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The Yorkshire Sculpture Park near Wakefield is keen to find someone to buy this temporary pavilion designed by Feilden Clegg Bradley Architects. The structure – originally meant to last for three years – was built in 1990 and has since provided exhibition space for a wide variety of artists. The 200m<sup>2</sup> building needs to be removed to make space for an underground gallery, also by the Bath-based practice, but is said to have 'many more years use' left in it. It would cost about £50,000 to dismantle and re-erect and the Sculpture Park authorities are keen to see offers of approximately £10,000 for the sale. Anybody interested should contact Jane Appleyard or Janice Wells at the park on 01924 830579.

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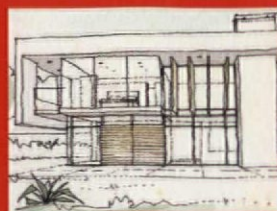
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“What we are witnessing in terms of architectural destruction is something worse than what even Stalin achieved in the 1930s”

Battling to protect Moscow's built heritage → page 6



John Pardey unveils a new house for the New Forest  
→ page 8

aj news

#### ROGERS' WEMBLEY CHEER

The Richard Rogers Partnership's ambitious £1 billion regeneration of brownfield land surrounding Foster and Partners' new Wembley Stadium has won the go-ahead from Brent council. The 17ha mixed-use development in north-west London – for developer Quintain Estates – will include 3,700 new homes supported by a massive new leisure complex. ➤

#### OLD STREET OVERHAUL

The Architecture Foundation has launched a competition, on behalf of regeneration firm EC1 New Deal and Islington council, to redesign the public space around Old Street in London. Called 'Any Old Street?', the project has been developed with muf architecture/art to provide a 'robust competition process'. For further information contact the foundation by telephone on 020 7253 3334. ➤

#### ROCHE'S PARENTING PLANS

RIBA councillor Chris Roche is in the process of developing plans to reform the institute's rules to open up free membership for all architects on maternity/paternity leave. He will put his proposals to the next meeting of the RIBA council.

## Planners suspended in Audit report aftermath

Southwark council has suspended two senior planners following an Audit Commission report into procedures used for planning applications.

The report – published earlier this year – found that the two men, Mark Dennett and Andrew Cook, were negligent, and warned that the public could perceive their failings as corrupt.

In response to the conclusions, the council has now launched a scrutiny committee investigation into the policies and strategies of the department, the second biggest planning authority in the UK.

The investigation surrounds the failure to consult local businesses about an application from Fairview Homes to build a small residential development on the Camberwell New Road.

The Audit Commission report attacked the department's procedures on the application and recommended changes to its strategy, warning that the current system could become subject to litigation.

'In some instances, the conduct of some officers and members has not met the standards expected of public servants,' the report says.

'Moreover, weaknesses in processes and procedures, combined with poor record-keeping, mean that officers and members are not in a position to rebut conclusively allegations of

corrupt or improper practice,' it adds.

In addition, the report warned that documents prepared for consideration by councillors were 'inaccurate, inadequate and incomplete'.

Southwark council chief executive Bob Coomber said the council took the report very seriously and would hold itself up to scrutiny with the 'express purpose of uncovering any irregularities'.

'The findings that there was maladministration causing injustice is obviously of grave concern,' Coomber said. 'We echo the auditor's findings that people have a right to expect that officers and members carry out their duties and behave in a manner expected of public servants.'

'But we welcome the auditor's view that he did not see any corroborated evidence of corrupt practices,' he added.

Locally based developer and planning expert Roger Zogolovitch said he was unsurprised by the findings but insisted that the problems were probably down to the overwhelming bureaucracy.

'The conflict between the council members, the local groups and the mayor about what they all want from the borough has become almost untenable,' he warned.

Ed Dorrell



RMJM has won the race to design the Beijing Olympic Green Convention Centre, a key facility of the 2008 Olympic Games in the Chinese capital. The practice beat off competition from Rem Koolhaas' firm OMA, Philip Cox Architects in Australia and KMD from the US. The 270,000m<sup>2</sup> structure is to be sited at the hub of Olympic Boulevard, close to the Water Cube swimming complex, the National Gymnasium and the National Stadium. The convention centre,

designed by RMJM's Hong Kong office, forms part of the Olympic grounds masterplan, devised by Sasaki Associates and Tianjin Huahui Architecture and Design Company. In addition to staging indoor events such as fencing and pistol shooting, RMJM's design will serve as the principal press centre and broadcast studios. The practice will also masterplan a 12.2ha site for commercial, retail and hotel accommodation.



**“I have never been one to accept the ‘it’s good enough for Hackney’ attitude to urban design”**  
CABE’s new chief executive won’t settle for second best → pages 10-11

Demetri Porphyrios on the regeneration of King’s Cross  
→ pages 22-23



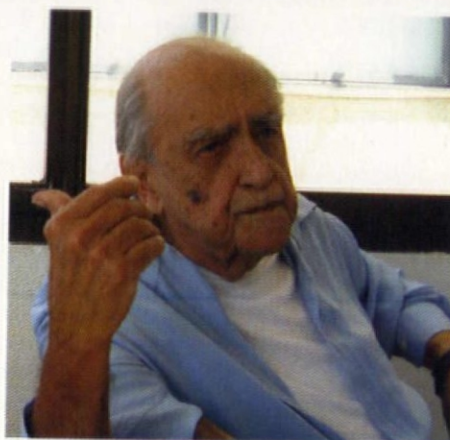
## Niemeyer scoops Praemium Imperiale prize

Oscar Niemeyer, the designer behind the 2003 Serpentine Gallery in London’s Hyde Park, has been awarded one of the most prestigious prizes in world architecture; the Praemium Imperiale.

The Brazilian will collect the ‘Nobel of the Arts’ at a ceremony in Tokyo in October, along with a cheque for 15 million yen (£75,000).

He joins a litany of Praemium Imperiale laureates that includes British architects Norman Foster, James Stirling and Richard Rogers, as well as international superstars Frank Gehry, Renzo Piano and Alvaro Siza.

Niemeyer is best known for civic buildings in Brasilia, where he worked with masterplanner Lucio Costa. His most spectacular designs



Niemeyer is best known for his work in Brasilia

include the Presidential Palace, the seat of government, the Federal Supreme Court and the National Congress.

Other buildings of merit include the Cultural Centre at Le Havre and the Communist Party Headquarters in Paris – he himself being a communist for most of his working life.

Niemeyer made his UK debut last year designing the Serpentine Gallery, constructed from a steel frame with painted steel and glass cladding and a polished concrete screed floor.

The Praemium Imperiale Awards were launched in 1987 to commemorate the centenary of the Japan Art Association and the honour of Prince Takamatsu, who served as patron for 58 years.

## ‘We’re ARB scapegoat,’ claims title abuse firm

The ARB has been accused of preying on easy targets by a firm of building designers found guilty of unlawfully trading as council-approved architects.

Building Design Associates (BDA), based in Rochford, Essex, was last month fined £3,000 on two counts of title abuse and ordered to pay the ARB more than £1,000 in legal costs by South East Essex Magistrates.

The fine – which the practice has attacked – is one of the stiffest penalties imposed and follows a recent investigation by the registration body. The case was referred to the ARB by the South East Chapter of the RIBA.

BDA was discovered to be advertising in local newspapers as council-approved architects, despite currently employing no architects. The firm had employed Alan Peel, who was an architect until he retired and resigned from the ARB in 1997.

Despite pleading guilty, BDA director Jeff Sharp maintains he is the victim of rough justice by the ARB and its lawyers, Wright Son & Pepper.

‘The ARB clearly saw us as an easy target and a scapegoat because we have been so honest. We have not attempted to hide anything and feel we have mistreated. If you get the maximum fine for cooperation, I hate to think what the ARB might do if you stick two fingers up

at them,’ argued Sharp.

‘Wright Son & Pepper told us the maximum fine could be £3,000, but assured us that it would not be that big. Therefore we did not employ a solicitor because we thought the issue could be resolved in writing. We did not do this on purpose and we are amazed at the size of the fine,’ he added.

Sharp claims BDA was unaware that Peel’s membership of the ARB had ceased. The firm has now employed Greg Nicholls as an architect and re-registered with the ARB.

ARB regulation executive Alan Peacock said he was surprised at BDA’s accusations, saying he ‘doubts’ lawyers entered into discussions about the probable size of the fine.

‘BDA broke the law, pleaded guilty and the magistrate imposed the fine. The ARB has no control over the level of fines. I very much doubt our lawyers would say what BDA claims, but I can’t be sure,’ said Peacock.

‘After the recent low level of fines imposed for title abuse, this result is a far more accurate reflection of the seriousness of the crime.

‘It sends a clear message to those unlawfully using the title architect that they run the risk of finding themselves in a similar position to BDA,’ he added.

Clive Walker

## Robbers ransack Grade II building

Thieves have stolen a series of important architectural artefacts worth more than £250,000 from the Grade II\*-listed Old Conduit House in Hampstead.

The robbers broke into the 19th-century building – designed by John Burlison, an assistant to George Gilbert Scott – and stole stained-glass windows, marble pillars, fireplaces and banisters.

The building is currently being redeveloped and the theft took place when there was no security presence. Police believe the thieves entered via scaffolding erected as part of the construction work.

‘Old Conduit House is an important building, on the buildings at risk register,’ an English Heritage spokeswoman said. ‘The Gothic-style house has a fine interior and we are saddened to hear of the recent extensive damage.

‘Theft from listed buildings is an ongoing problem, particularly when the buildings are vacant for some time. Such thefts are highly specialised and represent a lucrative business, and we welcome attempts by Camden council and the Metropolitan Police to recover the stolen items,’ she added.



# Liverpool World Heritage site fears sink new pool

Claims that a mixed-use scheme in Liverpool by Falconer Chester Architects would damage the city's chances of winning World Heritage Site status have scuppered plans for a municipal leisure centre in the city.

English Heritage forced council planners last week to demand that the development be reduced in scale, a move that meant plans for a swimming pool and health centre were left on the drawing board.

The decision to drop the proposals comes among growing concerns that the city's heritage lobby is using the World Heritage Site bid as a tool to dictate planning and development policy (AJ 22.1.04).

Heritage groups, including English Heritage, have now lifted objections to the scheme on Colquitt Street for 100 luxury apartments, provided it is no higher than the nearby Grade II-listed Royal Institute.

To win the support of its critics, Falconer Chester was also forced to lower its design by two storeys. The original application, put forward by developer Illiad, proposed a nine-storey building. However, English Heritage and the Georgian Group succeeded in blocking these plans, claiming it would blight the neighbourhood and the city's historic waterfront.

Bemoaning the loss of the leisure centre, Falconer Chester architect Melanie Ketzer said: 'It would have been a great plus for the local community and for the development. Apartments have now replaced the leisure centre, which is not a viable option under the new scheme.'

'The amended plan means only the duplex apartments will be higher than the existing catering college. However, people at ground-floor level on Colquitt Street will not be able to see the elevation. This, we believe, has met the concerns of heritage groups,' she added.

English Heritage insists the original application could have jeopardised the city's hopes of becoming a World Heritage Site.

In a statement, it said: 'Although we have always supported the principle of the redevelopment of this site, we did have concerns that the building was too tall in relation to the surrounding buildings. English Heritage has given advice to Liverpool City Council and Illiad on the proposals. The amended plans have gone a long way to addressing our concerns and we have now removed our objections.'

Clive Walker

## Grimshaw 'ellipse' future in doubt

Grimshaw's much-criticised 'ellipse' extension for the Royal College of Art in London has been called in by the ODP.

The future of the scheme, which faces opposition from local residents, DCOMOMO, the Twentieth Century Society and the neighbouring Royal Albert Hall, will now be decided at a public inquiry later this year.

The project – which would see the demolition of H T Cadbury-Brown's existing building on the site – won planning permission from Westminster City Council last August.

But now the English Heritage-backed scheme also faces an anti-campaign organised by ex-members of the Greater London Council architecture department.

James Dunnett of DCOMOMO said campaigners were delighted by the decision. 'We are really pleased there will be an opportunity for the special considerations of the site to be thought out,' he added.

AJ readers are invited on a free study tour of the winner of the British Council for Offices' Best of the Best Award – the headquarters building of Pentland International in Finchley, north London. The visit, which takes place on the morning of 29 June, has been organised by Zumtobel Staff Lighting and will be accompanied by representatives from both the architect, GHM Rock Townsend, and the Pentland Group, who will explain the drivers behind the design. To book your place contact Emma Roberts at Zumtobel Staff Lighting by email at [Roberts@uk.zumtobelstaff.co.at](mailto:Roberts@uk.zumtobelstaff.co.at), or tel 020 8598 1852.



## Expat group fights to save Moscow's heritage

A group of expatriate architects and journalists based in Russia have set up an organisation to campaign for the preservation of Moscow's built heritage.

The Moscow Architectural Preservation Society (MAPS) was founded last week to save the many historic buildings threatened by a 'profit-driven breaker's ball backed by city hall'.

The UNESCO-backed group was set up following a spate of suspicious fires in historic

buildings and 'numerous cases of unsympathetic reconstruction'.

The campaigners – who are in the process of launching a website to disseminate information in both Russian and English – are currently concerned about the House of the Rubber Workers, which was built in 1927 by Melnikov.

The *Times Higher Education Supplement's* Moscow correspondent, Nick Holdsworth, a founding member of MAPS, said the building

boom had triggered major concerns.

'There is a situation whereby we know that big business is in cahoots with the city authorities, which means they can do almost anything they want,' he said. 'This is exemplified by the wife of the mayor, who is in construction and is Russia's first female billionaire.'

'What we are witnessing in terms of architectural destruction is something worse than what even Stalin achieved in the 1930s,' Holdsworth added.



# Edinburgh's 'wake-up call' to negligent owners

The Scottish Civic Trust has applauded Edinburgh City Council's move to enforce emergency repairs on a listed Art Deco pub, calling it a 'wake-up call' for negligent property owners.

The category B-listed White House pub in Craigmillar, designed in 1936 by Williams Innes Thomson, is one of the last remaining Modernist roadhouses in Edinburgh. Recently ravaged by fire, the building has stood empty for several years and was placed on the Scottish Civic Trust's buildings at risk register in 2003.

Edinburgh City Council members last week served a repair notice on the property's owner, Britestart, ordering it to make the building wind- and water-tight. The notice forces the firm to repair the structure or allow the council to make necessary repairs and pass the bill on to Britestart.

'This is a clear signal to owners that let properties fall into disrepair. Now other local authorities can use this as a precedent,' says the Scottish Civic Trust buildings at risk officer, Jane Nelson.



The category B-listed White House pub in Craigmillar, Edinburgh, has stood empty for years

Among Edinburgh City Council's list of jobs to be done are repairs to the roof and guttering, replacement of downpipes, the boarding-up of windows and measures to prevent break-ins. Ultimately, the council

aims to restore the building to public use, possibly as a community centre.

'There is a lot of local interest in reusing the building,' said Edinburgh City Council conservation officer Jack Gillon.

# Advice fee anger hits Westminster

Westminster City Council has started charging a fee for all pre-application advice on large and complex projects, a move that has triggered claims it is 'hindering healthy planning debate'.

Westminster last week started charging £2,000 for advice on residential developments of 10 units, or half a hectare, and commercial schemes of 1,000m<sup>2</sup> floor space, using the ODPM definition of 'major' projects.

It is also charging for complex projects – not covered by ODPM guidelines – that demand 'significant officer time to ensure compatibility'. This will include casinos, bars and clubs, or unusual designs such as Ian Ritchie Architects' Spire in O'Connell Street, Dublin.

The fee – developed in discussion with Westminster's Property Owners Association – has outraged George Pace, director of Westminster-based Dunthorne Parker Architects, who fears it will deter developers from seeking pre-application advice.

'My worry is that many developers will want to avoid the fee and will not engage in pre-application debate,' Pace said. 'Therefore, more applications are likely to get turned down because developers failed to get initial consultation with the council on what types of

design would be appropriate for the area.

'Good and healthy debate has to be encouraged, not hindered. It seems that Westminster planners are trying to cut down their workload by introducing this fee,' he added.

Westminster – the UK's largest planning authority – insists the charge is only intended to cover the cost of giving the advice and will not provide an additional revenue stream for the council.

Gordon Chard, planning and city development director, said: 'Westminster has to bear considerable costs because of the highly complex nature of many of the planning applications and the sheer number of large-scale plans it has to deal with. It is only right that our planning system acknowledges that.'

The news comes as ODPM embarks on a major review of the entire planning system including the issue of pre-application fees.

An ODPM spokesman said: 'We are in the midst of a planning reform agenda so it makes sense to review planning applications at this stage. Once the review has taken place, we will make our views known on planning charges.'

Clive Walker

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# Pardey homes in for Forest trump

This house by John Pardey Architects was yesterday set to go in front of the local development control committee in the New Forest.

The project – which was recommended for rejection by planners on design grounds – would see the creation of a major new Modernist addition to the local countryside.

The proposed house, located about one mile east of the Hampshire coastal town of Lymington in open countryside, will replace an existing farmhouse on the site. If it wins over the committee, it will be comprised of two overlapping rectangular forms – a lower, predominantly oak-clad, 'service' element to the north side, and a slightly higher, rendered element to the south, containing all the living accommodation.

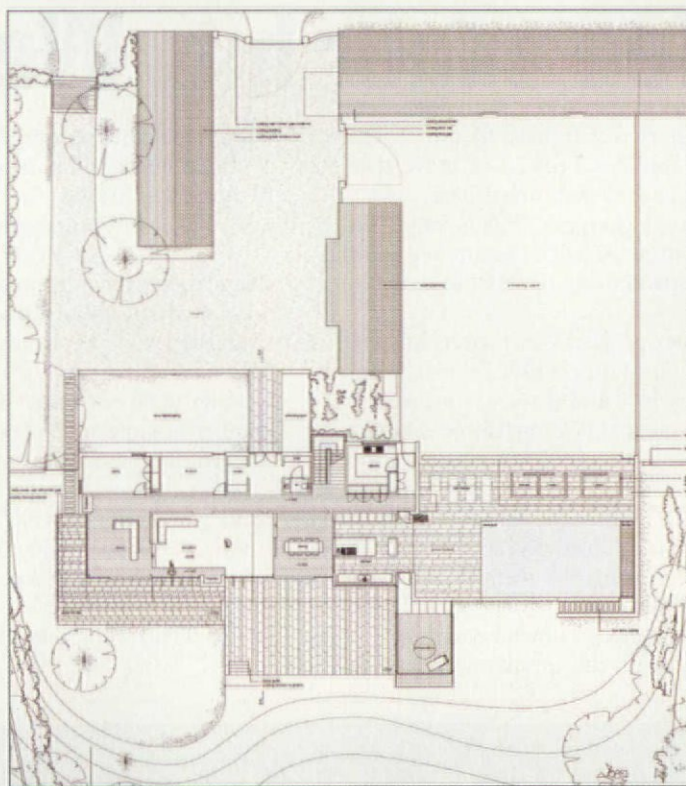
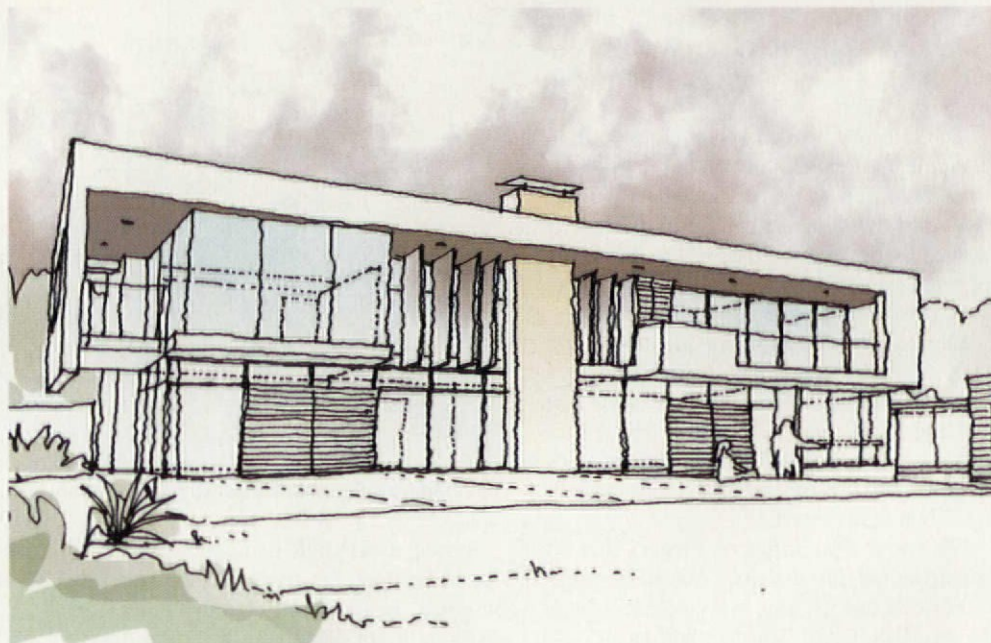
The north facade will adopt the cream stock brickwork from the surrounding farm buildings while the upper level cladding will be English oak boarding that reinforces the vernacular language.

The south facade will be largely glazed but set some two metres back beneath the balcony outside the bedrooms. The master bedroom will be expressed as a glass oriel window that 'completes the composition'.

The proposals also include a swimming pool area set into a paved stone court – akin to a walled garden – that engages with the eastern end of the house where a folding glazed screen opens completely from the kitchen to the court.

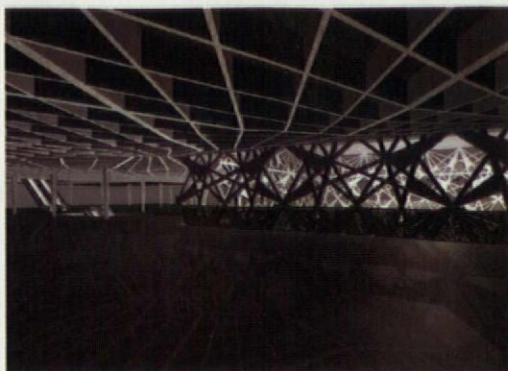
Despite the planners' recommendation, Pardey is hopeful that the scheme may yet win the green light. 'I think it's extremely important that there are good Modern buildings built in this area,' he said. 'There seems to be this knee-jerk reaction among planners in the area to the fact that the building does not have a pitched roof. They should attempt to live with buildings such as this and get with the times.'

Ed Dorrell



**Moving with the times:**  
John Pardey's Modern addition to the New Forest countryside was rejected by planners on design grounds, yet the architect is still optimistic that it will see the light of day

STUDENT SHOWCASE



Kasif Rashid produced this design for an advertising agency and gallery bar as a third-year project for his BA course at the University of Manchester. The brief was to design an office, partly funded by a public cafe/bar, for an international advertising agency setting up in Manchester's Castlefield district. Rashid's scheme uses a series of curved glue-laminated timber elements as part of the superstructure, with a steel-frame substructure. A double-skin facade allows the building to respond to changes in the external environment. Clear glass tubes fixed to this facade provide solar shading but allow diffused natural light to enter.

*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)*





# If you can't trust the Swiss to keep things quiet, who can you trust?

We'd all like silent plumbing and now, with Part E, the government is encouraging it. With the Swiss, of course, it's a religion. To understand why, you should know that most Swiss live in apartments. The last thing they want is to have to listen to the neighbours.



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Taps in the system are designed to prevent water hammer in the circuit (something many people in this country will be all too familiar with).

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You might think that this all adds up to an achievement that the Swiss could justifiably shout about. But then, that wouldn't be very Swiss, would it?



# CABE settles on Medway council

CABE's commissioners have appointed a planning-trained regeneration expert as the design watchdog's new chief executive.

Richard Simmons, the current director of development and the environment at Medway council in Kent, has played a key role in the government's Thames Gateway plans. It is understood he saw off competition from two other shortlisted candidates in his bid to take over from departing boss Jon Rouse.

The arrival coincides with a change in CABE strategy, which will see the quango focus more of its manpower and resources on 'town and city centres, and areas of high and low housing demand'. The new strategy document, *Transforming Neighbourhoods*, sets out a three-year plan through which CABE will target specific geographical areas and building types where its 'can make a major difference to people's quality of life'.

Simmons currently heads up the massive regeneration programme in the Medway area and has responsibility for 500 staff. He also oversees neighbourhood renewal, planning and economic development, parks and environmental services.

CABE chair Stuart Lipton said he was excited to have a new leader for the new strategy. 'This is a new chapter for CABE,' he said. 'We grew rapidly and achieved an extraordi-



Richard Simmons: to head 'a new era' for CABE

nary amount in less than five years under the management of Jon Rouse. But we are now entering a new era, with a new strategy. Richard joins a strong senior management team and a group of talented young staff. He has an obvious passion for CABE's agenda.

'He is a strong, creative thinker, and understands the connections between architecture, urban design and people's quality of life.'

Ed Dorrell

## RICHARD SIMMONS FACTFILE

A qualified planner, Richard Simmons also holds undergraduate and postgraduate qualifications in economic history.

His professional career started as a planning officer with the London Borough of Hackney and then in the Inner Cities Directorate at the Department of the Environment.

Simmons then worked for the London Docklands Development Corporation during the 1980s, taking responsibility for masterplanning and delivering infrastructure in the Royal Docks and the Isle of Dogs.

Prior to joining Medway council in 1998, Simmons was chief executive of Dalston City Challenge, where he promoted the regeneration of London's Hoxton Square.

At Medway, he worked on the council's regeneration push and was involved with the development of the Thames Gateway plans.

He is also the council's Design Champion, a director of the Kent Architecture Centre, and the chair of South East England Development Agency's Urban Renaissance Advisory Group.

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# boss as Rouse successor

*Ed Dorrell spoke with CABE's new chief executive...*

**You must be pleased to have made the move?**

This is a fantastic opportunity. It is a once-in-a-lifetime job and a wonderful chance to join a great organisation that has made astonishing advances in the past five years. It is also exciting to be taking the lead of an organisation that produces such great material.

**Do you think that your background in planning will help in your new role?**

I was something of an unusual planner. Through most of my career I focussed on the delivery of regeneration and urban renaissance and very little of the development control process. I did do a little bit of that at the beginning of my career and I am sure it has helped.

**How did you first become interested in urban design, planning and architecture?**

I first became interested in cities and urbanism when I was doing my first degree in economic history but architecture has always thrilled me. For example, when I was a teenager I became very interested in Victorian buildings.

Architecture is incredibly interesting because it is a fine art that also creates places that people actually live in.

**What do you want to focus on when you take up the role at CABE?**

There are several aspects that interest me especially. I like the current focus on urban design and have been impressed by the series of documents produced recently on the importance of neighbourhoods. I have never been one to accept the 'it's good enough for Hackney' attitude to urban design. I also like the fact that CABE is looking at the skills agenda. This is one of the things that I am very interested in. I have been working on a Centre for Urban Renaissance at the moment in Medway. I want to look at getting far more teamwork in the skills and professions. The other thing that attracted me has been the move into Urban Space – this is an extremely important agenda.

**What do you want to achieve with CABE?**

I want CABE to start listening more to what people and communities want and deliver more of what they desire. I think that sometimes modern architecture is not properly understood by people but they come to love it very quickly if

it is good. There are lessons we could learn from Bilbao and Spain in this area. I do, however, think that there is more the design and construction community could do to provide choice in the design of homes.

**Do you have a favourite building?**

I have several at any one time but I have to say I find [Norman Foster's] Swiss Re really quite inspirational at the moment. I also really enjoy Canterbury Cathedral's International Study Centre [by William Whitfield], which is a real example of craftsmanship in buildings.

**And a favourite city?**

I have several cities that I consider home. I was born in Manchester and spent many years studying in Leeds – so both of these are important to me. And I have also worked in London for many years before winding up in this area [Chatham]. I also love going out in Bilbao in the evening and, of course, Paris.

**If there was one thing that you could achieve in your time at CABE, what would it be?**

I simply want to continue the successful delivery of the design agenda. It is for this purpose that the CABE commissioners have appointed me.

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## who said what

**'Although Koolhaas is not known for his environmental sensitivity, when it comes to his books he's not above recycling from his older volumes'**

Lynn Becker.  
*Repeat*, 4.6.04

**'What Downie shows here is obvious enough, but needs retelling: that a good modern building can not only exist alongside a powerful old one, but can palpably enhance it. This is what intelligent architecture is all about'**

Hugh Pearman on Craig Downie's extension to London's Royal Geographical Society.  
*Sunday Times*, 6.6.04

**'Seedy for decades, King's Cross is fast becoming a blue-chip investment for property developers. Expect, in time-honoured English fashion, a mix of the sublime and the banal'**

Jonathan Glancey. *Guardian*, 7.6.04

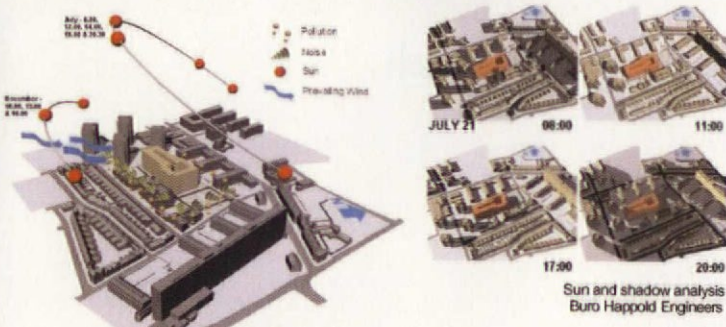
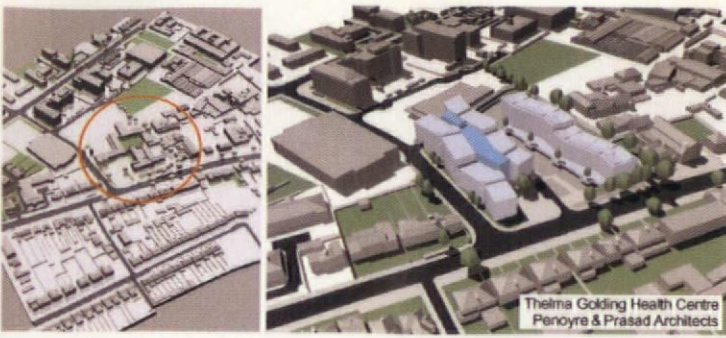
**'Oh, that year! It was like a horrible woman backstabbing you on a daily basis. It was like being the captain of the Titanic!'**

P Y Gerbeau remembers managing the Millennium Dome.  
*Evening Standard*, 4.6.04

## vital statistics

- More than £9 million owed to Northern Ireland's Department of Agriculture has not been recovered from developers in the past 14 years, the government has admitted. The money should have been paid towards the costs of providing drainage systems for new housing schemes.
- Research by the Broadband Wales Programme has showed that almost a third of children in the principality have access to the fast internet connection. Of the remaining 67 per cent, nearly one in 10 said they would 'swap a sibling for broadband'.
- Britain's construction industry has grown consistently for 64 straight months, according to the Chartered Institute of Purchasing and Supply. However, growth in May was slightly slower than in the preceding month.
- Leading supermarkets in the UK have estimated that they have sold more than 100,000 'car flags' to England football fans in the run-up to the forthcoming European Championship finals.





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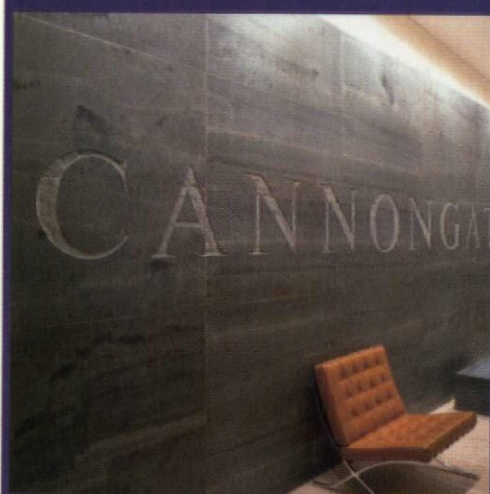
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# Ticket to ride

Sustrans, in conjunction with *The Architects' Journal*, is inviting architects to add to the National Cycle Network at St Margaret's Loop, a derelict railway cutting in East Grinstead. **Austin Williams** explains the competition's brief

Sustrans, the national sustainable cycling organisation, is holding an architectural competition to design a new pedestrian and cycleway through a 1km-long disused railway cutting – currently an unused semi-urban woodland area in the centre of East Grinstead, West Sussex.

The competition, organised in partnership with East Grinstead Town Council and supported by *The Architects' Journal*, invites architectural submissions that should include outline design concepts to enhance the area, to determine the route of the new public pathway and to provide indicative illustration of how the scheme might be developed. The competition aims to show that such a site can be brought back into public use.

Here we outline the basic proposition of the scheme, together with indicative layouts, costings, etc. However, full details of the project (a project pack including briefing notes, levels, plans, services, preferred budget, timescale, contact details and rules) is available from the organiser.

The competition prize money has been donated by East Grinstead Town Council and Sustrans.

## The scheme

St Margaret's Loop is a derelict railway line of about 1,000m, which formerly joined the high-level (east-west) and the low-level (north-south) railway lines at East Grinstead Station. It is currently overgrown and almost inaccessible, although functions as a large expanse of greenery in a commuter belt and is prized as something of a 'green lung'.

The majority of the site is owned by Railway Paths and a lesser portion owned by the council. Although some remains in other ownership, it should be assumed for the purposes of this competition that these parties are favourable to the outline proposal.

The scheme should deal with wildlife issues, safety concerns (tree removal where necessary), buildability, access, transport implications and

broader contextual issues. For example, the route of the cycle path could link the existing popular cycleway Worth Way in the south of the site with the north-east edge, although alternative routes and access points can be considered. Consideration for pony/horse-riding as well as walking and cycling may add value, although is not essential.

Bridge repairs have been identified and your submission may benefit from the opinion of an engineer.

## Entry path

After obtaining a brief from the organiser, carrying out a site visit (the site is accessible to the public) and making all necessary enquiries of the council regarding its regional and local plans for the area, entry submissions should include:

- CVs for the main team members, from different disciplines, including the proposed project architect;
- a team statement of a maximum of 450 words that outlines how and why the team, or individual, has a particular combination of skills to carry out such a commission. The statement should also outline how you/your team would approach the competition in broad terms; and
- the names of three clients who could act as referees.

Submissions should be:

- two pages of A3 drawings showing scheme proposals; and
- three pages of A4 written substantiation – to include an outline statement of feasibility, including basic costs and benefit, including the viability of the concept. Written documentation should identify provisionally the extent of structural repairs, monies to be raised and costs apportioned, your approach to the project (with reasons), and an undated programme of works. This is a minimum requirement.

Entrants will be expected to have undertaken a site visit.

## The brief in brief

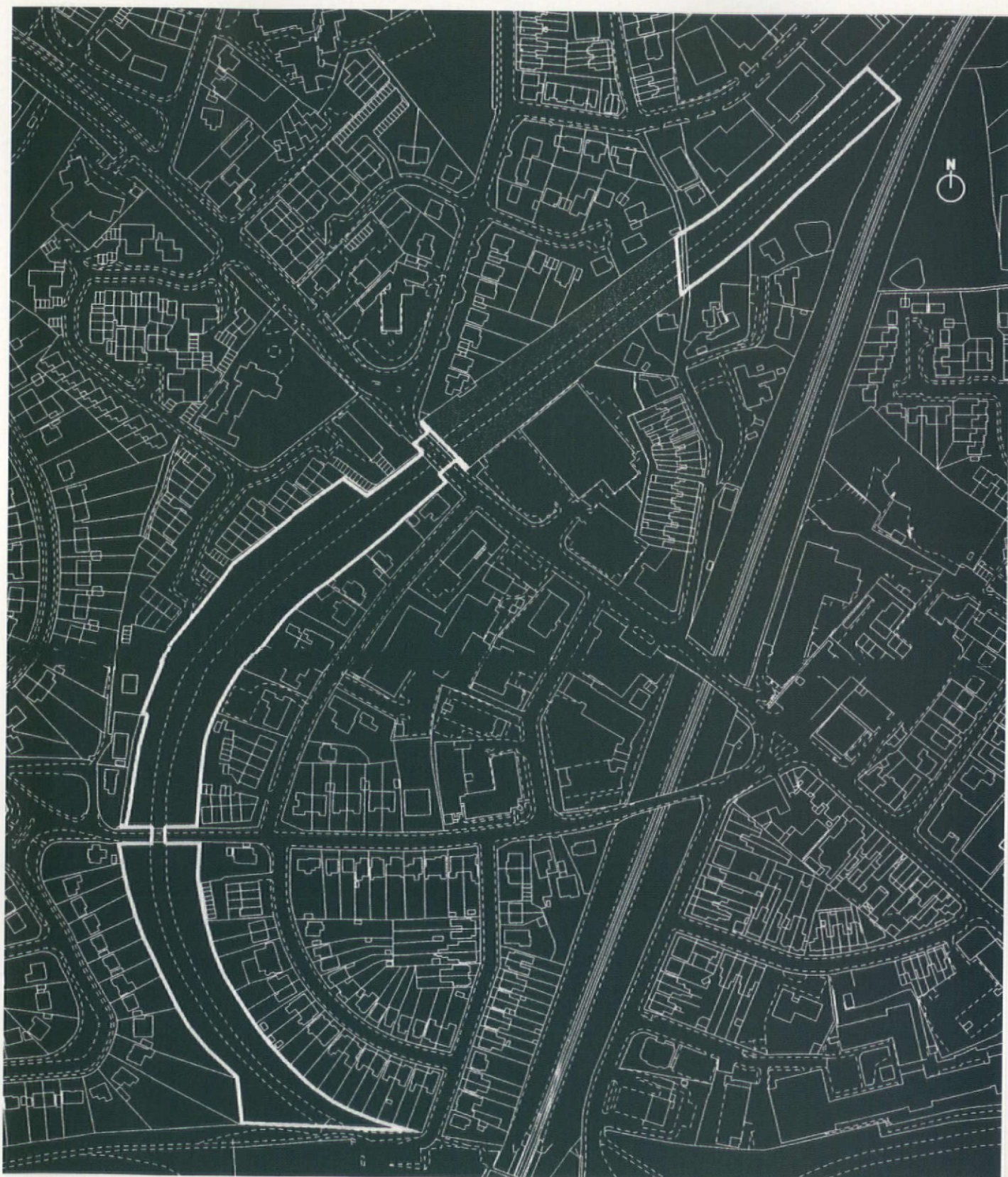
A recent study carried out by Sustrans and the local authority estimates the cost of bringing the cutting back into the public domain as a shared-use cycle and pedestrian path – together with remediation works – at £579,000. A detailed breakdown of these costs is available with the competition details. The main problem – given that Sustrans is a charity (see box, page 18) – is that funding of this magnitude is simply not available. Therefore, to get the funding needed to carry out the cycle/pedestrian path, the council and Sustrans acknowledge that some form of enabling development is essential – to raise funds by more 'commercial' means in order to fund the cycleway and other essential husbandry, landscaping and making safe the existing land, etc.

No remit has been placed on what this enabling works shall comprise, or where it shall be situated, and therefore all scheme proposals are subject to the normal planning submissions. However, we assume that competition entries judged favourably by the local authority members on the judging panel ought to stand planning applicants in good stead. However, don't quote me on that, because in order to ensure that winners and commended entries are not chosen solely for their ability to satisfy the planning officer's world view, planners have not, as yet, been accepted on to the judging panel. Likewise, the mayor.

Sustrans has given some thought to the available options in consultation with the local authority, although these are cited here as indicative and should not be taken to mean that these approaches have been endorsed in any way.

For example, a viable scheme to fund the development and provide sufficient surplus funds to finance the construction of the path and remediation works might include building housing on a portion of the land, although the site has only limited access. Consideration might be given to rafted development – filling the cut and levelling





The site snakes through the centre of East Grinstead. A deep, derelict railway cutting runs under two roads/bridges





The land is currently dense urban woodland. Many trees are deemed to be in a precarious position and site clearance needs to be done sympathetically

the site to provide a more workable solution. By raising the level of the site, maybe your proposal will help relieve traffic congestion at the bottleneck along the main road bisecting the site (at high level) and result in planning gain. Maybe building an eco-tower at the most accessible corner will sterilise little land, but raise enough revenue to capitalise the remainder of the works needed. Perhaps, a tree-top path should be constructed at minimal expense, negating the need for any other development at all.

### The prizes

Two prizes of £5,000 and £2,000 are available. The organiser is keen to insist that submissions do not necessarily have to tackle the scheme by addressing the evident need for economic viability, and should take into consideration the fact that imaginative design and creative solutions are also desirable. So to reassure entrants, the prize money will not be awarded to a 'pragmatic scheme' winner and an 'imaginative scheme' winner respectively, but rather will be determined, in the eyes of the judges, by the merits of the submissions, taking all documentation together.

In theory, a scheme showing the site developed into a commercially practical underwater theme park, with a core cycle route through the middle, could win. A sensible proposal for a tarmac path with some two-bed brick mock-Tudor houses that will be commercially viable may be marked down. I guess entrants should use their judgement.

It is intended that the project will be built. The chosen architect (who may not be the overall winner of this competition stage in the proceedings, although it is likely that

they will be) may then be appointed to carry the scheme forward – either as a selective tender programme of works, a novation within a design-build package or as developer. Other options will be considered.

### Eligibility

Normal eligibility rules apply and the competition is open to registered and chartered architects. At the end of the competition, winners and maybe others may be asked to submit some presentational A1 drawings to set up an exhibition for local residents and prospective user groups to view the schemes.

### Submission method

For the brief pack, all enquiries and submissions, contact the organiser by post at St Margaret's Loop Competition, Sustrans, National Cycle Network Centre, 2 Cathedral Square, College Green, Bristol BS1 5DD, or

email [davidy@sustrans.org.uk](mailto:davidy@sustrans.org.uk).

As usual, the decision of the judging panel will be final and no correspondence will be entered into. The organiser reserves the right to change the timetable or cancel the competition at any stage, and will not accept liability for any costs incurred.

Please note that this article is a description of the competition in brief and may contain discrepancies with the finalised competition requirements. Applicants must comply with Sustrans' requirements in full and not take this article, in whole or in part, as representing the competition brief. While no one from, nor family members of, the organiser or judging panel is eligible to take part, we understand that members of Sustrans are welcome to participate.

All information will be handled by Sustrans. Please do not ring East Grinstead Town Council or *The Architects' Journal*.

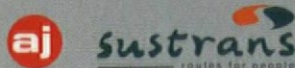
### THE ORGANISER

Sustrans is a charitable organisation that aims to encourage more people to walk and cycle. Patrons include the great and the good such as Jeremy Paxman and Jon Snow. From its humble beginnings only a decade or so ago, Sustrans has built itself into a major campaigning charity, which has already developed 8,000 miles of the National Cycle Network throughout the UK. This will increase to more than 10,000 miles by 2005.

Those of you who partake in cycling, especially those who have taken it up since the explosion of leisure cycling in this country in the past few years, will know that the network provides, where possible, traffic-free cycleways for adults and children to cycle without fear of major traffic accidents, notwithstanding the emergence of what the *Guardian* has nicknamed the 'lycra-lout' brigade.

Safety is an important feature of Sustrans' design guides and where secluded routes are not available, as on about 65 per cent of the entire network (approximately 5,300 miles), then demarcated quiet lanes on traffic-calmed roads are deemed to be acceptable.

The Sustrans project is funded from grants, trust funding, commercial sponsorship and voluntary donations.





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## Modernism revived: halting the march of sub-Miesian banality

Arch-Classicist Demetri Porphyrios is contentedly collaborating with middle-of-the-road Modernist Allies & Morrison at King's Cross. Stanton Williams has completed its Modern interventions to the regal Classicism of Compton Verney. And nobody is raising an eyebrow. The Porphyrios/Allies alliance is accepted as a safe pair of hands; the old/new juxtaposition at Compton Verney simply a textbook example of conservation orthodoxy.

Porphyrios sheds interesting light on this new climate of harmonious interaction between hitherto unlikely bedfellows with his observation that, despite the divergence in styles which was to become so marked in future years, he and his AA contemporaries set out with the same agenda. Rem Koolhaas, Daniel Libeskind and Zaha Hadid, as well as Ed Jones, Leon Krier and Porphyrios himself, can all be understood as Post-Modernist. Not in the narrow Jencksian sense but in that they all rejected the orthodoxy of conventional Modernism. In fact, it was not Modernism per se which prompted such revulsion but the bland anonymity implicit in the notion of an International Style; the countless offices and hotels which brought a bastardised sub-Miesian banality to far-flung corners of the globe. In their very different ways, each of the above-mentioned practitioners has championed contextualism, not in the planners' sense, which equates 'context' with 'streetscape', but with an understanding that context can be environmental, historical, psychological and cultural.

Regardless of the merits, or otherwise, of, say, Koolhaas's souped-up exuberance, and Krier's modern-day Classicism, they have provided the invaluable service of legitimising, and even normalising, a sophisticated middle ground; projects such as Stanton Williams' Compton Verney or the house by John Pardey featured on page 8. While clearly drawing on Modernist influences, both are richly contextual, combining a consideration of local climate, materials and landscape with the dignity and grandeur of the English country house. The extremists who believed themselves united in their mission to kill off Modernism were, in reality, simply giving it a good prune. In cutting off its stultifying excesses, they allowed its more creative manifestations to flourish and grow.

Isabel Allen

### Allford is the man with the plan for Ireland

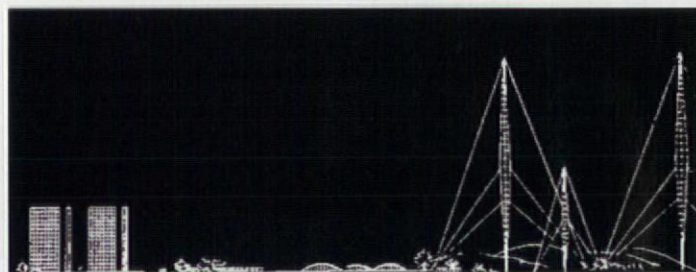
I have only just caught up with Simon Allford's piece (AJ 27.5.04) as I was in the west of Ireland on a regular visit. Seeing the rash of bungalows spreading over the wonderful landscape reinforces Allford's conclusion of a discredited planning system. The notion of a pattern book is a possible one – however, the use of this on fantastic sites would need intelligent application.

As an 'outsider', but with the visual beauty at heart, I would urge Irish architects to use whatever political pressure they may be able to exert as a body to perhaps follow up Allford's suggestion of a pattern book with some planning guidance on siting, aspect and the need for

sensitivity in such outstanding locations. With the RIBA conference in July, would this be a time to launch a sustainable campaign? *Desmond Williams, via email*

### Irish concerns echo ABI prefabrication fears

I note the fears expressed by the Association of British Insurers (ABI) as to the additional fire risk resulting from the current trend towards the use of prefabrication (AJ 27.5.04). This warning is certainly timely in the Irish context, in that a recently published Timber Frame 2000 Housing Consortium Report, commissioned by the Irish minister for the environment, recommends changes to the Irish Building and Fire Regulations so as to make way for four-storey timber-frame



### Samuely's past could unlock the Soviet Skylon

There might just be a connection between the Soviet Skylon (Nick Coombe's letter, AJ 22.4.04) and London's South Bank.

Felix Samuely was in Moscow in about 1931-33, involved in the design of various structures, mainly steelworks, but also on a 'hammer factory, for Magnetogorsk'.

After fleeing Nazi Germany, Samuely came to London and (among other things) taught structures at the AA, where his pupils included Powell and Moya.

In the paper that he wrote for the Institution of Civil Engineers to document the engineering of the Skylon, Samuely states: 'It is remarkable that the architects [designed] an engineering structure without the aid of an engineer,' so he clearly got involved after the competition had been won by Powell and Moya – but it might be interesting to know what examples Samuely used for his lectures and who he met in Russia.

In checking our archives, I came across the original calculations for the Skylon – and Jonathan Pritchard, who did them, is very much alive and well. I have kept the calculations to hand, ready for the phone call asking us to get going on checking the structure to modern standards.

*Tom Schollar, managing director,  
F J Samuely and Partners, London WC1N*



buildings – typically apartment dwellings. A parallel proposal by the consortium recommends the use of timber staircases in buildings up to 10m high.

In a submission to the Irish Department of the Environment (DoEHLG) on behalf of the Irish Concrete Federation, I pointed out that, despite proposing major changes to the fire regulations, the Irish Timber Frame Consortium had not even included 'fire' as a heading in its report, and that there has not been adequate research carried out into the actual fire performance of two-storey timber-frame dwellings.

In my submission, I also included statistics from the Swiss Cantonal Insurance Company, based on accurate information accumulated over a 10-year period, which shows that the occurrence of fire is 1.6 times greater in timber-frame dwellings, that the fire damage is 2.47 times more, and that the number of deaths per million is 2.82 times greater, compared to concrete dwellings. It is my view that the comments of the ABI should be taken on board on this side of the Irish Sea.

**Brian Murphy, technical manager, Irish Concrete Federation, Dublin**

### **United front needed to silence cries of Prince**

Prince Charles' 1984 outburst should be treated as a personal cry for help and nothing more (AJ 27.5.04).

At the time he criticised a fragmented profession that lacked the body to reply with one voice and was severely punished as a consequence. We were a relatively easy target then.

Twenty years on, the profession, while consolidating all round, has still not got itself together on the mass-housing front and is associated with one-offs, totally computer-orientated.

It shows little sign of becoming more linked to the person in the street. The Prince, meanwhile, has not changed his vision at all and has conveniently linked himself to coding, which matches his vision completely.

He has, however, realised via his personal problems that the public can be cruel and has moved towards them with his view that they should be consulted, and has gained considerable support for that view.

Architects, however, still lack this basic commodity and it could cost them dearly on mass housing.

John Prescott, like all politicians, is learning fast and appears to have an ally in the Prince who, like architects, is a slow learner when it comes to designing tomorrow's housing.

The inevitability of accepting second best or compromises in a confused situation that is rapidly evolving may be upon us.

While we appear helpless to form a united front on the matter of housing design, we should be showing the public that we care about their basic needs and have the ability to provide a decent abode without having to rely on the Prince's experiences over two decades.

Without a united front, house building will never be the predilection of architects.

**Rex Hawksworth, Portsmouth, Hampshire**

### **Bill Morris' intervention was the ARB all along**

It has been drawn to my attention that your magazine suggested I 'triggered a rule change' by tabling a motion calling for collective responsibility for the Architects Registration Board's (ARB) members (AJ 19.2.04).

This was not my motion as your publication suggested. As a board member of the ARB, I was mandated to chair a working party by email to draft a code on confidentiality. The working

party made its recommendation, which the full board of the ARB duly accepted, and it is therefore a policy of the board for which all members have collective responsibility.

**Bill Morris, ARB board member, Hertfordshire**

### **'Unusual' Owen's skill is unparalleled in RIBA race**

I know all the RIBA presidential candidates personally, and your article on the candidates (AJ 20.5.04) was at best subjective, and at worst biased. In Valerie Owen's case it was downright prejudiced. Comments such as Owen is 'unusual – not just because she is a woman' reflect the type of closed, inward-looking attitudes that restrict access to the architectural profession for a whole raft of talented and truly exceptional individuals.

Owen is unusual. Her career spans from small practice to large; from conservation to commerce; from local to international; from profession to politics. She is multidisciplinary, being qualified as a surveyor and a planner, as well as an architect, and has a breadth of skill that is unparalleled in any presidential candidate – including me!

The institute will be lucky to have Owen as its president. Of the four people who addressed the Manchester meeting of presidential hopefuls prior to the RIBA Council Meeting at Manchester Town Hall, she gets my vote hands down, and deserves the AJ's full support.

**Rod Hackney, Macclesfield**

### **More feedback from the Valerie Owen Fanclub...**

I am completely bemused by all this talk of 'personality' affecting the outcome of the RIBA presidential election, by writers who clearly do not know the personalities involved. I have known Valerie Owen for more than 25 years and she was one of



**Valerie Owen: 'truly exceptional'**

my wife's best friends at school. Valerie is sassy and sharp, funny and bright, and seems to me easily the smartest candidate on the block – and gets my vote both for personality and professionalism.

**Henry Bird, managing director, Shephard Epstein Hunter, London WC1**

### **...but now Foxell's the pick of the RIBA pack**

This year's large and talented field for the RIBA presidency includes four serious candidates (Richard Saxon, Jack Pringle, Valerie Owen and Simon Foxell), each of whom would be an asset to our profession, but only one is an award-winning designer and a progressive small practitioner: Simon Foxell. He is also the man who has developed most of the RIBA's key forward-looking policies in the past few years.

Others may make more noise but I recommend Foxell to ensure intelligent continuity for our benefit and for the art of architecture.

**Robin Nicholson, Edward Cullinan Architects, London N1**

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.





## Fear and alarm all round means we're all doomed, or are we?

Alarm and fear are now so prevalent in daily news that they no longer serve to distract us; we are inured to dire warnings.

Government is walking a fine line with its current interest in the population's well-being. Politicians are clear about the problems: we are overweight; smoke and drink too much; do not do enough exercise; drive too fast; and if heart disease/cancer do not get us then terrorists might. Then again, we pay the Exchequer a fortune in tax on cigarettes, alcohol and fuel and I would guess that, despite the cost to the NHS of our ill-health, it is still up on the deal; it is also easier to reform us than the NHS.

The inner cities present a mass of contradictions and the question for government departments is how to spread fear and alarm in a way that is productive – for them. The police say they will struggle with the longer licensing hours that are still seen as good for regeneration (think Barcelona/Prague and stag/hen parties). Legalised cannabis could be an earner – but class A drugs are always going to be impossible to control and expensive to police. The legalise and tax option is out.

It is also clear that the public now recognises this tactic of fear and alarm; indeed we now use it to our own ends. GM foods, trumpeted as a cure-all, have been steadfastly resisted across the nation; no one believed that the alternative was imminent starvation and the end of rural England. Anyway, we already knew that the government had no interest in the shires; fox-hunting and rural life was to be banned to satisfy the whims of ignorant urbanites, and the countryside was to become a themed leisure resource for the cities. We had already been sold that idea after BSE. The Blair family's public consumption of GM foods

could not swing it (why should it?), so the tax on this agro-chemical, business-sponsored product was lost.

The people of London are continually exposed to official bullying. There is the 2012 Olympic bid, where the fear is twofold. Lose and we will be shown to be a sporting backwater, we will miss the regeneration benefits – marshes and floodplains will remain – and we will be perceived as a nation unable to deliver big infrastructure. Win and we will have to deliver on promises (courtesy of London council tax payers) and embark on a huge infrastructure project, yet people may not like living in marshes and we may still be shown to be a nation of sporting failures. So it is fear and alarm all round.

Still, let's not worry about 2012 just yet. The recent focus was on the possibility of a major terrorist attack on London: playing on the mind of Londoners as they travelled below ground in a failing transport system; reading of arrests, the discovery of terrorist cells with caches of fertiliser and secret briefings of ministers. Things took a new turn when it was revealed that the government was making contingency plans to evacuate survivors in the aftermath of a terrorist attack.

At present we cannot even get across London without encountering delays; breakdown, malpractice, engineering works and 'closure for safety reasons'. Yet the 'authorities' reassure that they will get us all out with a few buses, private cars and the odd functioning train. Alarm swiftly turned into amazement and finally amusement at this latest threat. As H L Mencken observed: 'The whole aim of practical politics is to keep the populace alarmed (and hence clamorous to be led to safety) by menacing it with an endless series of hobgoblins, all of them imaginary.' This time they have gone too far.

'The people of London are continually exposed to official bullying. There is the 2012 Olympic bid, where the fear is twofold – win or lose'

### After his unlikely alliance with Allies and Morrison at Brindleyplace, leading Classicist Demetri Porphyrios is again mixing it with the Modernists at King's Cross

It is a safe bet that Demetri Porphyrios is not exactly to everyone's taste. While he has always had a steady stream of work, the unapologetic Classicist has never actively sought the approval or support of mainstream architects or developers.

But slowly, and rather surprisingly, this has recently begun to change as some of the Classical approaches to urban design have won greater – if still limited – approval from within the architectural community.

This has perhaps most famously manifested itself in Prince Charles' Poundbury. It has become possible for people to be heard muttering positive things about its master-planning without holding their heads in shame. While almost everyone in the mainstream still reacts with horror to the architectural pastiche, there are now those looking to learn lessons from its urban design.

Another example of this thawing of the well-chronicled cold war between design approaches was the alliance of Porphyrios with Allies and Morrison at Birmingham's Brindleyplace. No one, least of all Porphyrios himself, would have predicted this move two decades ago.

Even less likely would have seemed the opportunity to work with the same Modernist firm on the transformation and regeneration of 27ha of London's King's Cross hinterland. But that is exactly what has happened, and last week we got our first real opportunity to assess the results of the collaboration's labour (AJ 3.6.04).

At first sight, the scheme seems to mirror any of the very many regeneration master-plans you can see dotted all around the UK. But on closer inspection it becomes clear that Porphyrios has had a serious influence on the scheme. Not in a columns and facades kind of way but on its layout and street pattern.

'This for me is a very exciting project at this moment in my career,' he says. 'And it is great to be working with Allies and Morrison again.'

A question that has to be asked is how easy it was for someone like Porphyrios to work with the Southwark-based practice. It is easy to imagine shouting and screaming as the two design philosophies clash over every little detail on the masterplan.

Perhaps predictably, Porphyrios denies that there had been any conflict. But what is more surprising is that the past winner of the Richard H Driehaus Prize – the Classical





## Hooked on Classics

version of the Pritzker – says that there's a meeting of minds with his collaborators.

'We have a great deal in common. We believe in a rationalist approach to design and have a similar understanding of how cities work. We also believe in the concept of the human city and the primacy of public spaces. But there are several areas in which I have influenced the project – such as ensuring that it knits into the rest of the city, that it is mixed use and that it is relatively low rise and high density.

'There has been a change recently in the attitude of many people to the kind of work that I do and it is very gratifying,' he says sounding satisfied. 'I'm not saying that I have achieved this change single-handed –

there were lots of people doing this kind of work – but in the UK I was one of the first to really start pressuring about it.'

What about background? Porphyrios was born in Greece and largely educated in US universities before emigrating to England to teach at the Architectural Association in the 1970s. What? The AA in the late-'70s? It is not exactly the kind of place you imagine an arch-Neo-Classicist hanging out.

'It was a wonderful time,' the 52-year-old says with a sigh. 'There were so many great people that were around.' Contemporaries included people such as Rem Koolhaas, Ed Jones, Daniel Libeskind, Leon Krier and, a bit later, Zaha Hadid.

'We were all questioning many of the

'There has been a change recently in the attitude of many people to the kind of work that I do and it is very gratifying. I'm not saying that I have achieved this change single-handed – there were lots of people doing this kind of work – but in the UK I was one of the first to really start pressuring about it'

same things and were all of the same opinion that functional Modernism was dead and we all really wanted to get rid of it. What happened later was that it became clear what we meant at the time – each one of us was on a different path,' he says. 'We had the same agendas but were on completely divergent paths.'

It is quickly becoming apparent that Porphyrios is no stereotypical reactionary Classicist. However, it does not mean that he can't have a pop at the trends in today's architectural scene.

'I don't have a problem with Modernism per se as long as it's with a rationality of mind; Modernists need to consider the city as the most important thing – more important than any one building. They also need to understand the importance of good quality construction,' he adds.

'High standards of construction are really what I am about and this is why I've been so critical of Post-Modernism, which, in my opinion, is just wallpaper.'

Ed Dorrell





# A terminal solution to close the book on our library of problems

News that the British Library needs extensive repairs after only five years has provoked the usual hysterical response from the reading classes, most of whom cling forcefully to the belief that the solution to all architectural problems is, as Quinlan Terry once put it, 'a stout slate roof on four stone walls'. Given that the Scandinavian-esque British Library comes pretty close to that definition in any case, it does come as a bit of a shock to find that the so-called 'extensive repairs' mostly consist of upgrades to the air conditioning and lighting equipment, not to any 'stout slate roof or walls'.

Thus Labour MP Derek Wyatt, who is quoted as saying: 'This is a joke. It is unbelievable that it needs work already' – which only goes to show how little the concept of 150-year-old buildings, like the British Library or Portcullis House, was understood by those who invoked the term when demanding more money for these projects years ago.

For, of course, technological evolution, the ever-accelerating rate of change that we constantly complain about, ensures – at all levels of human endeavour – that there can be no such thing as a 150-year-old human artefact that is not endlessly maintained, altered, enlarged, modified, rendered, painted, eroded or otherwise changed over and over again. This fact – for that is what it is – is actually a component of the process of growth that is similarly universal and, as it happens, has a powerful bearing on the future prospects of the British Library and all libraries that are based upon books as their primary medium.

The reason is that book borrowing from public libraries has halved since 1984, with the number of library users declining from 390,000 in 1996 to fewer than 290,000 today. The decline in bor-

rowing is roughly matched by the the number of books borrowed, which has fallen from more than half a million for the same period to fewer than 350,000 today, with a corresponding drop in book purchases by libraries. While library support groups blame the libraries themselves for spending too much of their budgets on salaries and administration instead of on books, there can be little doubt that the long-term multifold decline in library services traces back much further to the advent of recorded music, radio and television, photocopying and, more recently, the coming of the Internet and information technology in all its forms.

While the rate of change in the field of modern information technology is presently much more rapid than that to be found in building construction, it is only when cases like that of the British Library come to light that the historic concept of the library as a mighty cultural edifice is brought into question. For a time in the 19th century the phrase 'university of the street corner' did suggest a more utilitarian interpretation of the library's role, but the rise of the local authority soon restored the pursuit of grandeur. Now, in an increasingly electronic environment, the central question of

the correct form of the information Library – with a capital 'L' – has moved to centre stage, and perhaps its answer turns out to have been staring us in the face all the time.

For just as the British Library has its operations centre in Boston Spa in Yorkshire, far from central London, where thousands of information transactions a day come and go – as opposed to hundreds from London – so might all libraries in the future become no more than desktop digital information terminals. Not so much an encyclopedia as a library in every home.

'The reading classes cling to the belief that the solution to all architectural problems is, as Quinlan Terry once said, "a stout slate roof on four stone walls"'

## Martin Knight

Wilkinson Eyre Architects

**When and where were you born?**  
December 1967, Brussels.

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

High & Over, Amersham (1929), by Amyas Connell – the first building I appreciated as a child as being modern, different and inspiring.

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

Le Jardin du Menhir, Patrimonio, Corsica – serves excellent local food and wine.

**What vehicle(s) do you own?**  
Jeep and VW Camper Van.

**What is your favourite film?**  
*Big Wednesday*.

**What is your favourite book?**  
*Zen and the Art of Motorcycle Maintenance* by Robert M Pirsig.

**What is your favourite 'design classic'?**  
VW Camper Van.

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

Walden 7, Sant Just Desvern, Barcelona – terrifying, big, banal.

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

It varies. However, the Eames House has always impressed me.



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

I'd like to answer that in 20 years.

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

No idea, hopefully less intolerant of bad design, but I doubt it.

**What would you advise be to architectural students?**

Don't always listen to advice.

**What would your motto be?**

My school motto was 'Ad Astra per Aspera' (a rough road leads to the stars), but I didn't follow it religiously.



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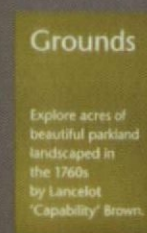
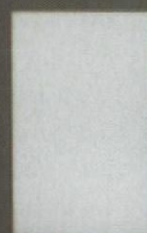
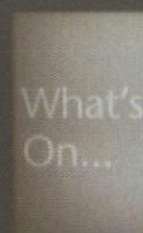
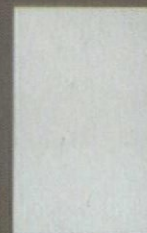
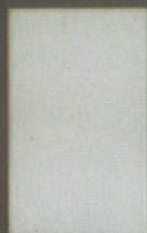
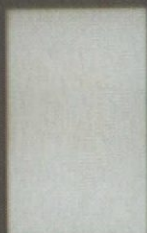
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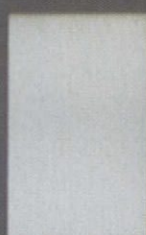


# Art house

**Stanton Williams' reputation for combining old and new grows with this elegant conversion of the neglected Compton Verney house in Warwickshire and substantial modern additions**

By Kenneth Powell. Photography by Peter Cook/View, Hufton + Crow, Richard Bryant/Arcaid and Brett Prestidge





### Temporary Exhibition

Peter Greenaway  
*Luper at Compton Verney*

27 March to 31 October  
On the 1st floor  
and Ground floor

### Peter Greenaway Films

*Progeny's Books*  
Thursday 27 May at 7.30pm  
& Sunday 30 May at 2pm

*Drowning by Numbers*  
Thursday 10 June at 7.30pm  
& Sunday 13 June at 2pm

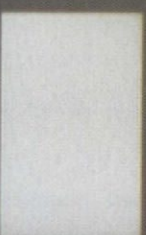
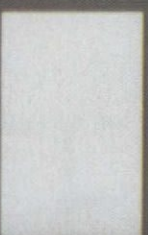
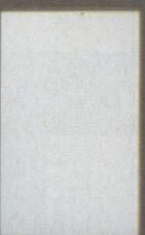
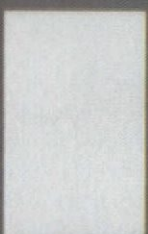
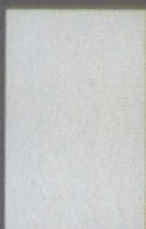
In Seminar Room, Learning  
Centre; ask at the ticketing desk  
for more details



### Special Outdoor Screening

*The Draughtsman's Contract*

Saturday 26 June at 7.30pm  
Ask at the ticketing desk  
for more details





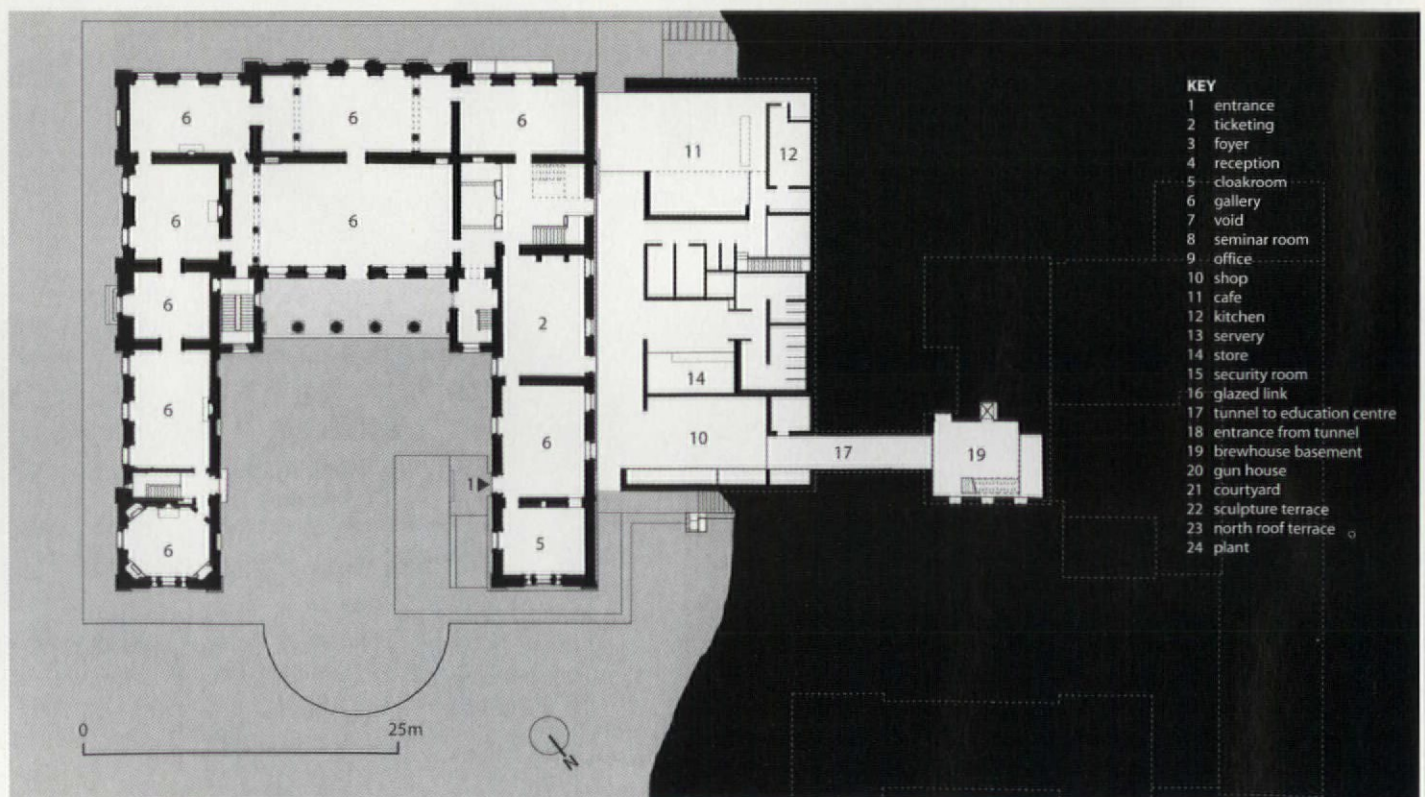


## Conservation

Rodney Melville & Partners' approach to all projects starts with an assessment of the historic value and significance of the building or site. Compton Verney was of particular interest in that significant parts of the building had fallen into disrepair during the latter half of the 20th century. During this period the building was first unoccupied – in which time the lead was stolen from the principal valley above the centre of the house, from the portico and stair towers – and then altered in

preparation for conversion to a new commercial use.

Phase one, in which the client's brief was conversion of a country house to gallery use, involved conservative repair to the external envelope of the house and the interiors of the greater part of the ground floor and the north wing first floor. Work to the interior included repairs to the Adam ceiling with its Victorian cornice, much of which had collapsed after the theft of the lead, and the reinstatement of the Adam principal doorway between the Great Hall and Salon on the west side.



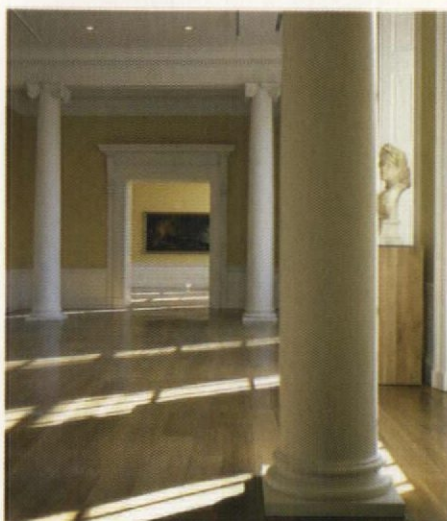
ground floor mansion plan



'On my way back to London, I motored up the drive of Compton Verney,' James Lees-Milne recorded in his diary for 21 June 1945. 'The beautiful park is a mature specimen of Capability Brown's work. Alas, all the balustrading of the lovely Robert Adam bridge has been knocked down by the soldiers...' It was a fleeting acquaintance with one of the many historic country houses for which the Second World War seemed to be the final blow, after decades in which the culture they represented began to wither in the face of inexorable social and economic change.

The National Trust, Lees-Milne's employer, had acquired its first country house, Blickling, in 1940 and many more were soon to pass into its ownership. But Compton Verney, devoid of contents and long since sold off by the family that built it, was never likely to be one of them. For the next half century its future remained distinctly uncertain. Only in 1993, when house and grounds were acquired by the wealthy collector Peter Moores, was Compton Verney finally taken off the 'at risk' list. The completion of the phased conversion and extension project, which Stanton Williams won in competition in 1994, was marked by a formal opening this March.

Even before the outbreak of war, when



Adam's salon, now a gallery. Opposite: east front with 1998 building to right

it was requisitioned by the government (becoming a weapons research establishment), Compton Verney had been through a traumatic period of change. The Verney family had a house on the site from at least the 1430s. Radically remodelled in 1711-28 by an unknown architect – the work formerly ascribed to Vanbrugh, though with no evi-

dence – the house was further recast in the 1760s to plans by Adam, who created the colonnaded east front and the imposing hall that it prefaces. To complete the updating of the property, the 14th Lord Willoughby de Broke brought in Capability Brown, who cleared away the formal gardens in favour of a new park and even demolished the medieval church (that of the former village that the Verneys had razed), replacing it with a new family chapel by Brown close to the house.

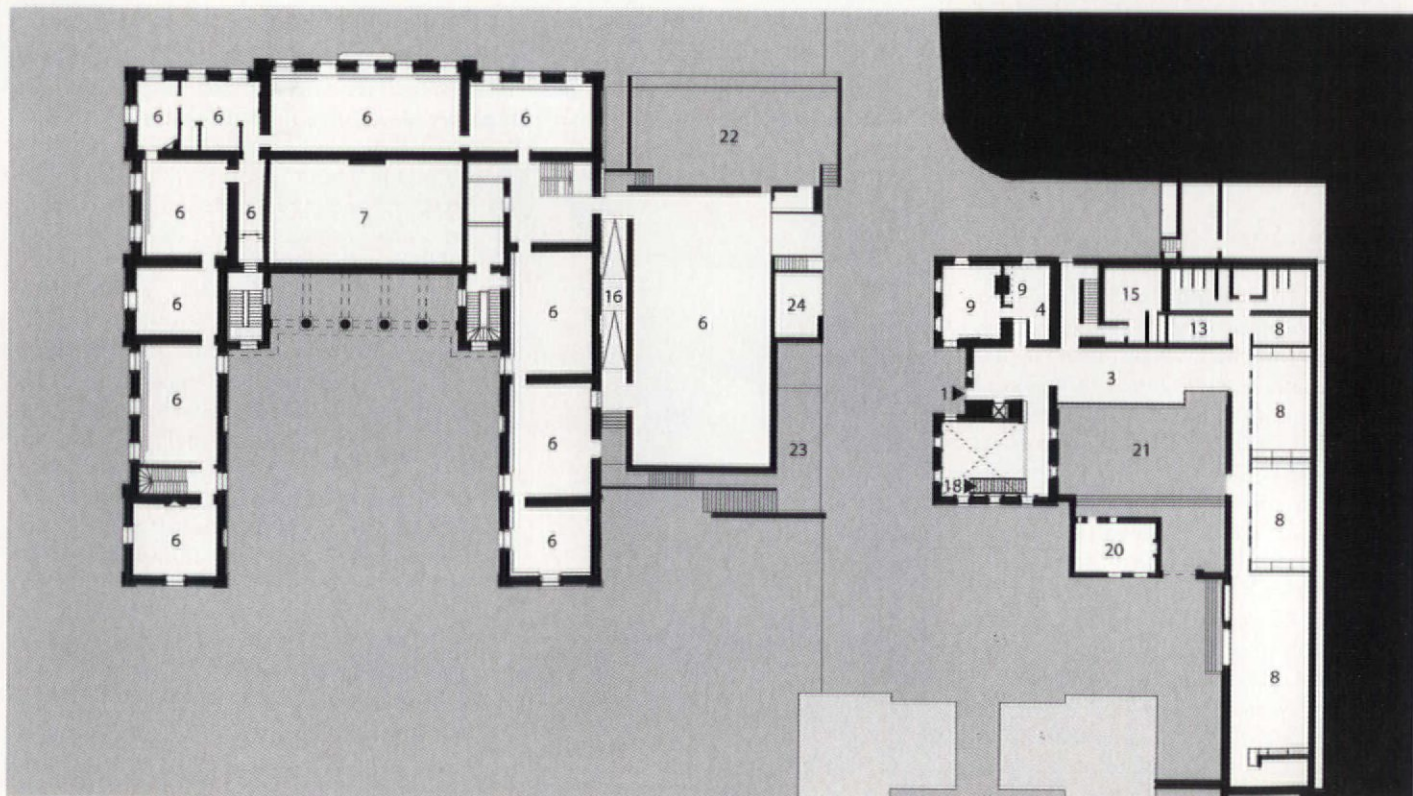
After 600 years, the Verneys sold Compton Verney to a parvenu arms manufacturer, in 1921. Ten years later, with the 5,000-acre estate broken up, it was sold again, this time to a Lancashire cotton magnate, Samuel Lamb, one of whose favoured house guests in the '30s was Ribbentrop. Post-war, in 1948, the house and park were handed back by government to the Lambs, but by then in a dire state and they never lived there again. (The bridge was repaired after Lees-Milne complained to the government.) Furniture and fittings were subsequently removed – many of the interiors bore the mark of rather crude Victorian remodellings – and the house was allowed to slide into near-dereliction. After 1958 it was in the ownership of an eccentric Wolverhampton

The latter was put in hand after careful research, consideration of the historic evidence and the importance of reinstating the relationship between these two significant rooms, both historically and for the future use as a gallery relative to the value of the Victorian alterations. The polychrome ceiling, a Victorian treatment of Adam's design, the capitals to the scagliola columns and the gilded Zucchi frames in the Great Hall were decorated to match the pale grey colour scheme adopted throughout, using distemper, which may be easily removed in the future.

The assessment of value and significance during phase one assisted the design development of the scheme as a whole, including essential new interventions by Stanton Williams such as the contemporary staircases.

In phase two the same process aided development of the 'room within a room' approach, which retains the remnants of historic internal fittings within a modern gallery setting, and the insertion of air conditioning and security requirements essential to allow loans from other galleries.

**Graham Weekes, Rodney Melville & Partners**



first floor mansion and ground floor education centre plan





Close up of east front with Adam colonnade to the left and glazed linking of Stanton Williams' 1998 gallery spaces, shop and cafe to the right

manufacturer, who kept a caravan in the grounds.

In 1984, house and grounds had been acquired by Christopher Buxton of Period & Country Houses, who sold off land for housing development, converting the James Gibbs stables into flats (which remain in that use today) and proposing the conversion of the mansion itself, which had remained empty and decaying, as a hotel – a proposal firmly rejected by local planners. (There was some cynicism in these circumstances about the subsequent [1992] competition, won by Henning Larsen, for an opera house to be built in the park – 'The Glyndebourne of the Midlands'. Indeed, the project quickly proved totally impractical.)

Critics of Peter Moores' current project – 'Compton Verney: £65 million down the drain,' was one of the more extreme comments – seem indifferent to the fate of house and park. Moores' aim in buying Compton Verney was to restore the house not as a



Facing east in glazed link; the 1998 additions clearly yet sympathetically meet old

monument but to allow the public to see his extensive and highly varied collection, much of which was then in store. However, as Paul Williams of Stanton Williams recalls: 'It was soon apparent that the house simply did not have sufficient wall space to hang the pictures, let alone to provide for temporary exhibitions.' In addition, space was needed for the usual cafe, shop, cloakrooms and staff offices, while education facilities were also a high priority for the trust that Moores had established to progress the project. The stables block was no longer available for conversion, though some minor service buildings survived, in poor condition, to the north of the house. Stanton Williams' researches (and surviving visual evidence) revealed that a more extensive service wing had once existed on this site.

Stanton Williams' collaborator throughout the project has been the distinguished conservation practice of Rodney Melville & Partners, responsible for the repair and





STANTON WILLIAMS



PETER COOK/VIEW

The recently completed education centre is mainly new build but incorporates some parts of the modest outbuildings and follows their scale



STANTON WILLIAMS



PETER COOK/VIEW

The architect's response varied with the building's condition. Here, a new gallery has been formed where little original fabric remained



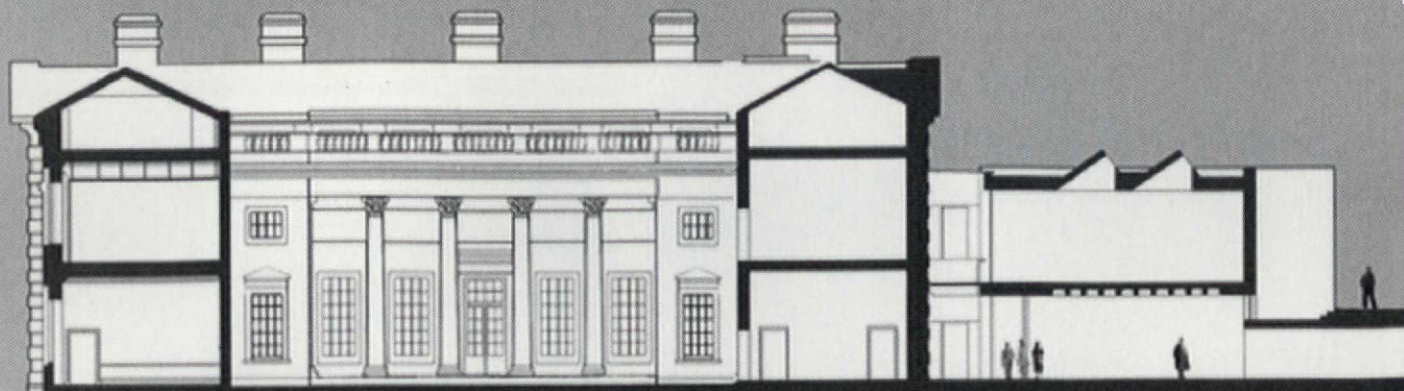
STANTON WILLIAMS



HOWARD BRYAN/ARND BRONKHORST

Enfilades of ground floor rooms have made appropriate settings for the more mainstream artworks in Moores' collection





(where necessary) reinstatement of the historic fabric. The house is listed Grade I and close consultation with Stratford-upon-Avon Council and English Heritage was inevitable. However, as Williams remarks, both were 'wonderful'; both David Nash of Stratford council and EH's John Yates were 'highly supportive', he says. There was an acceptance that a new building was needed and that significant interventions within the existing listed house would be necessary to

adapt it to its new function. A fundamental requirement, given that the trust intended to mount loan exhibitions, was the installation of up-to-date security and environmental systems, while disabled access would be required to all parts of the building. The understanding was that the project was about reuse: country house into world-class art gallery. Formal planning consent was given in 1995.

Development north of the house was facil-

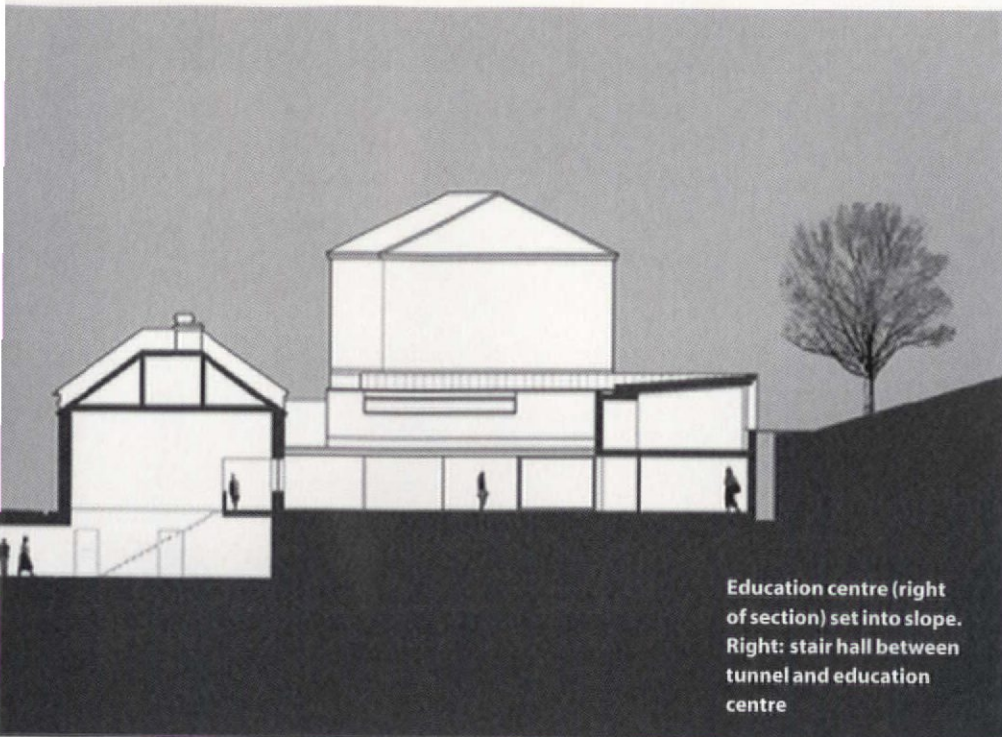
itated by the natural rise of the site, so that Stanton Williams' new wing could be dug into the landscape and connected to the existing brewhouse and butler's cottage. Old and new buildings, the new including the extensive learning centre with offices above, set behind a retained Victorian coach house facade, form a 'village' around a central courtyard. The principal services installation is attached to this complex, well away from the house.

The £17 million building project (less



Facing west in the courtyard/outdoor classroom of the education centre, with a view of the Capability Brown chapel roof beyond





Education centre (right of section) set into slope. Right: stair hall between tunnel and education centre

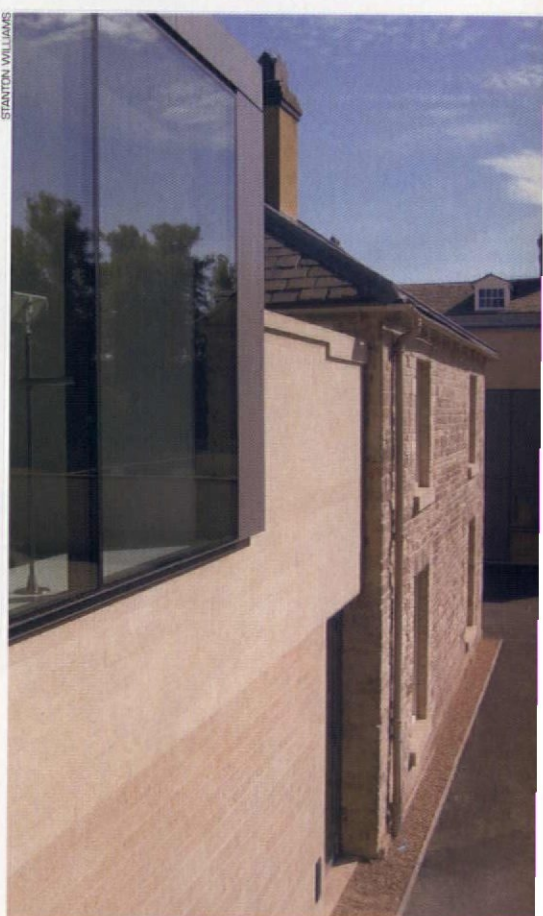


than a third of Moores' reported total investment in Compton Verney) was undertaken in two phases. In the first of these, completed in 1998 for a limited public launch, the external fabric of the house was comprehensively repaired, the ground-floor rooms reinstated and redecorated (floors had to be strengthened to take heavy sculpture), while the upper floors remained mostly closed off. Stanton Williams' new building – with shop, cloakrooms and cafe at ground level and

a new gallery and sculpture terrace above – was part of this phase of work, along with the new stair and lift core at the north-west corner of the mansion, itself an uncompromisingly contemporary intervention. The new building, the architect stresses, 'is born out of the original geometry and proportions of the mansion, maintaining its overall integrity and character'. Framed by the Baroque pavilions of the house, its overall height and proportions are defined by those

of the 18th-century facades and the use of natural stone connects it visually to its venerable neighbour.

In the second phase of works, now complete, the remainder of the new additions and the associated conversion works were completed and the upper floors of the house converted as galleries. The rooms at first-floor level, formerly bedrooms, contained relatively few notable features while the attic levels, long ago used as servants' accommodation,



North side of education centre with high-level windows above adjacent bank. Right: bank falls away at end to reveal the scale of the new work









Displays developed by Stanton Williams and Metaphor. Here the display system handles well the eclecticism of exhibits. Above right: an accessible 'domesticity' of display for these folk objects



were simply large vacant spaces. In the ground-floor rooms, the predominant image is that of the country house. Upstairs, you are in a modern art gallery, though there are enough original elements to remind you that you are also in a Georgian house and the (new) timber floors have the ring of traditional craftsmanship

The first-floor galleries are conceived as 'rooms within rooms', with sliding wall panels that allow the hanging spaces to be reconfigured as needed and daylight to be reduced or excluded if necessary (though the views out to the park are a further, welcome reminder of the context). This device equally facilitated the integration of new services at this level – the services strategy for the building, on which the architect worked with FaberMaunsell, is a triumph of integration.

For this second phase of works, Stanton Williams worked on the design of the exhibition installations with the Metaphor practice, led by Stephen Greenberg. Since Paul Williams is himself an acclaimed exhibition designer, this could have led to disagreements, but was, both Williams and Greenberg report, a harmonious collaboration. Metaphor's aim was not to create a 'black box' but to 'make the country house a stage for art'. The heterogeneous nature of the collections – from ancient Chinese bronzes to rustic folk art via Naples, Germany and the English portrait – necessitated a flexible display strategy. The fact that it is not easily apparent where the work of the two practices involved overlaps is a tribute to their joint achievement: the Chinese gallery, with its elegant timber-mounted display plinths, is a particular triumph. The use of vivid Naples yellow in one of the ground-floor

galleries was Greenberg's idea – initially, this room had been all-white. It is probably not greatly to Stanton Williams' taste but its use – in the first room the visitor enters from the reception area – is a dramatic move.

Stanton Williams (celebrating its 20th birthday next year) has an awesome reputation for attention to detail, the masterly use of materials and a virtuoso approach to the use of natural light, talents that it is now employing on substantial commercial and education schemes. The roots of the firm lie, however, in exhibition design and museums projects, inspired initially – and they remain inspirations – by the work of Scarpa and Albin. Its work in this vein helped create a code of practice (now virtually an orthodoxy) for 'new/old' projects in Britain, which has dispatched the idea of 'keeping in keeping' to oblivion. On occasions – the remodelling of Oxford's Ashmolean Museum, for instance – its approach has been too radical for the conservation lobby. At Compton Verney, however, the practice's approach seems so inevitable that you wonder how anyone else could seriously have been considered for the commission.

The ideas in the scheme have been realised in construction and craftsmanship that is generally of outstanding quality: hats off to all involved. Yes, Moores could have spent his £65 million on acquiring pictures for the nation, commissioning new music or sponsoring young artists – all worthy causes. But at Compton Verney his patronage has added a new dimension to the dialogue between conservation and new design, and given vigorous new life to a building that was too good to lose.



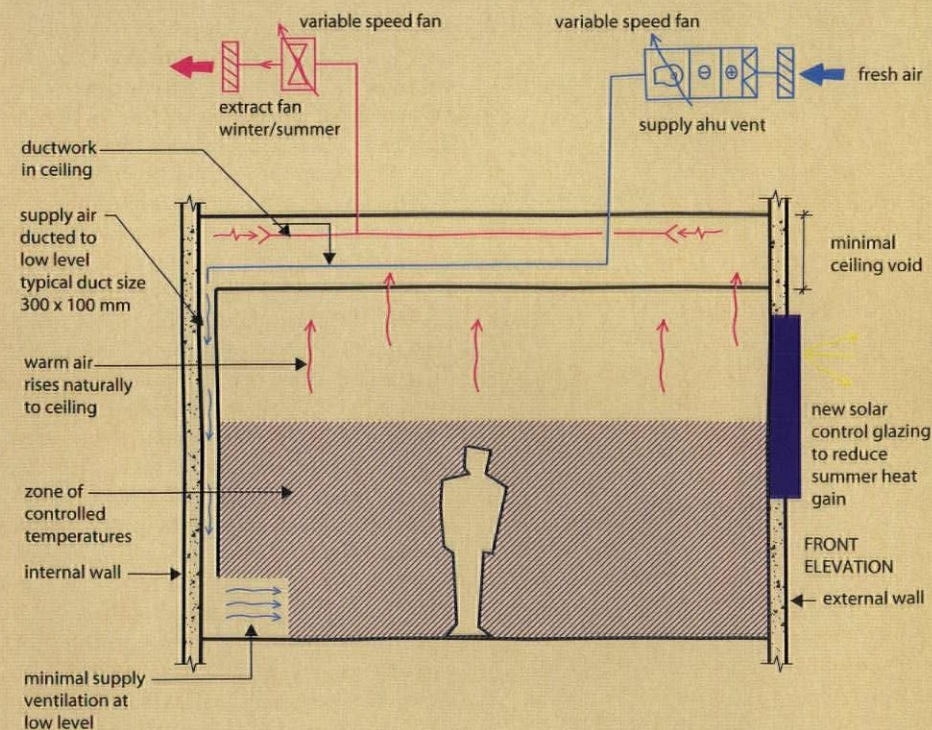


## Environment

Having completed design work for phase one of the project, FaberMaunsell was appointed as consultant to oversee the management and implementation of all mechanical and electrical services for the phase two project.

Existing phase one galleries, which were only provided with heating, were redesigned to be controlled cooled environments, thus matching the new phase two galleries in providing a suitable environment for art loans from around the world. One of the largest challenges was to add cooling to the galleries without destroying the historic fabric, while also meeting Stanton Williams' desire for clean, modern spaces. In addition to environmental control, the latest lighting and security technology was provided to maximise the visitor experience and meet the exacting modern standards for museum security.

Initially the client's brief was for close control (temperature 20-22°C, humidity 50-55%RH) of air-conditioned galleries throughout the existing historic house. A feasibility study indicated this would create significant damage to the existing fabric and impact on the available space and visual quality of the galleries.



first floor gallery





**Purpose-designed display cabinets. The plinths open for access to a screw mechanism, which lifts the heavy glass casing**

## PHASE TWO CREDITS

### TENDER DATE

June 2001

### START ON SITE DATE

October 2001

### CONTRACT DURATION

74 weeks

### GROSS INTERNAL AREAS

Mansion House: 2,970m<sup>2</sup>

Education Centre: 938m<sup>2</sup>

### FORM OF CONTRACT

JCT 98 Standard Form – Private with Quantities, with integrated provision for contractor designed portion

### TOTAL COSTS

Phase two: £9,324,000 (inc £1,127,000 for display works), based on tender sum

Phase one and phase two: approx £17 million

### CLIENT

Compton Verney House Trust

### ARCHITECT

Stanton Williams: Paul Williams, Alan Stanton, Gavin Henderson, Claudia Faust, Florian Holbe, Roo Lam Lau, Henrik Lonberg, Alison McLellan, Tina Muller, Monica Ors Romagosa, Juliet Phillips, Patrick Richard, Tom Shell, John Southall

### CONSERVATION ARCHITECT

Rodney Melville & Partners: Graham Weekes, Mark Evans, David Kynaston, Steven Coulsting

### CLERK OF WORKS

Austin Newport

### MAIN CONTRACTOR

Linford Group

### QUANTITY SURVEYOR, PROJECT MANAGER

John Austin & Partners

### STRUCTURAL ENGINEER

Gifford & Partners

### M&E ENGINEER, PLANNING SUPERVISOR

FaberMaunsell

### EXHIBITION DESIGN

Metaphor with Stanton Williams

Metaphor: Kristin Brown, Christine Chang Hanway, Peter Chiu, Stephen Greenberg, Rachel Morris, Zoë Quick, Allison Schapker

### LANDSCAPE ARCHITECT

Colvin and Moggridge

### LIGHTING CONSULTANT

LAPD

### ROADS & TRAFFIC CONSULTANT

WA Fairhurst & Partners

### SECURITY CONSULTANT

Consort Securities

### SUBCONTRACTORS AND SUPPLIERS

Services Mitie Engineering Services; architectural doors and glazing Stewart Fraser; architectural security (windows to Mansion House) Frountline GB; bespoke joinery Clifton Joinery

## WEBLINKS

Compton Verney House Trust

[www.comptonverney.org.uk](http://www.comptonverney.org.uk)

Stanton Williams

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

Linford Group

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

Gifford & Partners

[www.gifford-consulting.co.uk](http://www.gifford-consulting.co.uk)

FaberMaunsell

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

Metaphor

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

Colvin and Moggridge

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

LAPD

[www.lapd.uk.net](http://www.lapd.uk.net)

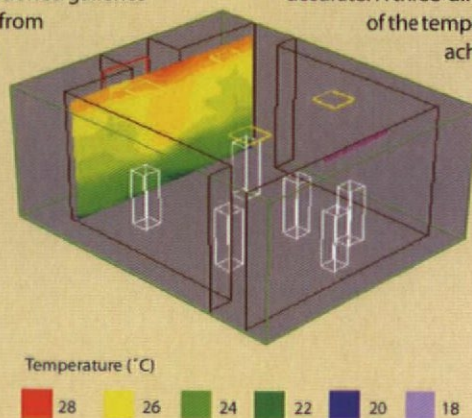
WA Fairhurst & Partners

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

With Stanton Williams, FaberMaunsell developed a more holistic, minimal, low-energy approach that used the inherent qualities of the 600mm thick walls to naturally moderate the environment. The building was divided into close-control air-conditioned galleries for visiting collections from around the world, and comfort-cooled galleries (temperature 16–26°C, humidity 45–65%RH) where the internal environment could slowly change in tune with the external environment.

FaberMaunsell completed detailed computer modelling to confirm the comfort cooling solution was achievable. A full-size gallery was constructed at BSRIA to test the concept design, which also allowed different supply grille arrangements to be tested to verify that a hidden low-level supply terminal

with no grille would provide the appropriate environment for visitors and the collections. Existing high ceilings allow a zone above head height for hot air to accumulate. The mock-up indicated that the computer model was very accurate. A three-dimensional visual image of the temperatures and air flows achieved in the mock-up and sketch illustrating the minimal strategy are shown here.



This holistic concept achieved significant savings in the budget and dramatically reduced the space for services, allowing the main infrastructure for

the three-storey building to be run in a 400mm-deep void in the first-floor ceiling. Additional savings on running costs were achieved by using the lake in the grounds as a source of heat.

**Gordon Smith, FaberMaunsell**



## Sliding screens to a gallery

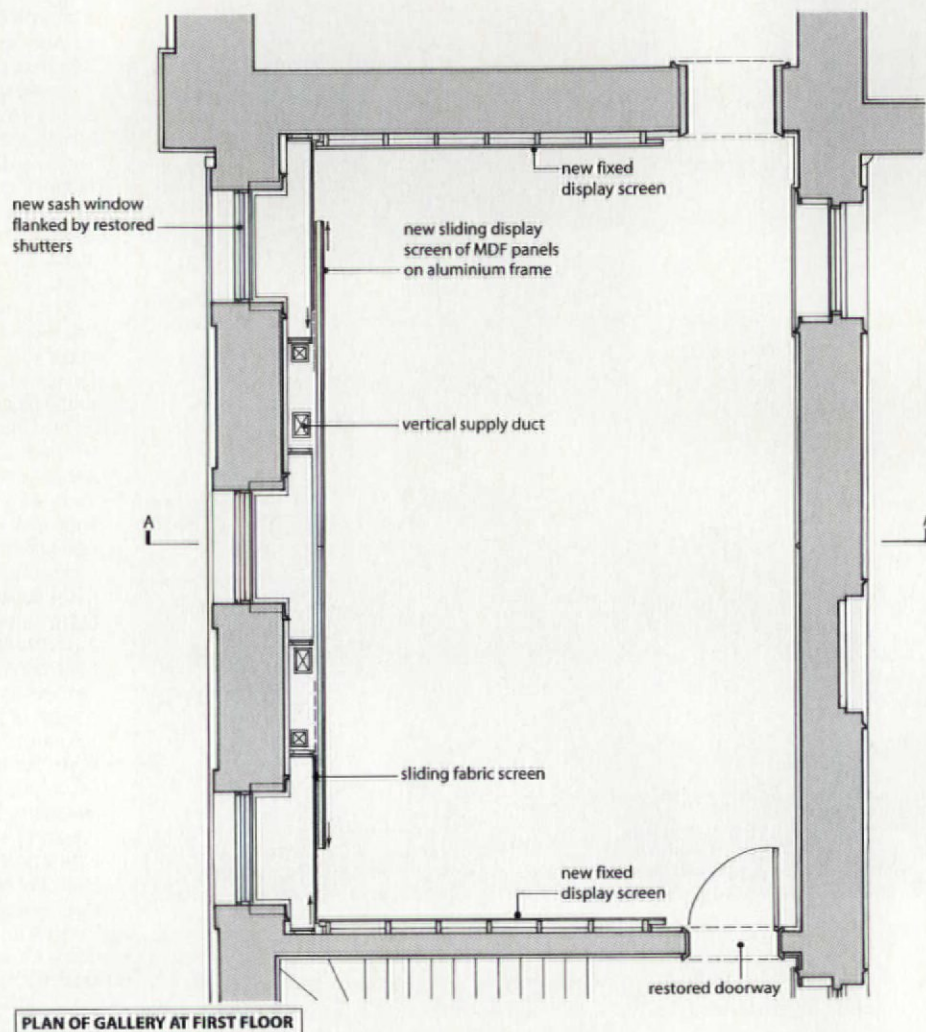
As part of the restoration of the Grade I-listed mansion, new galleries have been created within the original shell of the first and second floors. Complex mechanical and electrical installations – air-conditioning, data systems, electricity supply and lighting – had to be integrated into the historic fabric.

Rooms within the mansion are enhanced by natural light but conservation requirements often demand reduced light levels within galleries. To realise these conditions, while respecting what was left of the historic fabric – most upper rooms lacked ceilings, floor coverings and joinery – the architect has designed a series of sliding and fixed screens for each gallery. They give glimpses of historic details, concealing missing details and unrestored areas. They also conceal services and provide additional hanging space. New suspended ceilings incorporate lighting and services.

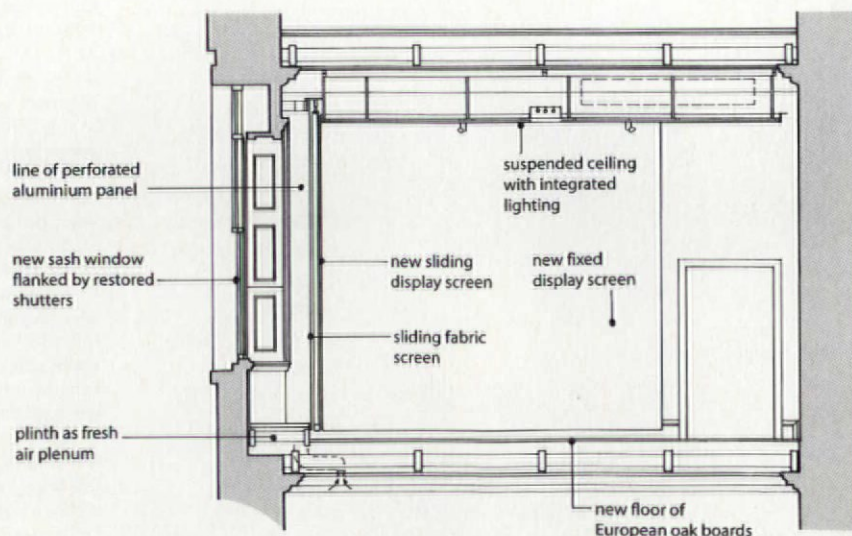
A typical gallery room on the first floor has new sash windows with solar control/security glazing and restored original 18th century shutters flanked by perforated aluminium screens incorporating socket outlets. Light levels at the windows are controlled by two layers of screens; a sliding fabric screen which allows views through it and a sliding display screen of MDF panels on an aluminium frame. The display screen hangs from a concealed track. It is wide enough to conceal the central window and the vertical supply ducts beside it and can be reconfigured to reveal side window openings. Fixed screens on internal walls are of a heavy-duty dry-lining system clad with MDF and plasterboard.

An air supply plenum is accommodated in a broad plinth which runs along the window wall just behind the sliding screens, matching the original skirting in height.

Susan Dawson

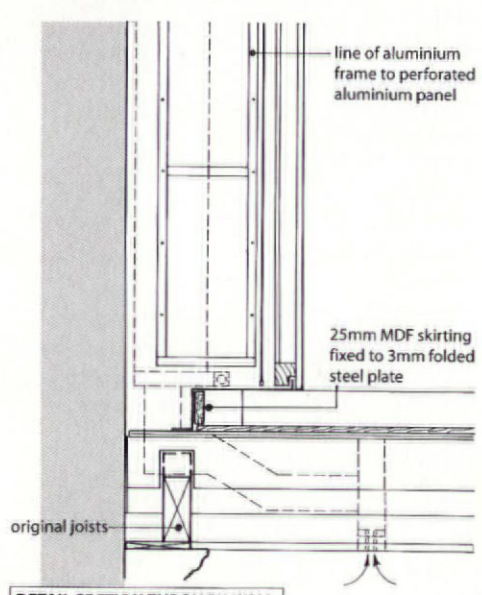
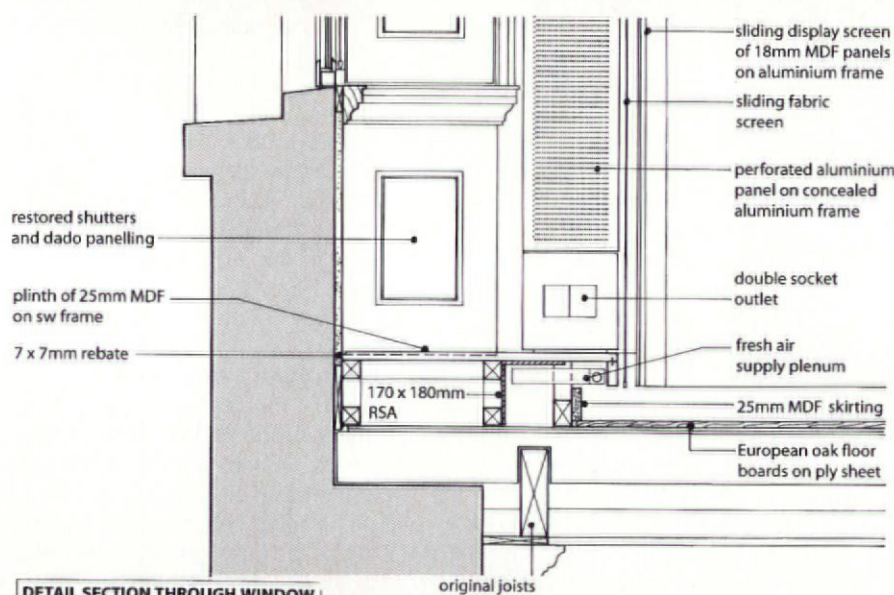
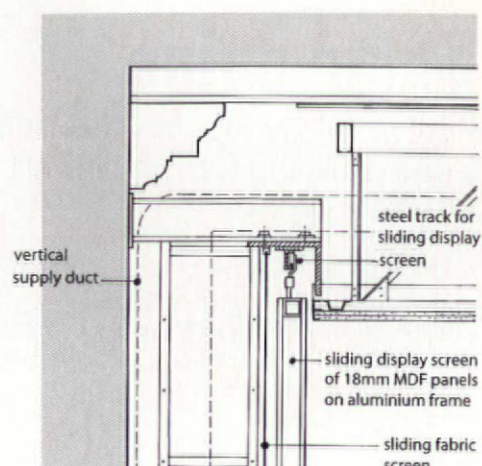
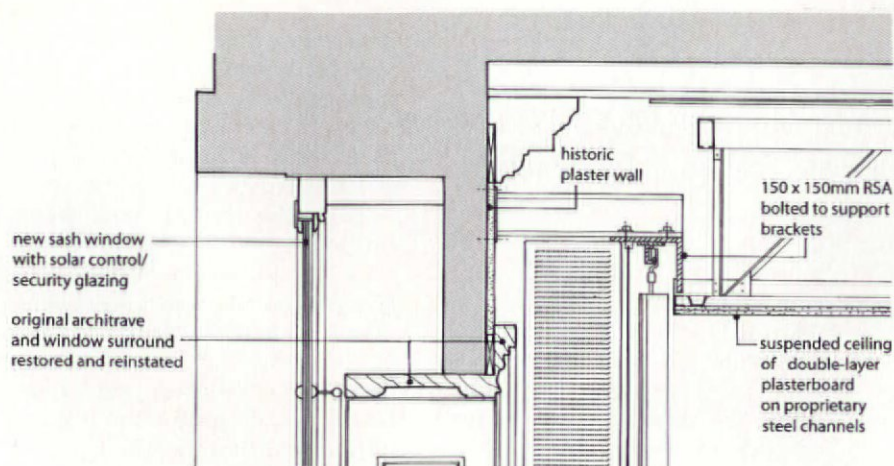


PLAN OF GALLERY AT FIRST FLOOR



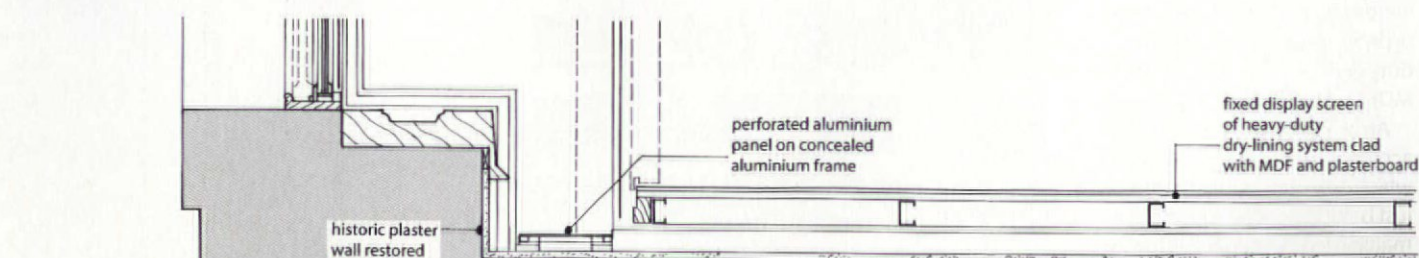
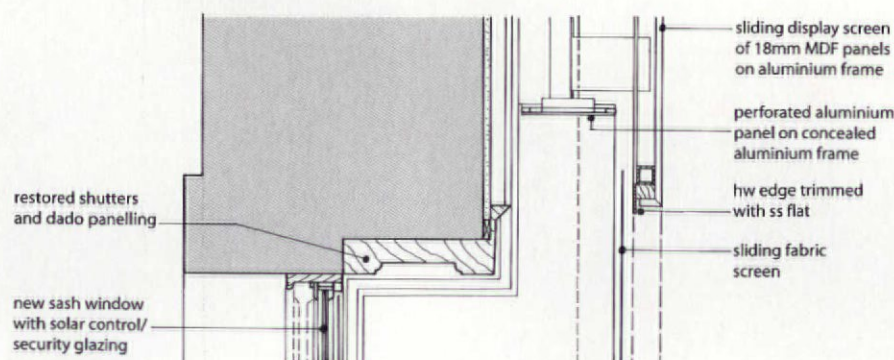
CROSS-SECTION A – A THROUGH GALLERY AT FIRST FLOOR





DETAIL SECTION THROUGH WINDOW

DETAIL SECTION THROUGH WALL



DETAIL PLAN AT CORNER



## Solar gains

Energy efficiency reaches its current peak with RMJM's ZICER building for the University of East Anglia in Norwich

BY RAY NOBLE

RMJM's Zuckermann Institute for Connective Environmental Research (ZICER) building in Norwich has just been completed – part of the School of Environmental Sciences at the University of East Anglia (UEA). Not only is it one of the first buildings in the UK to integrate photovoltaics (PV) into a naturally conditioned auditorium space but it is also one of the most energy-efficient buildings in Europe, incorporating high thermal-mass Terracotta concrete slabs for heating and cooling, with triple-glazed windows and insulation rates far in excess of current UK standards.

Energy consumption is less than 100kWh/year/m<sup>2</sup>, equivalent to burning annually 40kg of coal for every sq metre. Construction materials include recycled aggregates and timber from managed sources. CO<sub>2</sub> emissions are 70 per cent lower than mid-1990s best-practice buildings, and the carbon index is in excess of 10.0.

In short, if you are looking for interesting sustainable solutions, the ZICER building is as good a place as

'Standard PV modules provide good design and important environmental benefits without incurring the unnecessary costs of bespoke manufacture'

David Howey,  
Whitbybird

any to start. The top floor area of the ZICER building, for example, is constructed with a lightweight steel structure clad with monocrystalline and polycrystalline double-glazed solar electricity PowerGlaz panels. The electrical connections of PowerGlaz (generally two wires) can be integrated into most standard glass support framework systems and become more visible from within the building. PowerGlaz laminates can be manufactured to any size up to 3.3m x 2.2m and their structural properties are identical to a similar-sized piece of laminate glass.

David Howey of Whitbybird, which engineered the ZICER project, considers that having a range of options in terms of standard building materials and building envelope systems will greatly increase solar's future potential. 'If we are going to use integrated PV in a structure, we would obviously prefer PV modules that are made to meet our design needs, we need greater flexibility in product availability at a cost that is acceptable,'

he says. 'Used creatively in newly available integrated framing systems, standard PV modules provide good design and important environmental benefits without incurring the unnecessary costs of bespoke manufacture.'

PowerGlaz is actually produced by laminating solar cells, with their electrical interconnection between two layers of glass. To match the requirements of modern energy-efficient buildings the laminates can be supplied as double-glazed units, using Low E glass or argon fill to improve thermal performance. The type and number of cells selected determines the power output of the glass laminate.

The PV cells stop all light transmission in their generation of electricity by varying the space between the cells so it is possible to control the amount of electricity the building will generate and the amount of ambient light entering the building. The PV cells also stop the heat spectrum of light passing into the building thereby reducing a building's cooling loads.

### Laminated roof tiles

Adding to the growing number of real building products that double as solar electricity modules, roofing materials manufacturer Marley recently launched its SolarTile – a roofing product that also incorporates solar cells which can be wired directly into the house





wiring. Used as a modular replacement for conventional roofing tiles, it has a solar laminate comprising ten Solar Saturn cells generating an output of 23Wp and is designed for use with the Marley Modern interlocking tile.

To support the integration of solar as a standard building product, BP Solar and Schüco International have been working together to develop solar-powered components for the whole building envelope system. The use of solar units in curtain walling and facades, for example, offers a broad spectrum of new technical and design possibilities. Solar units are an integral part of the new solar facade with thermal insulation and solar gains combined in an intelligent solution.

Major award-winning designs, such as Kohn Pedersen Fox's proposed New York Jets Stadium next to the Hudson River, incorporate a number of ambitious environmental attributes such as vertical wind turbines and 10,000m<sup>2</sup> of solar cells built into the fabric of the building. There is an explosion in construction and quality architecture in China, which is also in on the act with an award-winning project for the proposed £50million Jie Fang Daily News building in Shanghai, designed by San Francisco-based KMD. It combines a number of solar strategies including a magnificent edge atrium, in-atrium balcony and



sunshades incorporating solar cells. Its lead designer, L T Chen, says that 'our design uses the most innovative use of green and sustainable architecture [with] wireless fidelity technology'.

Chris Wilkinson of Wilkinson Eyre Architects, who has done considerable personal research into the various solar product technologies available, including visiting manufacturing plants in the US, concludes that solar is a viable building product. He says: 'Solar is the most practical way to integrate a renewable energy system into a building and the power-generating efficiency of solar PV is getting better all the time. I'm very interested in incorporating PV into building design, either in curtain walling, windows, or in flexible structures such as ETFE fabric. I also like the idea that it can be used as a shading device.'

And in terms of the economic viability of a solar installation, he believes that the UK needs to learn from Europe and the US, where tax incentives for both personal and corporate renewable energy systems encourage wider use and where surplus electricity fed into the grid is more adequately rewarded. 'To help to offset some of the costs, a system of tax benefits would greatly help to increase its use in more buildings and homes.'

Ray Noble is project manager at BP Solar. Tel 01932 779543



#### CREDITS

**ARCHITECT**  
RMJM  
**ENGINEERING AND PV DESIGN:**  
Whitbybird  
**CONTRACTOR**  
Willmott Dixon Construction  
**INSTALLED AREA**  
275m<sup>2</sup>  
**ARRAY PEAK POWER**  
33 kWp  
**COST OF SYSTEM**  
£250,000

Left: external elevation and internal shots of the ZICER building by RMJM.  
Above: KMD's radical design for the Jie Fang Daily News offices in Shanghai



# Made in the shade

Louvres and brise-soleil are becoming increasingly popular as office occupants seek to hide from the glare of the sun

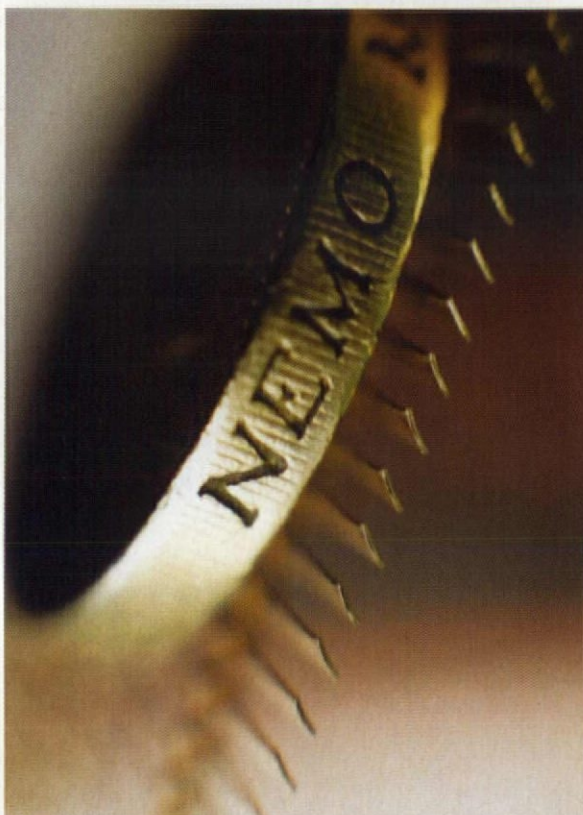
BY AUSTIN WILLIAMS

The brise-soleil is in. Ten years ago, people did not seem to mind squinting, pulling down the blinds, moving their seats or basking in the all-too-infrequent sunshine; nowadays, you can't seem to pass a commercial building without seeing a forest of louvre blades. Take Foster and Partners' Scottish Gas Headquarters in Edinburgh. This 10,500m<sup>2</sup> building, engineered by Battle McCarthy, has received an 'excellent' BREEAM rating. The small matter of its glazed facade being drowned in silver-coloured tubes set at unequal centres, is seldom mentioned.

These brise-soleil have been fitted to all elevations, even the north face, which seems to go against the normal diurnal environmental requirement for these things. Secondly, the rounded cross-section of the blades, as opposed to the traditional aerofoil-shape does little to block the sun at certain points in its trajectory. As a trellis for climbing plants, it is a great sunshade.

Meanwhile, a 'new' product – that has effectively been around for 60 years in America – is coming to a window near you and could revolutionise, in terms of simplicity and cost, the way that we sunshade our buildings.

KoolShade louvres are woven bronze mini louvres. No longer 150mm thick aerofoils, these louvres are 1.27mm in width, and just 0.18mm thick spaced at about seven to eight per cm. The microblades are tilted nominally at 30° to the horizontal, held in place by two bronze wires knotted above and below each louvre wire. This mesh is then contained within an anodised aluminium frame and fixed to the window frame or surround. This



**Blind spot:** KoolShade louvres can be used to shade buildings at a fraction of the cost of tinted windows. Above: Foster and Partners' Scottish Gas headquarters in Edinburgh

format is ideal for retro-fit projects but there is vast scope for innovation.

In comparison with other materials, the mesh is an efficient device at reducing glare and heat gain. The company manufacturing it in the UK says that at 52° north (London) on an April morning when the sun is at 40° elevation, using this screen the mesh will cut out direct light altogether by 9am for the start of work. As the sun climbs to an even higher altitude during the day, glare will be eradicated until about 5pm, when the sun sinks again below 40° elevation.

Even at total cut-off, American tests show that the daylight factor at a given point is about 50 per cent, compared with 32 per cent with (non-perforated, opaque) Venetian blinds and about 35 per cent with tinted windows. The mesh is also sufficiently fine to allow reasonable views out for occupants.

Its primary function is as an aid to reduce solar glare and it fares extremely well at benefiting the comfort levels of occupants, compared to the conventional alternatives (see table).

At the moment, the manufacturer can cut the panels to suit any shape and is working towards a new UK testing regime. By offering the mesh and frame in any RAL colour, architects opting for this solution may be able to replicate a tinted appearance at a fraction of the cost and, on the back of contemporary results, provide a greater comfort benefit by reducing heat gain by a factor of four in comparison.

This material has been used on anything from listed buildings to the refit of the Mirabella V (the biggest sloop in the world). Using KoolShade as a wind/rainscreen (it has low wind resistance [24.5kg/m<sup>2</sup>] at wind speeds of 60mph and has been tested in windspeeds of 140mph) it is eminently suitable for use on high-rise buildings and those in exposed locations. Framed out, it could even be a full height envelope material on secondary framing, although additional stiffness needs to be considered to the mesh panels.

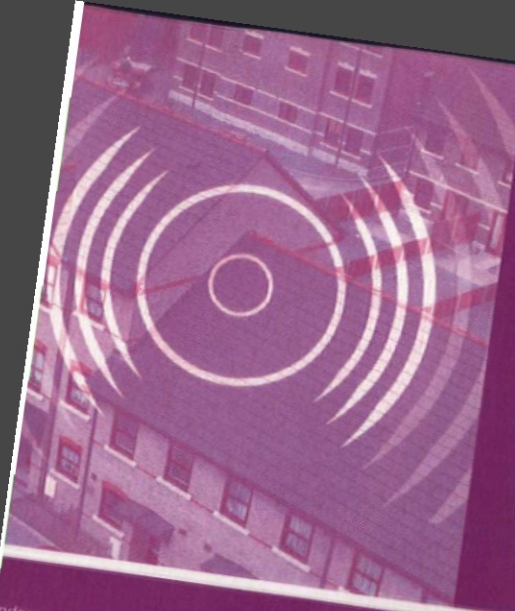
There seems to be a number of opportunities yet to be discovered. Maybe an adjustable second layer of louvres could interfere sufficiently to act as a polarising filter. Who knows? For further information contact Andrew Cooper on 02392 454405 or visit [www.coopers-uk.com](http://www.coopers-uk.com)

## PERCENTAGE HEAT GAIN AT 100 PER CENT INTENSITY

Material	Heat Gain	Directly transmitted	Absorbed and re-radiated (internally)	Reflected
Single clear glass	81	76	5	8
Tinted glass	66	56	10	10
Internal Venetian blind	46	11	35	31
Koolshade	14	7	7	4

Data sourced from Approved Engineering Test Laboratory 1979





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## The extraordinarily sensitive problem of liability in nuisance

In February 1887 the Kilvert family let the ground floor of their Manchester warehouse to paper and twine manufacturer Robinson & Co. Robinson used the premises to store heat-sensitive brown paper that required conditions that were not too dry. In September that year the Kilverts, who had retained the basement, decided to manufacture paper boxes, a process that required heat and dry air.

The hot, dry cellar affected the paper stocks in the warehouse above and reduced their value. Robinson claimed damages in nuisance. Ordinary paper would not have been damaged by what the Kilverts were doing and the court found that it would be wrong to hold the Kilverts liable in nuisance when their activities would not have affected an ordinary trade, or interfered with the ordinary enjoyment of life. A nuisance, to be actionable, must interfere with the living convenience of the average man. Harm to something of 'abnormal sensitivity' did not itself amount to a nuisance. So far, so Victorian.

A century later, a Mr Morris opened a recording studio in Croydon, about 80 metres away from the London to Brighton mainline railway. In 1994, Railtrack installed an electrical track circuit known as TI (traction immune) 21 to operate the signalling system. Shortly afterwards, Morris found that magnetic fields, generated by 'tuned zones' produced by the TI 21 track circuit, caused noise interference in his studio and particularly affected amplified electric guitars.

As the court observed, 'the noise that resulted when most of Mr Morris' customers played their guitars for the purpose of making recordings was unsatisfactory'. As a result he lost customers and suffered losses of more than £60,000. Morris brought a claim against Railtrack for damages in nuisance. Railtrack argued it owed no duty in nuisance because Morris, much like the paper merchant, was carrying out an unusual and extraordinarily sensitive activity on his premises.

You may think that there are few parallels between paper storage in the 19th century and the effects of electromagnetic interference in the 21st. The court recognised the practical problems of applying the law of nuisance to

electronic interference. The use of electronic equipment is a feature of modern life. It is no easy matter to regulate the competing claims of those who use equipment that causes interference and those who use equipment susceptible to it. Furthermore, the standards of equipment are increasingly regulated. Guitars produced in accordance with current regulations would not have been affected. Those that were could, therefore, with some justification, be described as 'extraordinarily sensitive equipment', which fell outside the protection of the law of nuisance.

Faced with these dilemmas, the court took something of a legal shortcut and identified foreseeability as the key issue. Could Railtrack have foreseen that by installing the TI 21 track circuits it would cause damage to someone in Morris' position?

Railtrack was disadvantaged by the fact that it had previously received complaints from various tenants who used their railway arches between Loughborough Junction and Elephant and Castle in south London as musical rehearsal studios. Their complaints of electromag-

netic interference were investigated at the time and, while Railtrack took no action to alleviate the problem, it did compensate the tenants. Railtrack could not say, with hand on heart, that it had no idea it could happen.

The Court of Appeal was able, however, to distinguish between electromagnetic interference affecting those in the railway arches, directly beneath a tuned zone where the magnetic flux would be concentrated and unimpeded by normal building materials, and interference affecting someone 80 metres away. Morris was the only person to have experienced this problem and, having regard to the weakness of the periphery of the magnetic field, it was not reasonable to foresee that it would cause interference that far from the track.

In rejecting Morris' claim, the Court of Appeal tidied up the law of nuisance and jettisoned some of the rules for which it found it 'difficult to see any further life'. These included the concept of 'abnormal sensitiveness' used to describe Robinson & Co's brown paper 100 years ago.

Kim Franklin

'The court took a legal shortcut and identified foreseeability as the key issue'

## Riding Mozilla's Firefox and the real cost of Linux

For a few weeks now I have been using that widely admired non-Internet Explorer (IE) browser once known as Mozilla Firebird, now Mozilla Firefox. I had been persuaded to run the trial following promises of incredible performance and virtuous non-bloated design and, I have to admit, because my anti-PDF measures had got a bit out of hand and were about to necessitate a full reinstallation of IE.

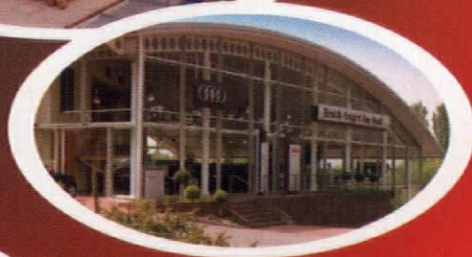
I guess the reviewers who made the extravagant claims use their browsers in a more sophisticated way than I do, because although Firefox works well, it is not all that noticeably different in performance from IE. You can use your IE 'Favourites' – though I have not got to the bottom of why you can't use every single one of them. Still, it is easy enough to create new 'Bookmarks', which is how Firefox describes 'Favourites', and it does not – hurrah! – list them down the side like IE does. You have to do the usual adding in of Flash and other plug-ins, which you had to do when you first installed IE. The big thing about Firefox is that it is a basic and lean system to which you add whatever plug-ins you find you need – and it is not Microsoft. Try the latest version at [www.mozilla.org/products/firefox](http://www.mozilla.org/products/firefox).

Still waiting for my DVDs of Mandrake Linux v10, I see US pundit Fred Langa getting it in the neck (<http://nwc.desktoppipeline.com/20301247>) for daring to criticise Linux. During a recent installation Langa found (as everyone else has) that it does not always recognise your computer's hardware, although that has never been a Windows installation problem. Langa argues reasonably: 'When Linux vendors charge Microsoft-level prices, they're setting themselves up for a comparison they cannot yet win. Windows-level pricing generates the expectation of Windows-type levels of hardware support. But it isn't there.' I thought smugly of my imminent £20 Mandrake DVDs – and then noticed the annual €60 sub for the must-join Mandrake Linux Users Club. Suddenly the real cost of Mandrake Linux had reached Windows level.

sutherland.lyall@btinternet.com



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Two Brochures Available on Request

1. Westok Design Guide 2004
2. Curved Cellular Beams  
(on CD only)

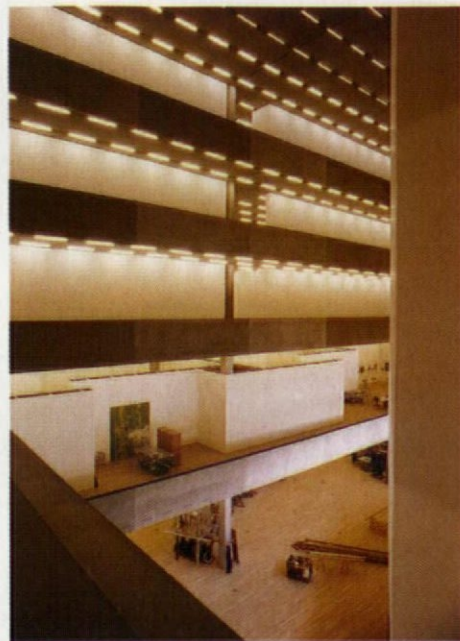
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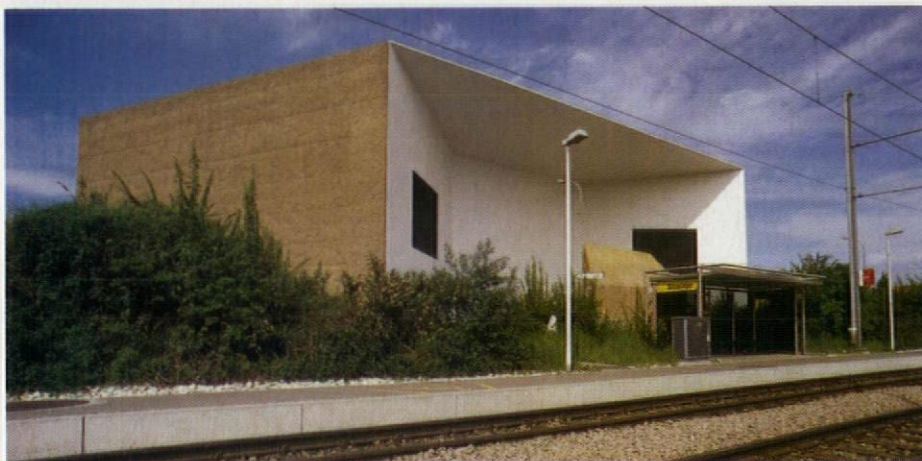




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## Thinking inside the box

ROB GREGORY

### Herzog & de Meuron: No 250 – An Exhibition

At Schaulager, Ruchfeldstrasse 19, Münchenstein, Basel, until 12 September

'No 250 – An Exhibition' offers two opportunities in one, serving as an excuse to visit one of the most recently completed buildings, and giving a rare insight into the working processes of Stirling Prize-winning architect Herzog & de Meuron. In its home city of Basel – less than two hours from Stansted Airport – almost 100 projects are presented by thousands of samples, materials, prototypes, mock-ups, drawings, sketches, models and photographs.

Distributed on the lower-ground exhibition space of Herzog & de Meuron's Schaulager building – a bold new form of art

depository where work is stored in permanently curated and controlled-access galleries – the material is organised in seven sections: *Waste and Sweet Dreams*, comprising an archive of remnants from the practice's design process; *Drawings*, a modest collection (predominantly) of Jacques Herzog's early sketches; *Beijing – Tree Village and Jinhua: Two Urban-Planning Projects*, presenting urban reflections in China; *Sourcebook*, E.g. *Schaulager*, a room wallpapered with thousands of digital scrapbook images charting the design and realisation of Schaulager; *Collaboration*, an installation by artist Rémy Zaugg

relating to Herzog & de Meuron's Project No 143, Five Courtyards in Munich; *Teaching*, which presents the work of the ETH Studio Basel; and *Projections and Other Views*, a selection of artists' portraits of the architect's buildings, including photographs by Andreas Gursky and Thomas Ruff, and video installations by Armin Linke, Ai Weiwei and Zilla Leutenegger – who dynamically brings the Creekside dance centre to life in *Laban*, 2004.

The first, and largest of these sections, *Waste and Sweet Dreams*, occupies the expansive open-plan atrium floor that lies beneath Schaulager's breathtaking array of concrete balconies and fluorescent tubes (a space that recalls the visual trickery of Gursky's photographs, *Times Square*, 1997 and *Atlanta*, 1996). With simple blockboard tables scattered across the space, by-products from Herzog & de Meuron's design process are displayed in a manner consistent with the underlying concept of the Schaulager, where artefacts are not confined to storage crates, but are instead given just enough space to breath in a dense yet carefully arranged collection. So, just as art scholars can visit Schaulager's Bruce Nauman or Jeff Wall rooms on level five, they can also visit the Beijing National Stadium table – or, in fact, all six of them.

Despite the astonishing diversity of projects and objects that are displayed – from full-scale mock-ups to tiny fragments, all embodying the architect's hand at work, with pen marks, cuts, tears, and retrieved and repaired screwed-up objects displayed alongside more precisely made pieces – there is a consistency and authenticity to the collection that admirers of Herzog & de



Meuron would expect. Models made from appropriate materials, to an appropriate scale, allow tactility, texture, tone and technique to be expressed, giving prototypes and mock-ups their own distinctive character. Even with completed buildings, such as Project No 119, Central Signal Box, the model transcends mere representation, with brass strips giving it a different lustre to the realised building just a few miles away.

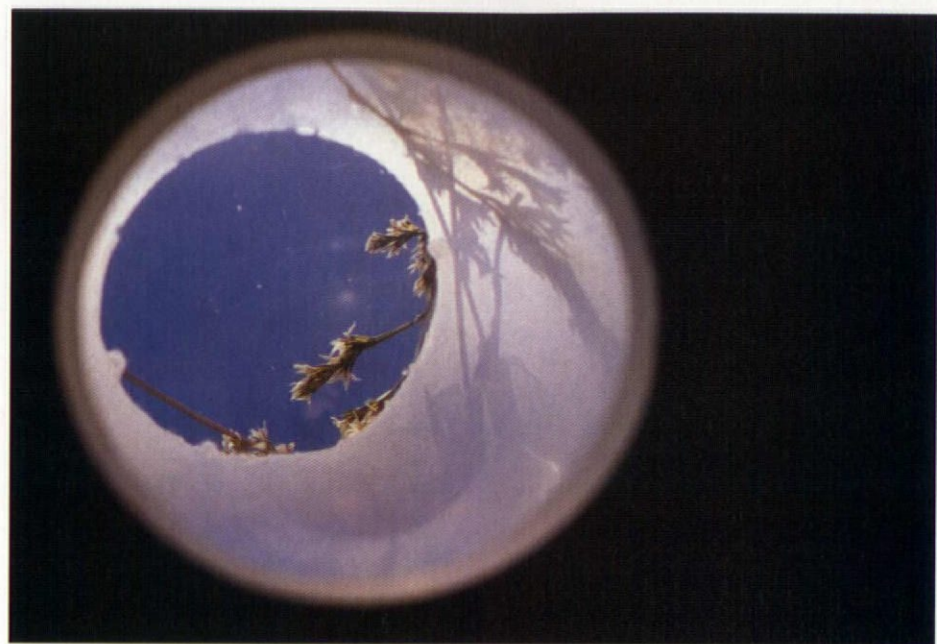
While materials are critical to their work, what is profoundly evident is Herzog & de Meuron's commitment to the form of space, as well as the form of matter. Almost every project has been explored as solid and void, with blue polystyrene massing models being sliced, melted, and carved to form numerous spatial permutations within the composition of their well-established Swiss boxes. Circulation trajectories are also given form, with corridors, stairs and landings modelled in isolation, like a Rachel Whiteread sculpture, bringing tangible mass to residual spaces.

Amid all this variety, what is refreshingly absent from the collection is the ubiquitous computer-rendered visualisation – a fact that in part reflects Herzog & de Meuron's ambiguous relationship with digital media. In accompanying notes it rejects glossy depictions of architecture – images that 'are wonderfully seductive... in which everything seems possible'. Instead it uses modelling techniques that are 'honest, archaic and ancient' to test fields of opportunity.

'We don't trust computers,' concludes Herzog. 'If we start with virtual images, we don't know how to relate to real, experienced physical reality.' Instead of rushing to anticipate the building's final form, rapidly eliminating options in hot pursuit of a concrete solution, Herzog & de Meuron has developed a strategy that slows the process down, so that broad and contextually based observations play their part in the process right to the end.

To an extent, the exhibition and the work holds true to a hands-on, first-principles approach, rejecting the wholesale reliance on digital techniques. However, Herzog & de Meuron is not a Luddite. It likes order, and it likes process. Every project – including work on this exhibition, Project No 250 – is chronologically numbered, with each object on display given a unique code. *Sourcebook*, E.g. *Schaulager* resonates with this rigour, demonstrating the practice's use of digital recording, editing and archiving, with illustrations and data catalogued as a valuable resource.

Gathering images primarily from the internet, Herzog & de Meuron seeks to use the computer as a multifaceted, productive



HERZOG & DE MEURON

**Above: lighting study for a patient's room at REHAB Basel – Herzog & de Meuron's Project No 165.**  
**Right: Forum 2004 Building and Plaza, Barcelona, approaching completion.**



HERZOG & DE MEURON

**Below right: still from a video on the Laban Centre by Zilla Leutenegger.**  
**Opposite page: the Schaulager building with a detail of the installation of the current show**



ZILLA LEUTENEGGER

tool to search out and stretch the limits of architecture. In a more subtle way, it also addresses the dilemma of the drawing, quietly acknowledging that beyond the casual scribble that can only suggest the direction in which things could move, little of what it now does can be captured in a drawing.

The exhibition can be read on many levels, as both a collection of beautiful objects and as an inventory of Herzog & de Meuron's collective thoughts. It's also a good opportunity to discover what buildings will soon emerge, with a number of on-site projects represented. These include the gar-

gantuan bird's-nest models made during the evolution of Project No 226, the Beijing National Stadium, a delightful series of roof capping options for the Project No 201, the CaixaForum-Madrid, and fragile paper and plastic cladding models of the Walker Art Center, Minnesota, US, all of which will be completed within the next three years.

'Project No 250 – An Exhibition' is a 'must see' for anyone who admires the work of Herzog & de Meuron. A perfect idea for this year's away day, perhaps?

Rob Gregory is an architect and the assistant editor of *The Architectural Review*





**Left: City towers, actual and envisaged.**  
**Above: the entrance to the show in 'one of London's more successful modern urban spaces', part of Broadgate**

# Punctuation marks

EDWIN HEATHCOTE

## New City Architecture

At Finsbury Avenue Square, Broadgate, London EC2 until 2 July

The timing of this troglodytic exhibition seems spot on. With the recent completion of the Swiss Re tower and a raft of proposals for big new buildings in the City of London, it is a timely piece of puff for the financial centre. The trouble is that it is not an entirely convincing show.

Situated in a glazed, subterranean Tardis in the centre of one of London's more successful modern urban spaces – Arup and SOM's Broadgate development – the exhibition greets the visitor with a large model of London, the newer structures picked out in increased articulation and colour against the white mass of the surrounding ones.

There is some good stuff here. Foster's Swiss Re at St Mary Axe has radically redefined the skyline of both the City and the city, its impact being felt more keenly on east London than on its immediate surroundings. Foster's bridge, once known as 'wobbly', has also made a real difference to the City's fabric and accessibility. Eric Parry's monumental and urbane Finsbury Square building is a sophisticated and rather un-English intervention into an architecturally stolid area (and far more successful than

Foster's new building on the other side of the same square).

Rogers' new buildings here, 88 Wood Street and the proposal for the Leadenhall Tower, are good, but not a patch on the expressionistic money-making machine of the Lloyd's Building. Arup's enormous Plantation Place is not as good, while Paternoster Square, although partially successful in reinstating an interesting street plan, has the fuzziness induced by Prince Charles' forays into architecture in the 1980s, which we had thought we had long escaped.

The most invigorating walk in the City's currently balmy streets remains the quick stroll from Horace Jones' delightful Leadenhall Market, with its spilling-over pubs and leftover 'caffs', via Rogers' Lloyd's Building (which has stood up well) and on to Swiss Re, via one of London's very few good Miesian buildings: Gollins, Melvin, Ward & Partners' 1960s Commercial Union Building. These structures span well over a century yet work together; there is progression and also consistency from the delicacy of Leadenhall to Foster's tower.

But it is hard to look at the new stuff,

realised and proposed, and see what the effects will be. Piano's 'Shard of Glass' may be elegant but argument remains over what exactly is happening at its base. Grimshaw's Minerva Building and KPF's Heron Tower will exert a powerful effect on the skyline, but what they will contribute to the city and streetscapes is debatable.

At the press launch of the show at the Mansion House, much was made by curator Peter Murray and the Lord Mayor of the standard of new City architecture and its importance in attracting (what the Lord Mayor referred to as) 'golden collar' workers. Murray explained that American and Dutch developers, urbanists and architects are now being taken on tours around the City to see what was going on. The implication is that this is the forefront of urbanism.

On the evidence of this show, that is hard to justify. The essence of the City is a controlled higgledy-piggledyness, with spots of brilliance – the antithesis to the avenues and grids of Paris, Barcelona or New York. This has always been the case with the ground plan; now it is becoming the case for the skyline too. The model eloquently shows that, even with the new skyscrapers, the City is full of gaps. The good buildings are punctuation marks, spaced-out interventions doing little to increase coherence or urbanity, and the broader text is nowhere made visible.

*Edwin Heathcote is architectural correspondent for the Financial Times*



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## London

**Alfonso Vegara** *Wednesday 16 June, 18.30.* The UDG's Kevin Lynch Memorial Lecture at The Gallery, 77 Cowcross St, EC1 (020 7250 08920).

**London Architecture Biennale** *19-28 June.* Talks, seminars, walks and exhibitions in Clerkenwell. The AJ Charette, 'Future Smithfield', is on 19 June, and the AJ bar will be open throughout. Details [www.londonbiennale.org.uk](http://www.londonbiennale.org.uk)

**John McAslan** *Wednesday 23 June, 19.00.* An Art & Architecture lecture at The Gallery, 70 Cowcross St, EC1. Details Richard Haddock 020 7727 2663.

**Creative Spaces** *Until 27 June.* An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Dominique Perrault** *Monday 28 June, 18.45.* A lecture at the Royal Academy, Piccadilly, W1. Tickets 020 7300 5839.

**Shopping in the City** *Wednesday 30 June.* An AJ conference at the RSA, WC2. Details 020 7505 6044 ([www.shoppinginthecity.co.uk](http://www.shoppinginthecity.co.uk)).

**The City's Best Building?** *Wednesday 30 June, 18.30.* Speakers include Stephen Bayley and Rowan Moore. At Bloomberg, 39-45 Finsbury Sq, EC2 ([www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)).

**New City Architecture** *Until 2 July.* An exhibition at Finsbury Avenue Square, Broadgate, EC2. Details [www.newcityarchitecture.com](http://www.newcityarchitecture.com)

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

**The Work of Powell and Moya** *Monday 5 July, 18.30.* An RA discussion at the Geological Society, Piccadilly, W1. Tickets 020 7300 5839.

**A13: A Multi-Disciplinary Exhibition on an Urban Archetype** *Until 25 July.* At the Wapping Project, Wapping Wall, E1. Details [www.architecturefoundation.org.uk](http://www.architecturefoundation.org.uk)

**Housing Design Awards 2004** *Until 3 September.* An exhibition at RIBA, 66 Portland Place, W1 (020 7580 5533).

## East

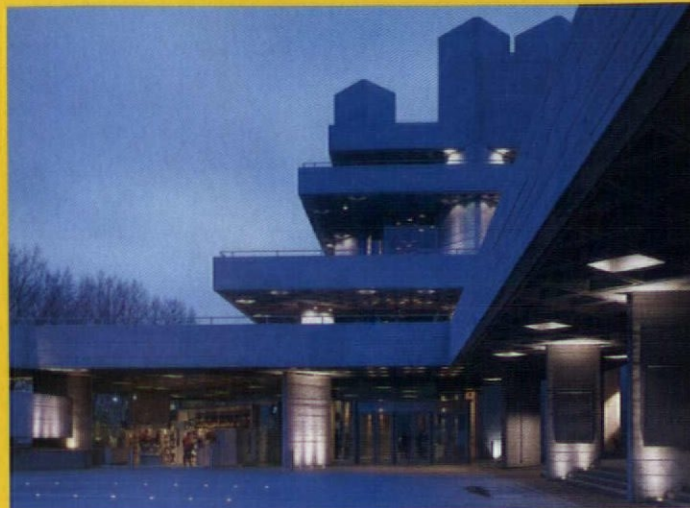
**Basic Maintenance of Historic Buildings** *Thursday 17 June.* A course at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

**Ian McKeever** *Until 4 July.* Paintings and drawings at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

**Brick in Eastern England** *Saturday 10 July.* A one-day conference at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

## East Midlands

**Hooked on Books: The Library of Sir**



## LIVE AND LEARN

This year's Architecture Week, with events across the country from 18-27 June, is billed as 'a chance to think about the built environment and the way we live in it'. One of the opening events is 'Making it Work' – a conference in Hastings on design-led regeneration with speakers from several well-known practices. Later highlights include a debate at the National Theatre (above) on the merits or otherwise of Denys Lasdun's building. The NT's director, Nicholas Hytner, will be joined by actress Fiona Shaw and architect Mark Foley. It takes place on 22 June, 18.00, and tickets cost £3.50 (020 7452 3000). Details of all events are online at [www.architectureweek.org.uk](http://www.architectureweek.org.uk)

**John Soane** *Until 30 August.* An exhibition at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7777.

## North

**Newcastle School of Architecture Exhibition** *18 June-3 July.* At the Globe Gallery, Curtis Mayfield House, Carlisle Sq, Newcastle. Details 0191 222 1666.

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

## North West

**Rhineland: Art from Cologne** *12 June-22 August.* An exhibition at Tate Liverpool, Albert Dock, Liverpool. Details 0151 702 7400.

**Effective Project Management in Practice** *Tuesday 22 June.* A course at the Thistle Manchester Airport Hotel, Handforth. Details 0121 434 3337.

**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

**Peter Aldington's House and Garden** *Sunday 27 June, 14.00-17.30.* Open to

the public at Turn End, Townside, Haddenham, Bucks. Details 01844 291383.

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

## South East

**RIBA CPD Event: Designing for Safety and Crime Prevention** *Thursday 17 June, 16.00.* At Le Meridien Hotel, Gatwick. Details 01892 515878.

**Harold Turner** *Until 20 June.* An exhibition at Clair Hall, Perrymount Rd, Haywards Heath. Details John Ross 01444 477421.

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

## Wessex

**Westonbirt Festival of the Garden 2004** *Throughout the summer.* At the National Arboretum, Tetbury. Details [www.festivalofthegarden.com](http://www.festivalofthegarden.com)

**Bath Architecture Exhibition** *14-18 June.* Student projects at Building 6 East, Bath University (01225 384382).

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

**Getting to Grips with the Planning Process** *Wednesday 23 June.* A Construction Study Centre course at

Clifton, Bristol. Details 0121 434 3337.

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

## West Midlands

**Architecture, Folklore & Mythology**

*Tuesday 6 July, 18.30.* A lecture by David Heke at the Victoria Hall, Hanley, Stoke-on-Trent. Details Patrick Redmond 01583 373477.

## Yorkshire

**Some Versions of Light** *Until 22 June.*

An exhibition at the Telephone Repeater Station, St Paulinus, Brough Park, Richmond. Details

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

**With Hidden Noise** *Until 8 August.*

An exhibition at the Henry Moore Institute, 74 the Headrow, Leeds. Details 0113 234 3158.

## Scotland

**Langlands & Bell at Mount Stuart**

*13 June-26 September.* An installation in William Burges' chapel. Details [www.mountstuartart.com](http://www.mountstuartart.com)

**Strathclyde Architecture Show** *14*

*June-15 July.* Student projects at 131 Rottenrow, Glasgow (0141 548 3023).

**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

**RSAP Small Practice Surgery:**

**Buildings Regs Update** *Monday 21 June*

*at St Asaph, Monday 28 June*

*at Haverfordwest, Tuesday 29 June*

*at Aberystwyth. Details 029 2087 4753.*

**Getting Ready for Major Changes to the**

**Building Regulations** *Tuesday 22 June.*

A Construction Study Centre course

at Cardiff. Details 0121 434 3337.

## International

**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

Kunsthal, Rotterdam. Details

[www.kunsthal.nl](http://www.kunsthal.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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## people & practices

Pascall+Watson Architects has promoted **Julian Carlson**, **Ian Douglas** and **Cathy Stewart** to directors.

**Adam Knight** has been appointed a director of **Hugh Broughton Architects**.

**Alan Atkins**, a founding partner of architectural practice **Atkins Walters Webster**, is to stand down as a senior director. He will continue to work closely with the firm on a consultancy arrangement. **David Walters** will now chair the board, with **John Webster** as practice director and **Ian Jenkins** assisting, and **Philip Bevan** as an equity director.

**Richard Wheeler**, associate of **Peter Brett Associates**, has won the coveted **McCarthy & Stone Consultant of the Year Award** for his assistance on utility issues.

**Buro Happold Disability Design Consultancy** has appointed senior access consultant **Judith Irving** to head the group in the north of England.

**Nille Juul-Sorensen**, former partner in one of Scandinavia's largest architectural practices **KHRAS**, will join **Arup** on 1 August.

**Butler and Young**, one of the UK's leading firms of corporate approved inspectors, has become part of the **BYL Group**.

● 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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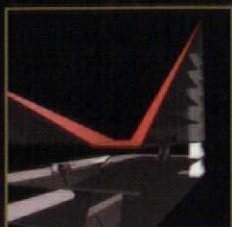
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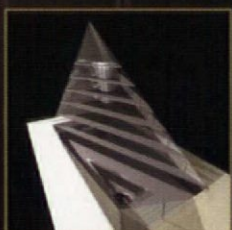
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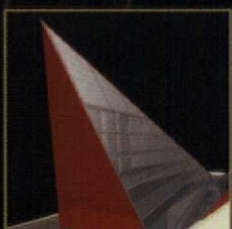




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- identify new commercial opportunity; develop and manage new business solutions

The person:

- thorough technical understanding of Science, Healthcare or Education sectors
- commercially astute with between 5-10 years' proven track record of delivering high-performing designs and developments

If you believe that you have the cutting edge, please reply, in strictest confidence, quoting reference DMDF014 to: David Fokes or David Madden, SIV Executive, Winchester House, 259-269 Old Marylebone Road, London NW1 5RA. Telephone 0207 170 4233 or email: [executive@siv.co.uk](mailto:executive@siv.co.uk). For more information, visit [www.siv.co.uk/executive](http://www.siv.co.uk/executive).



## competitions

Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, fax 0113 246 0744, email [riba.competitions@mail.riba.org](mailto:riba.competitions@mail.riba.org)

### CHILDREN'S CENTRE PROJECT

Expressions of interest are invited for a competitive interview to select an architectural team for the design of an innovative, multi-purpose new headquarters for a number of children's voluntary organisations. The flagship building is expected to be a resource for young people and children from around the country, as well as including conference, training and meeting facilities. It is hoped to locate a suitable building in central London that can be remodelled to create the new centre, and the selected architect would assist the client in this process. Deadline for expressions of interest is 4pm on Wednesday 23 June. Competitive interviews will be held on Wednesday 7 and Thursday 8 July.

### PHEASANTS, MILL END, HENLEY-ON-THAMES

Expressions of interest are invited from architects for the design of a new £650,000 family house on a picturesque site overlooking the River Thames. The house will occupy a site of exceptional beauty and should reflect the best of contemporary design. The existing house will be demolished to make way for the new development. Deadline for expressions of interest is 4pm on Wednesday 16 June.

### SHREWSBURY FURTHER EDUCATION PROJECT

Shrewsbury and Atcham Borough County is looking for a design team for a £4 million, 3,000m<sup>2</sup> further education project in Shrewsbury, Shropshire. For further information contact Geoffrey Trantham at Property Services. Telephone 01743 281090 or email [geoff.trantham@shrewsbury-atcham.gov.uk](mailto:geoff.trantham@shrewsbury-atcham.gov.uk)



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Salary negotiable

Apply in writing enclosing CV and A4 extracts of portfolio to: **Lucy Mines, Alexander Design** 23 City Business Centre Hyde Street Winchester SO23 7TA

www.adarchitecture.co.uk



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### Terry Pawson Architects

Experienced technical coordinator/project architect for interesting public and private projects in the UK and abroad - 6 + years post Pt III.

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

CV to: Terry Pawson Architects 206 Merton High Street London SW19 1AX

## Part 1 Graduate

required for small, busy practice by the sea. Apple Mac skills, a love of music and penchant for coffee & ice cream will be distinct advantages

**DUA Architecture LLP** Highcliffe, Dorset t: 01425 278252 f: 01425 270101 e: [david@duastudio.com](mailto:david@duastudio.com)



Contact Phil/Mark London, South & Overseas: 01323 749200 London, North & Home Counties: 01923 255629 [www.centurion-recruitment.com](http://www.centurion-recruitment.com) E-Mail: [cvs@centurion-recruitment.com](mailto:cvs@centurion-recruitment.com)

### Architects/Technicians London - Surrey £ Very Competitive.

This international Design Practice has grown into one of the UK's leading and respected practices. With interests in the Public sector, Business space, Mixed use, Education, Transport, Hospitality, Residential and Industrial developments. Due to continued planned growth they are seeking to talk to talented Project Architects who wish to progress their careers, working on a variety of projects within the Leisure, Hospitality and Residential sectors. 3-5 years post qualification will be required with a thorough understanding of the design process and the ability to manage from concept to completion. Ref: 2067

### Technicians - Assistants - Design Architects

### Bedfordshire - Hertfordshire £ Excellent Packages + Flexi Time.

Make that career move now!! With three of the counties leading Architectural Practices currently looking for Technologists and Architects there has never been a better time to change your career. Possible home working opportunities. Working on an interesting range of projects from the residential and commercial sectors. Ref: 1086-2029-2030-2033-2050-2053-2071-2074 -2077

### Tech Co-ordinator - Snr Technologists Kent to £ 45k - car - allow & Ben.

Opportunities with one of the UK's premier house builders assisting and or running various residential schemes the role will offer satisfying and rewarding career progression. If you want a challenging career with excellent career progression then this is for You. Ref: 1087

### Technicians Birmingham £ Depending on experience.

This company strikes a balance between design flair and practical building skills, coupled with sound economic management. Existing concepts are backed up with high quality detailing and execution to produce the appropriate response to a given brief and site. If you are after a rewarding career then this is for You. Ref: 2085

### Architect Watford up to £ 35,000k.

The chance to work, grow and develop your skills with this expanding company. You will be working on a variety of projects initially you will be involved in the public house sector where you will be working closely with their major clients. You will be job running and following projects through from inception to completion. Ref: 2084

### Contract/Temporary/Contract/Temporary Vacancies

Technicians	Guildford	Residential AutoCAD	£ Top Rates
Technicians	Essex X3	Residential AutoCAD	£ Top Rates
Technicians	C London X3	Commercial/Transport Microstation	£ Top Rates
Architectural Assistants	Central London X2	Commercial/Retail Microstation	£ Top Rates
Architectural Ass/Technicians	Oxford/Essex X3	Mixed Development Auto-CAD	£ Top Rates
Technician/Architects	Bedford X2	Residential AutoCAD	up to £20ph

## Glenn Howells Architects

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**Qualified Architect (2 years experience post Part 3)** with excellent design awareness, job running experience and good technical knowledge.

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Send CV and A3 examples of work to: Catherine Fudge @ Glenn Howells Architects, 321 Bradford Street, Birmingham, B5 6ET email- [catherine@glennhowells.co.uk](mailto:catherine@glennhowells.co.uk) Tel No. 0121 666 7640

## Bennetts Associates Architects

### RIBA Part II/III Graduates and Architects

with up to 5 years experience, with good design ability and team-working skills. Microstation preferred.

Please contact Peter Runacres, Practice Manager with CV and work samples.

[peter.runacres@bennettsassociates.com](mailto:peter.runacres@bennettsassociates.com) I Rawstorne Place London EC1V 7NL t 020 7520 3300 f 020 7520 3333 [www.bennettsassociates.com](http://www.bennettsassociates.com)



## Recruitment enquiries

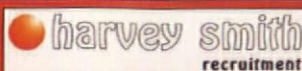
Charlie Connor  
Tel: 020 7505 6737  
Email: charlie.connor@emap.com

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

## Deadlines

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

Recruitment advertisements in the AJ can be found on our internet recruitment service  
[www.careersinconstruction.com](http://www.careersinconstruction.com)



**Senior Architect** Birmingham £circa 35K  
An established practice based in the heart of Birmingham is looking for a Senior Architect to join their committed team. Following years of award winning designs they have built a loyal client base. They have been commissioned for a number of exciting and prestigious projects to include Retail, Residential, Leisure, Sports and some historic work. Current projects include supermarket refurbishments and new builds so previous experience would be an advantage. The ideal candidate will have 10 years post part III job running experience and be able to manage a team of assistants and technicians. Excellent design skills are a must along with enough drive and ambition to help take this practice forward. You must be pro-active, flexible and open-minded.

**Architectural Technician** Nr Wolverhampton £20-27K  
A rural practice, just south of Wolverhampton is seeking an experienced Architectural Technician. Their countryside location offers free parking, no rush hour traffic and idyllic views over the cricket green. Projects they are currently working on include schools, offices, housing association, factories and flight simulators, ensuring a varied portfolio. These projects have values ranging from £1M to £8M. They use AutoCAD 2004 LT and ArchiCAD so previous experience of using either of these will be an advantage. You must have a strong technical ability and be capable of producing detailed drawings; you will also be expected to conduct site meetings with clients. Ideally you will have a minimum of 5 years work experience and be educated to at least HNC level.

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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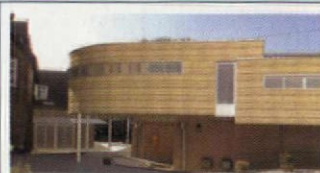
### Senior Interior Designer

Capable of undertaking a wide range of strategic end user studies. Space planning, presentational skills, Client liaison and team management ability essential.

Successful applicants will gain experience in an exciting and flexible working environment, training and CPD programmes will support career development. AutoCAD/GDS skills essential.

Please send hard copy CV to:

Vanda Moyse  
ttsp  
90-90 Goswell Road  
London EC1V 7RD  
[www.ttsp.com](http://www.ttsp.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  
RH13 5PJ  
email: [peter.williams@pwa.uk.com](mailto:peter.williams@pwa.uk.com)  
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## Architects & Architectural Technicians £24k - £36k + Benefits/£12 - £20 Per Hour Ltd Glasgow/Edinburgh/Aberdeen/Dundee/Fife

Graduates to Associates required to assist on/run jobs in healthcare, industrial, commercial, residential, retail and education sectors. Projects range in value from £1m-£60m. Design focused, possess good CAD skills and have the capability to liaise closely with clients and contractors on site. Technicians also required with 3 years' experience and a qualification of HNC in Architectural Technology or related subject. Excellent CAD skills and the ability to produce full planning applications and details for building warrant submissions.

Ami Wright t. 0141 204 6789 e. [awright@bbt.co.uk](mailto:awright@bbt.co.uk)

Ref: AMWR0306/02

## Contract Architect - £Excellent - Glasgow

Contract Architect required for private practice to run and assist on jobs within housing and commercial sectors. You must be proficient in AutoCAD and be capable of working alone and as part of a team. Excellent rates of pay available together with the opportunity to be retained on a permanent basis.

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## Designs on a new career?



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This company are committed to innovation, quality service and outstanding design they are now in the position to appoint an experienced Architectural Technician. You will have a minimum of 4 years experience of working in a relevant field, be fully conversant with AutoCAD and have extensive understanding of Building Regulations. In return for your dedication and commitment you will receive an excellent opportunity to work with a thriving private practice. REFASH070601.

### Architectural Technician Worcestershire £26000

This Practice offers original design solutions through a practical and cost effective approach to problem solving. Specialising in conservation, industrial and commercial sectors they now have a position for an Architectural Technician with excellent exposure to AutoCAD and a desire to use their expertise on unique projects. This is an exciting opportunity for dedicated individual with excellent understanding of building regulations. REFASH070602.

### Architects & Technicians Cardiff £23,000 - £32,000

Progress your career with this leading city centre practice. This is an excellent and rare opportunity for Architects & Technologists to join a thriving practice. You must possess a minimum of 5 years experience and have the desire to drive your career forward. REFASH070603.

### Contract Roles

Architectural Technician	Birmingham	£23hr
Job Runner	Birmingham	£24hr
Architectural Technician	Cardiff	£19hr
Architectural Technician	Nottingham	£22hr

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

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Microstation Tech	London SW7	£to20phr
Architect, leisure	London NW1	£to37k
Jobrunner, residential	London W1	£to35k
Cad Technician	London SE1	£to35k

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

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### Senior Project Manager

Responsible for the architectural design of projects, typically with complex and technically demanding requirements. Good conceptual and technical design skills are a must. The role will involve working closely with CUH2A's Director of Design to develop design proposals and to lead teams. The candidate must be a good communicator and presenter. Minimum of 10 years experience.

### Senior Project Design Manager

Responsible for the management of project resources. The role requires a highly professional, supportive manager, possessing good communication skills and the ability to develop client relationships. The candidate should have experience of complex projects, ideally of a scientific nature. Minimum of 15 years experience.

Reply with your full CV by the 11th June 2004 to Jackie Darby, CUH2A Europe Inc, 15th Floor, Centrepoint, 103 New Oxford Street, London WC1A 1DD.

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### PERMANENT VACANCIES

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

Due to continued success, our well-known 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. Healthcare experience is desirable. **Ref: 10035**

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

This large, design conscious commercial practice, seeks a Project Architect to work with the Associate Director in charge of a large-scale 'City' office development. You will have a minimum of 5 yrs post part III experience and be an accomplished leader of large design teams. AutoCAD literacy is desirable. **Ref: 10142**

#### Architect To £33,000 Central London

This highly respected AJ 100 practice, seeks a creative and technically competent Architect to join their teams working on an exciting range of commercial projects. You will be a recently qualified ambitious Architect who has a keen desire to run your own projects/jobs and be AutoCAD literate. **Ref: 10143**

#### Job Runner To £36,000 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 £36,000 Central London

This AJ 100 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 Hospitality or Leisure 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**

### ONGOING REQUIREMENTS

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Charlie Connor  
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Email: charlie.connor@emap.com

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

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Artwork 12 noon Tuesday  
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e-mail: gbettis@ddpc.co.uk  
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**Senior Architectural Technician - North London - £40K + Benefits - Perm**

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**Architect & Technician - Ipswich - £30K+ - Perm**

Seeking 2 members of staff this practice is always looking for capable people with energy and experience in UK commercial developments. You will be AutoCAD literate and have all round architectural experience. As a major local and national player the practice recognises and rewards individual effort in our open structure and encourages long term career growth.

**Architectural Technician - Leamington Spa - £21K + Benefits - Perm**

Architectural CAD Technicians are required for our client's extremely busy Leamington Spa branch office. As part of a 3 branch Operation this company operates in all aspects of architecture and therefore you will have mixed experience of between 1-3 years. Experience in AutoCAD LT 2002 and construction is essential, with a good understanding of the current Building Regulations.

**Architectural Technician - Huntingdon - 25K+ - Perm**

Keen to join an expanding AJ Top 100 practice? You will have 5 years practice experience preferably with a residential orientation with good skill producing detailed and working drawings. The client is seeking committed staff as well as people who are looking for a challenging career move.

**Senior Architectural Technician - Cambridge - £30K - Perm**

Working on School and other local authority projects for this blue chip practice you will be given a senior hand on role. In return you will be expected to deliver top quality work from day one with minimal supervision. You will be AutoCAD literate and have extensive UK construction knowledge.

**Architect - Cambridge - £35K+ - Perm**

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Further information on the RCI can be obtained from [www.rcisurvey.co.uk](http://www.rcisurvey.co.uk), or by contacting Dr Emma Parry at [emma.parry@cranfield.ac.uk](mailto:emma.parry@cranfield.ac.uk) or on 01234 754 408.



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Frankham Consultancy is a multi-disciplinary consultancy practice with offices in Chislehurst Kent, Oxford and Eastbourne working on a wide and varied range of interesting and challenging projects, including health, education, rail, housing and commercial. Due to continued expansion we are now looking to fill the following positions in all offices. Applicants for the Chislehurst positions should note that the company will be re-locating to a purpose built new headquarters in Sidcup Kent early 2005.

#### Senior Architects – EASTBOURNE

Project Architect to take responsibility for design team and a large number of projects. Good design, technical and AutoCAD skills are essential. Health background would be an advantage.

#### Senior Architect – OXFORD

This is a pivotal role. The successful candidate will strengthen existing client base and develop Architectural commissions in the Housing, Education and Health sectors.

#### Senior Architect - CHISLEHURST

The successful candidate will have a minimum of six years post qualification experience. Capable of running jobs from inception to completion. Good design and technical detailing and skills. AutoCAD proficiency and team player qualities essential.

#### Architectural Technicians – EASTBOURNE, OXFORD & CHISLEHURST

Candidates should have an excellent working knowledge of current Building Regulations, strong construction detailing skills and be proficient in AutoCAD. Experience in Housing and Education would be an advantage.

Frankham Consultancy provides an excellent working environment and is Investors in People. All positions offer a competitive salary with a generous incentive scheme and genuine opportunities for career development.

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School of Architecture

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

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They should have the ability to lead a team to develop and present architecture courses and research in the field of architecture.

The candidate should hold a degree in architecture from a professionally approved school together with: exceptional professional experience and reputation; or have an outstanding record of published research in the field of architecture; or hold a master's degree or doctorate in architecture or an allied field.

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College of Engineering.  
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Fax: +353-61-202567  
Email: [Huw.Lewis@ul.ie](mailto:Huw.Lewis@ul.ie)  
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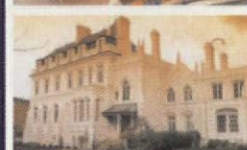
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## TENDERS

## The Best Bird Box in Britain?

Durham City Arts in association with Northern Architecture, Creative Partnerships and Durham County Bird Recorder with funding from Commissions North at the Arts Council England, North East are soliciting expressions of interest from architectural practices and designers of significant and establishing reputations for the design and construction of a bird box on the banks of the River Wear in Durham City (deadline 30th July). The fund available to the project inclusive of all expenses is £3000.

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### OLYMPIC AQUATIC CENTRE

### APPOINTMENT OF ARCHITECT FOR OUTLINE DESIGN

OJEU Reference: 24718

The London Development Agency (LDA), in conjunction with the other Stakeholders, is launching a competition for Outline Designs for an Olympic Aquatic Centre as an integral part of the wider bid by London 2012 Ltd to host the 2012 Olympic Games and Paralympic Games.

The project will comprise an Aquatic competition configuration to FINA requirements that is capable of hosting the Olympic Games and Paralympic Games, with a reduced size Legacy configuration that will form part of the Lea Valley Regeneration and provide training and competition facilities in accordance with the National Facilities Strategy for Swimming and promoted by Sport England, the Amateur Swimming Association and British Swimming.

The capital budget is circa GBP 70,000,000.

Participants must be able to demonstrate technical competence and experience relevant to a project of this type, size and complexity.

Applicants should complete the pre-qualification questionnaire available from aquatic-prequal@capita.co.uk, which details the information that will be used to assist in the selection of the short listed architects.

Time limit for receipt of completed questionnaires is 5th July 2004 at 12.00 noon.

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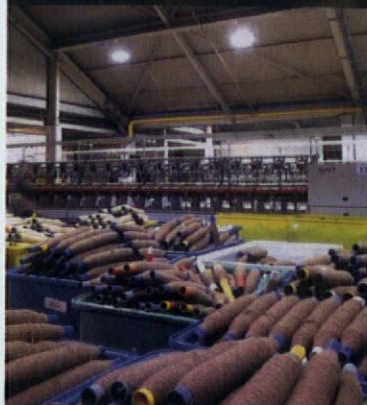
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**GOODING ALUMINIUM**

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Taken from Gooding Aluminium's tactile range, Mill Finish Patterned Axis has been used on the interior doors of a lighting showroom. Lined up at 90 degree angles, the ribbed effect reflects light, giving the impression of different textures. Hard wearing and easy to clean, Axis provides a practical and beautiful finish. To find out more visit [goodingalum.com](http://goodingalum.com)

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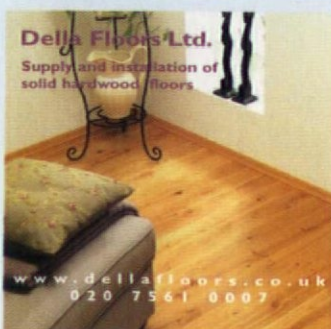
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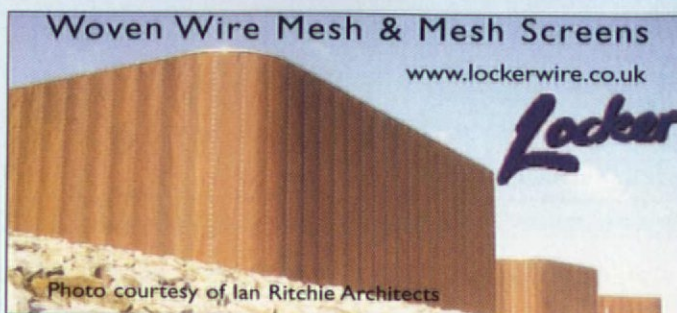
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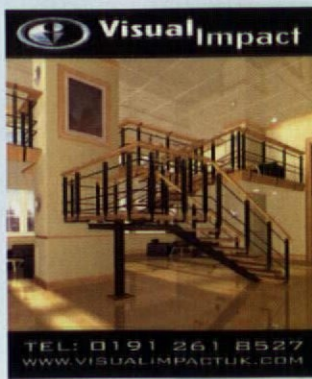
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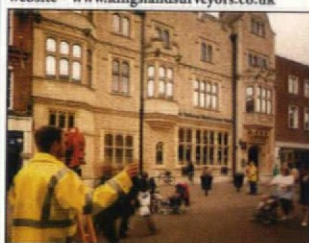
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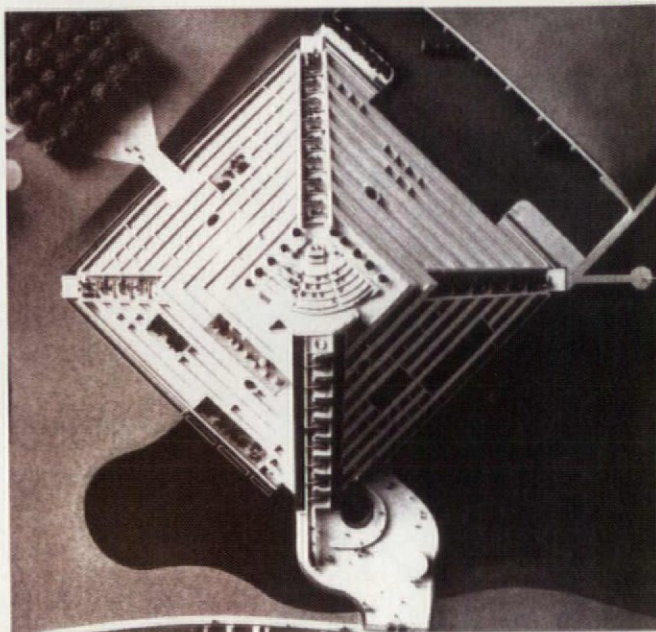
## New goal

The new chief executive at CABE, **Richard Simmons**, will arrive in the Waterloo hot seat with plenty to think about. First will be the audit into the commission's governance, which may well recommend changes in procedure to ensure that potential conflicts of interest are not only properly managed but are *seen* to be properly managed. CABE chair **Stuart Lipton**, who completes five years in the role this August, is reported to be thinking about calling it a day, now that the new chief exec is in place. And CABE itself, apart from launching its new neighbourhood-inspired corporate strategy, is also busy thinking about where its new offices might be, given the likely demolition of its tower block location in the next couple of years. None of this should unduly worry Simmons, who is used to long-term projects. It took him 25 years to complete his PhD in urban history and economics – but, on the other hand, it didn't take long for him to become a qualified climbing instructor. Intriguingly, the CABE press release on his appointment says he is a life-long Manchester United fan 'in spite of being a Mancunian'. Naughty!

## London calling

Not surprisingly, reports from the London mayoral debate on architecture concentrated on whether or not the **Richard Rogers** Architecture and Urbanism Unit would survive. All one can say is that, were it to be abolished on political grounds, it would have to be reinvented, since it does an important job in spotting problems and suggesting solutions in the gaps between policies and geographical areas. Actually this discussion did not take up much of the debate, run under the auspices of the Architecture Foundation, and was a relatively jolly affair. Lib Dem **Simon Hughes** ran out his lines on how the capital should be a place to be proud of *all* of the time, not some of the time, and that architecture should be for 'the masses, not the classes'. He noted that Labour's record on housing, despite the 'tax' on private housebuilders, was 'abysmal'. Green candidate **Darren Johnson**

## 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 winner (AJ 3.6.04) was **S Ismail of Shepherd's Bush, west London**. The never-built scheme was **Zaha Hadid's Cardiff Bay Opera House**.

overran his time outrageously, to no great effect other than to demand that Bill Dunster's BedZED scheme should be the norm and not the exception, that we should have 1,000 new allotments, and compulsory solar panels.

## Ken's in charge

After all this, **Ken Livingstone** came as a relief, and was his usual mixture of wit and menace. His view on housing was simple: when London was declining in population terms, it was still building 50,000 new homes a year; that is down to 25,000 but is increasing again. He disputed the idea that London should be diverting people and jobs to other cities – if London rejected them, they would go not to northern cities but continental rivals. Conservative **Steve Norris** gave broad support to the thrust of the London Plan, but in by far the most thoughtful and convincing of all the speeches, he analysed the wealth per person of Londoners compared with other cities –

everywhere else in Europe, city-dwellers benefited from greater GDP percentages than the national average. In the UK, only London enjoys this position – some redistribution was essential. But not necessarily to the Thames Gateway, where he warned about 'monocultural dormitories' being created with insufficient public transport infrastructure. During the discussion, Ken revealed that Belgians are the lowest spending tourists in London, and put his thoughts on architecture at the top of the agenda: 'If you don't like my aesthetic views, vote me out.'

## Store power

Fresh from its successful promotion of things Brazilian, **Selfridges** launched its latest set of shopfront displays, this time devoted to architectural propositions about the future of London, including Foreign Office Architects, FAT, NL Architects, David Greene with EXP, Nigel Coates, Foster and Partners, Alsop Architects, Casagrande Laboratory,

Zaha Hadid and Tokyo expats Klein Dytham. Organised (again) by the Architecture Foundation, the show is setting the tone for the London Architecture Biennale, which could be the liveliest set of architectural events in London that anyone can remember. Ken should be pleased.

## Food for thought

Hospitable as ever to the more arcane pursuits of American academics, MIT Press has just published a book of essays called *Eating Architecture* (£25.95). Its toothsome titles include 'Culinary Manifestations of the Genius Loci'; and 'Hard to Swallow: Mortified Geometry and Abject Form'. The author of the latter, **Paulette Singley**, points out the resemblance of 'cold cuts' like mortadella or salami to veined marble veneers, even suggesting that stone can become 'an object of insatiable carnal desire'. Crikey.

## Rubber soul

The *Independent's* architecture critic, **Jay Merrick**, has belatedly made it to Dungeness to see **Simon Conder's** black rubber-clad Beach House – given special mention in this year's AJ Small Projects Award. 'The only thing missing in the diffuse, marly spring sunlight, with the wind scuffing across the shingle, is Lear and the Fool,' he observes a little cryptically, before concluding that Conder's house is 'a bizarre glitch in architectural form that causes sensory underload to flip, almost impossibly, into overload – an obscure object of desire'.

## Take your pick

Back to food: **Rem Koolhaas** is getting deserved plaudits for his new Seattle Central Library and has a special fan in his client, Seattle city librarian **Deborah Jacobs** – and not just because of the building. As Jacobs tells the *Seattle Post-Intelligencer*: 'Rem also acted like a father figure to my son. Jacob was going to give up being a vegetarian and Rem took him to dinner at Wild Ginger and had them bring out all the different meats so he would be familiar with them.' Pluralism lives!

astragal



## SIKA

**AJ ENQUIRY NO: 201**

The Trocal and VW Golf brands share a common bond: Trocal roofing systems are being installed on VW dealerships in the UK. The latest is a roof refurbishment for the dealership in

Avondale Road in Bromley, Kent. Trocal S 1.5mm single-ply roofing membranes from market leader Sika were specified to waterproof a 200m<sup>2</sup> flat-roofed extension at the dealership.



## HANSENGROUP

**AJ ENQUIRY NO: 202**

With the introduction of FendorHansen's expanded ClearLine glazing system, there is no need to compromise on aesthetics when specifying fire-resistant screens or doors, because all the system's frame sections can be sealed within a building structure. ClearLine frameless screens and doors, featuring the use of carefully engineered patch fittings and rails, can vary from basic non-fire-resistant installations to those capable of achieving 60 minutes' insulation against radiant heat. For a new FendorHansen technical guide to fire and security glazing systems, call 0191 438 3222 or email [sales@fendorhansen.co.uk](mailto:sales@fendorhansen.co.uk)



## SOLUTIA

**AJ ENQUIRY NO: 203**

The £100 million Central Stepney Single Regeneration Bid (SRB) has seen the construction of about 450 new homes on the site of the Limehouse Fields Estate (near Maroon Street, London E1) for registered social landlords Circle 33 Housing Trust and Bethnal Green and Victoria Park Housing Association. The redevelopment has been designed using the ACPO-endorsed Secured by Design guidelines. Visit [www.vanceva.com/design](http://www.vanceva.com/design) for details.



## ARMITAGE VENESTA

**AJ ENQUIRY NO: 204**

Summer is a popular time for school washroom refurbishment, and the Cubicle Express washroom by Armitage Venesta ensures deadlines are always met. Delivered to site in 48 hours, Cubicle Express is available in a range of colours and features a low door-height option for primary and junior schools. The system includes cubicles, duct panels and vanities, all pre-packaged with fittings and instructions for quick, easy installation.



## BRETT MARTIN DAYLIGHT SYSTEMS

**AJ ENQUIRY NO: 205**

Brett Martin Daylight Systems' Marvault RL barrel-vault rooflights have been installed to provide natural daylight in the corridor areas of

Willowbrook School in Exeter. Designed by Kensington Taylor and built by principal contractor Bluestone, this part refurbishment/part new-build project was funded from Devon County Council's education budget. Spanning various widths, the Marvault RL rooflights were supplied and fixed by Brett Martin on behalf of System One Group.



## AIRCRETE BUREAU

**AJ ENQUIRY NO: 206**

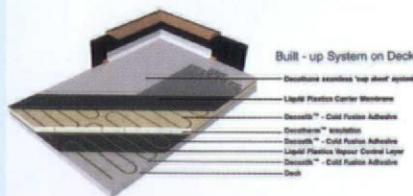
When time is of the essence, it is important that the build method used is predictable and reliable – just the job for thin-joint Aircrete. Such was the case for the new £1.5 million Learning Centre at Ridgeway High School in Birkenhead, which had a construction window of just nine months before the centre opened to students. Contractor Lockwood Construction had worked with Aircrete for several years and knew that, when used with the thin-joint mortar system, a watertight envelope could quickly be achieved, allowing finishing trades to begin work internally far sooner than would otherwise be possible.



## LIQUID PLASTICS

**AJ ENQUIRY NO: 207**

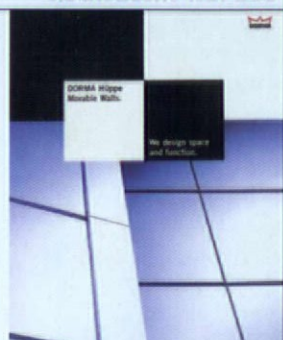
An exciting innovation in roofing has been unveiled by Liquid Plastics and is set to make a dramatic impact in helping to address the issue of ever-increasing fire risk and rising insurance premiums. Following an investment of more than £1 million, the company has launched its ground-breaking 'cold fusion' bonded built-up roofing system. Exceeding the highest industry standard for roofing systems, it eliminates the problems associated with using hot bitumen, naked flame or hot air/gas guns on roofs.



## DORMA

**AJ ENQUIRY NO: 208**

Movable sound-insulated partitions for large auditoriums and halls, dividers for offices and conference rooms, sliding glass panel frontages and systems for partitioning shopping malls and public concourses are just some of the solutions available with the Dorma Hüppe range of movable walls. The new 28-page brochure, featuring extensive application photography on the various ranges, is available on request. For your copy, please contact Dorma UK. Call 01293 616 666, or email [dormahuppe@dorma-uk.co.uk](mailto:dormahuppe@dorma-uk.co.uk)







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