technician Cardiff £26000

Joining as a member of an established team you will have the enviable opportunity to work on landmark, commercial and educational projects within this award winning practice. You must have a minimum of three years experience in a similar background. AutoCAD is a necessity as well as good exposure of building regulations. **ASH070502.**

### Architect West Midlands £35000

An excellent opportunity has arisen within this dynamic private practice. You will be Part III qualified with a minimum of 5 years experience working on a multitude of sectors. Excellent design and communication skills are essential. **ASH070503.**

### Architectural Technician Birmingham £26000

Rapidly expanding multi-disciplinary practice with a solid reputation is looking for a talented candidate. Healthcare or MOD experience is preferable along with AutoCAD exposure. **ASH070504.**

#### Contract Positions

Architectural Technician	Birmingham	£20hr
Architectural Technician	Cardiff	£18hr
Architectural Technician	Derby	£20hr

For further details and information on many other roles,  
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### Architectural Technician

Vac Ref 0404-73

Permanent £25k

My client is a very busy, generalist practice established since 1980. They deal with the Industrial, Commercial, Retail, Leisure and Health-Care sectors as well as some Residential work.

Due to an increase in workload they wish to add to their current team of 15 employees. To be considered you will have at least 5 years experience, ideally gained in a generalist practice, and a good knowledge of on-site job running along with Autocad software.

If you are a non-smoker who wishes to bring their experience to a vibrant, forward thinking practice this is the opportunity for you.

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### Architectural Technician

Required for Warwickshire practice working on exciting leisure projects 3 years min experience in detailing and producing drawing packages. AutoCAD fluency required and hand drawing ability.

A 'can do' approach together with thorough administration skills will be rewarded with an exciting workload, competitive salary and an opportunity to grow and progress within the company.

Apply with CV and covering letter enclosing samples of work to  
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Kenilworth, Warwickshire, CV8 2FD.  
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### PERMANENT VACANCIES

#### Project Architect To £40,000 Central London

Due to continued success, our client seeks Project Architects/Job Runners to work on exciting new-build Healthcare projects. You will have at least 2 yrs experience running large-scale projects/packages and be AutoCAD literate. Having previous Healthcare experience is desirable. **Ref: 10035**

#### Project Architect To £37,000 Mayfair, London

This medium sized, Mayfair based practice, seeks applications from ambitious and career minded individuals. Working closely with the practice Director, you will be running multiple jobs and providing feasibility assistance. You will be of Associate potential and be AutoCAD literate. **Ref: 10032**

#### Architect To £32,000 Central London

This large, multi award-winning practice needs to strengthen its team working on a high profile residential scheme in The City. Recently qualified, you will have at least 2 yrs residential experience, with a sound technical and AutoCAD ability. Career minded individuals need only apply! **Ref: 10106**

#### Job Runner To £35,000 Chelsea, London

Fancy working on projects for the rich and famous? Our client, a leader in its field, seeks applications from experienced Job Runners to work on £multi-million one-off houses of the highest quality. You will be AutoCAD literate and have at least 1 yr relevant experience. An exciting career opportunity! **Ref: 10111**

#### Project Architect To £35,000 Central London

This AJ100 practice, seeks applications from design orientated individuals. Dependant on experience, you will lead design teams developing large-scale projects/packages. You will have at least 2 yrs high quality Hotels/Resort experience, have both technical & creative skills, and be AutoCAD/Microstation literate. **Ref: 10086**

### CONTRACT VACANCIES

**Senior Technician - to £22ph (6 mths)**  
High-density residential projects - London, NW1  
AutoCAD literacy required. **Ref: 10104**

**Senior Technician - to £22ph (6 mths)**  
Large commercial project - London, NW1  
AutoCAD literacy required. **Ref: 10105**

**Mid-Weight Technician - to £20ph (3 mths)**  
Retail Fit-Outs - London, EC1  
AutoCAD literacy required. **Ref: 10109**

**Architectural Assistant - to £18ph (2 mths)**  
Urban regeneration projects - East London  
AutoCAD literacy required. **Ref: 10073**

**Architectural Assistant - to £18ph (6 mths)**  
Large shopping centre project - London, WC1  
AutoCAD literacy required. **Ref: 10110**

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**Microstation Architects, Assistants & Technicians**  
Your skills are in demand! All applications welcomed from people who live in the South East region.

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**Recruitment enquiries**

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

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

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Artwork 12 noon Tuesday  
Cancellations 12pm Monday

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**UNIVERSITY OF DUNDEE**

Faculty of Duncan of Jordanstone College of Art and Design  
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**LECTURER IN COMPUTER AIDED ARCHITECTURAL DESIGN**  
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Interviews for this post will be held at the end of June 2004.

To request an Application Pack contact Personnel Services, University of Dundee, Dundee, DD1 4HN, Tel: 01382 344817 (answering machine)

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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**

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

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## Borough Environmental Services Department Technical Services Section

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- Commission design projects with external Partners.
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You will need to be:

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You should be able to demonstrate:

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The Public Sector has a vital role to play in driving forward Egan Initiatives and integrating "process" and "product" in a way that focuses on customer needs. We want someone who can show commitment and leadership and demonstrate that they can make this happen.

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Application pack is available from Central Services, Council Offices, 4 Civic Way, Ellesmere Port, Cheshire, CH65 0BE. Telephone/minicom system on 0151 356 6889 (answering machine outside office hours).

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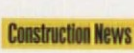
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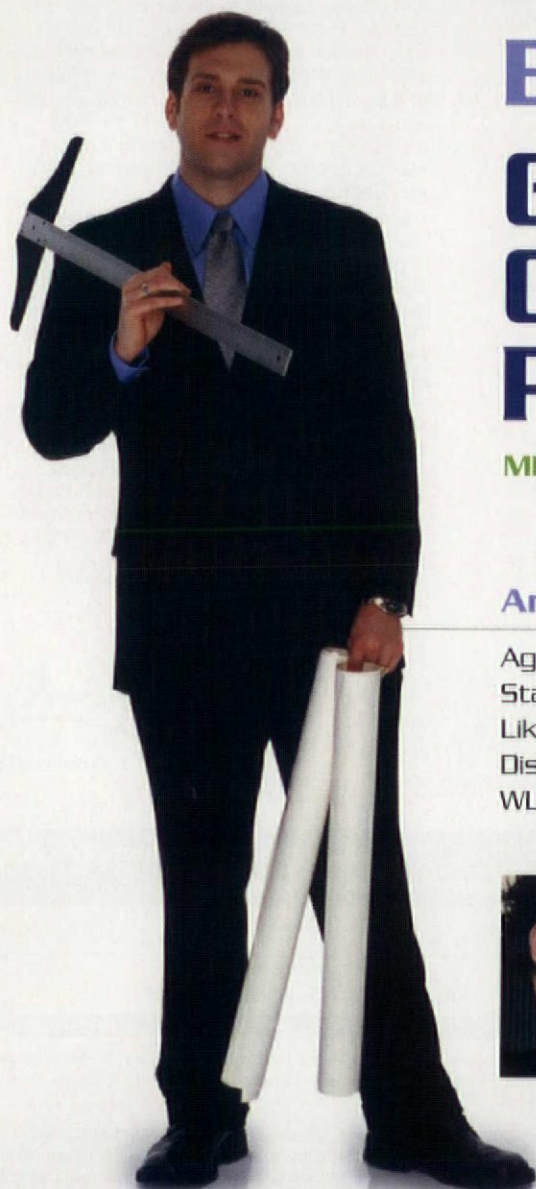
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For information and an on-line application pack, please download application documents from: [www.surrey.ac.uk](http://www.surrey.ac.uk) Employment Opportunities, or alternatively contact Hilary Mitchell, School of Engineering (H5), University of Surrey, Guildford, Surrey GU2 7XH, Telephone 01483 686283 or email h.mitchell@surrey.ac.uk

Please quote reference number 4091.

Closing date for applications: 28th May 2004.

For further information about the University of Surrey, please visit [www.surrey.ac.uk](http://www.surrey.ac.uk)

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**Closing Date: 21 May 2004**

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- BA (Hons) Multi Media Design
- BA (Hons) Multi Media Design with Installation Art
- BA (Hons) Virtual Reality Design
- BA (Hons) Virtual Reality with Animation
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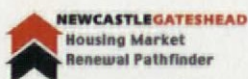
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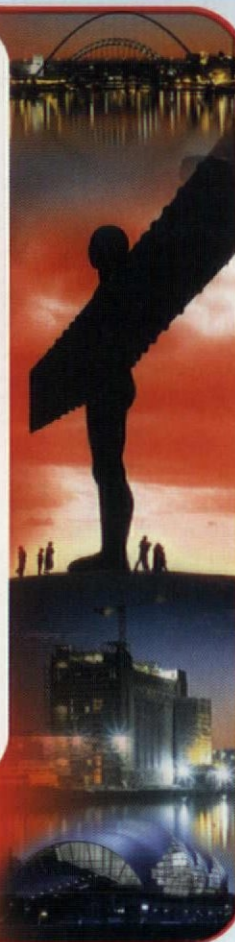
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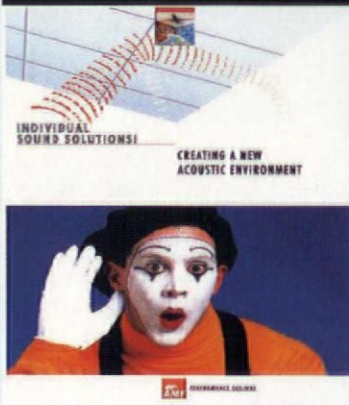
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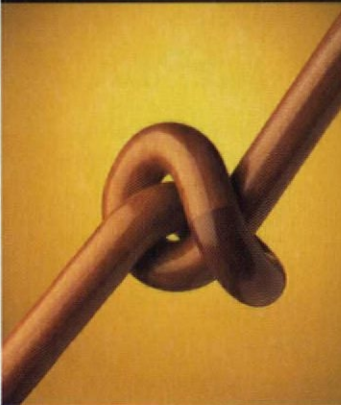
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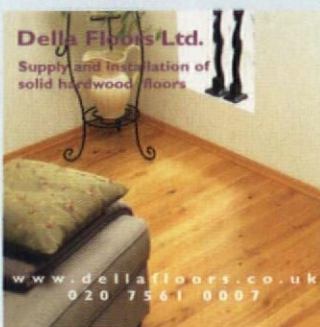
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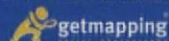
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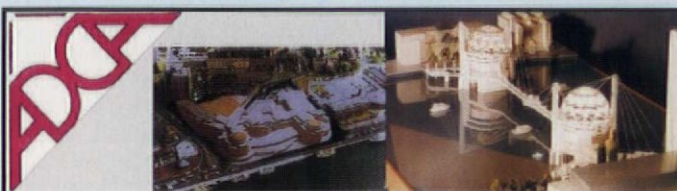
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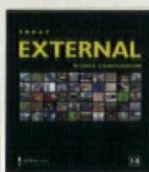
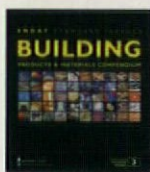
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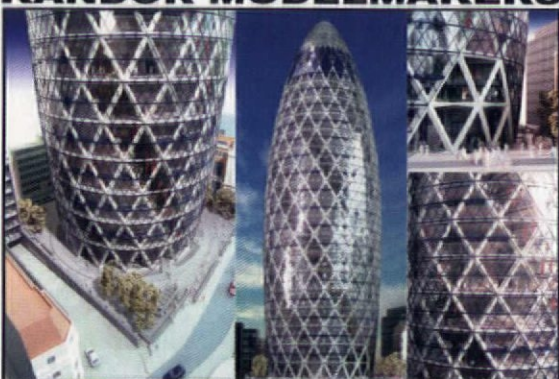


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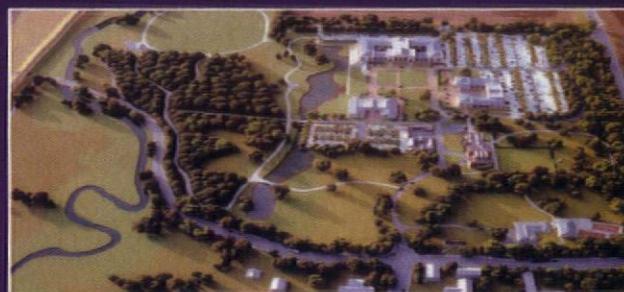
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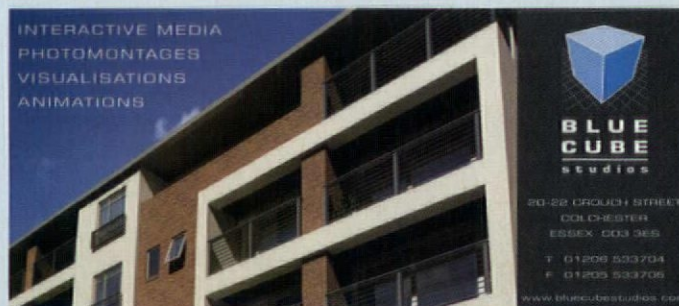
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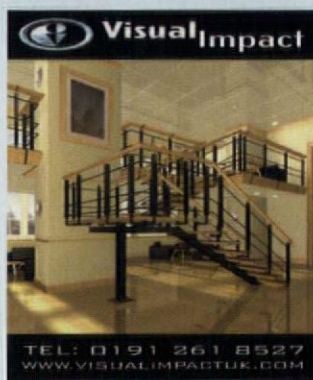
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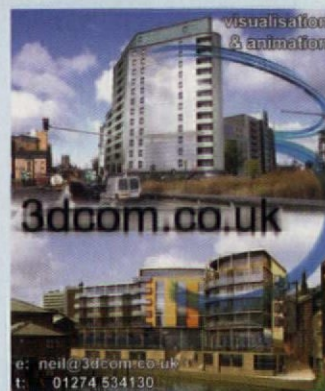
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## School's out

Veterans of debates over the future of architectural education (is there *anyone* still around who attended the RIBA's Oxford Conference of 1958, which turned architecture into a graduate profession?) will find plenty to ponder in the latest views of the heads of schools of architecture. Not surprisingly, they are anxious to rid themselves of the shackles of constant monitoring and inspecting, which they now have to suffer not just from the RIBA, but from the ARB, internal academic audits, and Quality Assurance benchmark testing procedures. Who can blame them? Whether it is desirable to divorce education from the profession in quite the way that the school heads envisage, via **Schosa**, their own professional body, is another matter. There is a law of unintended consequences; just suppose that becoming a chartered architect required neither a degree nor a diploma in architecture, but a good portfolio and a successful examination in practice and technical matters. How many students would want to study architecture formally in the sense that it is currently understood? Still, the debate is a useful one, and the forthcoming July conference will be significant, rather like **Max Hutchinson's** event in Cambridge more than a decade ago. One good idea is for the ARB to stop being a pain in the neck to schools, the RIBA, and everyone else.

## Nice fellows

Nice to see **John Prescott**, ex-architecture minister **Alan Howarth**, **Richard Rogers** and English Heritage boss **Simon Thurley** jostling for position down at the front of the audience for the RIBA's honorary fellows and annual lecture bash. And jostle they did as people stood up and sat down trying to work out who should sit next to whom. RIBA head of awards **Tony Chapman** surveyed the room like a secret service close protection agent, willing to leap on anyone that so much as looked at Prescott in a funny way. Prescott made an admirably succinct speech on

## 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. Last week's (AJ 6.5.04) winner was architect **James Dunnett** from London. The never-built scheme was **Ernö Goldfinger's** offices for 69-70 Piccadilly.

behalf of all those who had received fellowships, and promised (threatened) to return soon to give a full-scale speech.

## Doctor, doctor

**Christopher Frayling**, rector of the Royal College of Art, gave the annual lecture and was brilliant. He reviewed the intertwined stories of films by **Fritz Lang** and **Stanley Kubrick**, and the scientists who were involved in the German bomb and rocket programme who subsequently went to America, notably **Werner von Braun**. But he began with another German émigré to the US who had spent time in Britain, and whose friends hosted a grand RIBA dinner to mark his departure from our shores. The man was **Walter Gropius**, who was off to Harvard; the dinner in March 1937. The

menu made one long for a return to the '30s: oysters, turtle soup, Scotch salmon, Aylesbury duckling, and iced nectarines.

## Star quality

The meat of the lecture, which was illustrated with stills and film clips (all the technology was fine), concerned the relationship between art and science, hand and brain, and what **Ruskin** described as the mediating heart. Dr Rotwang, the 'mad scientist' in *Metropolis*, was a figure who recurred in various films in one form or another, including *The Girl in the Moon* by **Lang**, which featured a quite convincing rocket take-off. Countdowns, by the way, were invented in this film. It all culminated in the **Peter Sellers** portrayal of Dr Strangelove as a frustrated ex-Nazi. There have been

suggestions recently that his portrayal was based on **Edward Teller**, the man who invented the hydrogen bomb. But **Frayling** showed conclusively that this is wrong; the portrayal was quite clearly that of **von Braun**, inventor of the V2 rocket that nearly finished us off in the Second World War, who negotiated his own surrender to the Americans and then joined their rocket programme. He also acted as a consultant to **Disney** and appeared on its television programme, complete with **Strangelove** accent. Spookily, **von Braun** as a young man had worked on the set of *Metropolis*. Even more amazingly, **Ken Adam**, set designer on many **Bond** films and designer of the War Room in the *Dr Strangelove* film, was in fact German – and went to the same school, at the same time, as **von Braun**. The RIBA dinner was attended by **H G Wells**, who had his own crack at the future, in fact 2036, in *Things to Come*, which appeared as a film in 1930. The futuristic furniture was the latest stuff from the **Heal's** catalogue. Fascinating cultural history, brilliantly presented.

## Less is Meier

As if lifestyle guru **Martha Stewart** hasn't got enough on her plate as she contemplates a term in jail, I learn from the latest issue of *Vanity Fair* that her property portfolio isn't quite up to scratch. Like fellow celebs **Calvin Klein** and **Nicole Kidman**, **Martha** rushed to snap up an apartment in one of **Richard Meier's** two residential towers on the banks of the Hudson in Manhattan. They were selling at \$1,000 per square foot – but now they are nicknamed 'Faulty Towers', with complaints of leaking ceilings, faulty heating and buckling floors. One resident, textile company owner **Joe Castaldo**, recalls standing by his swish glass wall one morning, 'admiring the rain streaming down it like a waterfall – and then reaching out a hand to discover the water was flowing inside! All this and a \$4,000 service charge per month for doormen and cleaners. **Martha** might prefer to stay in the pen.

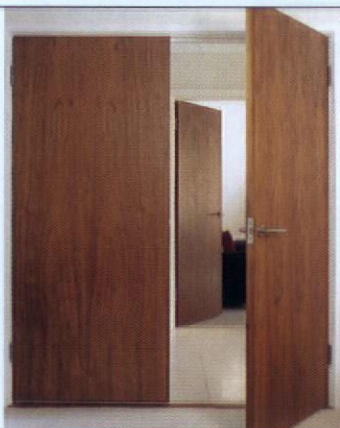
astragal



## THE REAL DOOR COMPANY

**AJ ENQUIRY NO: 201**

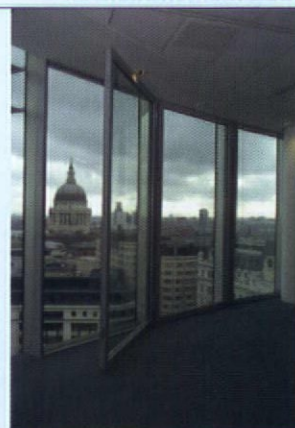
From The Real Door Company comes a complete range of high-quality flush doors, designed to complement its bespoke framed and panelled hardwood doors. Following a major investment in the most advanced CNC facility, it can supply flush doors veneered or painted with complex apertures and curved doors at a highly competitive price.



## HANSENGROUP

**AJ ENQUIRY NO: 202**

A commercial office complex has made use of secondary glazing systems from FendorHansen, specified to offer 30 minutes' integrity and insulation in the event of a blaze. Designed by Foster and Partners, No 1 London Wall has been built by Robert McAlpine. Working as a subcontractor to Josef Gartner & Co, FendorHansen installed its high-performance SwingLine screens behind the curtain walling units on two elevations.



## AVANTI SYSTEMS

**AJ ENQUIRY NO: 203**

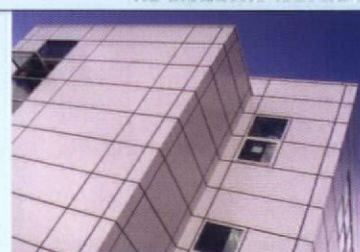
Avanti Systems, the UK's largest independent producer of office partitioning systems, in association with Schott, introduces a 30-minute fire-rated glass door that is entirely frameless, and fully certified to BS476 part 20 and 22 (1987). In addition, to provide complete versatility for the specifier, the doors are uniquely available in full heights up to 2,900mm and can be fitted with all Avanti surrounding door-frame types.



## AME FACADES

**AJ ENQUIRY NO: 204**

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 directly on 01695 50658.



## K2

**AJ ENQUIRY NO: 205**

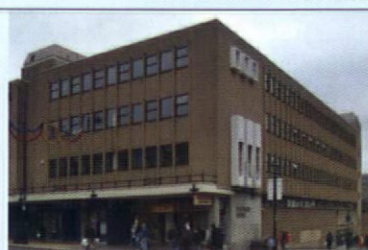
Innovative conservatory roofing manufacturer K2 has extended its interests into the commercial sector with the launch of a separate new division – K2 Architectural Systems. K2 Architectural Systems will offer a bespoke service including survey, design, manufacturing and installation to the construction industry for large-scale applications including swimming pools, restaurant extensions, atria and school projects.



## SIKA

**AJ ENQUIRY NO: 206**

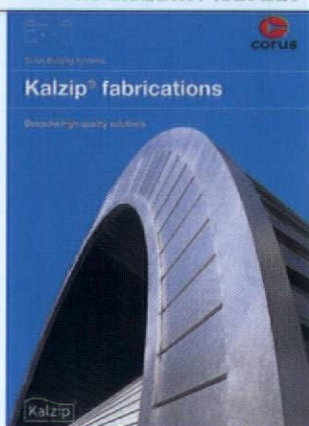
Westgate House, an office building located at Westgate, Halifax, was recently re-roofed using Trocal S, one of the single-ply roofing membranes from market leader Sika. The problem in the re-roofing was that the client required a cost-effective, watertight solution and specified that the re-roofing should 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.



## CORUS BUILDING SYSTEMS

**AJ ENQUIRY NO: 207**

Kalzip has developed a new full-colour brochure dedicated to its bespoke fabrication service, which provides total compatibility of material, colour and finish to achieve consistency of appearance and performance right across the entire building envelope. Kalzip Fabrications provides comprehensive support and, critically, supplies minimum-risk solutions for all essential roofing and cladding details.



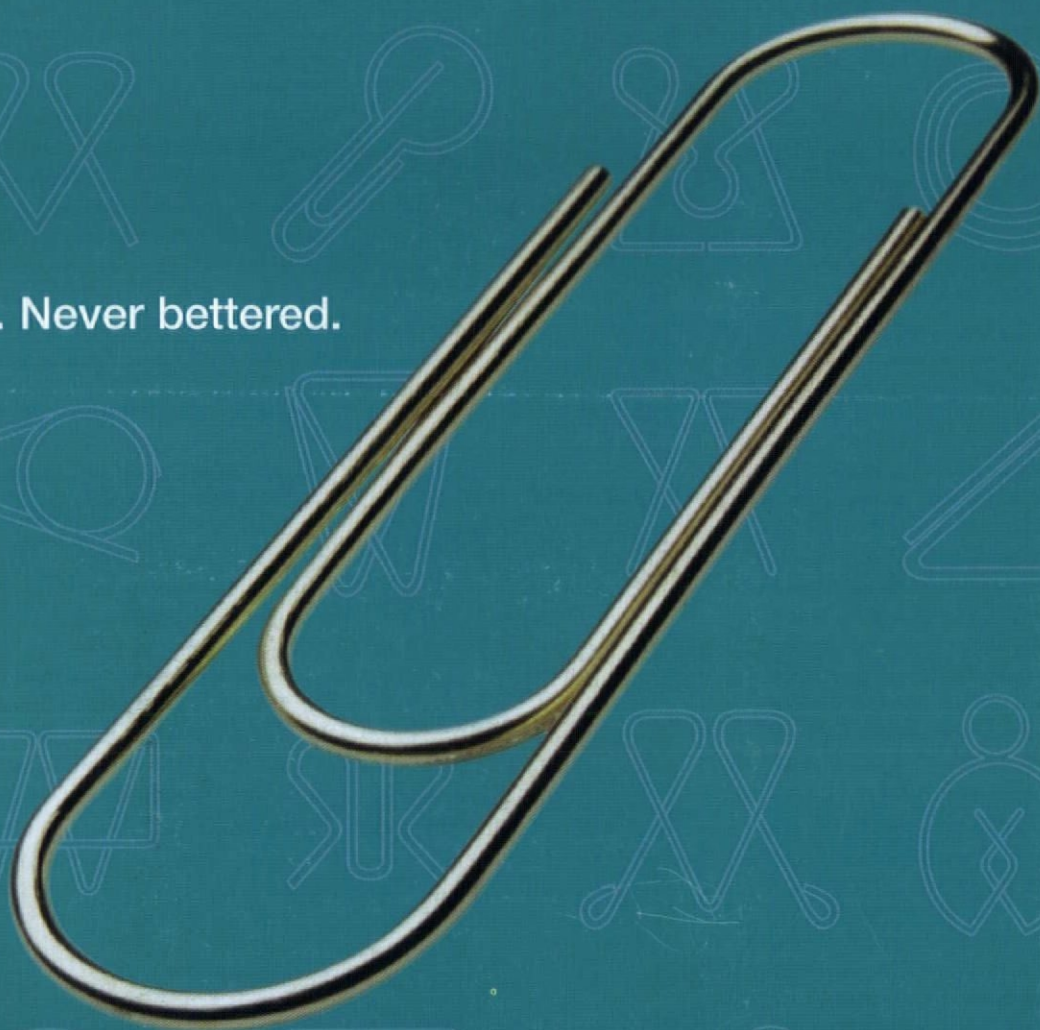
## LUXCRETE

**AJ ENQUIRY NO: 208**

A multi-storey stairwell by Luxcrete for Cardiff's new Millennium Plaza entertainment complex has quickly become a well-known meeting point and a stunning local landmark. The Tower of Light's illumination system divides the glass blocks into different coloured panels, which create a dramatic, eye-catching visual display. In automatic mode, the lighting controller loops through no fewer than 287 sequential coloured effects.







Often imitated. Never bettered.

All successful products have their fair share of imitators. But time shows which designs see off the competition. More often than not it's the ones exhibiting inherent values of design simplicity, innovation, reliability and value for money that win the day. Take for example, another humble little clip - Kalzip's Reinforced Polyamide E-Clip.

Connecting Kalzip's standing seam sheets directly to a support structure, these patented insulation spacers give minimal heat transfer, allowing thermal-bridge free roofing and wall cladding solutions to be met with ease. Another reason why Kalzip is confident that its standing seam roof system will be around long after some of its competitors have become museum pieces.

Specify the best.

For further information or sales -

Tel: 01925 825100 Email: [kalzip-uk@corusgroup.com](mailto:kalzip-uk@corusgroup.com)

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