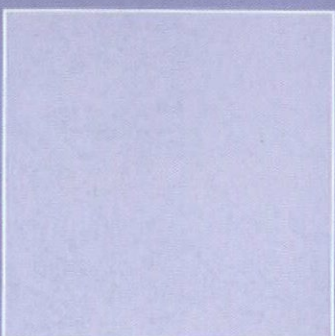
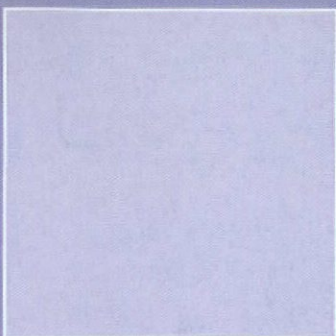
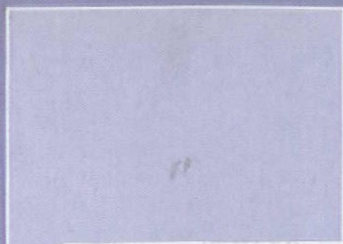
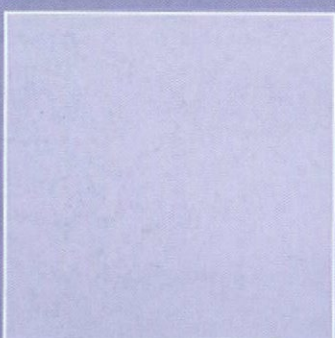


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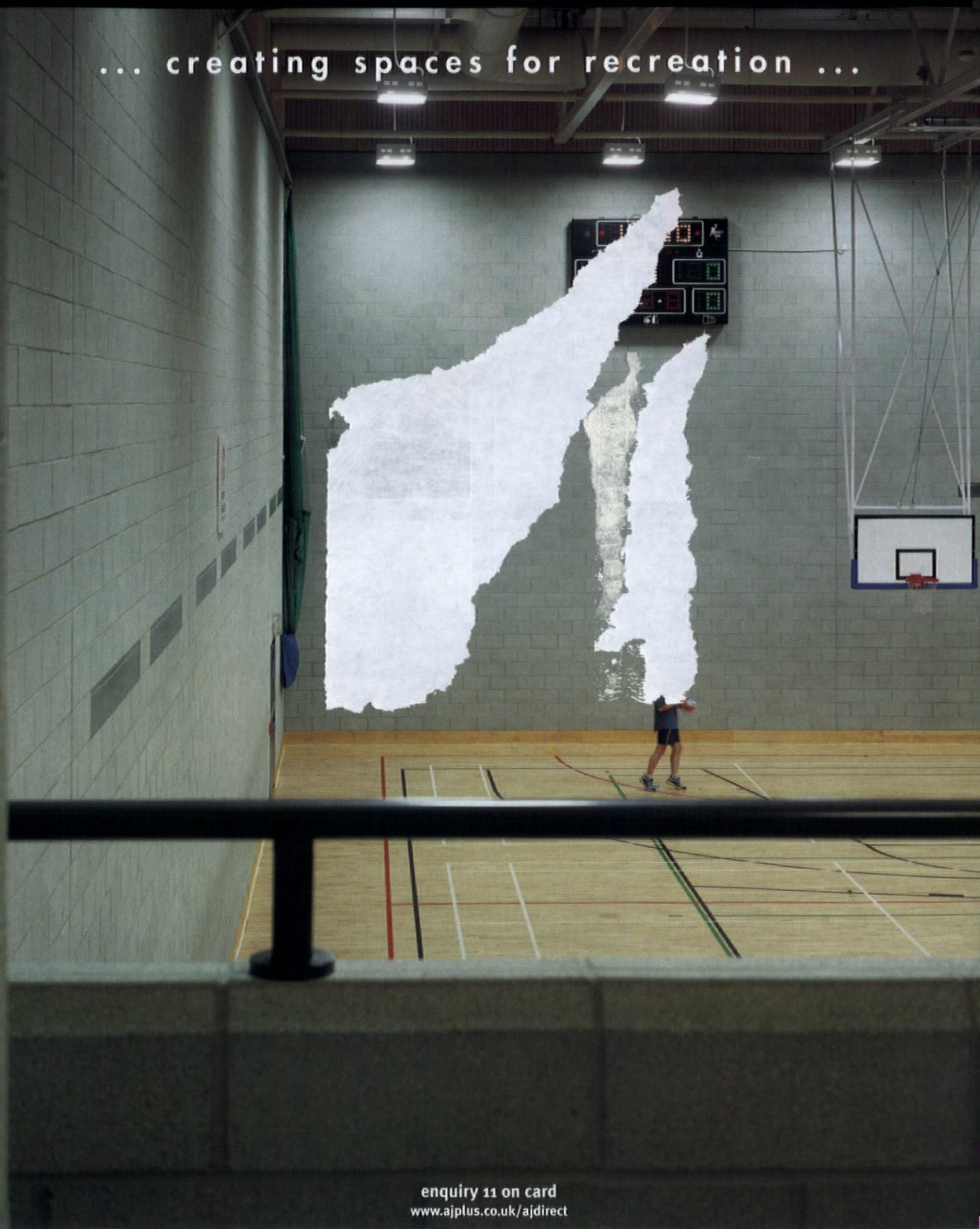


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The Twentieth Century Society is celebrating its 25th anniversary by highlighting 30 'masterpiece' buildings that it claims are in dire risk of demolition. A new website, exhibition and a series of architectural walks will drive home the threat to buildings, including Foster's Renault factory in Swindon, Tecton's Dudley Zoo and Preston Bus Garage by Keith Ingham for BDP in 1968-69 (pictured). 'The majority of these buildings are made from concrete,' the society said of car parks and industrial blocks. 'Crumbling and stained, they lack the romance of polished marble or rough-hewn stone.' The 19 June launch of www.riskybuildings.org.uk, with architecture images, partners an exhibition at the Farmiloe Building on St John Street in London's Clerkenwell. The walks will also tie in with the London Architecture Biennale.

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Magazine articles marked **+** are available in greater detail online.



Could this be a contender in the British Construction Industry Awards?
» pages 6-7

“If EH has its way church buildings will become ossified”
Ian Salisbury warns of the dangers of proposed changes to ecclesiastical planning law » page 8

aj news

Lipton will go, admit CABE bosses

The Commission for Architecture and the Built Environment's governing commissioners have bowed to the inevitable and accepted that Stuart Lipton will have to resign in the wake of the forthcoming audit report into 'conflicts of interest' at the design watchdog.

They have acknowledged that it is inappropriate for a highly active property developer to remain chairman of the organisation.

The independent auditor's report – which was expected imminently as the AJ went to press – is understood to clear CABE and its Design Review Committee (DRC) of any serious wrongdoing.

The report will state categorically that the organisation has taken reasonable steps to ensure that it operates in accordance with the Nolan principles, the government's rules defining conflicts of interest.

However the audit, by independent accountant AHL, was expected to recommend a series of changes to the way CABE works.

On the subject of the DRC, the auditor is likely to suggest the unpaid committee posts should be advertised in future in line with other CABE committee appointments. This would aim to reduce controversies about who reviews which schemes.

It was also expected to propose that CABE undertakes 'risk assess-

ments' in relation to the chair of the DRC to ensure that management of potential conflicts of interest is as transparent as possible.

Commissioners, who are understood to be completely behind the new chairman Ken Shuttleworth, are likely to discuss how to implement these changes at their July meeting.

The report will also strongly recommend that nobody as active in property development as Lipton – chairman and founder of property giant Stanhope – should be put in charge.

Commissioners are known to have contemplated his resignation with regret, not just because of the contribution he has made to the organisation but the report found that CABE's procedures are fundamentally robust in dealing with conflicts of interest.

But they believe public perception is that conflicts of interest have changed the climate in which public bodies carry out their work.

Architecture minister Lord Mackintosh ordered the report last March after the DCMS received two formal complaints from local people concerned at proposed Stanhope developments in the 'Croydon Gateway' and at South Kensington Tube station (AJ 18.4.04). They were concerned about the relationship between Stanhope's development work and CABE design reviews.

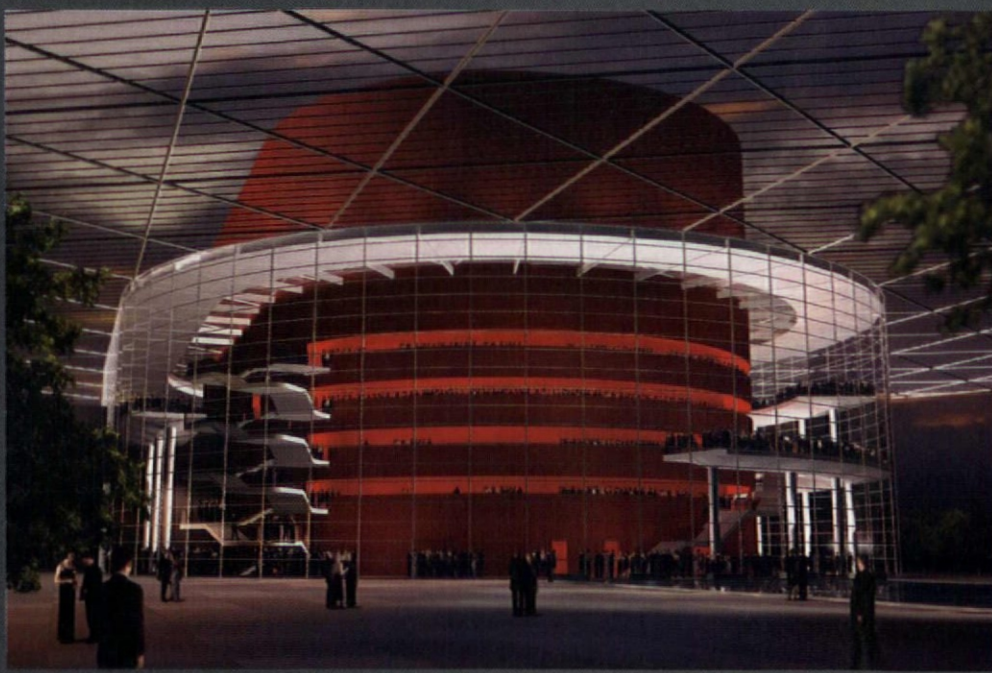
Ed Dorrell



Lipton: 'inappropriate involvement'

Dallas beats the drum with opera company's new home

Foster and Partners has ridden into downtown Dallas to give a modern spin to opera house design. 'Winspear Opera House is a distinctly 21st-century interpretation of the traditional typology of the horseshoe-configured opera house,' a practice spokesman said. The new home for the Dallas Opera Company will be anchored around a red drum forming an auditorium for 2,000 people and surrounded by 18m-high curved glass. Visitors will enter a tree-dotted public concourse inside the glass walls and take in upper-level foyers, a grand staircase and a large overhanging roof that shades surrounding public spaces. The building, due to begin construction next year for completion in 2009, will also include a restaurant, cafe and bookshop.





Exacting vengeance
for the demolition
of Greenside
» page 8

**“At the end of the day, the Tower
was built to protect the City, but the
City does not exist to protect the Tower”**
City of London planning boss Peter Rees dismisses attacks
on a proposed development near the Tower of London » page 10

Foster loses out as Shuttleworth MAKEs Elephant and Castle mark

Ken Shuttleworth's new practice, MAKE, has pulled off its biggest coup since the ex-Foster and Partners director decided to go it alone at the end of last year.

The office has persuaded Southwark council to hand it the urban design work on the massive Elephant and Castle regeneration project in south London, a Foster scheme until earlier this year.

Foster and Partners drew up the area's development framework up to the point in February when EU regulations kicked in and demanded that the project be retendered.

The council drew up a shortlist of practices to take the design work further, comprising Foster, KPF's London office, Fitzroy Robinson and MAKE.

Southwark council admitted that MAKE's success had 'a lot to do' with the fact Shuttleworth has recruited John Prevc, the project architect who had overseen the scheme while working for Foster.

The AJ understands Shuttleworth's office has now reached a staff of 25, every member of which was formerly employed by Norman Foster.

'It would be impossible to deny that we were keen to keep working with John Prevc,' Southwark council's assistant project director John Abbott told the AJ. 'We were pleased to reappoint him because he knows so much about the area and the project.'

'We look forward to working on the urban design with John as we are convinced that he is the best man for the job,' Abbott added. 'But there will be buildings to be built as well and we don't want to rule out Foster designing these at a later date.'



Foster's plans for the Elephant and Castle regeneration

Prevc himself said he was excited to be back on the project and that he was 'delighted to be selected to take this work forward'.

'The Elephant and Castle is a passion for Ken, the MAKE team and me,' he added. 'Jointly with the rest of Southwark's masterplanning team, we believe this to be the most important urban regeneration project in London.'

However, Foster and Partners' senior partner, Spencer de Grey, insisted that the practice was unconcerned.

'This is a large-scale project of great significance – there will obviously be a considerable number of players to realise our vision in the coming years,' he said.

Ed Dorrell

FOREST DUMPED! PARDEY TO APPEAL IN HAMPSHIRE

Controversial plans for a flat-roofed modern home by John Pardey Associates in rural Hampshire (AJ 10.6.04) have been thrown out, forcing the architect to go to appeal. The local development control committee in the New Forest rejected the application on design grounds.

COME TO THE BAR WITH AJ DURING LONDON BIENNALE

The AJ bar, designed by Will Alsop in association with Formica, will be open in the Farmiloes Building, 28-36 St John Street, Smithfield, throughout the London Architecture Biennale from 19-28 June. On Monday, Tuesday and Thursday a panel will meet at 9.30pm for an informal bar talk on the issues raised by the day's events. Also taking place in the building will be an exhibition of the AJ's Architecture Biennale charette featuring work by 20 students under the guidance of Will Alsop, Ken Shuttleworth, Zaha Hadid, Foreign Office Architects and SOM. For more information visit www.londonbiennale.org.uk.

RUSSIAN EXPANSION FOR FITZROY ROBINSON

Fitzroy Robinson International has taken over Russian practice MMA to form a company called MMA + FRI.

Lords offer hope to architecture students with fees amendment

The House of Lords has offered hope for the future of architectural education this week with a new amendment to the controversial Higher Education Bill.

A coalition of LibDem, Tory and neutral cross-bench peers has forced the addition, which will see the application of top-up fees limited to the first three years of study.

This would leave architecture students facing no more debt than undergraduates on more

common three-year courses.

The RIBA has warned that students could face debts of up to £40,000 by the time they qualify if the government fails to accept changes to its reforms.

However, the amendment will now go back to the Commons for its second reading, when MPs will debate amendments successfully tabled by peers.

There is a good chance government whips will force the

Labour majority to reject it.

Lord Skelmersdale, the Tory who first proposed the amendment, said he was moved to action by the situation faced by architecture and veterinary undergraduates.

'I was worried almost no-one would choose to join these professions if nothing was done to change the bill,' he told the AJ. 'And I decided that we needed to do something to help out.'

The RIBA said it was greatly

encouraged by the development. 'We are very pleased that the amendment has been adopted,' RIBA government relations officer Steven Harding said.

'We are also hopeful about what will happen when the bill goes back to the Commons,' he added. 'The government whips will have trouble getting it through and there is a good chance they might have to accept Lord Skelmersdale's changes.'

BCIA shortlist announced as entry

Judges have shortlisted 27 projects for this year's British Construction Industry Awards, sponsored by the AJ and sister magazine *New Civil Engineer*.

Projects from all over the UK and comprising all types and sizes are represented on the list – which was picked from a record 225 entries. Each will be visited by members of the judging panel.

All the relevant shortlisted projects, will be considered for the Local Authority Award, the Environmental Award, the Regeneration Award, the Judges' Special Award and the Best Practice Award.

Furthermore, all the publicly funded projects will also be eligible for the Prime Minister's Better Public Building Award, which is sponsored by CABI and the Office of Government Commerce. The shortlist for this award will be announced on 6 July.

The judging panel includes AJ editorial director Paul Finch, NCE editor Antony Oliver, Network Rail chief executive John Armitt, Arup Europe chairman Philip Dilley, Manchester City Council leader Richard Leese and the president of the Institution of Civil Engineers, Douglas Oakervee.

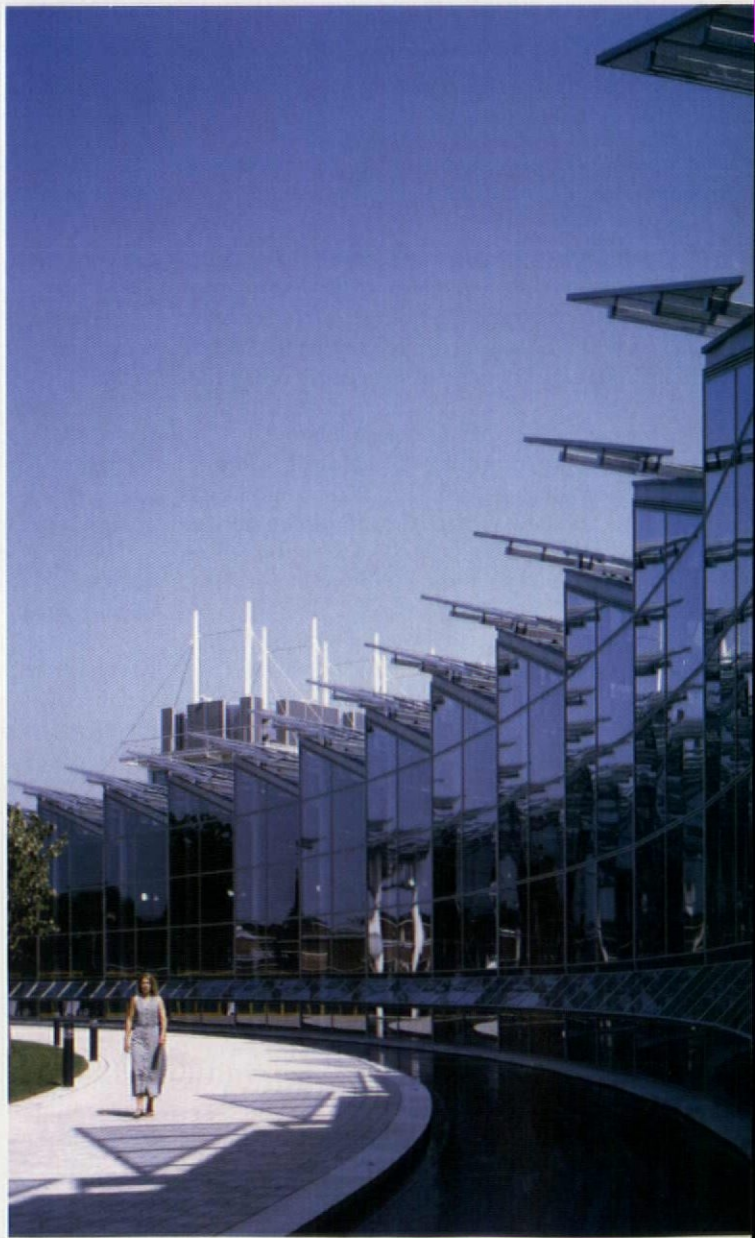
Ed Dorrell

Small Building Project Award [up to £3m]

Black Rubber Beach House by Simon Conder Associates
Brookley Road Public Conveniences by John Pardey Architects
Clarence Mews Mixed Development by Cazenove Architects
Hoyle Early Years Centre, Bury, by dsdha
Maggie's Cancer Caring Respite Centre by Frank Gehry Architects
Wildern Basic Needs Secondary School by HBG Design

Building Award [£3m-£50m]

Architecture Building, Lincoln University by Rick Mather Architects
BP Sunbury Business Park by Broadway Malyan
City and Islington College Lifelong Learning Centre by Wilkinson Eyre Architects
Raines Court by Allford Hall Monaghan Morris
UBS and LSO Music Education Centre by Levitt Bernstein
Wolfson Medical School for the University of Glasgow by Reiach and Hall Architects



Clarence Mews, nominated for the Small Building Project Award (left); and the BP Sunbury Business Park, shortlisted in the Building Award category

numbers reach record level

Small Civil Engineering Project Award [up to £3m]

A6116 Rockingham Road
Moy Viaduct, Inverness
Newton's Cove Coast Protection Scheme, Weymouth
Past Masters: 3 Aqueducts, Wootton Wawen, Warwickshire
Red Tunnel Harbour Extensions, Southampton and Isle of Wight
Whittle Arch and Glass Bridge, Coventry

Civil Engineering Award [£3m-£50m]

A1 Haddington to Dunbar Expressway, East Lothian
A650 Bingley Relief Road, Yorkshire
Masshouse Circus Redevelopment, Birmingham
The Terminal 5 Twin Rivers Diversion, Heathrow
World Squares for All - Phase 1: Trafalgar Square

Major Project Award [more than £50m]

30 St Mary Axe by Foster and Partners
Aerostructures Manufacturing and Assembly Centre by
FaulknerBrowns
Bullring, Birmingham by Benoy
Channel Tunnel Rail Link Section 1
New Accommodation Project, GCHQ by TPS Consult
Rolls-Royce Manufacturing Plant and Head Office by Grimshaw

International Award

Broad Meadow Estuary Bridge, Ireland by Wilkinson Eyre Architects
KCRC Nam Cheong Station, Hong Kong by Aedas
KCRC West Rail Mei Foo Station by Aedas
Prins Claus Bridge, Utrecht, The Netherlands by Van Berkel and Bos
Puerto Caucedo Multimodal Terminal, Dominican Republic
West Rail DD400, Hong Kong by Aedas



The Aerostructures Manufacturing and Assembly Centre (left), up for the Major Project Award; and International nominee the KCRC West Rail Mei Foo Station

DCMS set to put bishops in check

The Department for Culture, Media and Sport is considering a major overhaul of the 'ecclesiastical exemption' loophole in planning law, the AJ can reveal.

It has issued a consultation paper that proposes an end to the age-old rules, under which jurisdiction over changes made to the Church of England's 13,000 listed buildings lies with bishops and not local authorities.

However, church leaders and some architectural experts have warned that the changes – which would see the powers transfer to English Heritage – could damage the UK's religious heritage.

The Church Heritage Forum, which includes groups such as the Association of English Cathedrals and Churches Conservation Trust, made a strong-worded response to a recent DCMS consultation paper on the future of the exemption. It said it could not support any suggestion of a 'separate formal arrangement' with EH and would fight to retain the status quo.

And Leicester Cathedral architect Ian Salisbury, a RIBA president-

tial candidate, agreed. 'To suggest English Heritage arbitrates the ecclesiastical-exemption privilege is bad because EH is an advisory group and would be compromised if it were able to judge on its own advice,' he said. 'EH would rule the roost and with these closed systems there's no way of testing English Heritage's views. If EH has its way, church buildings will become ossified, because it is into preservation and not conservation. Conservation keeps churches alive and allows them to adapt.'

Of the Church of England's 16,000 parish churches, 13,000 are listed. Churches also form the largest category of Grade I buildings.

A spokeswoman for English Heritage said it was still formulating a response but raised the issue of 'limited resources'.

She added that the present system had strengths that 'needed to be built upon' and that the changes would need 'careful study'.

The DCMS was unavailable for comment but has told the forum its response to feedback will take several weeks.

Jez Abbott

English Heritage to prosecute as council sits tight over Greenside



Greenside following its demolition last year. Runnymede District Council is refusing to prosecute at present

English Heritage is set to launch its own prosecution against the owners of Greenside, the Connell, Ward and Lucas Grade II-listed house demolished illegally last year.

The move comes after Runnymede District Council decided to delay any legal action. Council bosses are refusing to prosecute until they learn the verdict of a Department for Culture, Media and Sport public inquiry into whether the building merited listed-building consent. The inquiry is scheduled for November.

But EH is unhappy that legal action is now dependent on the inquiry and is considering whether sufficient evidence exists to launch its own prosecution against Greenside owners Gina and David Beadle.

An EH spokeswoman added: 'The inquiry and

prosecution are separate issues. We have asked Runnymede to take action but we have received no definite response.'

The 1930s house had been at the centre of a conservation row since the Beadles secured listed-building consent from Runnymede last year.

Interventions by EH and the Twentieth Century Society convinced the ODPM to issue a holding directive against demolition. Despite the directive, the Beadles pressed ahead with demolition anyway.

Runnymede District Council head of law Andrew Gardiner insisted legal action at this stage would be premature.

'Irrespective of guilt or innocence, any judge is likely to want to hear the outcome of the inquiry before passing verdict,' he said.

Birthday honours for architects

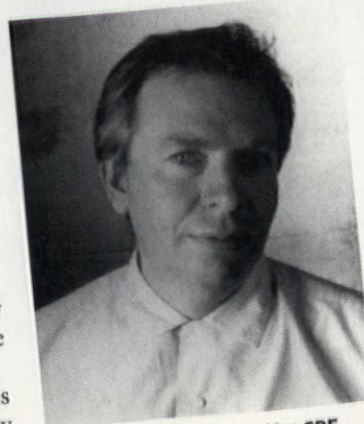
David Chipperfield and Clare Wright have been rewarded in the Queen's Birthday Honours list for services to architecture.

Chipperfield, who is made a CBE, described the award as 'very surprising'. 'I didn't think anybody knew about me in England and would have expected an award in Germany before here,' he said from Berlin.

'Maybe I won it for missionary work: exporting British architecture to the four corners of the world. In my more paranoid moments I sometimes feel forgotten and ignored so it's nice recognition for the office.'

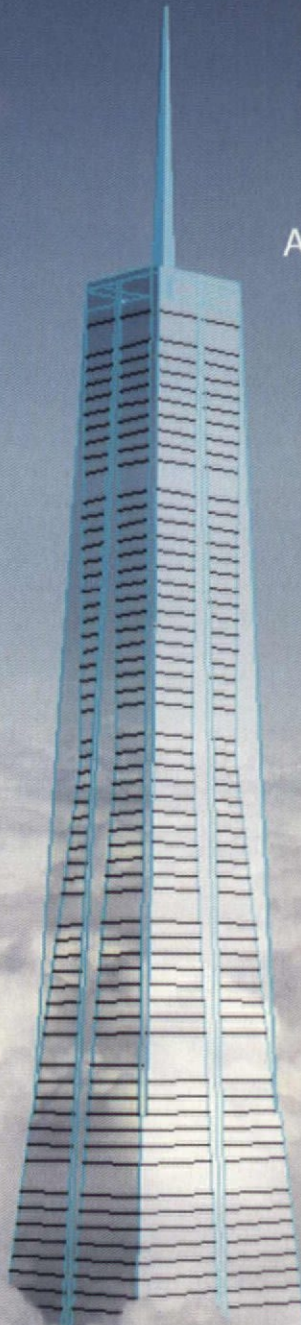
Wright, of Camden-based Wright & Wright Architects, becomes an MBE, a move she described as 'pleasing'.

Other recipients include Michael Cassidy, deputy chairman of the City Architecture Forum, and Michael Ash, deputy director of planning at the Office of the Deputy Prime Minister, who both received CBEs.



Chipperfield: surprised by CBE

17 June 2004



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Prescott puts lock on Three Quays

Historic Royal Palaces says the Three Quays development is unsuitable due to its proximity to the Tower of London



The government has come under fire this week after triggering delays to a controversial new development by Reid Architecture on the bank of the River Thames.

City of London planning boss Peter Rees reacted with fury after the Office of the Deputy Prime Minister issued a directive demanding to see an environmental impact report less than 24 hours before the 'Three Quays' scheme was due to go before a planning committee.

Deputy prime minister John Prescott was bowing to pressure from Historic Royal Palaces (HRP), which is vociferously opposing the office development because of its proxim-

ity to the Tower of London. HRP believes the project will harm the setting of the Tower and should be thrown out by City planners.

In its letter to Rees opposing the scheme – which has won support from English Heritage – HRP says it requires a major redesign.

However, Rees rejected the call last week and recommended the low-rise designs should be given the green light.

He was furious to have received the ODPM directive at such a late stage. 'We had already assessed whether an environmental impact report was necessary and had decided that it was not,' he told the AJ.

'It is there for all to see in the regulations.

To have this kind of order parachuted in at such a late stage helps no-one, especially not me and my department's efforts to provide an effective and efficient service to developers.

'We make many attempts to hit the government's targets for the processing of applications and this is what they go and do. At the end of the day, the Tower was built to protect the City but the City does not exist to protect the Tower,' Rees added.

Reid Architecture was unavailable for comment, beyond that it believed the project would come before a planning committee at a later date.

Ed Dorrell

'Infamous Brutalist' chosen to restore Voysey's Cottage

An architect best known as a 1960s Brutalist has been chosen to restore a Victorian building by one of the great past masters of British architecture.

Owen Luder, twice past-president of the RIBA, will take on Charles Voysey's Grade II*-listed Arts and Crafts house, The Cottage, in Warwickshire. 'It's interesting that an infamous 1960s Brutalist architect has been entrusted with the renovation and improvements to Voysey's first country house,' Luder said.

Restoration and renovation to the home, designed in 1880 and built at Bishops Itchington, will include improvements to the entrance and entrance hall.

The architect will upgrade bathrooms and kitchens and design an extension for stables and garages. Luder had to win round the client, Follett Property Holdings, which wanted to build housing in the gardens.

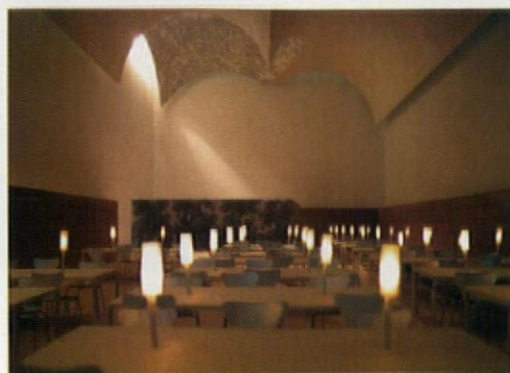
Luder worked with English Heritage to ensure the home is sensitively restored, and will collaborate with Peter Thomas de Cruz Architects on the internal spaces. David Jarvis Landscape Architects is renovating the gardens.

Luder, RIBA president from 1981-83 and 1995-97, is also working on the meeting place of St John's Wood Arts Group, of which Voysey was a member.



Neil Choudhury Architects, which won a competition last winter to refurbish a 1930s pavilion on the seafront at St Leonards on Sea, East Sussex, is to go the planners with its design. The architect is to refurbish the 900m² building, which features a semicircular front facing the sea. The outline application will also see a 300m² glass extension added to the building at a higher promenade level. The practice beat tough competition to transform the pavilion into a beach cafe with function and conference rooms. Work on the £1.7 million scheme is due to start in the autumn and be completed next summer.

STUDENT SHOWCASE



As part of a typological study of academic libraries, Guy Derwent and Emily Day at the University of Bath investigated the Bibliothèque Ste. Genevieve by Labrouste, in Paris. They produced a design that refers to Labrouste while further deconstructing the vaulting system by hanging the ceiling and intersecting two domes asymmetrically at either end of the space. Clerestory lighting is diffused by hanging the vaults below the window level, causing the light to refract into the space below between the delicate-hung form and the steel-frame armature.

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



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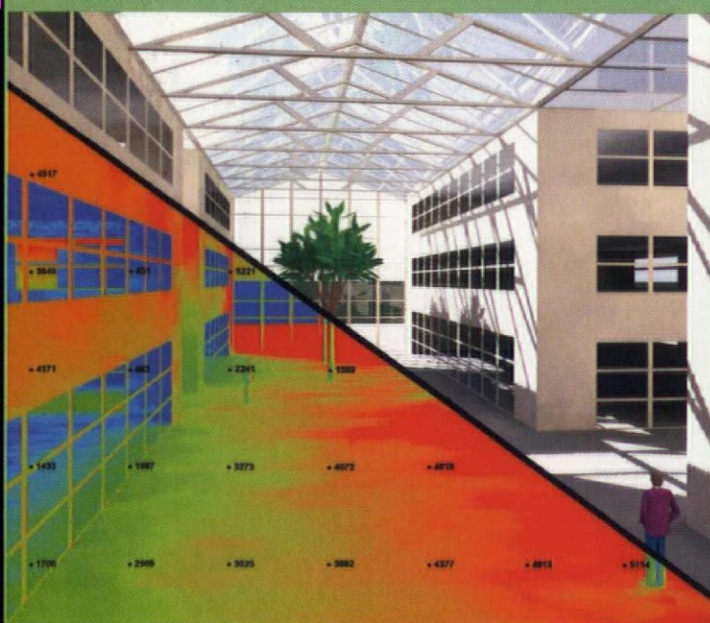
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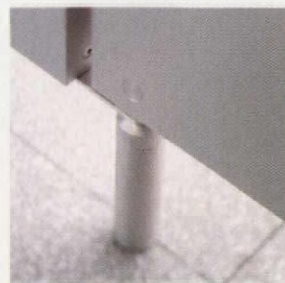
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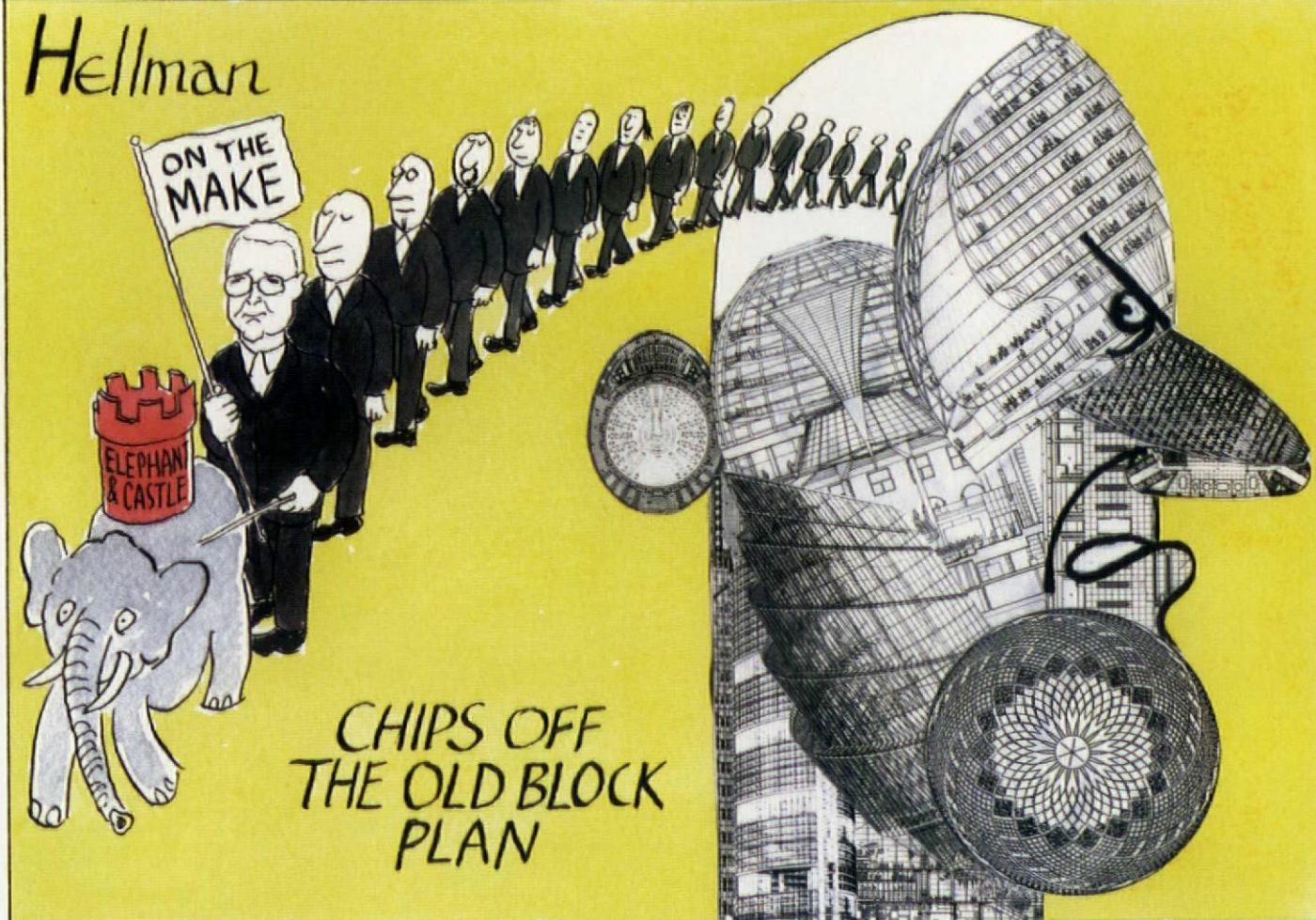
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who said what

'Its costs are small beer compared, say, to one of those Ministry of Defence procurement contracts for helicopters that can't fly in rain or Nimrod aircraft that didn't fly at all'

Deyan Sudjic on the Scottish Parliament. *Observer*, 13.6.04

'What's happening at King's Cross is extraordinary, so why make it look normal?'

Rowan Moore on Argent St George's King's Cross redevelopment plans. *Evening Standard*, 8.6.04

'You don't see it on a single mug, T-shirt, or postcard around the city. People don't know what it is'

New York architect Ken Gardner on the unpopularity of Libeskind's proposed WTC replacement, the Freedom Tower. *Guardian*, 11.6.04

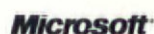
'People don't like intelligent architecture and Thomson's work was incredibly intelligent'

James Stevens Curl on the neglect (and worse) of Alexander 'Greek' Thomson's buildings. *Glasgow Herald*, 9.6.04

vital statistics

- Speed cameras in England and Wales are saving 100 lives a year, according to a government study published on Tuesday. The three-year study of accident rates on roads with the cameras shows a 40 per cent reduction in the numbers of people killed and seriously injured.
- A scheme to rid Liverpool's streets of abandoned cars has led to 381 vehicles being crushed. Since the start of the initiative in 2002, a team of council members, police and DVLA officers have 'cubed' more than 1,000 vehicles.
- More than one in 10 employers may be discriminating against the partially sighted, a report by the Royal National Institute of the Blind in Scotland has warned. It said 92 per cent of employers believed it would be 'difficult or impossible' to employ someone with a sight problem.
- Pollution could cut the life expectancy of Londoners by up to 10 years. New research by King's College London warned of an expected epidemic of asthma and respiratory disease.

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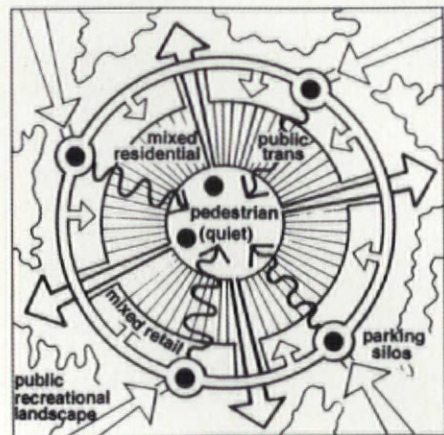
Call of the wild

Bryan Avery explores his Wilderness City vision, showing how enforcing city constraints, an agricultural rethink and making the countryside wild once more, could cultivate a green matrix that would bring back the memories we crave

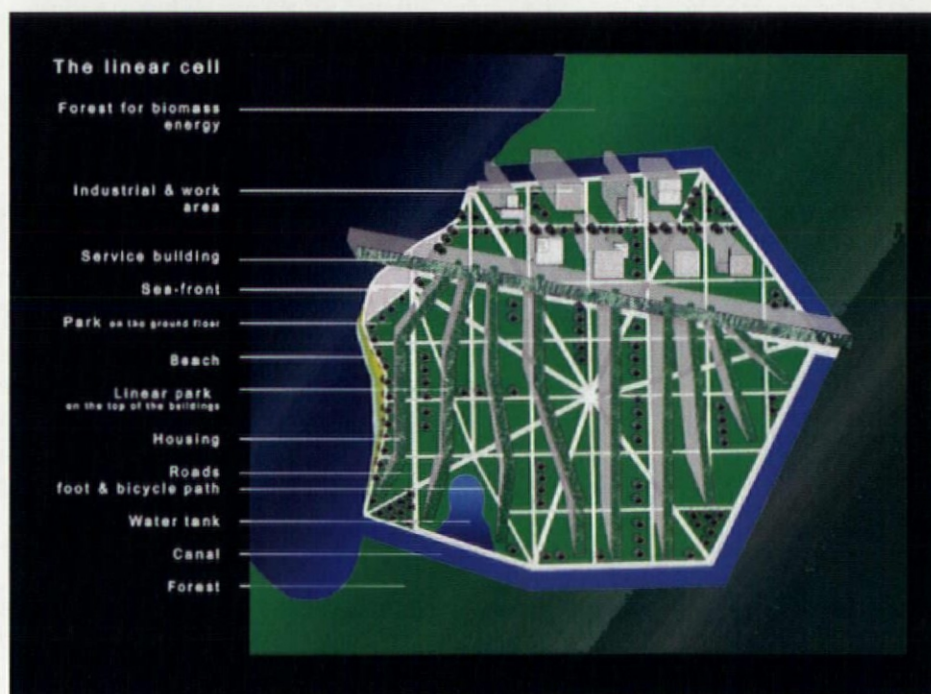
With 93 per cent of the UK's population living in towns, and small farmers still leaving the land in large numbers, the notion of 'garden England' is largely a myth. At current values, the net worth of agriculture in the UK has sunk to little more than half that of the ready-made sandwich industry. Much of the countryside is now in the hands not of farmers, but of agri-business managers, whose interest in the land is solely financial.

In Britain we have had almost 200 years to adjust to this process, but in the developing world the changes have been far more rapid and disruptive. Life in the cities promised freedom from the dawn to dusk tyranny of the land, but as a growing tide of people migrated into the cities, their age-old skills and habits were no longer tolerated.

We have no adequate words to describe this process. The terms 'environmental' and 'ecological' do not capture the tensions that afflict us as the deep structures, that for millennia bound our existence to the natural world, are slowly destroyed. The dizzying feeling that 'all that is solid melts into air', with which Marx and Engels famously characterised the first wave of industrialisation, is now the almost universal experience of humankind.



Louis Kahn's Philadelphia story



A proposal for a fully autonomous 'education and manufacturing' cell by Sandrine Gaillard – part of Brian Avery's Wilderness City project at the Portsmouth School of Architecture. Avery will be developing this vision through a year-long series of projects this year at the Welsh School of Architecture

As cities grow inexorably bigger, the developed world's problems are being repeated on an almost unimaginable scale. The explosive industrial growth that saw late-18th-century London transformed into the first million-strong city since Imperial Rome is now, in the developing world, generating several metropolitan areas of more than 20 million people. Faced with such vast, amorphous urban areas, we prefer to identify with our particular locality, and the more independent and distinctive that locality is, the higher its perceived cultural and economic value. In London we still call such urban cells 'villages'. We even celebrate them with events like Lambeth's country fair – complete with sheep-shearing and hay-mak-

ing – and almost 200 years after their foundation, we still hold village fêtes in the great London squares.

As urban aesthetes, we may increasingly be seduced by the pleasures of the hard-paved 'European city', but down the centuries in the UK we have created a different paradigm for urban living that resonates very subtly with our atavistic human instincts. We should build on this. We need to break the land-cost spiral created by the centripetal plan, and stop the mindless accretion of housing and workplaces around the periphery of existing settlements, that has devastated the hearts of our towns and created a never-ending chaos of noise, danger and infrastructural change.

We should instead create a multiplicity of centres offering a choice of desirable options; places of distinct but comparable attractiveness, framed by family friendly residential squares built cheek-by-jowl to busy manufacturing and commercial areas. Such centres would equate to small towns in their own right and – like the cells of a natural organism – each would be a condensed, living world, protected and made more urban by being confined within its own cell walls. The world's most cherished urban environments have usually been constrained in some way, as often as not by a combination of topography and water, or by defensive man-made structures, such as town walls or moats.

The 'walls' in this new model would be raised ring-roads, like 19th-century railway viaducts and – in a manner reminiscent of Louis Kahn's celebrated plan to protect the historic core of Philadelphia – at the junction with incoming routes there would be parking silos and interchanges for public transport. In a complete inversion of Ebenezer Howard's 'Garden City' model, the perimeter, not the centre, would be the busiest zone. Each town 'cell' could thus be made small, built to the scale of the pedestrian, not the car, and – like ancient Greek and medieval towns – no more than a half-hour's walk across.

Such townships could be encouraged to develop their own political and economic structures, and thus their own identity and character, but by being interlinked by rapid expressways and public transit systems, they could be aggregated to form a new kind of metropolitan region in which each 'cell' would be charged with supporting a specialised city-scale facility.

Imagine London more clearly articulated into its old constituent units – Soho, Covent Garden, Wembley, the City, etc – each with its own local infrastructure but defined by a 'moat' of public parkland, a cordon sanitaire to protect their individual identities. In time, some cells would accrete with others to expand – as Canary Wharf has done with the City – while others might be allowed to die.

Wilderness City

A richer, denser and more varied city is, however, only one half of the equation. Its inverse and complement – a richer, denser countryside – is equally vital to the Wilderness City vision. A surprisingly short time ago, when cars were less abundant, it was not



A model for the future, putting pedestrians first

uncommon for many country dwellers' experience of the world to be limited to a few square miles. Knowledge of more distant parts was little more than rumour, the object of mystery and wonder. The countryside was still the great frontier in microcosm, its labyrinthine mystery proportional to its inaccessibility. For as long as this situation prevailed, the countryside retained an epic scale unrelated to its actual size, and our delight in it seemed inexhaustible.

But with the destruction of the hedgerows to create the vast fields demanded by industrialised agriculture, and all too easy vehicular access from the towns, an intensity of use has been unleashed upon the countryside with which it cannot cope. Remoteness and tranquillity have given way to congestion and bustle, bringing danger and destruction, and beauty spots worn thin by over-use.

Roads trodden out in medieval times by men's feet and horses' hooves have been widened, straightened and levelled. Distinctive ancient features, blind bends, narrow bridges and tunnelled hedgerows are all now subsumed within the common, utilitarian standards set by the city's engineers to render them safe for suburban passage. What



Rural tranquillity has given way to congestion

hope now for the rural idyll of 'garden England'?

We should be resisting this seemingly inexorable tide of urbanised countryside, saying 'hold on, this isn't the countryside we came for', this no longer offers the deep connections we seek with the slow-changing natural rhythms of the seasonal order of this planet. We should insist that the countryside be beautiful, but beautiful and distinctive in its own way – as the natural antithesis of the City. Thus the byways should be allowed to become quagmire; jostling sheep should again bar passage; and – dare one say it – it might even be allowed to become a little dangerous again. Progressively, we could insist upon its returning to the full and unexpurgated rural idyll of our dreams. We could demand peace and tranquillity in the countryside and declassify the lanes and let them pot-hole. That would help slow things down, and also enable us to dispense with the white lines, signposts and streetlights. The environmental gains would be enormous and the inconveniences trivial, because our bicycles, motorcycles and cars can cope – indeed, to judge from the advertisements, are now positively *designed* to cope with just such testing conditions.

A singular, probably unrepeatable, opportunity is opening up for us. With so much farmland coming out of production, we should mechanise more inventively and use 'just in time' seasonal production methods to make efficient the small fields and coppices of a new garden England. Over time, we could restructure the entire landscape to create a new green matrix in which the cultivated countryside and new cellular cities could coexist in a mutually beneficial balance. And then we could return the rest to nature, restoring thereby the countryside to the wilderness of our imagination.

In time, the nationwide mosaic of Wilderness City might rekindle memories of that ancient world of myth and legend, of dark forests and fearsome encounters with nature that still reside somewhere deep in our minds – a world wherein the city becomes again a safe haven and from which, in this new symbiosis of man and nature, we might never feel the need to escape again. The Berber tribes of the Atlas mountains still refer to going to town as 'going to civilisation'. Maybe – in time – we in Britain will be able to say the same.

A polemical book on this subject, co-authored with Richard Weston, will be published shortly



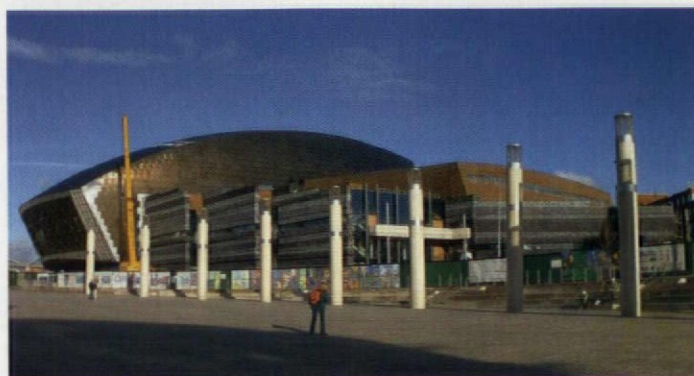
CABE chief's departure smacks of the knee-jerk and not reasoned decision

CABE has not fallen foul of the Nolan principles; Stuart Lipton's personal conduct is not in doubt. So why does he have to go? According to the auditors' report, his crime is to hold the morally untenable position of being both a property developer and the chair of CABE. Strangely, this was not seen to be a problem when he served 10 years as a Royal Fine Arts Commissioner while simultaneously being involved with developments such as the Royal Opera House, the National Gallery, South Bank and Tate Modern. Nor when he was appointed to CABE in 1999, awarded a knighthood in 2000, or reappointed as chair of CABE in 2002.

Clearly the goalposts have been moved. In itself this is no bad thing – a healthy indication of the constant reassessment and scrutiny which are essential to allow any organisation to flourish and breathe. But they have been moved in rather too much of a hurry. The problem which the audit report has identified is not an emergency which calls for knee-jerk action but rather a potential problem; an acknowledgement that it is possible to envisage a situation where any individual who may, in the future, attempt to combine the roles of developer and chair of CABE could find themselves in a position where they are, or appear to be, compromised by a conflict of interest. It is a structural problem which should be given serious consideration and treated with the appropriate action at the appropriate time. In retrospect, it is easy to argue that such issues should have been taken into consideration at the time of Lipton's appointment or reappointment. But since they were not, there is another obvious moment to reconsider the definition of – and prerequisites for – the job; namely the appointment of Lipton's successor, a date which has always been scheduled for August 2005.

Instead, the audit report has made it impossible for Lipton to see out the duration of his tenure, leaving CABE to deal with the untimely departure of its leader, a hasty search for a successor, and a vacancy which many will now view as a poisoned chalice.

Isabel Allen



Wales Millennium Centre's architect has an international outlook

Despite praise, Williams makes the Welsh see red

Credit where credit is due: Austin Williams' thoughtful article (AJ 3.6.04) started to get under the skin of the extraordinary Wales Millennium Centre in Cardiff, exploring its architecture and giving a flavour of the debate that it is stimulating.

But I am not really surprised that you still can't quite throw off your metropolitan preconceptions. Percy Thomas Partnership, the 'local' architectural practice, has offices in Birmingham, Hong Kong, Manchester, London, Shanghai, Edinburgh, Bristol, Belfast, Rome and Dubai – it just has its roots in Cardiff.

I am, however, surprised at Williams' dismissal of William Pye's Water Tower as 'the obligatory water feature'. It is one of the most engaging pieces of public art around – reflections of the surroundings and the sky distorted by rolling waves of water endlessly sweeping down the polished surfaces. It fascinates young and old.

And I am astonished that he could not appreciate the quality of Nicholas Hare's Oval Basin. This is very definitely not a 'desolate reclaimed dock... landscaped in a most anodyne way as enabling works to some future scheme, any future scheme'.

Far from being a 'depressing regenerative desert', it is one of the most used outdoor spaces in

the city, a setting for performance, markets and all manner of community activity – full of people on summer weekends. The gently sloping timber surface (not paviers) is a generous, expansive urban landscape gesture, and a delight even when virtually deserted on a grey winter afternoon. Its very calmness and simplicity is its strength.

And please, no more oxygen of publicity for dear old Max [Boyce].

Richard Parnaby, chairman,
Design Commission for Wales

More fire fears rage on the point of prefab

I was interested to read of the Association of British Insurers' (ABI) concern about the higher fire risk in the 'new wave' of lightweight prefabricated buildings (AJ 27.5.04).

We were alerted earlier this year to important research work being concluded at the University of Vienna, looking at the fire risks and performance of concrete and timber-frame buildings over two storeys in height. The work also examined fire mortality rates internationally, although the UK was not included in the database.

In summary, the report shows that there are significantly higher risks of fire in timber-frame buildings, that the extent and cost of damage when there is a fire is much higher and the risk of death is higher. The latter risk is dou-

bled when timber-frame reaches the 80 per cent market-share level for modular low-rise housing falsely stated by James Pickard as being the average for the Western world outside the UK (nearer 8 per cent). The final report has now been translated into English and can be obtained from British Precast. In summary, the ABI's concerns appear to be borne out by the research findings.

I should point out that the UK position was not examined by the researchers in their four-year study. Accordingly, we have asked the university to conduct a supplementary investigation when their work programme allows.

Puzzlingly, fire was not discussed in the recent Sustainable Buildings Task Group (SBTG) report, which got stuck in the carbon groove. Like all aspects of health and safety, such as timber preservatives in the case of timber-frame, it is a dimension to the sustainability debate that must be factored into any proper life-cycle model or design tool, yet normally is not. We will be making that point strongly in our follow-up to the SBTG document.

Martin Clarke, chief executive, British Precast

Hellman's humour is a matter of faith

Living in the North East, I am perhaps distanced from the intricacies of the London mayoral elections, but Hellman (AJ 3.6.04) has left me stinging somewhat from what seems like an unfair, I would say offensive, swipe at the Christian faith.

I don't quite understand why in this country it is seemingly now often acceptable to ridicule Christianity but absolutely not any other faith or religion. I understand that the cartoon pokes fun at several sections of society but, nonetheless, it is hard to imagine it having a go at any other faith or religion in this way.

If you look at how Christians are often portrayed on television, and how the 'founder' of the faith is used abusively in speech, it seems that Christianity suffers in a way that other faiths do not.

As a born-again Christian, I often stand up for the rights of others, believing all people to have been created equal. I have often found that I am the only one to resist others' disparaging comments about homosexuals, ethnic minorities or asylum seekers.

I understand that there will be some people who share my faith who would advocate the sort of policies so ridiculed in the cartoon. My hope is that they might be small in number. I think my main cause of offence is that *The Architects' Journal* is further adding to the ethos of some sort of 'open season' on Christians, while the views of other faiths are being increasingly protected and respected.

My hope is that Louis and the editorial team may be a little bit more circumspect in the future.
John McAskie, via email

Green Belt definition lost in election fatigue

Re: The Architecture Foundation mayoral debate, 27 May 2004. Thank you for the opportunity to attend – not being a political animal, I have not previously had the pleasure of observing the democratic process close-up.

I have a feeling that the event was somewhat flat, probably because the mayoral candidates were beginning to suffer from electioneering fatigue – one of them observed that the reason they were more or less in agreement on most of the issues, apart from the Hughes/Livingstone chancellor of the exchequer flare-up, was that they had seen so much of each other over the preceding few days. The metaphor would be of placing grit, sand, pebbles, etc,

into a rotating drum to produce a homogeneous mixture. Perhaps next time a balloon debate could be tried, allowing the audience the opportunity to progressively reduce the size of the mayoral panel?

My second observation concerns use of the term 'Green Belt', which was mentioned quite frequently, and I wonder whether it would be useful to have a definition of what the Green Belt actually is – in addition to the usual statistics, a sort of diagram or map where one could see at a glance what it means in practice.

Have surveys been carried out to establish which parts of the Green Belt are significantly biodiverse? Are there Green Belt sections with low biodiverse ratios and low recreational-use facility that could be surrendered to other activities? Looking at the problem from another perspective, does the London Wetland Centre at Barnes count towards Green Belt land use?
Derek Pasquill, via email

ARB claims Salisbury points are far from fact

You published a letter from Ian Salisbury on the government's decision to enlarge the ARB Professional Conduct Committee (AJ 3.6.04). It contained three points on which your readers might like further information.

The first is that Salisbury says the ODPM acted with 'unseemly haste' in bringing the Statutory Instrument in. There was no unseemly haste – the same parliamentary procedures were applied as for any other Statutory Instrument.

Secondly, Salisbury refers to the 'ARB's unlawful' policies. The ARB has no unlawful policies – the board has sought expert legal advice to ensure that it behaves appropriately. At the meeting of the board held on 20 May 2003, when challenged

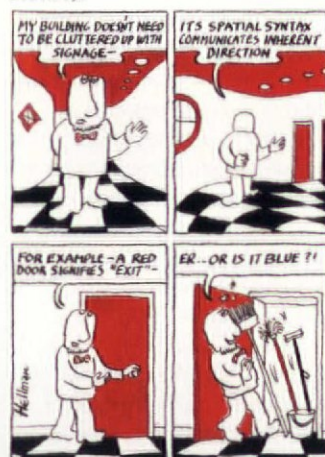
about this accusation, Salisbury responded: 'I believe the board has been mistaken. I have made no allegation that it has acted in bad faith.' Even so, the board did not agree that it had been mistaken, let alone acted unlawfully or in bad faith.

Thirdly, Salisbury says that the introduction of the Statutory Instrument was defeated in debate by the board. That is not so. Rather, after close debate, it was endorsed by the board.

Robin Vaughan, chief executive and registrar, ARB

Hellman responds to a shot from enemy lines

Re: Kirsty Morrison's letter (AJ 3.6.04).



Louis Hellman, London

Correction

The project shown in Student Showcase last week (AJ 10.6.04) should have been credited to Martin Kiefer and Timothy Ingleby, who produced it as the final design of their MArch course at Bath University. The project is a design for a department store in King's Cross.

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



Reporting on the ready-made and its mass of contradictions

The contrast of fantastic speed and dubious delay experienced in mass transit systems eliminates memories of all but the most leisurely journeys. Arrival, however, is uplifting, as is discovering alternative attitudes and imagining the transposition of their architecture to another place, where they magically become new; think 'ready-made'. The upside of a recent excess of travel is that I have acquired new architectural 'ready-mades' that I can 'import' to London.

The Macintosh School, Glasgow, confirmed the irrelevance of reviewing images of buildings as an architectural conclusion. This is not an academic problem; the profession is obsessed with brand and image, rather than people and use. This observation, however, was contradicted a few days later in Victorian Manchester. Very little of the urban infrastructure is used for its original purpose, yet the coherent fabric demands reinvention rather than removal.

Next, at a disused quarry in north Wales, I was surprised at how much the success of the wedding relied on the weather – which was predictably beyond the architect's control (and unpredictably splendid). Similarly, the builders of the original workers' cottages had no idea they were constructing a future architectural heritage 'industry': the EU-funded institutionalised conversion into a Welsh Language Centre (what irony – centralisation sponsoring localisation).

On to Wolfsburg, Germany, where engineer Adams Kara Taylor introduced us to the delights of what will become Zaha Hadid's competition-winning Science Centre. I don't know what will be housed, nor probably do the architects since they are not designing the exhibition. This is an intelligent response to the requirements for exhibition space and urban connection. The result is a plasticised pavilion: Miesian universal space, with podium replaced by overblown conical piloti (housing the stairs, ramps and lifts) that will connect the new sculpted park with exhibits above. It is architecture as we know it; a brilliant, yet

simultaneously faithful, reinvention. By then I was no longer interested in what was to go on inside, occupation mattered little and I was questioning the relevance of purpose over product. It was clear that the future is self-compacting concrete.

Wolfsburg the place was a Nazi invention; or, as our architect/guide delicately put it, 'a town called into being during an inter-war era with a very different political agenda to that which we share today'. It is a non-place best summarised by the grandiose and empty VW theme park – this confirms that brands are marketing tools that shift cars; for VW is also Audi, Bentley, Lamborghini, Seat and a few more.

Prague was wet, noisy, magnificent and full of ideas: the magnificence of St Nicholas suggests the relationship of Baroque to Renaissance is not unlike Zaha's Wolfsburg to Mies' National Museum; that Le Corbusier took more from his visits than he ever acknowledged; that Loos' 'raumplan' at Villa Muller has yet to be bettered; and that mass tourism demands a stockpile of junk trinkets that in waste and consequent damage to the environment match the burning of aviation fuel that has called them into being.

In all this confusion, the ideas to be taken on board are specific and contrasting: tall doors are a pleasure not an expense; aggressive acoustics of emergency services damage the ear and, by prompting reactions to non-existent hazards, generate gridlock; self-compacting concrete will get cheaper and become the norm; the old and the new have always sat uncomfortably together until they are both deemed old and therefore invisible; 'conservation areas' are a dangerous, historically unfounded, invention; architectural branding is a straitjacket designed for the benefit of architects not architecture; good lift controls are crucial; and use is both vital and irrelevant. In summary, architecture is the management of a delightful mass of contradictions.



Prague is a city 'full of ideas'

Ollie Alsop has emerged from his father's shadow to found Squint/Opera, an Archigram-influenced film-making company, with Alice Scott and Julius Cocke

Huddled over coffee on an overcast day in south-west London, the founders of architectural film-making company Squint/Opera mull over architecture's all too apparent 'fastidious and rather dull' element. In this small office, nestled cosily behind the protective shell of a much bigger building (and brand), they appear strangely disillusioned considering they formed the company because they were 'absolutely sick of a 1984 dystopia vision of the future'. 'We love architecture,' the two of the three directors present are quick to assert, 'but after graduation, it was crushing to have all these ideas and be stifled; to be stuck behind a desk somewhere doing nothing till your 30s. We represent something of what the new generation is feeling.'

With all but one graduates of the Bartlett, one director in particular has been exposed to the intrigues of the profession his entire life. So it should come as no surprise that Ollie Alsop, 26, son of Will Alsop, has the biggest gripe of all. 'Big buildings go to big names,' he says. 'My dad's generation had space to build. Now it seems like everything's saturated.'

Alice Scott, also 26, and Julius Cocke, 25, are the other members of the trio. Their mantra is 'to take architecture somewhere building would not usually go', via the medium of film-making. A montage of technical drawings, computer-generated images and photography, cartoons, elements of pop culture (the odd mannequin and buzzing television set pepper Squint productions like ants in a Dalí creation) form the basic ingredients, with hard industrial soundtracks or softer, more haunting melodies sprinkled liberally.

Archigram influences are obvious – the team 'love' the work of Peter Cook, and Scott considers Dennis Crompton a firm friend.

Cynical assumptions are too easily made here. Yes, Squint operates from a pleasant office tucked protectively behind Alsop Architects' Battersea empire. And yes, most of Squint's work to date has come courtesy of Will et al. But the company shuns suggestions that Squint is a thinly disguised in-house PR wing or, worse still, a bunch of disaffected wannabes indulged by a rich benefactor. 'We want to add something to the way architecture can be seen,' Alsop, a serious and slightly shy figure, explains. 'Especially by the general public. A lot of people don't know how else they could live. It's frustrating. Sometimes you have to help people to



Three's company: Ollie Alsop (left), Alice Scott and Julius Cocke

Take three

challenge things, and film lets us do that in a fun and accessible way.'

Enhancing the idea of building for the community is high on Squint's agenda. The team feels strongly about the need to avoid and abolish 'residential ghettos' and the insidious 'suburban cul-de-sac'. 'England hasn't got over the cheap bland houses thing,' Scott says. 'We could have ecologically fantastic homes where everyone is integrated. We want people to think about social interaction, and how architecture works as a whole.'

Alsop lists examples – the short film *Squint* made depicting masterplan designs for the Yorkshire city of Bradford in 2003, shown at a public exhibition, attracted large numbers of local residents. A film of a similar scheme rethinking the city of Northampton, shown on a continuous loop in an NCP car park, got

'fantastic interest'. *Squint* is now working on a series of four films exploring the integration between working and living environments. The team is compiling research into how the society of the future might cope with suburban development but is 'still storyboarding'.

The only other collaborators in *Squint*'s crusade have been the most instrumental in shaping its work. 'We're working with a lot of ex-RCA and ex-Bartlett students at the moment,' Alsop explains. 'There's lots of quality coming out, lots of ideas and so much enthusiasm. It just needs an outlet.' And it's not just UK students who are getting involved: working alongside architect Mario Cucinella, *Squint* is establishing itself amid the Italian student body. 'There's so much old listed stuff in Italy,' Scott says, 'the students are frustrated because they can't build anything new. Film-

making lets them express those ideas.'

Squint's long-term ambition is to make feature films. But for now the trio are happy to continue making short animations, exploring ideas, working with students and bringing architecture to local communities. So what did dad think of his son's chosen path?

'He was actually fine about it,' Alsop admits. 'I built him up over a long period of time. He was more enthusiastic for me to do something for myself rather than follow in his footsteps for the sake of it. And he's really interested in film and integrating all kinds of arts into his work. Anyway, he loves our stuff,' he adds coyly. 'Luckily.'

Cristina Esposito

To see a portfolio of *Squint/Operas*'s work, visit its website at www.squintopera.com



The alarmingly short distance from brilliant idea to burn-out

It is hard to believe but the first man landed on the moon 35 years ago. Even harder to believe is the speed with which he was succeeded by the last man on the moon. Right now NASA has no plans to go there again. Does this mean that manned space travel was just a dead end?

Cut to the last Anglo-French Concorde supersonic airliner making its exit by barge to Scotland. Its prototype also first flew in 1969 but no successor is in sight. Does this mean that supersonic air travel, too, was just a dead end?

Cut to a cubicle on the Microsoft campus in Seattle. Enter Bill Gates wearing a worried frown. His Windows operating system runs 90 per cent of the world's personal computers. But the company fell foul of anti-trust legislation five years ago and must now cease interconnecting and dumping its various products so as to exclude other suppliers. Does this mean that Windows was just a dead end?

Such brutal questions cut across many fields, illuminating the failure of project after project that appears at first sight to have surmounted every obstacle. The Apollo missions were intended to be the precursors of a space station on the moon and the beginning of space travel. Concorde was the first supersonic passenger airliner, expected to sell worldwide in large numbers. Similarly, until the legal hearings last year, Windows was the world's most overwhelmingly successful computer operating system.

These multibillion-dollar failures, if that is what they are, have their analogues in the world of architecture and building. Zero on-site labour, for example, remains an architectural holy grail that is always slipping just out of reach. It may be reinvented every week in schools of architecture – as it has been ever since its glory days during the Second World War – but somehow Le Corbusier's 60 year-old promise '*Je ferai des maisons comme on fait des voitures*' has yet to be delivered. Does this mean that what Konrad Wachsmann called 'the

turning point of building' was just another dead end too?

When one of Germany's most gifted designers, Cristoph Ingenhoven, ponders this question, his answer favours a kind of gradualism. Prefabrication will come true but not until the fully automated production of all building components is attained. 'Historically the building process required great knowledge and experience from the operative,' he says. 'But that was in the age of craft skills.

'Nowadays it requires virtually no intelligence from the operative but nothing short of omniscience from the designer. Personally, I feel more comfortable with the computer-controlled manufacture of finished assemblies, especially when the project is big enough to be industrialised within itself.'

Perhaps Ingenhoven is right, but doesn't long-term failure occur especially when the project is big enough to be industrialised within itself? The Apollo programme was certainly big enough, so was Concorde. What happened to them was that none of their technology was transferable to other fields. A few teflon-coated saucepans and some high-performance ceramics and that was it from aerospace.

If we want a truly successful big idea, it probably has to be more like American housebuilder Kemmons Wilson's design for the optimum 3.7m by 9.1m motel room, that led in due course to the benchmark Holiday Inn chain. Or the \$6bn design harmonisation of 40,000 petrol stations in 100 countries by the Shell corporation. Or the recreation from scratch of the European civil aircraft industry by the Airbus consortium. In every case we see the grand imposition of a generalisable, comprehensible order.

Yet of the three examples cited at the beginning of this column only one, Microsoft's Windows operating system, achieved that.

Windows never really failed us. We are failing it.

Iain Johnston

Bisset Adams

When and where were you born?

1971, Bedford. The same year Jim Morrison died. It is entirely possible that I am his reincarnation.

What is your favourite building and why?

The Royal Festival Hall – it is everything that is beautiful and good about post-war architecture.

What is your favourite restaurant/meal?

Steak and kidney pudding at Rules, Covent Garden. Tony Hancock used to dine there with Clive Dunn, and if it was good enough for them...

What vehicle(s) do you own?

My lovely clients at Vauxhall gave me a dual-fuel Vectra – it's a positive environmental statement and it avoids the congestion charge.

What is your favourite film?

Terry Gilliam's *Brazil*.

What is your favourite book?

London: The Biography by Peter Ackroyd.

What is your favourite 'design classic'?

The Routemaster bus – it makes the journey to work a bit more fun.

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

There is a building on St Pancras Way whose occupant feels so strongly about its lack of aesthetic appeal, they have given their address as '6A, The Ugly Brown Building'.

Who or what is your biggest architectural influence and why?

Louis Kahn. He talked to the brickwork.

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

Anant Raje. I worked at Raje's studios in Ahmedabad, India. Raje worked with Corbusier and Kahn on their great India projects and is one of the unsung heroes of that period.

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

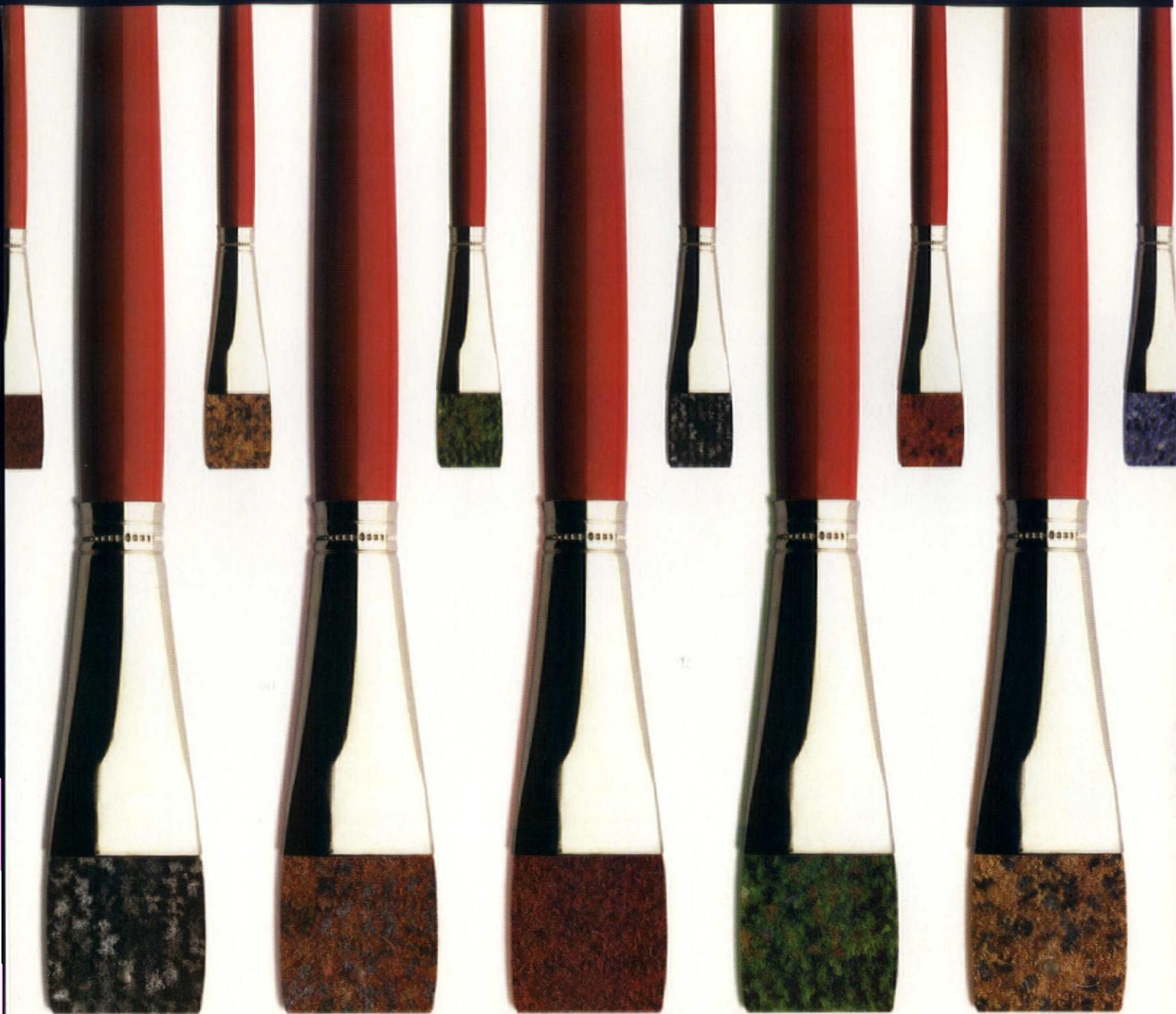
A pop sensation.

What would your advice be to architectural students?

I'm not sure you'd be allowed to print it.

What would your motto be?

'Nil Desperandum'.



Brush up on your entrance flooring design options



When it comes to entrance flooring, there's one designer brush which could make all the difference to your creativity.

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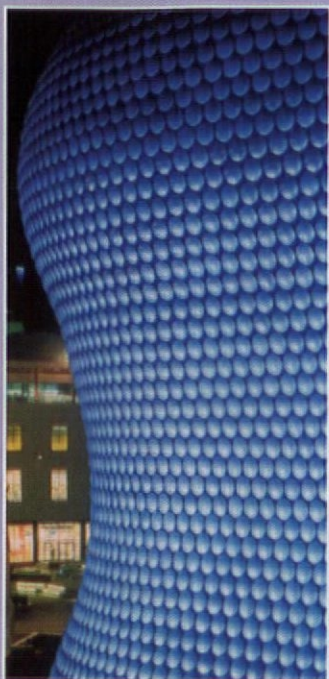
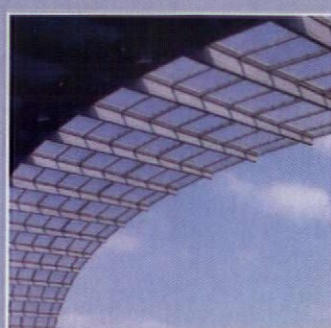
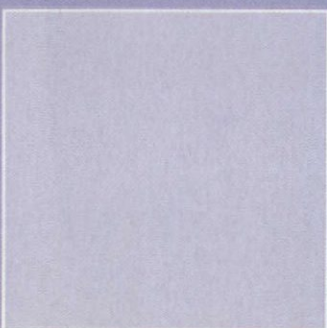
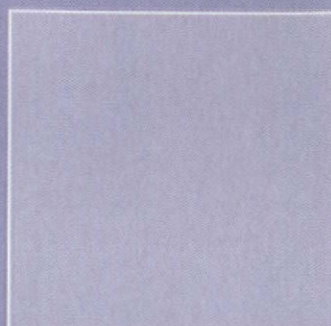
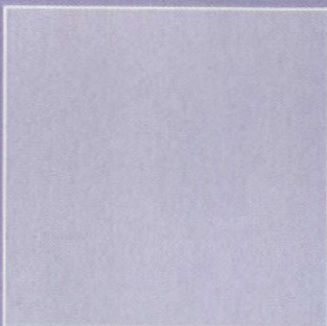
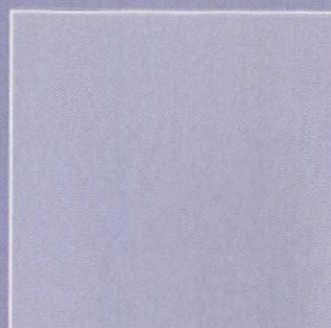
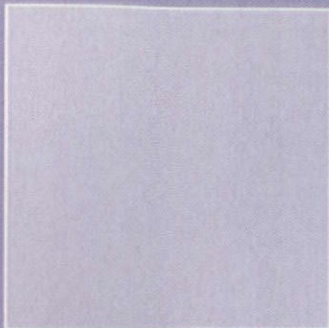
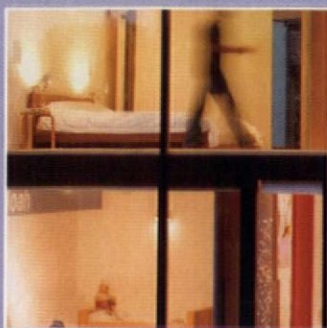
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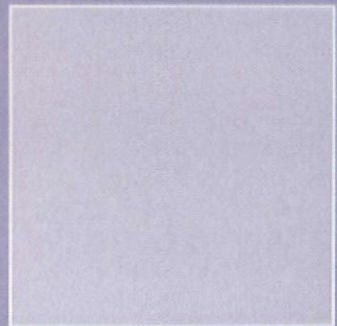
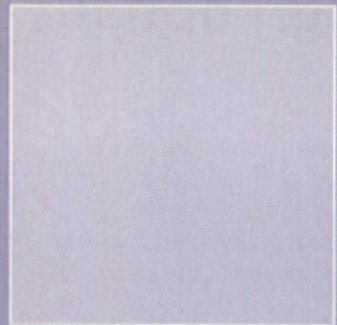
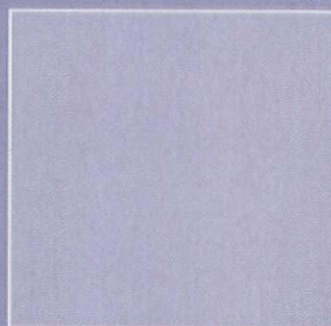
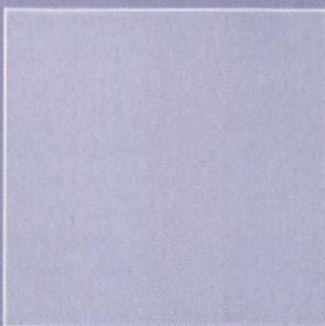
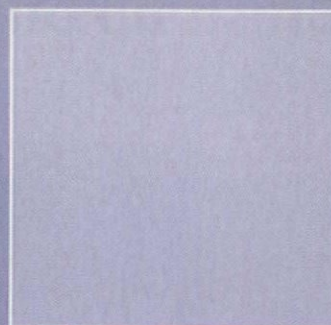
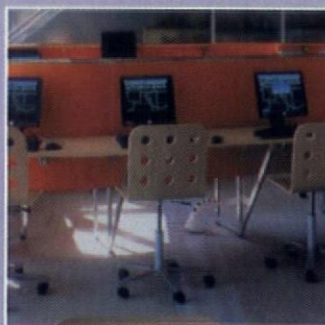
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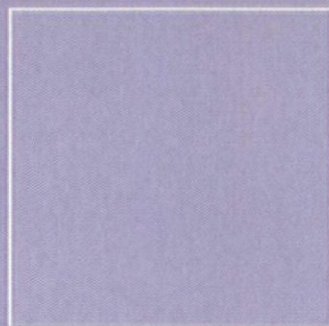
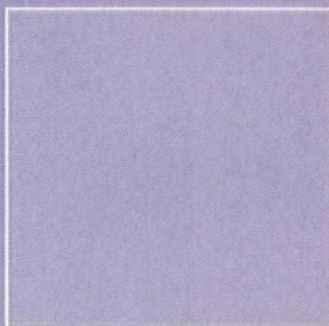
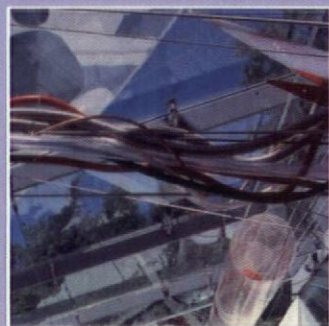
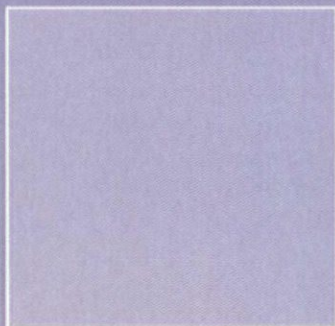
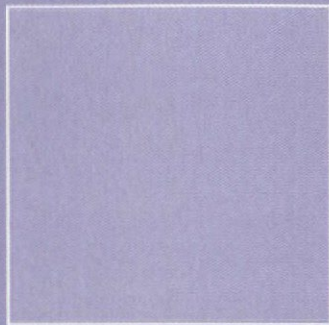
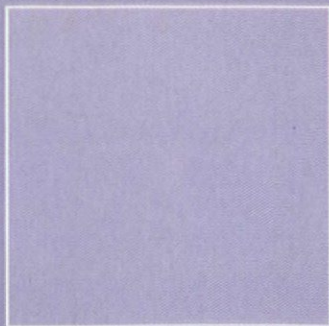
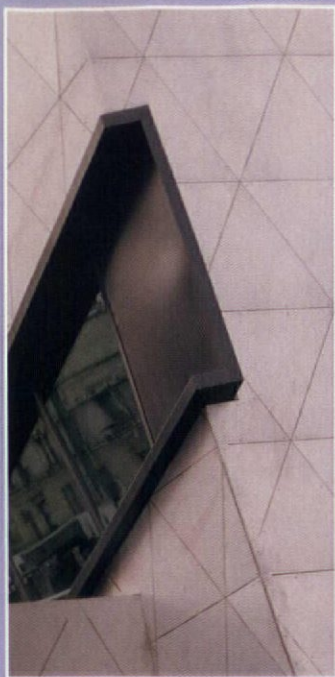
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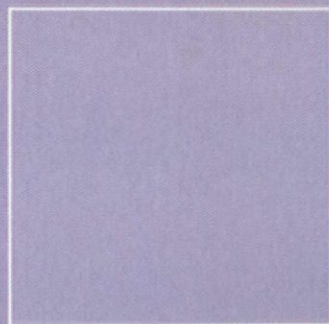
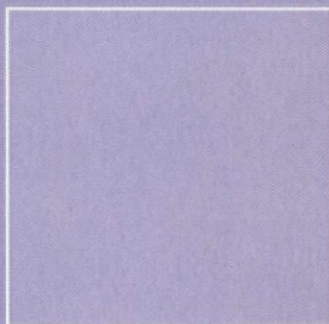
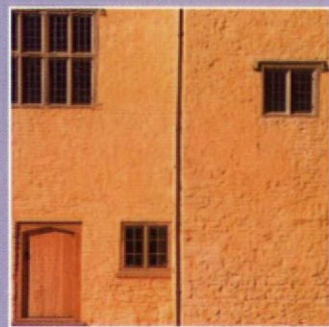
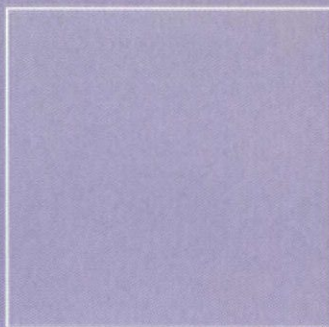
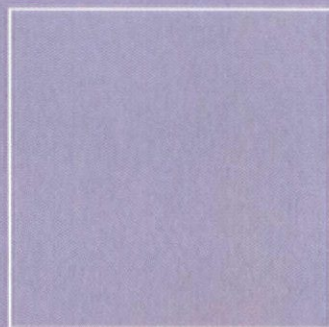


RIBA AWARDS





This year the RIBA has made 69 awards, 53 in the UK, 10 in Europe and six in the new category of worldwide buildings. All the European projects are eligible for the Stirling Prize shortlist, which will be announced in September. Visit www.ajplus.co.uk for more details on each of the award-winners along with full judges' reports.



JUDGES

Chair of jury

Stephen Hodder

Lay assessor

Laurie Taylor

Regional rep

James Pask

Scotland



▲ CLAVIUS BUILDING, ST ALOYSIUS COLLEGE

Architect: Elder & Cannon

Client: St Aloysius College

Contract value: £3 million

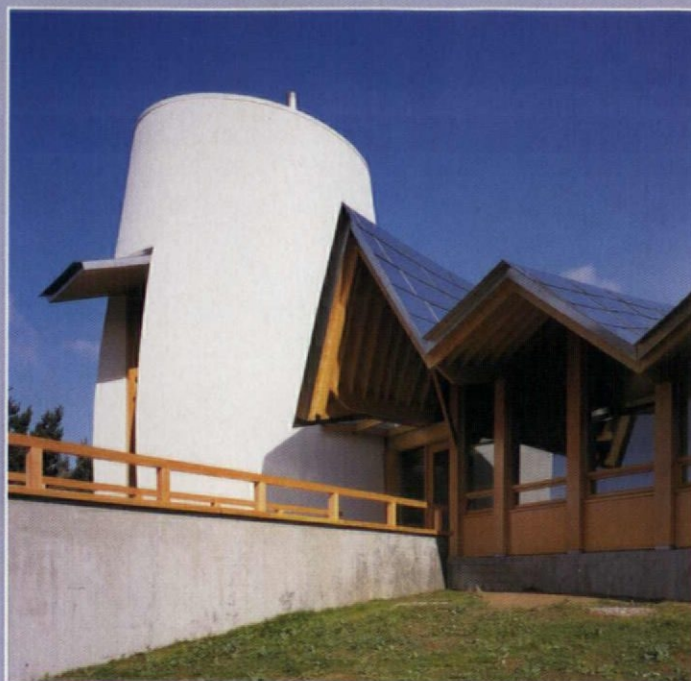
▶ DICK PLACE

Architect: Andrew Doolan

Client: private

Contract value: £300,000

AJ 13.3.04



▲ MAGGIE'S CANCER CARING RESPITE CENTRE

Architect: Frank Gehry

Client: Maggie's Cancer Caring
Respite Centre

Contract value: £1.3 million

AJ 25.9.03



Northern Ireland

JUDGES

Chair of jury

Rachel Haugh

Lay assessor

Kenneth Powell

Regional rep

Clyde Markwell

THE BATIK BUILDING

Architect: Twenty Two Over Seven

Client: Batik Interiors

Contract value: £795,000



GRD

JUDGES

Chair of jury

Clare Wright

Lay assessor

Iain Tuckett

Regional rep

Wayne Foster

SKER HOUSE

Architect: Davies Sutton Architecture

Client: Buildings at Risk

Contract value: £700,000



NEIL TURNER

Wales

JUDGES

Chair of jury

Robin Nicholson

Lay assessor

Doreen Massey

Regional rep

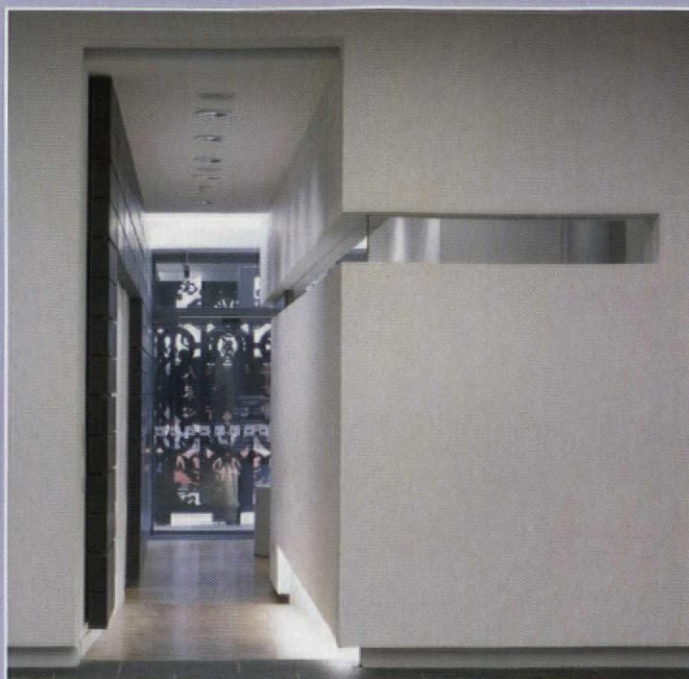
Ian Beaumont

► CHINESE ARTS CENTRE, MANCHESTER

Architect: OM Architects

Client: Chinese Arts Centre

Contract value: £800,000



DENNIS DILBERT/VIEW



DENNIS DILBERT/VIEW

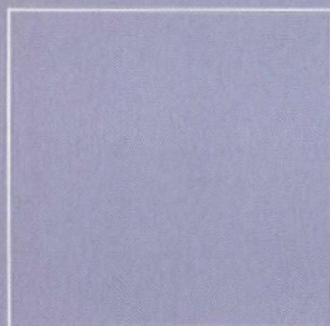
► CITY OF MANCHESTER STADIUM

Architect: Arup Associates

Client: Manchester City Council

Contract value: £110 million

AJ 16.5.02



► HOYLE EARLY YEARS CENTRE

Architect: DSDHA

Client: Hoyle Early Years Centre

Contract value: £695,000

AJ 29.4.04



MARTINE HAMILTON/KNIGHT

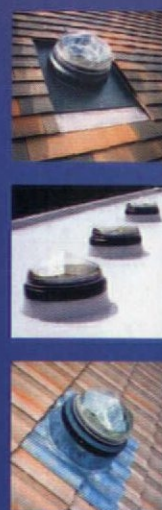
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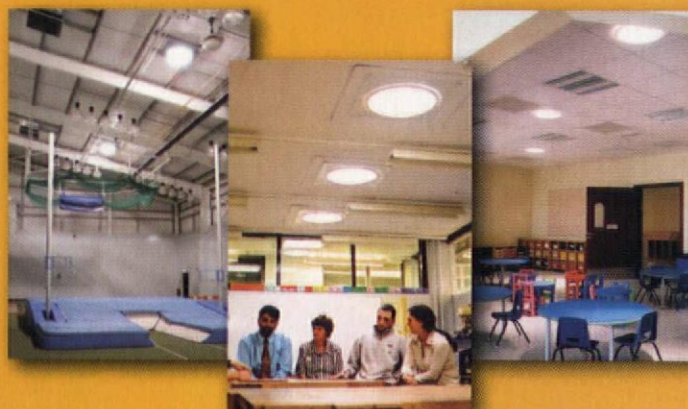


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windows can't reach

JUDGES

Chair of jury

Robin Nicholson

Lay assessor

Doreen Massey

Regional rep

Ian Beaumont

► **THE MANCHESTER MUSEUM**

Architect: Ian Simpson Architects

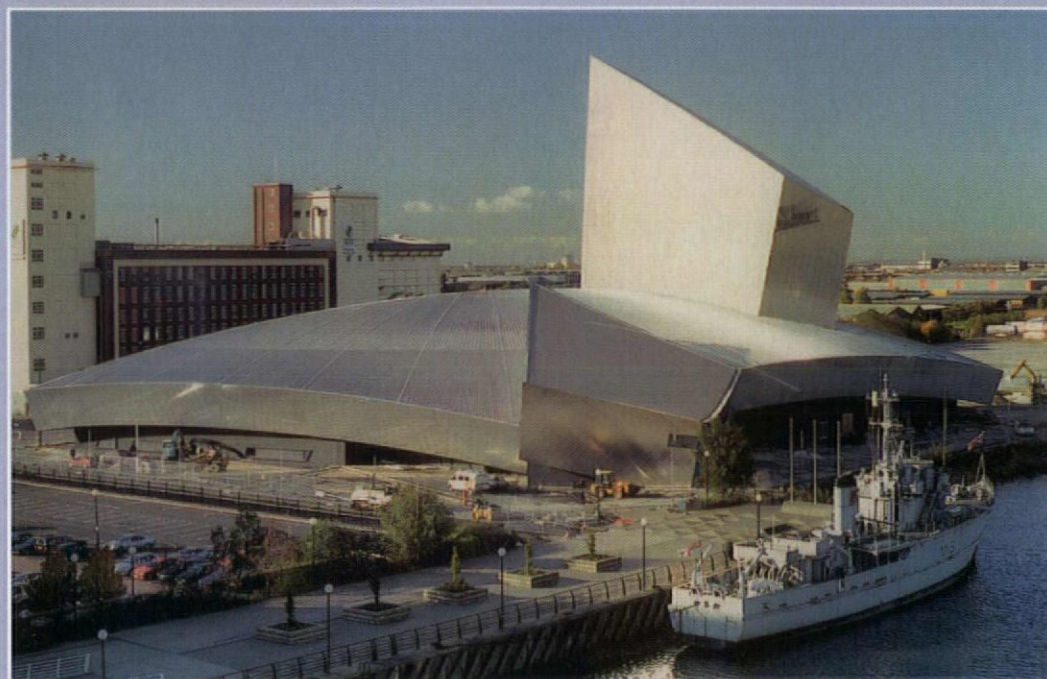
Client: University of Manchester

Contract value: £21 million

AJ 13.11.03



DANIEL HOPKINSON



LEN GRANT

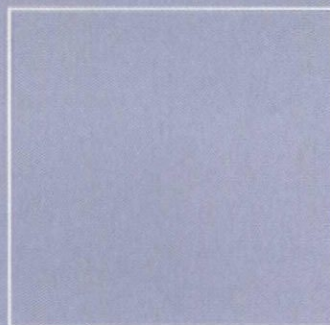
◀ **IMPERIAL WAR MUSEUM NORTH, MANCHESTER**

Architect: Studio Daniel Libeskind

Client: Imperial War Museum North

Contract value: £19.7 million

AJ 19.10.00



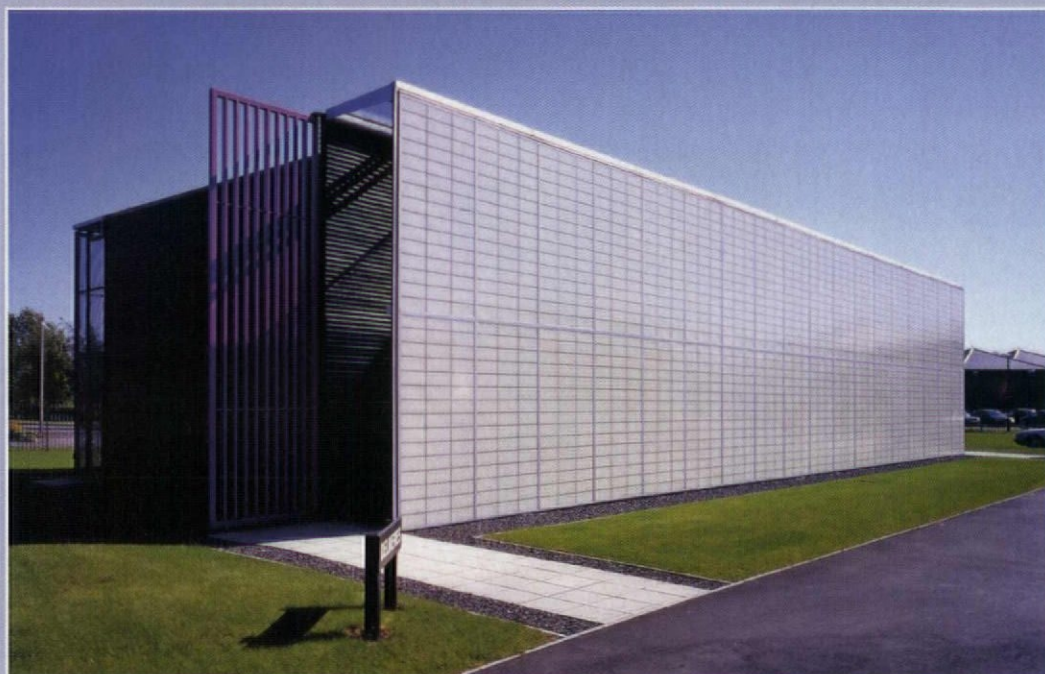
► **TFL INTERNATIONAL OFFICES, PRESTON**

Architect: Studio Baad

Client: TFL International

Contract value: £217,000

AJ 9.1.03



DANIEL HOPKINSON

▶ **1 PICCADILLY GARDENS, MANCHESTER**
Architect: Allies and Morrison
Client: Argent Group
Contract value: £23 million



MARTINE HAMILTON/KNIGHT



DEWIS GILBERT/VIEW

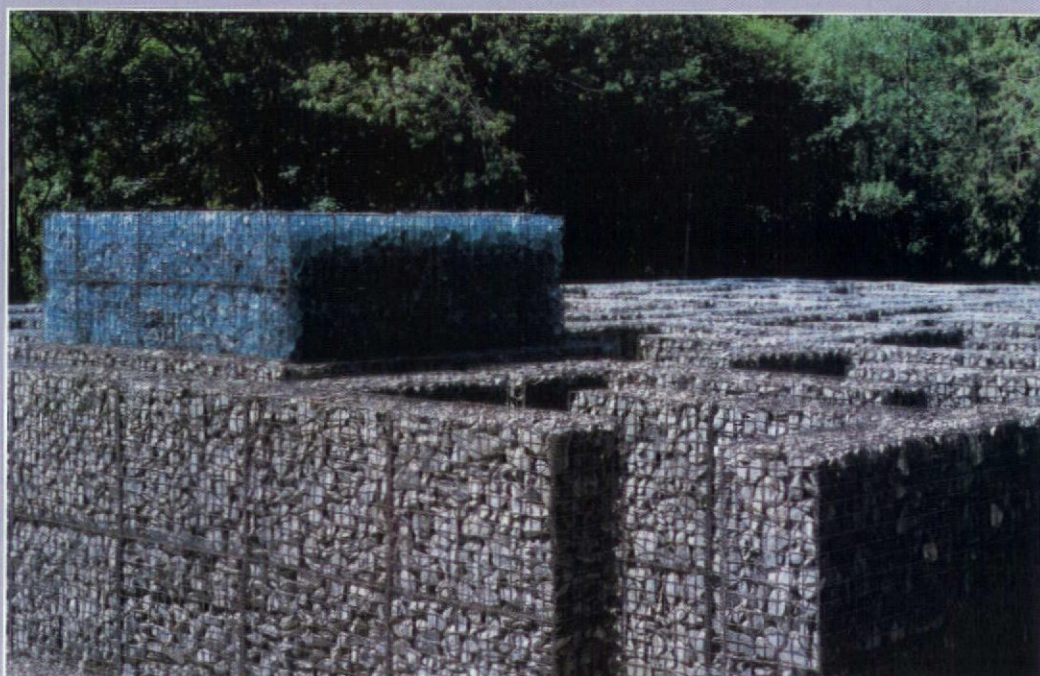
▲ **BERNERS POOL, GRANGE-OVER-SANDS**
Architect: Hodder Associates
Client: Cartmel Peninsula Recreational Trust
Contract value: £3 million
AJ 22.4.04

JUDGES

Chair of jury
 Sheila O'Donnell
Lay assessor
 Jane Priestman
Regional rep
 Guy Holmes

▼ **THE MINOTAUR**
Architect and artist: Nick Coombe & Shona Kitchen
Client: The Kielder Partnership
Contract value: £85,000

Notrh



JAMES MORRIS

East Midlands

JUDGES

Chair of jury

Alex de Rijke

Lay assessor

Elizabeth Minkin

Regional rep

Antony Wood



CHARLOTTE WOOD

West Midlands

JUDGES

Chair of jury

Alex de Rijke

Lay assessor

Elizabeth Minkin

Regional rep

Paul Lister

▼ SPARKENHOE THEATRE

Architect: Ash Sakula Architects

Artist: Bhajan Hunjan

Client: Leicester City Council
Education Department

Contract value: £600,000

▲ PEN GREEN CENTRE

Architect: Greenhill Jenner
Architects

Client: Northamptonshire Social
Services Department

Contract value: £1.3 million



NICHOLAS KANE

► PHOENIX INITIATIVE

Architect: MacCormac Jamieson
Prichard

Client: Coventry City Council

Landscape Architect: Rumney
Design Associates

Artists: Susanna Heron, Chris
Browne, David Ward, Kate
Whiteford, Francoise Schein,
Jochen Gerz, Alex Beleschenko
and David Morley

Contract value: £50 million

A/2.8.01

▼ **COMPTON VERNEY**

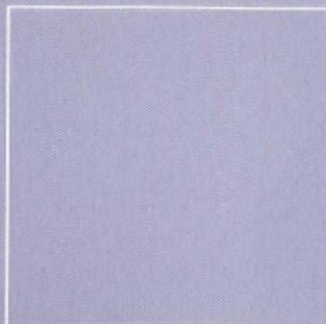
MANSION

Architect: Stanton Williams

Client: Compton Verney House Trust

Contract value: £17 million

AJ 10.6.04



ROCK MEERS



STANTON WILLIAMS

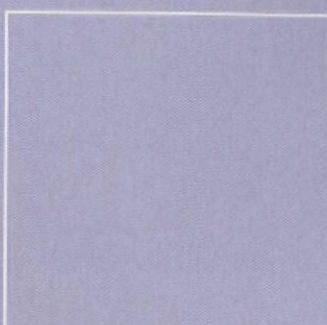
▲ **THE MOAT, HERFORD**

CATHEDRAL JUNIOR SCHOOL

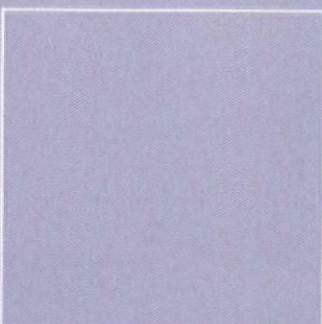
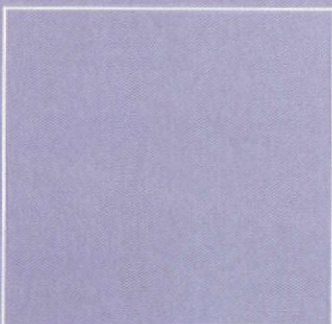
Architect: Jamieson Associates Architects

Client: Trustees of the Old Herefordian Fund

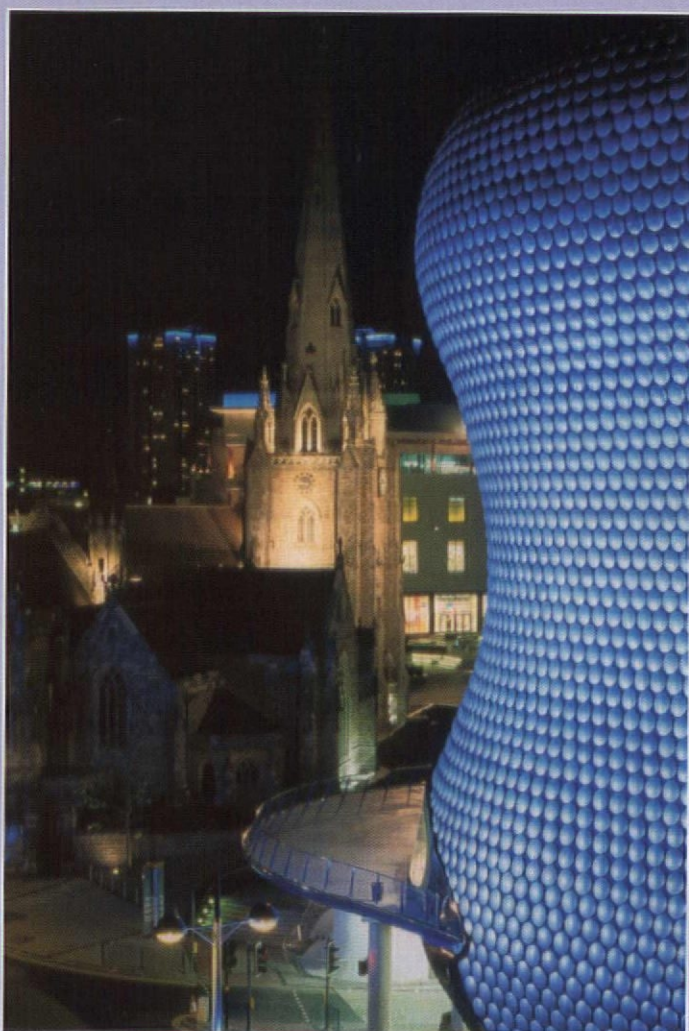
Contract value: £625,000



FUTURE SYSTEMS



MARK GOODWIN



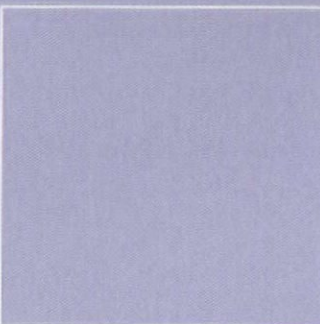
▲ **SELFRIDGES**

Architect: Future Systems

Client: Selfridges & Co

Contract value: £60 million

AJ 9.10.03



JUDGES

Chair of jury

Michael Manser

Lay assessor

Adam Sampson

Regional rep

Peter Goodwin

East



PARTY MAN

THE BLACK HOUSE

Architect: Mole Architects

Client: Private

Contract value: £174,000



PETER MACHIN/VIEW

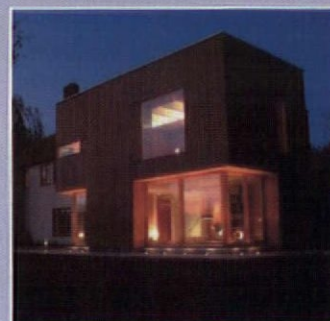
BEAUFORT COURT

Architect: Studio E Architects

Client: Renewable Energy

Systems

Contract value: £4,888,000



JAMES GORST

WAKELINS

Architect: James Gorst Architects

Client: private

Contract value: £2.15 million

AJ 26.2.04

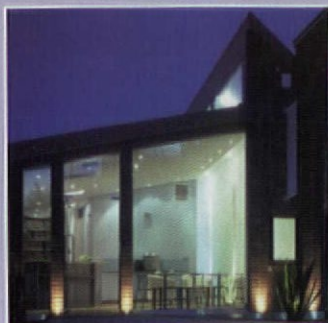
ADVANCE DENTAL CLINIC

Architect: Richard Mitzman

Architects

Client: Dr Andrew Moore

Contract value: £320,000



NICHOLAS WATKINS

THE FORUM, BETHAL STREET, NORWICH

Architect: Hopkins Architects

Client: Forum Trust

Contract value: £25 million



PETER MACHIN/VIEW

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JUDGES

Chair of jury

Peter Jamieson

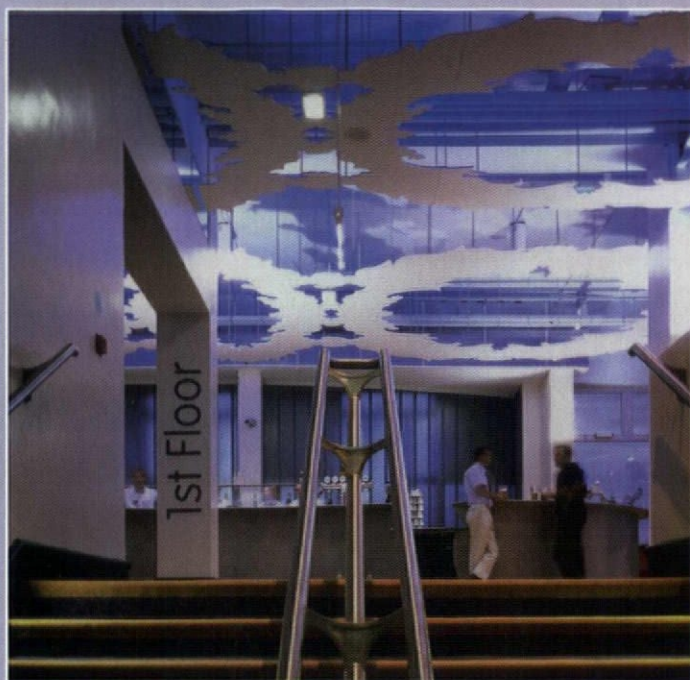
Lay assessor

Dan Cruickshank

Regional rep

Louise Crossman

► **LIGHTHOUSE, POOLE'S CENTRE FOR THE ARTS**
Architect: Short and Associates
Client: Poole Arts Trust
Contract value: £5.68 million



PETER COOK/VIEW

JUDGES

Chair of jury

Gordon Benson

Lay assessor

Anthony Bowne

Regional rep

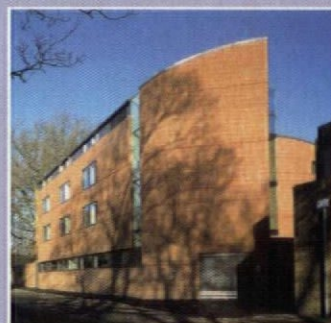
David Ashe



HELENE HINNET

► **PRIVATE ESTATE**
Architect: DSDHA with Leroy Street Studio (New York)
Client: private
Contract value: £2,517,460

► **SLOANE ROBINSON BUILDING**
Architect: Rick Mather Architects
Client: Roger Boden
Contract value: £5.3 million



KEITH COLLE

► **OSBORNE SCHOOL**
Architect: Hampshire County Council Architecture and Design
Client: Hampshire County Council
Contract value: £5.9 million



CLIVE BOURSKVELL

► **GRANGE PARK OPERA HOUSE**
Architect: Studio E Architects
Client: Grange Park Opera
Contract value: £1,974,700
AJ 13.11.03



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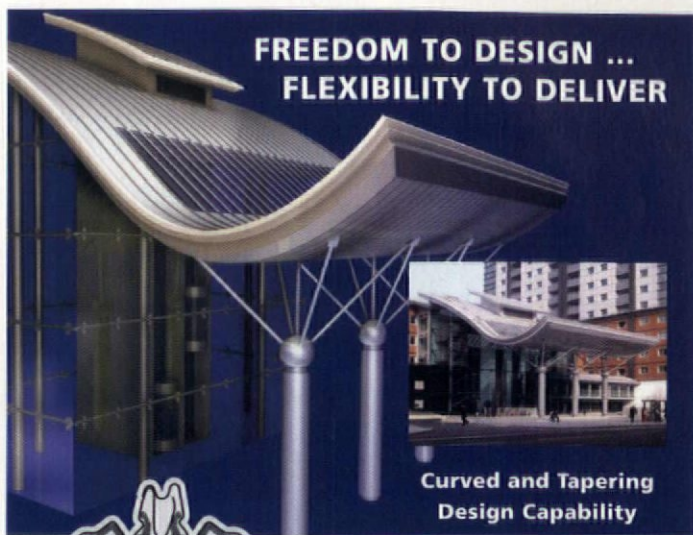
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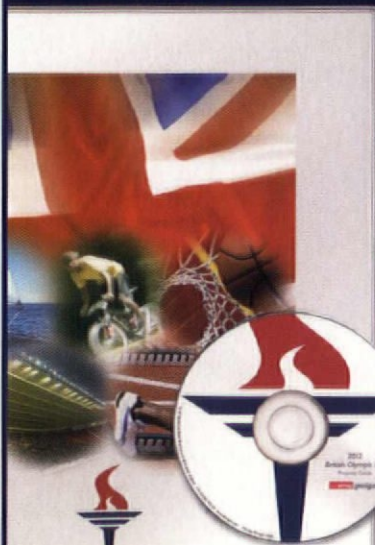
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JUDGES

Chair of jury

Angela Brady

Lay assessor

Caroline Cole

Regional rep

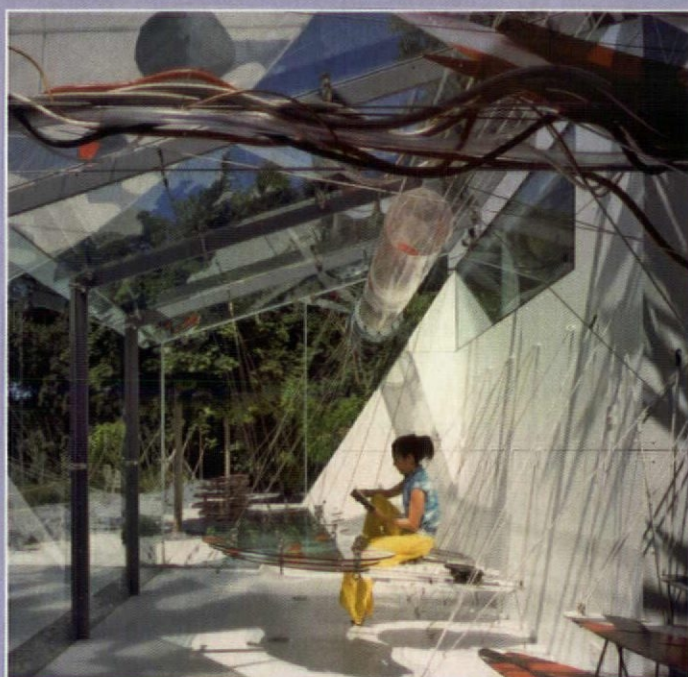
Bob Rathmill



KARL LINDEN

▼ **ROLLS-ROYCE**
**MANUFACTURING PLANT &
 HEAD OFFICE**
Architect: Grimshaw
Client: Rolls-Royce Motor Cars
Contract value: confidential
AJ 5.2.04

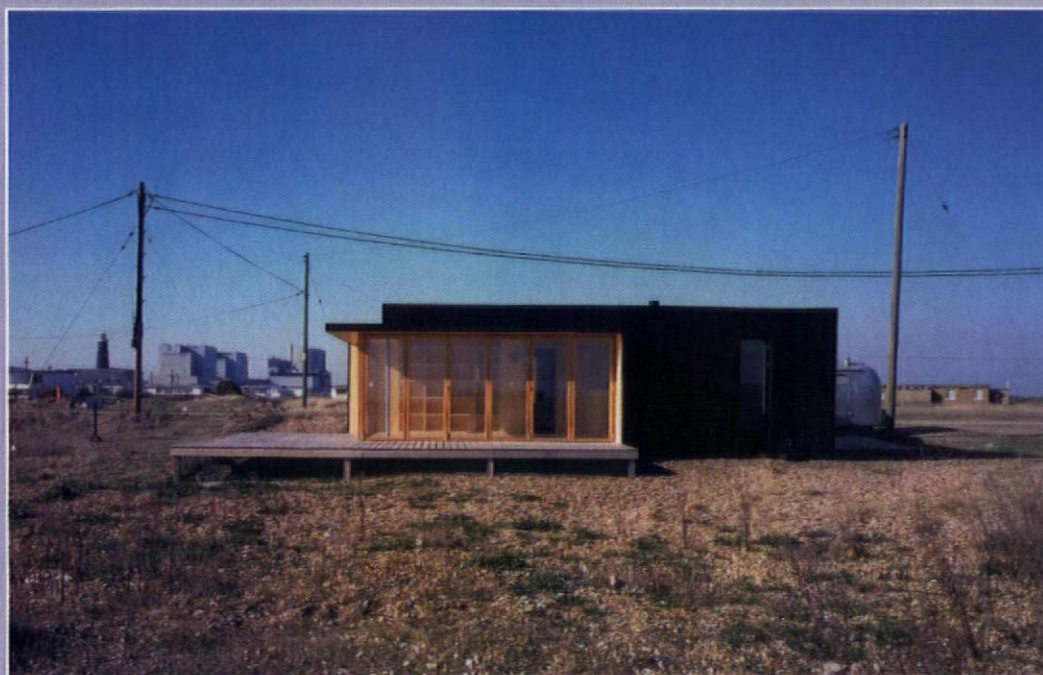
▲ **LA CONCHA**
Architect: MOOARC
Client: private
Contract value: £280,000



EDMUND SUMNER/VIEW



EDMUND SUMNER/VIEW



CHRIS GARDINER/VIEW

▲ **BUTTERFLY HOUSE**
Architect: Laurie Chetwood
Client: private
Contract value: £500,000
AJ 18.12.03

▼ **VISTA**
Architect: Simon Conder
 Associates
Client: private
Contract value: £112,400
AJ 22.1.04

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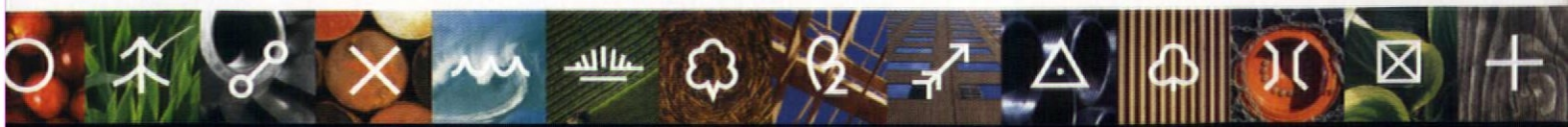
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London North & West

Chair of jury

Ken Shuttleworth
(Eric Parry for Foster
scheme)

Lay assessor

Edward Impey

Regional rep

Jamie Fobert

▶ EMPRESS STATE BUILDING

Architect: Wilkinson Eyre
Architects

Client: Land Securities

Contract value: £84 million



EDWARD SHARP/VIEW

JUDGES

London South

Chair of jury

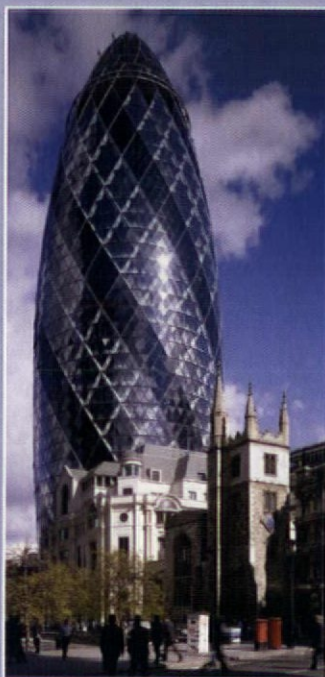
David Morley

Lay assessor

Simon Harris

Regional rep

Mary Thum



NIEL YOUNG

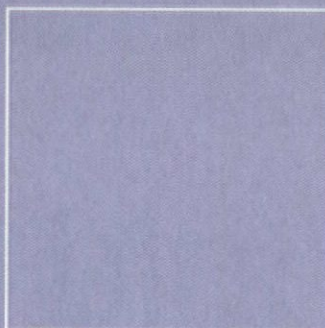
▼ GRADUATE CENTRE, LONDON METROPOLITAN UNIVERSITY

Architect: Studio Daniel
Libeskind

Client: London Metropolitan
University

Contract value: £3 million

AJ 11.3.04



BITTER BREID FOTOGRAFIE

JUDGES

London East

Chair of jury

Professor Peter Cook

Lay assessor

Peter Cook

Regional rep

Andrew Taylor

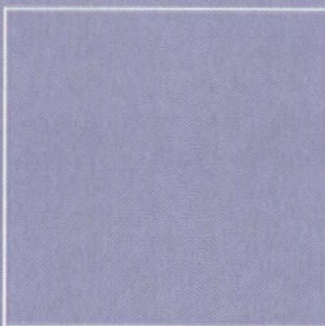
▲ 30 ST MARY AXE

Architect: Foster and Partners

Client: Swiss Re

Contract value: confidential

AJ 26.9.02





MATTHEW WINTER

DOUBLE HOUSE

Architect: Woolf Architects

Client: private

Contract value: £2.8 million



RICHARD BRYANT / ARCAD



NICK WOOD

THE DAVIDSON BUILDING

Architect: Lifschutz Davidson

Client: Derwent Valley

Contract value: £15.5 million

BRIDGE OF ASPIRATION

Architect: Wilkinson Eyre Architects

Client: The Royal Ballet School

Contract value: £800,000

AJ 24.7.03

▼ **GORMLEY STUDIO**

Architect: David Chipperfield Architects

Client: Antony Gormley

Contract value: confidential

AJ 18.3.04



HOWARD BRYANT/ARCAD



PETER COOK/VIEW

▲ **CITY INN, WESTMINSTER**

Architect: Bennetts Associates

Client: Adam Vickers/City Inn

Contract value: £35 million

▶ **ALLIES AND MORRISON OFFICE**

Architect: Allies and Morrison

Client: Allies and Morrison

Contract value: confidential



DENNIS GILBERT/VIEW

► **THE HORNIMAN MUSEUM**

& GARDENS

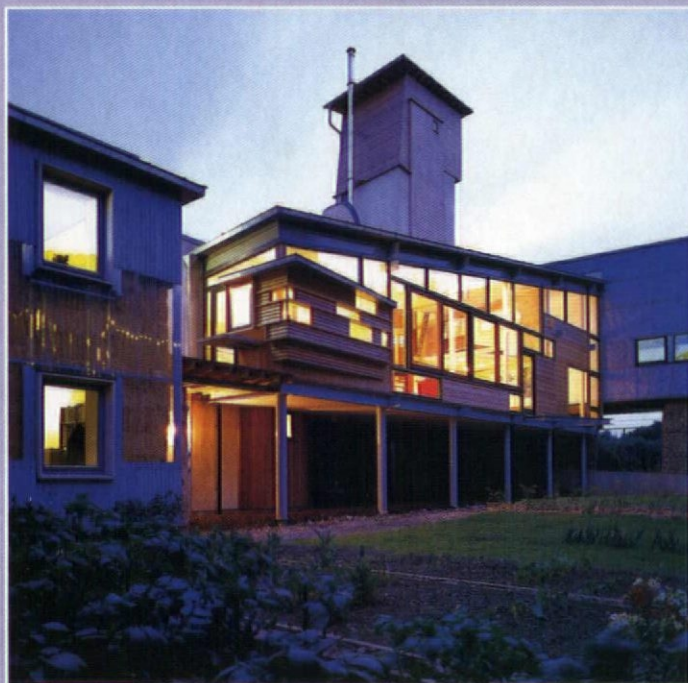
Architect: Allies and Morrison

Client: Horniman Museum

Contract value: £8 million



PETER COOK/VIEW



PAUL SMOTHY

▼ **GAINSBOROUGH STUDIOS**

Architect: Munkenbeck + Marshall

Client: Lincoln Holdings

Contract value: £35.5 million

▼ **STOCK ORCHARD STREET**

Architect: Sarah Wigglesworth Architects

Client: Jeremy Till and Sarah Wigglesworth

Contract value: £635,000

AJ 14.10.99



NICKLEY VON STEINBERG



HELENE EMMET

► **IN-BETWEEN**

Architect: Annalie Riches, Silvia Ullmayer and Barti Garibaldo

Client: Annalie Riches, Silvia Ullmayer and Barti Garibaldo

Contract value: £348,000

▼ **PLATFORM 1 KING'S CROSS
COMMUNITY LEARNING
CENTRE**

Architect: Gollifer Langston

Client: Platform 1

Contract value: £1.35 million



JAMES BRITTAIN



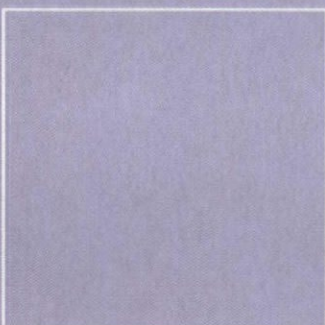
NICK WOOD

▲ **MILLBANK MILLENNIUM
PIER**

Architect: Marks Barfield
Architects

Client: London River Services

Contract value: £1.82 million



► **RAINES COURT**

Architect: Allford Hall

Monaghan Morris

Client: The Peabody Trust

Contract value: £8.9 million

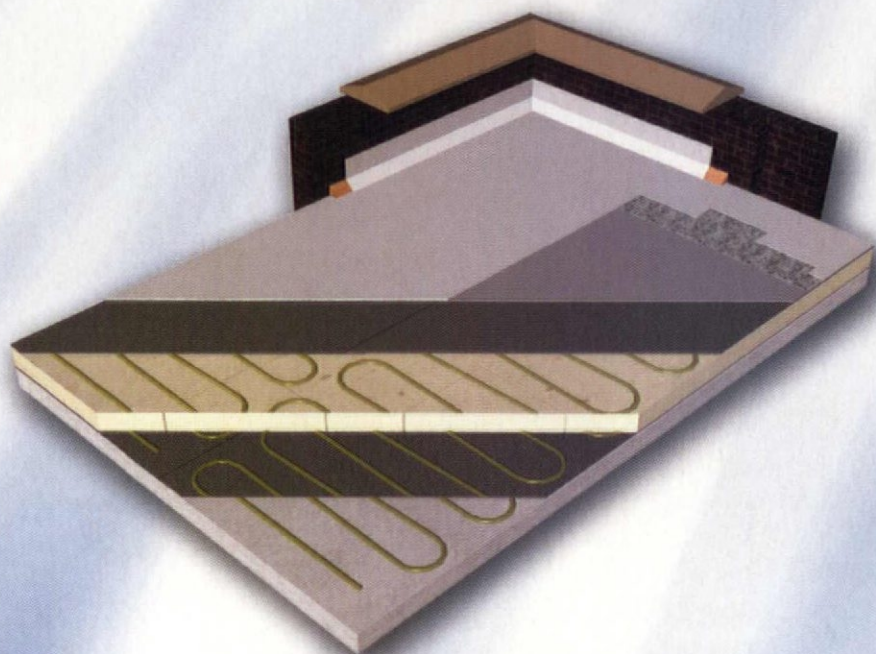
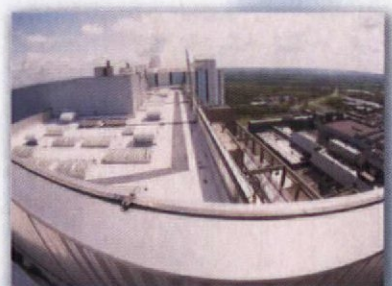
AJ 25.9.03



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► **THE KING'S LIBRARY AT THE
BRITISH MUSEUM**

Architect: HOK International

Client: Trustees of the British
Museum

Contract value: £5 million

AJ 29.1.04



JAMES BRITTON



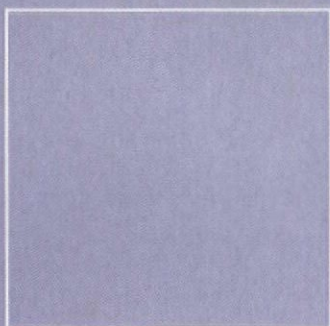
NIGEL YOUNG

► **THE BUSINESS ACADEMY
BEXLEY**

Architect: Foster and Partners

Client: Garrard Education Trust/
3E's Enterprise

Contract value: confidential



► **TRAFALGAR SQUARE AND
ITS ENVIRONS**

Architect: Foster and Partners
Conservation architect: Feilden
& Mawson

Client: GLA

Contract value: £25 million



NIGEL YOUNG

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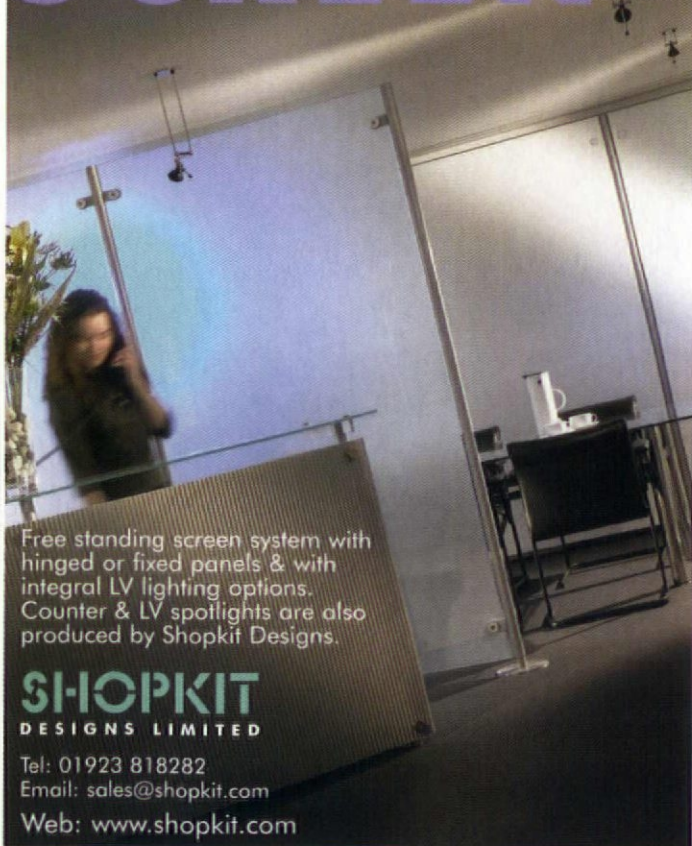
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Tony Chapman
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Richard Griffiths
Birkin Haward
Niall McLaughlin
Paul Monaghan
Mohsen Mostafavi
David Page
Eric Parry
Jeremy Till
Joanna van Heyningen
Giles Worsley

SWEDEN

STORTORGET, KALMAR

Architect: Caruso St John
Artist: Eva Löfdahl
Client: Kalmar Kommun & Statens Konstrad
Contract value: £625,000



HELENE BIRNET

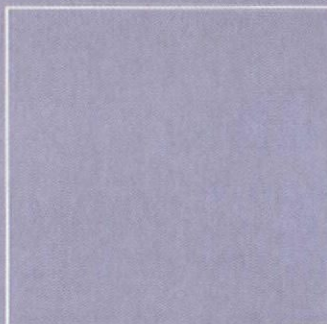


ANNE BOLLEA

GREECE

GEK HEADQUARTERS

Architect: Hopkins Architects
Client: GEK-Terna
Contract value: £4 million



HOPKINS ARCHITECTS

THE NETHERLANDS

IJBURG BLOK

Architect: Maccreanor
Lavington
Client: Waterstad 1
Contract value: £8.25 million





ROLAND HÄBBE

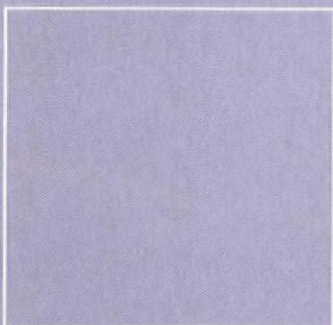
GERMANY

► NORDDEUTSCHE LANDESBANK

Architect: Behnisch, Behnisch & Partner

Client: Norddeutsche Landesbank

Contract value: €193 million



AUSTRIA

► KUNSTHAUS GRAZ

Architect: Peter Cook, Colin Fournier

Local Architect Partners: Architektur Consult

Client: Kunsthaus AG

Contract value: €40 million



COLIN FOURNIER



BITTER BRECHT FOTOGRAFIE

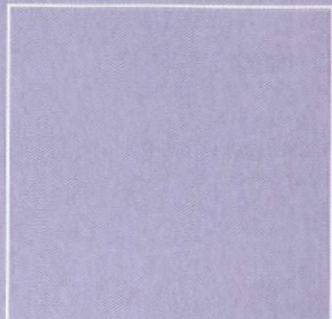
GERMANY

► HENNIGSDORF TOWN HALL

Architect: Sauerbruch Hutton Architects

Client: City of Hennigsdorf

Contract value: £6.3 million



IRELAND

► LIMERICK COUNTY HALL

Architect: Bucholz McEvoy
Client: Limerick County Council
Contract value: £16 million
AJ 13.3.03

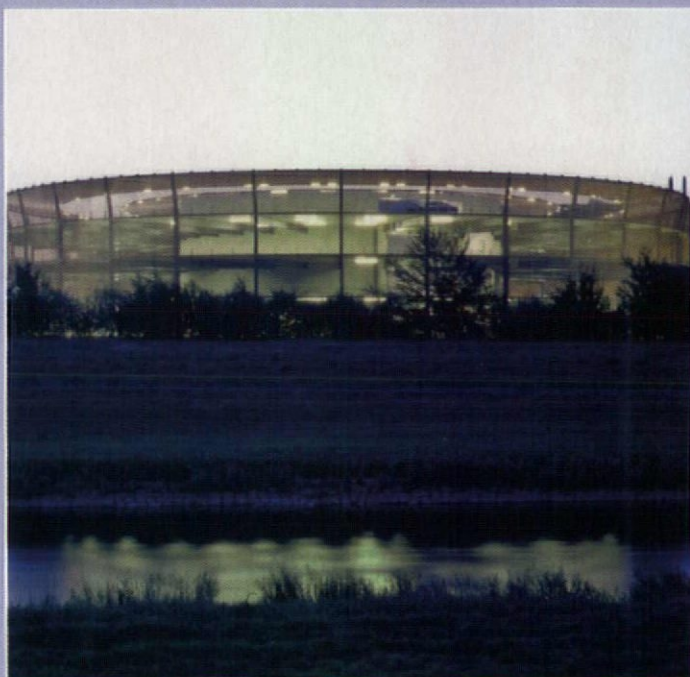


MICHAEL MCKENNA

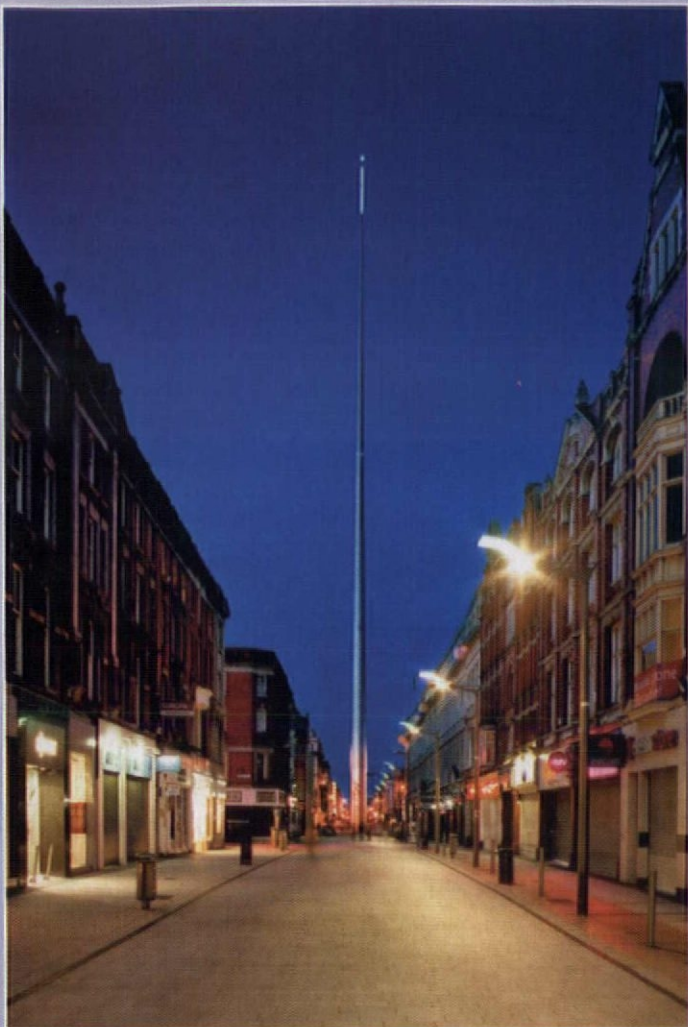
IRELAND

◀ THE SPIRE

Architect: Ian Ritchie Architects
Client: Dublin City Council
Contract value: £3.07 million
AJ 15.5.03



H.G. BOCH

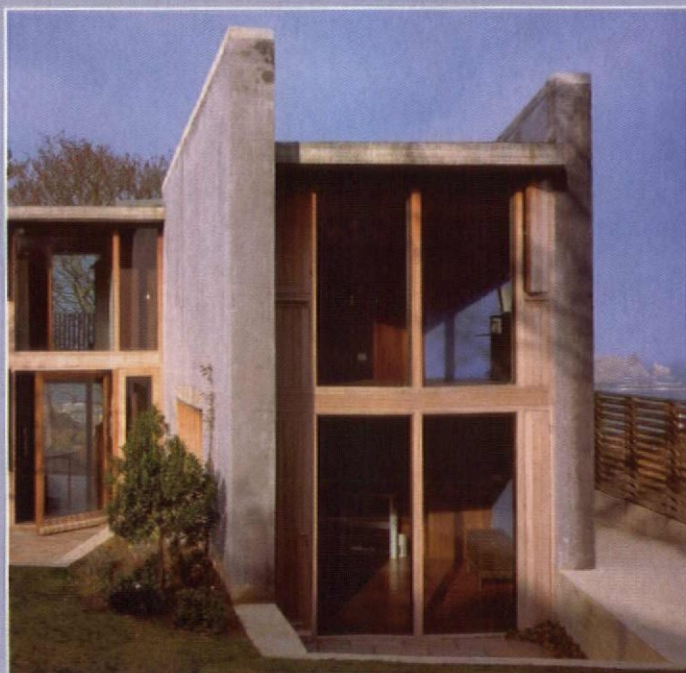


BARRY MASON

GERMANY

▲ BURDA CAR PARK

Architect: Ingenhoven & Overdiek
Client: Hubert Burda Media
Contract value: €4.7 million

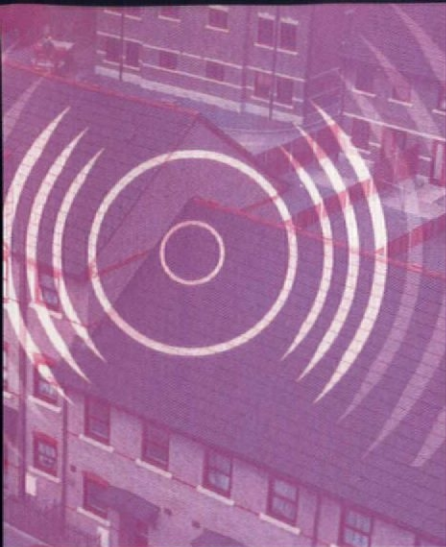


DENNIS GILBERT/VIEW

IRELAND

► HOWTH HOUSE

Architect: O'Donnell+Tuomey
Client: private
Contract value: £421,000



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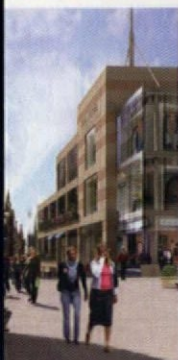
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Tony Chapman
Peter Davey
Paul Finch
Glenn Howells
Niall McLaughlin
Eric Parry
Jeremy Till
Joanna van Heyningen
Giles Worsley

SWITZERLAND

► CASA FONTANA, LUGANO

Architect: Stanton Williams

Client: Jan Erik Lundberg

Contract value: confidential



PATRICK ENGELST



SATOSHI NISHIMURA

JAPAN

◀ YOKOHAMA INTERNATIONAL PASSENGER TERMINAL

Architect: Foreign Office

Architects

Client: City of Yokohama

Contract value: £118 million
(23.5 billion JPY)

AJ 12.9.03



WOLFGANG HOFMEIER

POLAND

► METROPOLITAN, WARSAW

Architect: Foster and Partners

Client: Katarzyna Michalak

Contract value: confidential

CANADA

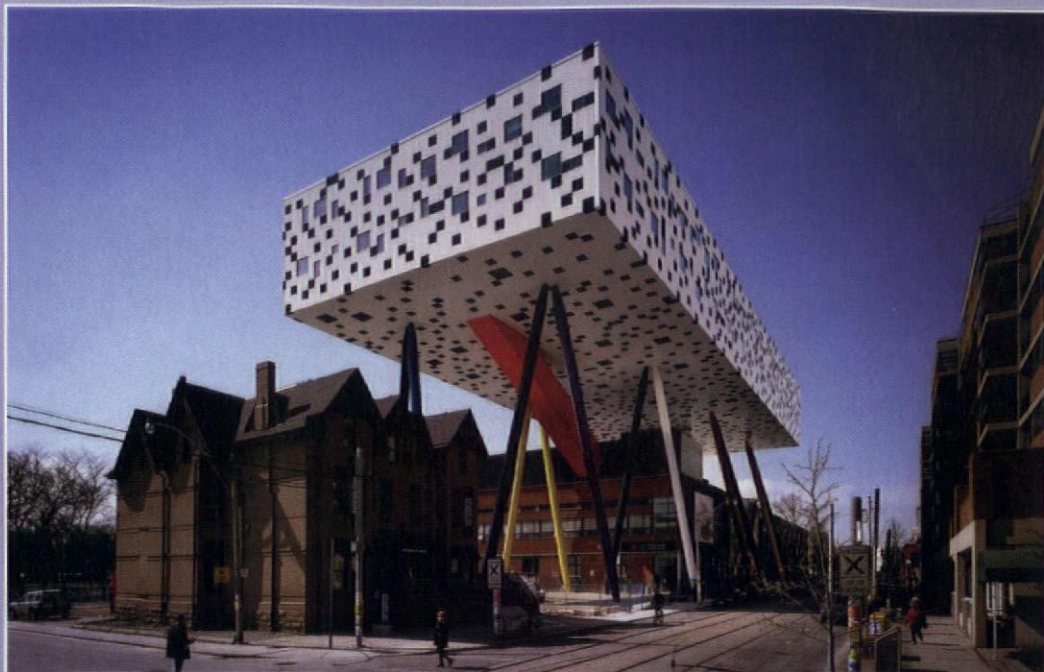
▶ ONTARIO COLLEGE OF ART & DESIGN, TORONTO

Architect: Alsop Architects with Rywa

Client: Peter Caldwell

Contract value: Canadian \$42.5 million

AJ 24.6.04



RICHARD JOHNSON



KATSUNAGA KIDA

JAPAN

▶ MINAMI-YAMASHIRO ELEMENTARY SCHOOL, KYOTO

Architect: Richard Rogers Partnership

Client: Youichi Hashimoto

Contract value: £11,800,000 (2.26 billion JPY)

USA

▶ THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ART, CINCINNATI

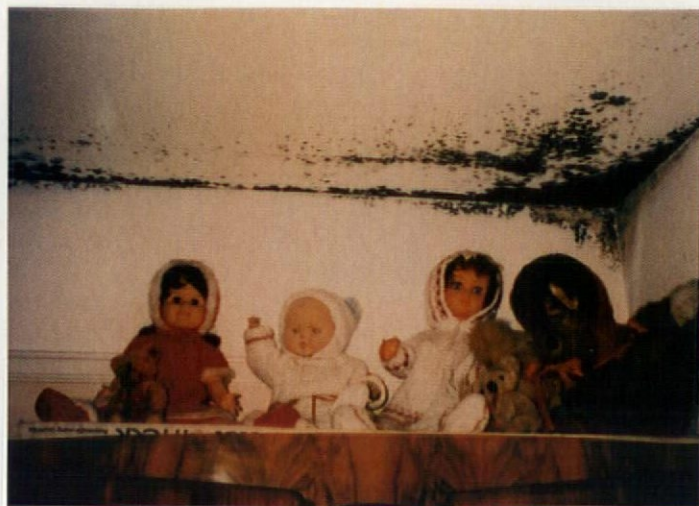
Architect: Zaha Hadid Architects

Client: Andree Bober

Contract value: £11.05 million



ROLAND HALL



Damp course

A new BRE book explores all aspects of damp in buildings, examines their causes and provides remedial suggestions

BY AUSTIN WILLIAMS

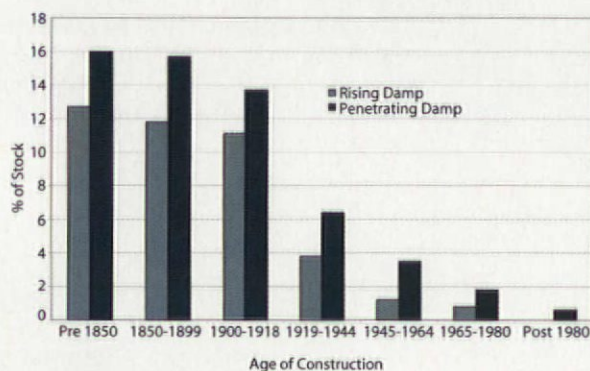
In an important new book, just released by the Building Research Establishment (BRE), the authors Trotman, Sanders and Harrison – an engineer, a physicist and an architect respectively – explore the causes and remediation of dampness in buildings.

Pooling their extensive experience of waterproofing, meteorology and construction, their approach is thorough and wide-ranging. The chapters break down the subject into manageable chunks pitched at just the right level for the expert and novice to appreciate and learn. They cover topics such as condensation, rising damp, driving rain; what they call 'the big three (causes)'. From the general, they delve into the specifics of contaminating salts, hygroscopic materials and bad detailing among many, many other headings.

In a new brick-block semi-detached house, the authors tell us, there can often be about 8,000 litres of water used for mixing, which can take a long time to dry out. For example, 'a 150mm-thick floor slab may take about a year', but the fact that it is workable after just a couple of weeks may make people blasé to the hidden problem lurking within.

Soggy statistics

Basing much of their data on the 1996



A damp squib: rising damp has been all but eliminated and damp penetration has been significantly reduced since the Second World War, yet the figures do not tell the whole story

English House Condition Survey and the 1996 Scottish House Condition Survey, the former indicates that 3.9 per cent of dwellings were affected by rising damp and 6 per cent by penetrating dampness.

As shown in the diagram, these statistics – the incidence of damp penetration generally – have been greatly reduced during the inter-war period and reduced by a further 90 per cent since the end of the war. After 1980, rising damp, it seems, has all but been eliminated in housing stock.

However, since we currently have one of the slowest periods of house building in modern times, with only 1-2 per cent of the building stock being replaced in any one year, the problems arising need to be addressed in a more consolidated manner than is currently

the case. Figures for Wales, and the extensive 'council housing' sector in Northern Ireland, were not available at the time of writing this report, but suffice to say they will not be any better.

Writing about the effects of moisture 'in the wrong place', they have compiled a list of location, timing (in relation to weather) and possible cause of dampness. This is a quite frivolous and yet useful table for use as a rule of thumb guide. For example, by reading across the tabulated columns, we can see that a single patch on a given surface, appearing regardless of weather conditions, is probably due to a plumbing leak. Over the page, they list the possible visible or hidden effects of dampness and other substances that might be involved in addition to water: the blistering and flaking of paint is probably due to the pressure of vapour and the crystallisation of soluble salts. Even though these throwaway lists are not extensive, they are handy survey aids, especially as each item is cross-referenced to a section of the text for a fuller explanation, with photographs and diagrams.

Damp underfoot

The section on flooring provides guidance on bad detailing and corrective treatment. Whether addressing 'linoleum rot' and the confusing regulatory guidance on underfloor ventilation, or 'nail sickness', 'wall tie corrosion' or any other ailments afflicting the building, the authors manage to write clearly, authoritatively and helpfully. On mould, we learn that 'the most common... respiratory allergic



reactions (are) to mould spores and the faecal capsules to the dust mites that are associated with moulds.

With reference to condensation, the authors explore the nature and the behaviour of water vapour in the air in given conditions. It is all reasonably simple stuff that, in some places, is still taught as the basics of a good architectural education, but is still one of the first things to be forgotten when architects sit down to design an actual building. The fact that moulds can grow in relative humidity of just 80 per cent means, they say, that 'while air at point O (a reference point) has to be cooled to 12°C before condensation (starts), it has to be cooled only to 15.5°C before moulds will grow. This has important implications for detailing insulation to avoid thermal bridges that are common sites of mould.' The chapter includes information on reverse condensation, the location of VCLs (vapour control layers) and that in the 14 million houses in England with pitched roofs, 'about one in 50 showed signs of condensation in the roof space'.

The case studies are very useful examples of worst practice, with handy hints about how to avoid making the same mistakes. Details on pointing, flashing, overhangs, drips, cavity trays, etc, are all the stuff of Mitchell's, but still bear repeating in this new format, with the added clarity of explaining why things fail. I only noticed one shortfall: when examining the interminable problem of detailing a weathertight threshold, the authors explain the principles but bow out with the passing remark that

'The case studies are very useful examples of worst practice, with handy hints about how to avoid making the same mistakes'

'this detail is now unacceptable in new buildings owing to access problems for the disabled'. An explanation of how to do both would have been extremely useful.

That one gripe aside, for all practitioners involved in remedial work on old stock housing, this book should be indispensable but it should not be confined to the housing sector. Anyone who wants to learn from the mistakes of the past in construction practice and thus gain an understanding of the principles of technical

design and detailing will benefit from the experience of these authors. For a 216-page book about damp, of all things, this was a remarkably concise and enjoyable read.

Peter Trotman, Chris Sanders and Harry Harrison's Understanding Dampness is available from IHS Rapidoc (BRE Bookshop). Telephone 01344 404407 or email BREBookshop@IHS Rapidoc.com. Readers of The Architects' Journal should quote this article when ordering to receive the book for £37.95, free of postage (saving £6).

Changes in construction practice

- Brick walls were almost invariably built in a single leaf until the gradual introduction of cavity walls from the Victorian times.
- Damp-proof courses were not common in domestic construction until required by the Public Health Act 1875.
- Cavity walls, at first in twin leaves of brick with facings in the outside leaf and commons on the inside, became standard practice for domestic work only after 1939-45, though they had been used in certain parts of the country 100 years earlier.
- Because thermoplastic tiles and the solvent bitumen adhesives used to fix them were moderately tolerant of moisture rising from below, it was common (in the 1960s) to lay this type of flooring directly on to a concrete base, usually four inches (100mm) thick without any DPM or screed.
- Instead of trussed roofs, trussed rafter roofs came into widespread use in 1964.
- Solid fuel, open-top wash boilers were still being installed in houses in the early 1950s, and gas or electric boilers were used elsewhere, producing large quantities of water vapour, even steam, within the dwelling.

Further reading

- BRE, 'Housing Design Handbook: energy and internal layout' BR253 (November 1993)
- BRE, 'Assessing Traditional Housing for Rehabilitation' BR167 (May 1990)
- Bonshor and Bonshor, 'Cracking in Buildings', BR292 (December 1995)
- Harrison, 'Quality in new-build housing' IP3/93 (February 1993)
- Pye and Harrison 'BRE Building Elements: Floors and flooring - performance, diagnosis, maintenance, repair and the avoidance of defects' (August 2003)
- Harrison, 'BRE Building Elements: Roofs and roofing - performance, diagnosis, maintenance, repair and the avoidance of defects' (November 1996)

Out of this world

Ultra-light, highly insulative, Nanogel began life as part of the space race but is now being used in construction

BY AUSTIN WILLIAMS

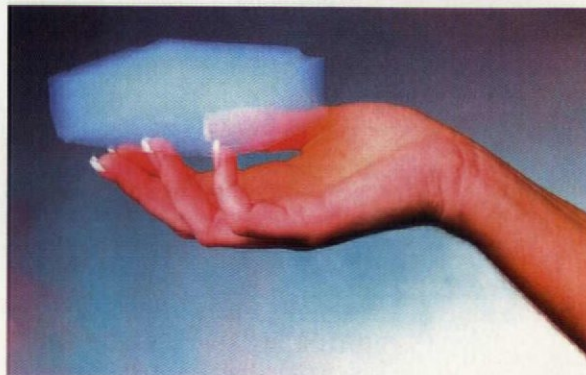
What's called 'solid smoke', looks like a cross between Martian jelly and a hologram, is the world's lightest material and constitutes the most insulating, translucent building material ever? Aerogel – or, to be exact, Nanogel aerogel. Aerogel, discovered in the 1930s, is a highly insulative material with the lowest density of any known solid; one form is actually 99.9 per cent air and a mere 0.1 per cent silica dioxide by volume. It is one thousand times less dense than glass and holds six world records for physical properties.

Nanogel began life in aerospace. NASA developed it to capture cometary dust particles without altering them, which it can do by virtue of its super-low density. NASA's Stardust mission was launched in 1999 and will use aerogel to capture material from a comet's dust cloud and bring it to Earth in 2006. According to NASA, a block of aerogel as large as a human may weigh less than 0.5kg yet be able to support a subcompact car, about 454kg. NASA's Jet Propulsion Laboratory has developed an enhanced form of aerogel for 'several space-related applications', but it is now being applied to construction.

Boston-based Cabot Corporation has developed a range of products, called Nanogel aerogels. Putting sodium silicate in water to 'grow' Nanogel makes the molecules line up to form a hydroporous structure.

Cabot has perfected a commercially viable method of safely extracting the liquid from the pores in the gel without losing its volume, leaving behind Nanogel – a bit like an extremely low-mass honeycomb. The pores measure 20 nanometres (billionths of a meter).

'What makes Nanogel so effective is that the porous structure does not allow air molecules to touch one another, so they can't transfer energy to one another,' says Jim Satterwhite, Cabot's global business manager for the construction industry. 'And it's hydrophobic – you can't get water to permeate particles – a big benefit in fenestration products.'



Light fantastic: Nanogel products give architects a new tool for letting daylight in while lowering U-values

Nanogel is the ultimate in sustainability. 'Unlike most insulating materials,' which get damp or have the air forced out of them by gravity,' says Satterwhite, 'Nanogel's insulation performance has no lifespan.' In theory, you could take the Nanogel component out of any aerogel-containing product after 50 years and reuse it.

Insulating light

Nanogel is currently being paired with Kalwall, a light-transmitting, structural, composite cladding panel that diffuses natural daylight for museum-quality interiors without glare, shadows or hotspots. Sandwiching aerogel inside Kalwall – imaginatively called Kalwall+Nanogel – dramatically raises its insulating value: Kalwall+rooflights from Stoakes Systems have a panel U-value of 0.28W/m²K and light transmission of 13 per cent.

Architect Christopher Sykes describes it as 'using light as a building product – a glazed wall with the same insulating value as a brick wall'.

'The weak link for building envelopes has always been fenestration,' says Satterwhite, 'which are high in heat loss and heat gain. Nanogel moves products such as Kalwall into a new performance dimension.'

'There are long-documented ergonomic and functionality benefits to natural daylight but building regulations say you have to drive up the U-value of the building envelope. Nanogel products give architects a

new tool for letting daylight in while lowering U-values. Kalwall+ is by a very large margin the most energy efficient product on the market today.'

A Kalwall+ rooflight was specified for one domestic job in the UK, and in a first UK commercial application, Atkins has just specified Kalwall+ for a regeneration project near Wakefield due to begin in mid-August. Atkins will use Kalwall+ for a single-storey managed office centre in Hemsworth commissioned by the local council. The site, which slopes 6m from back to front, was previously derelict.

'The building has a long elevation,' says Natalie Sarabia, senior architect for Atkins' Leeds office, lead consultant on the project, 'so we looked at how to break it up. The Kalwall+ used for part of the front and side elevation makes it look quite different, providing natural light which gives a pleasant atmosphere inside the building.'

'It helps with security, as well. Unlike a glass window, which would need roller shutters in this area, it's a form of cladding – a deterrent to break-ins. And Kalwall+ also has a 0.28 U-value, making the building perform better for the end users.'

Cabot is researching and developing an almost limitless range of applications for Nanogel. There will be more light-transmissive building materials: multiwall polycarbonates, U-profile glass, insulated glass lights. Nanogel could appear in high-performance, breathable-yet-waterproof clothing, pharmaceuticals, cosmetics, matting agents in paint finishes, aerospace insulation, automotive heat shields, etc. It may even be used for cryogenics and to insulate sub-sea oil piping.

Satterwhite says the price of Nanogel products should fall within about five years, as Cabot ramps up its scale of production in Frankfurt. It aims to make Nanogel 'daylighting technologies' available to 'a wide palette', everything from expensive, high-spec products to cheaper, lower-spec ones.

WEBLINKS

Aerogel
<http://stardust.jpl.nasa.gov/news/>
Nanogel
www.cabot-corp.com/nanogel
Kalwall+Nanogel
www.stoakes.co.uk/nanogel1.htm

Age of collaboration

AutoCAD 2005, the latest release from Autodesk, has some pleasing enhancements. But is that enough?

BY JOE CROSER

It is said that dogs age seven years to each of ours but entire generations of software are born in that time. In January we ran a piece on Autodesk's strategy of retiring its ageing (read four years old) version of AutoCAD 2000 (AJ 22.1.04), and this month we bring you a first glimpse of the fresh-faced new kid on the block.

So what is new in the imaginatively named AutoCAD 2005? (Remember, that name will have more resonance in January of next year when you will yet again be forced to upgrade at the risk of being stuck in the land of the incompatible – somewhere in Norfolk, I guess).

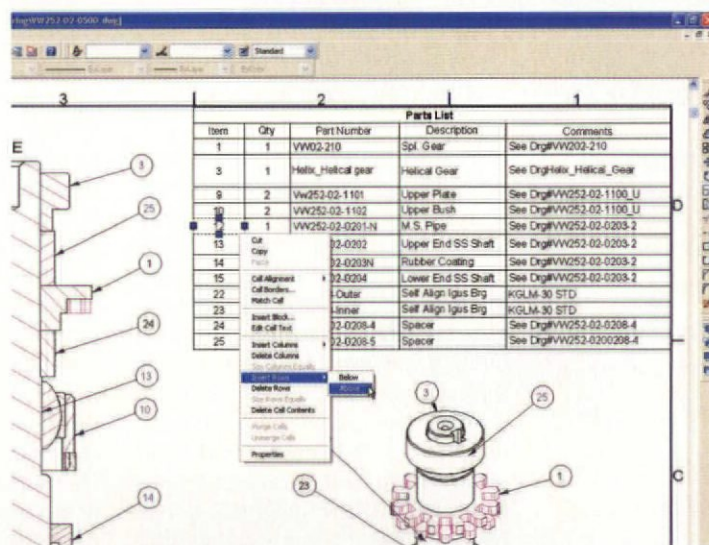
In the tradition of themed launches, this release is no exception. If AutoCAD 2005 were a party cake, the occasion would be 'happy collaboration'; the filling would be multi-layered with the top sprinkled with hundreds and thousands to make it look more colourful than it really was.

Many of the tools listed as new have, I think, made a daring leap from AutoCAD's sister applications Architectural Desktop (ADT) or Revit. The first one to stand out is Sheet Sets.

Sheet Sets

Mixing Revit-like drawing composition tools within a regular CAD environment, Sheet Sets enables an AutoCAD user to place different drawings by view into a set for issuing or plotting. By taking a plan, section and elevation view and adding call-out bubbles with hyper links to other locations/files, Autodesk appears to be executing a cunning plan to 'ready' users for more integrated working. Why do I say cunning, and why should we care if it is a ruse when ultimately the user benefits from the new functionality?

I believe this could be a new approach to persuading users to change mentality and culture, by giving them some of the tools available in the blue-ribbon application in the hope that they will want the extra toys and pay for the privilege. In the process, Autodesk gets its users to move away psychologically from the AutoCAD digital drawing board towards the integrated model approach, even if it is simply two-dimensional.



Much of the thinking behind AutoCAD 2005 reflects a desire to encourage collaboration

Transmittal Sheets

With this increased focus on collaboration and preparing drawing sets, the addition of Transmittal Sheets is a welcome integration of age-old, tried-and-tested processes. However, those included appear to be a development of the old favourite 'pack and go' or the more recent 'e-transmit'.

Improved DWFs

Autodesk collaboration would not be collaboration without DWF, the company believes. The recently (last year) updated drawing rendition format pitched by Autodesk to compete with Adobe's PDF (oh dear!) benefits from further enhancements for creation and use. Autodesk has also recently launched its Microsoft Certi-

fied DWF Windows print driver, so you can now print to DWF from any application. This is the smartest thing Autodesk could have done, with the exception of embracing PDF. But Autodesk never embraces other companies' file formats, a little odd for a tool that is focusing on collaboration.

DWFs also have Sheet Sets for packages of prints being bundled together in a single document. There are additional mark-up tools with enhanced call-out bubbles and revision clouds, with notes all catalogued in a neat tree-structure hierarchy of mark-ups as objects in files.

Additional flavour

In addition to the substantial filling, there is also the usual surface decoration to the cake. New additions to the Layer Properties Manager leave it looking like a facsimile of MicroStation V8's Level Manager. Layer Filters also follow the Bentley lead, with quick and easy access via the Layer Manager interface.

Draw order is improved with an Improved WYSIWYG interface, so that when an object is edited and the command is complete, the object returns to its pre-edited state with regard to other geometry on screen. Improved three-dimensional working environments include enhanced three-dimensional shaded views for direct object manipulation and creation. Improvements to Tool Palettes allow users to drag and drop Mtext (Multi-line text) objects for easy access and reuse.

A smattering of other new features combine to make 2005 look like a decent prospect. But Autodesk appears to have broken the pattern of alternating good and bad releases of AutoCAD in favour of 'nice' – lacking the kind of passion to be taken as a compliment. It is too insipid, lacking thrust and leaving us feeling that we failed to stimulate something more.

Joe Croser can be contacted via email at joe@croser.net

PROS:

AutoCAD gets better.

CONS:

You will probably only be able to use it in a collaborative sense for three years before Autodesk puts it out to pasture.

The price of progress

Webinars and wireless email open up a whole new world of opportunity but these technological leaps come with a catch

BY JOE CROSER

One of the things that initially appeared to be exciting about working in IT was the constant stream of conferences and seminars – an educational nirvana and a professional networker's wet dream. I now feel that the very thing that initially appealed is the same thing that grates, and I only attend events that experience suggests will deliver real gain. Furthermore, as work commitments have intensified in the past few years, my ability to take time out to travel to a conference for just one or two key presentations has diminished.

So last month I attended my first 'webinar' – an online seminar from the comfort of my own desk. It was hosted by AIIM, and all I needed was a computer (my trusty Dell laptop) and an internet connection. The presentation was then delivered with voice and a PowerPoint accompaniment in real time to my browser. It was even possible to post questions as they arose, by emailing the moderator who then verbalised my text in almost real time. The webinar lasted 55 minutes and my time out of the office was... well, I guess about 30 minutes in real terms as I was able to respond to email and general office requests without losing concentration while the webinar proceeded.

What's more, the content was fascinating – email and managing the beast! I know that email has replaced traditional forms of communication in many instances, but I did not imagine the sheer volume of daily email transaction statistics. Some 60 per cent of business communication is now via email, with 9.7 billion messages being sent each day. With such large volumes of email traffic, I was alarmed to hear that recent AIIM statistics suggested that up to 50 per cent of organisations are not storing email properly. Indeed, the Sarbanes Oxley report confirmed that email is an important part of corporate memory and is often used as 'best evidence' in litigation. We were informed that



'Email delivers enormous benefits for speed of communication at the expense of management process, and wireless convenience could lead to the insecure transportation of valuable corporate memory'

both of these statements were underpinned by what was referred to as the 'Canary Wharf incident'. Following the IRA bomb at South Quay in 1996, one half of the businesses affected by the damage ceased trading within 12 months. This was attributed to poor information management rendering the businesses incapable of recovery.

This concept of 'information is king' is not new by any means but the email vehicle for delivery and the way it bypasses conventional document-control processes clearly causes difficulties. These are sufficient to build barriers between senders and recipients and their big brother that is document control. I was intrigued and anxious to hear how the experts felt that technology could provide a solution to the problem. While there are clearly options for implementing costly enterprise data management systems, I was stunned to hear that, realistically, the best results any company can hope to achieve would be through the instigation of robust and practical 'policies'. Some of the policies suggested included rules for how and what to save to a central location or database for future indexing and retrieval, and rules for 'big brother' access to personal mail stores. One book that was recommended for companies keen on investigating

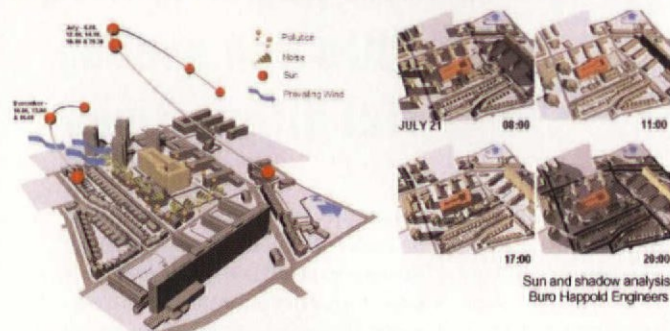
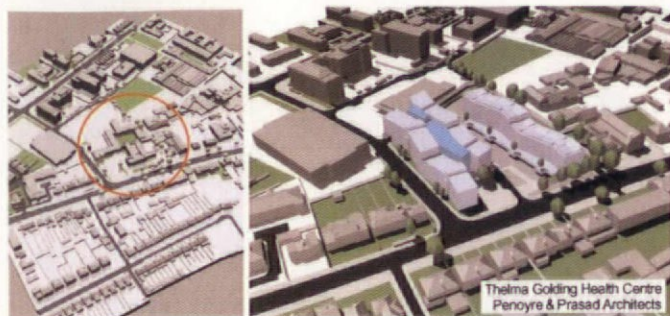
practical policies is the *Seven Keys of or Information Management Compliance*, and a link is available at www.aiim.org.uk.

This last concept of company access to personal mail stores is a real bone of contention. Due to strict privacy legislation, employees must be made aware through policy of their company's intention to read all email sent or received through the company domain. And yet the same week, I learned of the relative insecurity of POP3 email in a wireless network environment. I was returning to my desk after a meeting when a consultant working on our Microsoft Exchange server upgrade made a joke about intercepting my POP3 email passwords. I queried his claims before he grinned and quoted two passwords to me – two real passwords! While I sat in stunned silence the techie talked of 'sniffers' for listening to network traffic and explained the principles of 'wireless broadcasts' and how the plain text POP3 protocol is easier to read than *The Sun*!

This vulnerability of our ubiquitous and omnipotent form of business communication has wider ramifications. With the increasing ability to venture out with your laptop and wireless network card to public access points in locations like Starbucks, motorway service stations, airports and, of course, IT conferences, the risks of your email messages with usernames and passwords being intercepted by individuals or organisations with malice aforethought are high. Many aspects of the Internet enable vast improvement in the working environment, but for every plus there is a minus. The webinar format appears to be a real gain, but you have to set against the time saved out of the office the fact that networking opportunities are lost. Email delivers enormous benefits for speed of communication at the expense of management process, and wireless convenience could lead to the insecure transportation of valuable corporate memory.

So the next time you sit with your large skinny latte performing a quick check on your email, be warned. You may not be the only person who is reading your mail.

Joe Croser can be contacted at joe@croser.net



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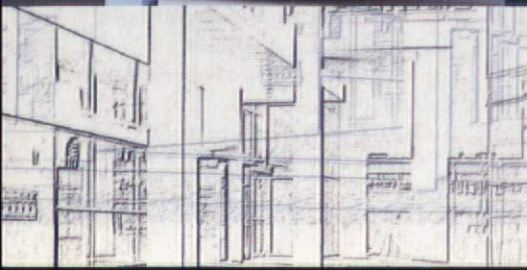
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Tale of the tort minefield that sends us back to the contracts

We have seen recently that, compared with contract law, the law of tort is a bit of a minefield. That is not to say that contractual disputes are free from problems: questions as to whether there was a contract in the first place; if so, what terms were agreed; and then, most interesting of all, what do those terms mean, are literally meat and drink (and the mortgage) to the lawyers. But at least you have a recognisable framework within which to work and can readily identify the gaps that need to be filled.

The law of tort is more a creature of policy and current trends. The starting point is whether a duty of care is owed in the first place. This depends upon identifying who might be described as 'your neighbour'; whether you ought not to cause them the loss they have suffered and whether it is 'just and reasonable' that you should be liable to them in all the circumstances. Here the floodgates of the compensation culture run up hard against the breakwater of judicial resistance. The more claimants seek, America-style, to expand the scope of the common law and to cash-in on the consequences, the greater the challenge to the courts to draw the line. Inevitably, well-advised claimants set their sights on those with the deepest pockets. Thus public bodies and substantial corporate entities – or, failing those, anyone with an insurance policy – are fair game.

The recent appeal in the case of *Naylor v Payling* (Judgment 7.5.04) demonstrates the point admirably. Payling visited a nightclub owned by Naylor, who employed an independent contractor to supply doormen to provide security at the club. While such staff may have colourful and varied backgrounds, in this case the local authority ran a security staff accreditation scheme – a sort of 'bouncer's bond'. During the course of Payling's visit he got on the wrong side of one of the doormen, who physically ejected him from the club and caused him severe head injuries as a result. At the trial of Payling's claim, it was accepted that the doorman's conduct breached the established rules of

neighbourliness and that he had been negligent.

It transpired, however, that neither the doorman, nor the company that employed him, were worth much and, more importantly, that the security company did not hold any public liability insurance to cover the activities of its employees. In the circumstances the claimant was anxious to pin liability for his injuries on the nightclub owner. Payling sought to push the boundaries of the common law out further and argued that Naylor, as a nightclub owner, owed him, as a visitor, a duty to ensure that any security company he used was insured against this kind of incident. The trial judge held that Naylor did owe such a duty to Payling and was accordingly liable for his losses.

Naylor appealed this ruling. The Court of Appeal urged the parties to take a step back and take a hard look at two basic questions: what was the nature of the duty owed by Naylor to Payling; and was that duty breached?

The court explained that Naylor owed visitors to his club a duty to take reasonable steps to ensure their safety and no more – that duty did not extend to being insured or to having sufficient assets to meet any liability that might arise. Special circumstances, or statutory regulations, were required before the law would cast

a free-standing duty on employers to satisfy themselves that independent contractors had insurance cover. The circumstances of this case were not special. Rottweiler-esque they may be, but the job of a doorman is not classified as a hazardous activity by the law. The local authority had accredited the security firm and its employees had performed satisfactorily for 18 months.

The themes underlying this case will be familiar to those who operate in a construction context with its many layers of service provision. The difference is that the provision of construction services, and the insurance status of those who provide them, usually is regulated – either by statute or, more commonly, by contract.

You see, back to contracts again.

Kim Franklin

The key to locked PDFs and speedy Net alternatives

Yet another PDF postscript. This time about locked PDFs. Following reader assurances about being able to cut and paste from PDFs using Acrobat Reader version 5 and later, I was recently puzzled when I could not. It turned out that the file in question had been locked – possibly a misguided attempt to emulate the behaviour of pre-version 5 Acrobat; possibly because the author thought the content was, ahem, priceless. I defy all you PDF-lovers to copy anything from a locked PDF. But wait. According to one of the computer magazines (www.computeractive.co.uk), most PDF documents are locked and so it is not possible to remove the information. I am not sure about the 'most' but the magazine goes on to offer a possible solution: use optical character reading software, which converts PDFs into Word documents such as ReadIris Pro. Come on guys. We don't need this hassle. Much better, just say 'No' to PDFs.


Ever since BT introduced its non-optional, dumber-than-dumb BT/Yahoo email system, I have been looking around for an alternative. The *Guardian's* Jack Schofield has recommended PlusNet (www.plus.net) as a good alternative at six quid a month less than BT. Ever since Telewest upped its standard speed to 750k at no extra cost, BT's £30 per month 512k speed has looked a tad sorry. So I am currently investigating another one, the new London-based Homechoice service, at www.homechoice.co.uk. Homechoice does a standard 1Mb for £35 and this includes a basic TV package all delivered down the telephone line. Yes, TV down the phone line, and you can do all sorts of things with the transmissions. But what's this? PlusNet has a 2Mb service for £32. Twice the speed for a few pounds less. Telewest already does a TV package but only 4Gb bandwidth per month. I think that means 4Gb storage space allowed each month, or maybe 4Gb of downloads. Homechoice allows 1Gb per day. OK, give me some time. Working out credit card interest rates has to be easier. sutherland.lyall@btinternet.com

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A13: A multi-disciplinary exhibition on an urban archetype

At the Wapping Project, Wapping Wall, London E1, until 25 July



Paintings in the show by Jock McFadyen (top) and Helena Ben-Zenou (above)

The A13 is our Route 66, says the Architecture Foundation (AF) handout for this multifaceted show. It is not the only overstatement we encounter but that should not be a surprise because the guiding force behind the enterprise is writer Iain Sinclair – seldom loath to intensify ‘reality’ with an adjective or allusion.

Why the A13? It is the spine of the Thames Gateway, prime site of government development activity; but both the road and the landscapes it traverses have already been a focus for writers, painters, film-makers and photographers, who have reconnoitred and interpreted those very places that Barrett and Bellway, etc, now have in view. Such, anyway, is the pretext for the exhibition.

AF director Rowan Moore introduces both the show and the A13 in a video shot on what he calls ‘monument mile’: that early East End stretch of the road that is bordered by such buildings as Hawksmoor’s St Anne’s Limehouse, the Smithsons’ Robin Hood Gardens, and Goldfinger’s Balfour Tower – a pretty tough trio. Moore finds the A13 ‘ugly and beautiful at the same time’, profiting from a lack of overall planning that permits ‘the unexpected’. If there are lessons there for the Thames Gateway, he does not spell them out.

After ‘monument mile’ the architectural character of the A13 changes, its buildings becoming more like those that feature in Jock McFadyen’s paintings hung in the Wapping Project’s main hall: ‘Goodfellas’, a redundant nightclub in Dagenham, for instance, or the bowling alley in *Ghost* – the latter painted in such a way that, as the title implies, it is on the edge of erasure. ‘Ninety per cent of the buildings I’ve painted have been demolished, or burnt out, or turned into luxury apartments,’ says McFadyen.

But architecture is usually more incidental to his works: a finicky episode in an otherwise broad-brushed landscape, like distant Canary Wharf beneath a lurid sunset, or a jetty protruding into the wide grey river. However much detritus they accumulate, estuarine landscapes have an intrinsic magic, being so responsive to the vagaries of light and weather as land gives way to sea and sky; and McFadyen captures something of that.

The other painter in the show – Helena Ben-Zenou – is less ingratiating, referring to

Piranesi's *Carceri* in a couple of her works, and employing a restricted palette of white, grey, black and russet to quite stark ends. Marble dust and cement add surface texture to her scenes of stacked containers, construction and creekside industry.

Photographs supplant painting in the space occupied by Sinclair and film-maker Chris Petit. The A13 is a generator for Sinclair's latest book, *Dining On Stones* (Hamish Hamilton, £16.99), which is a disappointment after the insights and evocations of *London Orbital*, his account of a walk within earshot of the M25. In a video at Wapping, Sinclair says that 'the field that interests me is the liminal one between fiction and documentary'; but whereas in *London Orbital* the latter won out, in *Dining On Stones* there is too much fictional contrivance, and tired Post-Modern devices undermine Sinclair's take on the Thames Gateway.

Sinclair has filled a large vitrine in the show with photos taken on an A13 walk east from Beckton Alp to Shoburyness, in which his accompanying captions talk of abrupt 'shifts' in the landscape: 'wasteland to retail park to apocalyptic highway'. Leaving aside the 'apocalyptic' bit (another of the overstatements), this does define the current Thames Gateway character. 'When you walk, everything connects to everything,' says Sinclair; so planners and developers should do some alert walking? Petit's parallel 'film' – a succession of stills – reveals a landscape rich intermittently in visual stimuli, at least for certain sensibilities.

All this is 'art' derived from the A13 and its hinterland. Ironically, given the new development scenario, art is now made for the A13 as well; so de Paor Architects' Artscape project features in the exhibition, as do some proposals by Antony Gormley (mercifully less banal than his Gateshead *Angel*). 'Tautologous. The road and its satellite territory is art. No intervention required,' says Sinclair in one of his vitrine captions.

Sinclair also presents a 'Library of the Road': Pepsys, Defoe, Conrad, thrillers, guidebooks – all with this area at their heart. But how, returning to the AF's handout, does this show become 'a timely intervention in Britain's planning debate'? Simply in making people scrutinise the Thames Gateway now, to recognise qualities that Prescott's bulldozers and builders might obscure.

There's a line in Sinclair's *Dining On Stones* that could well refer to his own talent and mission: 'the recording and interrogation of unloved territory'. The Thames Gateway has been truly unloved but this show – neither sentimental nor overly romantic – suggests reasons to think otherwise. We should heed them.

Quest for Kahn

ISABEL ALLEN

My Architect

Directed by Nathaniel Kahn. Produced by Susan Rose Behr and Nathaniel Kahn.

As an architectural journalist, viewing Nathaniel Kahn's documentary about his late father Louis is an unsettling experience, in that it starkly exposes the inadequacy of attempting to capture architecture in print. The austerity of the Richards Medical Towers comes into sharp relief when they are inhabited by diffident students who wonder whether it wasn't possible to 'make the pillars different colours of something – something to give a little pizzazz'. The monumental Salk Institute reveals its more accessible side when a small child treats its open spaces as a playground, hopping and skipping through the architecture under the sort of sunlight which can only be captured on film.

While the interviews that pepper the documentary were dashed off in a single take, Kahn reports: 'I probably filmed those Yale buildings 15 times, and I still don't think I've done it right. The moment we got away from the feeling of "we need to show what this building looks like" and instead used the buildings as a stage set, letting people use them as a way to jog their thinking, that was when they became interesting and easier to deal with.'

The drama that is played out against the architectural backdrops is Nathaniel's quest 'to see if it is possible to get to know somebody after they are dead'. Louis Kahn's unusually tangled private life involved an enduring marriage and two longstanding affairs. Each relationship produced a child, including Nathaniel, Louis' illegitimate son. Louis' strategy for dealing with such conflicting demands was blanket neglect.

A shadowy presence throughout Nathaniel's childhood, Louis is equally elusive in the film. The documentary is shot through with historic footage showing Kahn working and walking his way through the narrative like an enigmatic ghost. Bringing his personality to life is left to others, although they too seem to struggle.

Theories about the relationship between Kahn and his architecture are half-mooted, but left hanging in mid-air. Jack MacCallister, project architect for the Salk Institute, briefly suggests that Kahn's empathy for buildings that show the scars of the construction related to the fact that he himself was badly scarred as a result of a childhood accident, but quickly retreats saying: 'I've never said it before and it's probably bullshit.'

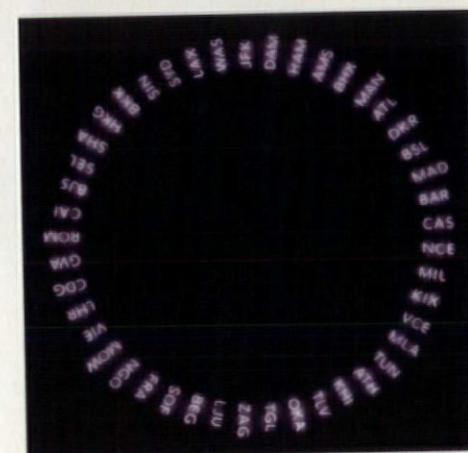
Others refer to Kahn's rootlessness. A Jewish immigrant born in Estonia into extreme poverty,



Louis Kahn with son Nathaniel

he came to America as a small child and moved 17 times in the following two years. He often conjured up the vision of a family house with a window framing a view of a woman preparing a meal. The implication, never quite spelled out, is that he idealised stability to such an extent that he could never commit to the reality – and inevitable imperfections – of domestic life.

The pain this caused is much in evidence. Knowing that Nathaniel spent his childhood waiting for his father, it is impossible not to wince when MacCallister, a mere employee, casually mentions that 'he used to spend Christmas with us'. But the buildings themselves play a key role in the posthumous reconciliation between father and son. The final word goes to the Bangladeshi architect, who accosts Nathaniel at the the National Assembly in Dhaka to say: 'He gave us democracy. To love everybody, he sometimes did not see the very closest ones. And that is inevitable in one of his stature.' In the final analysis, personal shortcomings are insignificant compared to the generosity and the strength of the buildings, so beautifully conveyed on film. *My Architect* is released on 13 August



Bright sparks

CORINNA DEAN

Some Versions of Light

At the Telephone Repeater Station, Brompton-on-Swale, Richmond, North Yorkshire, until 22 June

'Some Versions of Light' is a wide-ranging exhibition that explores the medium of light through a variety of artists and movements; but it still manages to cohere, through its sensitive installation in the newly restored Telephone Repeater Station in Brompton-on-Swale.

The exhibition was inspired by the curator Greville Worthington's early memories of childhood visits to his local church. A cash-strapped parish had to make do with an incandescent light bulb crudely painted red to represent the presence of the consecrated host in the tabernacle. This deification of objects is a recurring theme in the show, reflected in such works as Bill Culbert's *Total* (1991), where fluorescent tubes are placed within plastic bottles, a contemporary altar to the quotidian.

The 1930s building is a handsome red-brick construction of Classical proportions, and the works either respond to the elegant new gallery conversion or draw the viewer to the secondary spaces. Among the latter, Jo Taylor's *Gossip* uses a slide-projector to cast handwritten phrases on to the stairway wall, encouraging viewers to look down as they

ascend the stone staircase, while a cut-out in the building's internal wall leads your eye to Simon Cutts' framed neon wall sculpture, spelling out the words 'I prefer the stream of the mountains to the sea' (1971-2004).

The siting of Martin Richman's *Pleasure Beach* (2001) on the roof of the gallery suggests a continuation of the building's internal staircase. Lit up at night, the acrylic staircase emits an ultraviolet glow, prompting local rumours that a new disco had opened in town. Precisely this misreading and re-reading of the exhibits adds to the show's context. How else do we now view the near-mythical work of Yves Klein, *International Klein Blue*, IKB (1961), in the same context as, say, Langlands & Bell's *Frozen Sky*? Klein's patented IKB was invented with the help of chemists by suspending pigment in crystal-clear synthetic resin and compatible solvents, leaving individual particles of colour with their original intensity.

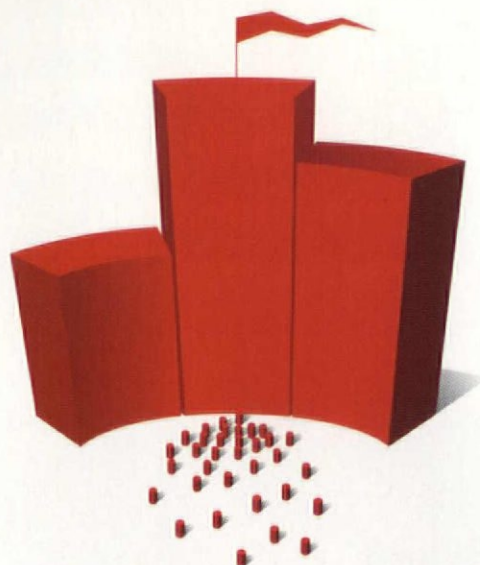
As if to demonstrate his dominant position in the evolution of 20th-century text and neon art pieces, the external wall of the building is adorned with a neon text by Maurizio Nannucci. The light source, neon, was

invented in 1920 and Nannucci was one of the first artists (along with Joseph Kosuth) to explore its possibilities to communicate language through art. In contrast to this technical manipulation of light sources, Roger Ackling attempts to manipulate natural rays of light, harnessing the rays of sunlight by using a magnifying glass to burn lines on wood. Each work, all *Untitled*, records the sun's light as it journeys to the earth.

James Turrell's *Ivor Blue* has its first viewing at the exhibition. This room-sized installation appears as a simple diagrammatic sketch in the catalogue in contrast to its complex reality – the intangible ethereal glow of combined blue hues.

The exhibition's broad choice of artworks provides evidence to back-up László Moholy-Nagy's prophetic statement, which is reprinted in the exhibition catalogue but first appeared in the *Architectural Forum* in May 1939. 'Great technical problems will be solved when the intuition of the artists will direct the research of engineers and technicians,' said Moholy-Nagy, predicting new forms of art that are being realised today.

Corinna Dean is a freelance writer



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London

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

Bartlett Summer Show 26 June-2 July. Details www.bartlett.ucl.ac.uk/architecture

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).

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).

New City Architecture Until 2 July. An exhibition at Finsbury Avenue Square, Broadgate, EC2. Details 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

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

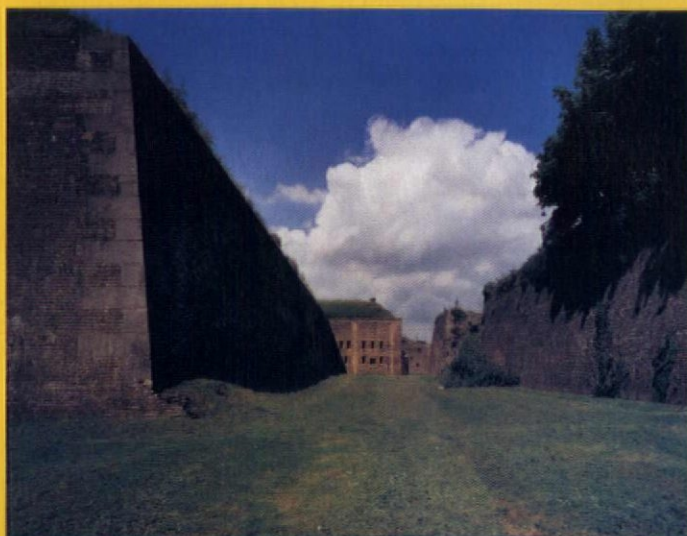
East

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



BEHIND CLOSED DOORS

The Drop Redoubt at Dover Western Heights is one of the most spectacular Napoleonic fortifications in the UK (AJ 20.6.02). Access is usually restricted to the building's perimeter but at least once a year the Dover Western Heights Preservation Society opens it to the public, and the next occasion will be Sunday 27 June, 11.00-16.00. Places must be booked in advance by sending a cheque for £3 (made payable to the society) plus a stamped addressed envelope to the Honorary secretary, 66 Union Road, Deal, Kent CT14 6AR. Indicate your preferred visiting time and apply by 23 June.

North

Newcastle School of Architecture Exhibition 18 June-3 July. At the Globe Gallery, Curtis Mayfield House, Carliol 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

CUBE Retrospective 1998-2004 18 June-26 August; **Architecture of John McAslan** 24-30 June. Two exhibitions at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

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.

Rhinegold: Art from Cologne Until 22 August. An exhibition at Tate Liverpool, Albert Dock, Liverpool. Details 0151 702 7400.

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.

University of Brighton Graduate Show 19-24 June. At Grand Parade, Brighton. Details 01273 643010.

Harold Turner Until 20 June. An exhibition at Clair Hall, Perry Mount 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

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

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

Scotland

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

Strathclyde Architecture Show Until 15 July. Student projects at 131 Rottenrow, Glasgow (0141 548 3023).

Langlands & Bell at Mount Stuart Until 26 September. An installation in William Burges' chapel. Details www.mountstuartart.com

Wales

RSAP Small Practice Surgery: Buildings Regs Update Monday 21 June at St Asaph, Monday 28 June at Aberfordwest, Tuesday 29 June at Aberystwyth. Details 029 2087 4753.

National

Architecture Week 2004 18-27 June. With a wide range of events across the UK. Details www.architectureweek.org.uk

Modern Gardens Open Day Saturday 26 June. Over 250 gardens will be open. Details www.moderngardens.org.uk

International

Lausanne Jardins 2004 19 June-17 October. Various temporary gardens in and around Lausanne. Details www.lausannejardins.ch

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

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

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

people & practices

Nicola Waddington has joined **Alan Jones Architects** of Belfast as a director.

Elliot Clark has joined specialist builder **Holloway White Allom** as health and safety adviser.

BLB Architects has appointed **Falk Fritsch** as a project architect.

GHM Consultancy Group has appointed **Kevin Burrell** and **Martin Howlett** as divisional directors and **Graham Watson** as IT director.

Lovejoy London has moved to Level Seven, 52 Grosvenor Gardens, Belgravia, London SW1W 0AU.

Richard Longstaff Associates has taken on three new recruits to assist with its expanding workload: **Rosie Reynolds**, an architectural assistant; and **Arta Muharremi** and **Laurie Walton**, both architectural technologists.

Market-leading ventilation and window-fitting supplier **Titon** has appointed **Tyson Anderson** to its holding company board of directors.

Minister for Culture, Welsh Language and Sport **Alun Pugh** has appointed **Richard Keen** as the new chair of the **Historic Buildings Council for Wales**.

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

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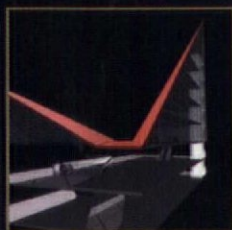
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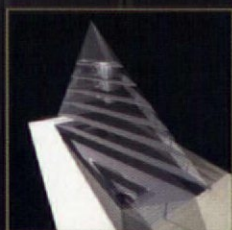
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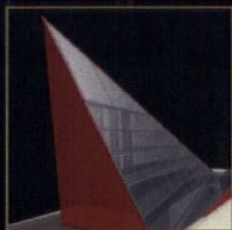
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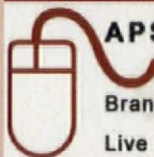
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Applicants with fluency in a European language, in addition to English, are encouraged to apply.

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

Robin Panrucker
Training and Recruitment Co-ordinator
Foster and Partners, Riverside Three
22 Hester Road, London SW11 4AN

Website: www.fosterandpartners.com

Please quote reference AJ002 when applying for this vacancy.

ttsp is recruiting a number of positions to support the Practice's broadening workload.

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Accomplished design architect with a flexible, proactive approach. Minimum two years post graduate experience.

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.

Interior Designer/Space Planner

Broad experience in corporate and public sector work and a proven track record in innovative solutions.

Technicians

Capable of job running who enjoy working in design led teams. Minimum three years experience.

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

ttsp



Bennetts Associates Architects

RIBA Part II/III Graduates and Architects

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

peter.runacres@bennettsassociates.com
1 Rawstone Place London EC1V 7NL
t 020 7520 3300 f 020 7520 3333
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Architectural CAD Technician (2 Month Contract) £20 Per Hour – Northants

A prestigious multi-disciplined Northamptonshire based consultancy seeks an Architectural Technician to work on healthcare and police HQ projects. You must be superior in the use of AutoCAD and have excellent communication skills.

Rachel Gordon t. 020 8603 1818 e. rgordon@bbt.co.uk Ref: RGOR0100

Architect/Project Manager £22 - £23 Per Hour – London

A high profile property management organisation with a worldwide presence seeks an all round Architect/Project Manager to complement their team. You will have a proven record in running several jobs at any one time and the ability to keep a tight ship to ensure projects are rolled out within budget and on time. Good CAD skills and a natural design flair essential.

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South Wales Vacancy

Architect

Vac ref 0406-15

Permanent £30000

My client is a brand new Practice, who have already gained a fantastic range of work with projects ranging in value from £10m mixed use projects to £100k Residential new build. Approximately 50% of their work is currently in the Residential sector, but the aim is to diversify the workload to reflect the talent and skills within the practice. The successful applicant will be a fully qualified Architect with about 3-5 years post qualification experience gained in any sector. In addition the client wants someone with good Job Running skills and, hopefully Design and Build experience. This is a fantastic opportunity to join a brand new practice who will be able to offer the successful candidate a great career progression, where the sky is, quite literally, the limit in terms of future opportunities.

RD RECRUITMENT (RUGBY) LTD
Trioka House, East Union St, Rugby Works CV22 6AJ
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Email: dave.smith@rdrecruitment.co.uk

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DDPC LTD are looking for a talented and motivated designer/technologist with 3 - 5 years experience to work on commercial, healthcare and domestic projects. AutoCAD required.

Please write or e-mail:

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with c.v and A4 images of work

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Architectural Technicians - North London

to £17/hr

Our client is a large practice, located a short train journey from Kings Cross, and is looking for a number of Architectural Technicians. Successful candidates will ideally have previous experience of Education projects, be AutoCAD proficient and have worked in the UK for a minimum of one year. Long term contracts available, excellent working environment. Ref AR5309

Technical Architect - Central London

to £35k pa

Our client is a well established architectural practice who specialise in Healthcare architecture. They have an exciting new opportunity for someone with a strong technical background gained on large scale Commercial projects. Healthcare knowledge desirable and AutoCAD skills are essential. Ref AR3

Architectural Technician x 3 - Nr Kings Cross

to £22/hr

Expert AutoCAD users urgently sought by medium sized practice with an excess of Healthcare projects. This is strictly a technical role, therefore extensive construction knowledge and AutoCAD skills are essential. Immediate starts available. Ref AR2

Architectural Technicians - Essex

to £25k pa

Our client is a successful multi-disciplined company looking for Architectural Technicians who are highly proficient on AutoCAD. Experience of Residential projects is essential within this role as is a strong knowledge of UK Building Regulations. Excellent opportunities on offer. Ref AR7372

Assistant Architect - West London

to £17/hr

This small, successful practice seeks an Assistant Architect who has good AutoCAD skills. The position will involve working on all aspects of varied and exciting projects, including both site and technical work. On-going contract available. Ref AR6

Project Architect - SW London

to £34k pa

Our client has been successful in winning a large Residential scheme. For this reason they are looking for a Senior Project Architect with a proven background of running Residential projects to the value of circa £30m. This is an excellent opportunity for an Architect who wants to get their teeth into a new project and make a difference. AutoCAD knowledge would be beneficial. Ref AR3

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A leading International Practice has asked us to source 2 no. Architects with 5 years minimum post part III experience. Some design skills would be a bonus.
£22.00 p/hr Ltd. Ref: CB5965

2 no. Architectural Technicians are required for the same team. You should have 2 - 3 years UK work experience. Retail and Entertainment experience would be advantageous AutoCAD skills are required for the Technicians and the Architects.
£18.00 p/hr Ltd. Ref: CB5966

All Daniel Owen Architectural contractors are paid on an open-book policy.

Permanent Contract - Camden £30,000 per annum

An AutoCAD based Architect or Technician is required for a top 100 practice. The successful candidate will join an existing team on a large residential project. Your portfolio should include new build and refurb detailing and you should have a good understanding of UK building Regulations.
Ref: CB7138

To discuss these roles in more detail or for informed career advice please call
Chris Bell in the London office on
0207 248 0000 Mobile: **07977 570 678**
or email: chris.bell@danielowen.co.uk

www.danielowen.co.uk



Recruitment enquiries

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

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

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Bookings/copy 5pm Monday
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Cancellations 12pm Monday

Recruitment advertisements in the AJ can be found on our internet recruitment service
www.careersinconstruction.com

Birmingham is undergoing an architectural renaissance. All around the City, the Council's commitment to improving design quality is evident from such projects as Future Systems' Selfridges building at the heart of the new Bullring. Urban Design, the Council's in-house Consultancy, has been at the forefront of this architectural renaissance with the new Visitor Centre in New Street and the nationally acclaimed athletics high performance centre at Alexander Stadium. We are currently involved in the City's £300m Schools for the Future bid.

Join us and you'll be involved in a diverse portfolio of projects like these. You can be sure of strong support, a consultative, collaborative culture and state-of-the-art equipment - everything you need to do what you do best: expressing your invention and ideas.

Design Architect

£33,642 - £39,429
REF: U029AJ

Over at least 5 years, you've filled your portfolio with imaginative, inspirational and probably award-winning design in an urban context - and you're excited about sharing your ideas with others. You'll be a design champion, a creative focus for our team and a source of advice on the City's design vision for private sector developers. You'll also enjoy acting as project architect on some of our most high-profile work.

Senior Architect

£29,835 - £34,413
REF: U030AJ

Calling on at least 4 years' experience in practice, you'll enjoy responsibility for a broad range of more complex projects from inception to completion. A track record of strong design is top of our wish list but it's also essential you've shown you can lead people and develop strong client relationships.

Architect

£25,245 - £27,420
REF: U031AJ

Show us your creative potential, proven over 3 years in practice, and we'll give you room to express yourself. Whilst we believe in a culture of support and tutelage, you will enjoy a fair degree of autonomy to see a wealth of projects through.

For an informal discussion about these opportunities, please call Kevin Kendall on 0121 303 6735.

For an application pack, please visit our website on www.birmingham.gov.uk/jobs. If you do not have website access, please call 0121 464 1111 (8am - 8pm Monday to Friday).

Closing date: 2nd July 2004.

Interviews will be held on 19th, 20th and 21st July 2004.



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London

Ref: AJW040611B

MIXED BAG

£Competitive

Due to an emerging workload, this busy Hertfordshire-based architecture practice are looking to recruit architects, architectural technicians and part II assistants at all levels to join established design teams to work on a variety of live projects in the residential, retail and leisure sectors at various work stages. If you have good technical or job running skills in these sectors and are a confident and effective team player looking to work in a relaxed environment in an attractive suburban setting, then this may be the ideal opportunity for you. You will have a minimum of three years experience and be Autocad proficient. Immediate start. Off street parking provided. Call Richard James to discuss further ASAP

Hertfordshire

Ref: ARJ040614A

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Tel: 020 7436 1616
Fax: 020 7436 1335

JOBS: INSIDE KNOWLEDGE
FROM AN OUTSIDE SOURCE

**Design Architect**

Pay: Up to £33K

Our client currently requires a registered Architect or a senior Part 2/3 with a minimum of 3 years experience within the residential sector. Candidates must have good negotiating skills, great design ability and excellent AutoCAD skills. Will be responsible for designing residential projects for this young development company and presenting the schemes to local authorities. **Based: Herts Ref: 2408**

Architectural Assistant - Part II

Pay: Negotiable

Architectural Assistant (Part II) required urgently for this multi-disciplinary practice based in the Surrey area. On offer will be an exceptional opportunity to progress and become a qualified Architect while contributing to the overall success of this practice. **Based: Surrey Ref: DEB5114**

Technical Manager

Pay: Up to £40K + Package

This national developer currently require the above to liaise and advise other departments and employers agents on technical and interface matters as well as to supervise the planning supervisor, ensuring both CDM regulations and in house CDM/H&S procedures are adhered to. Candidates must have sound CAD skills as well as good technical knowledge of flatted development construction. **Based: London Ref: DEB5121**

Senior Architectural Technicians

Pay: Up to £33K + Package

This well-known residential developer currently require four Senior Architectural Technicians to undertake production drawing designs as well as ensuring drawings comply with building regulations and NHBC requirements. Applicants must be well experienced in the use of AutoCAD and at least 4 years experience in the housing industry. **Based: Middlesex Ref: DEB5120**

Various opportunities are available in London and the South East.
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Further information on the ROI can be obtained from www.rcisurvey.co.uk, or by contacting Dr Emma Parry at emma.parry@cranfield.ac.uk or on 01234 754 408.

Just Architecture

PERMANENT VACANCIES

Project Architects, London - to £40K
Due to recent competition successes, our world-renowned client seeks applications from career minded individuals who would like to work on an exciting range of PFI Healthcare projects. You will have 5 yrs+ post part III experience and be a hands-on, AutoCAD proficient, project leader. Healthcare experience is desirable, but not essential. Ref: 10035

Project Architect, London - to £36K
This large, award winning commercial practice, seeks a Project Architect to work closely with the Associate Director in charge of a large-scale 'City' office development. An excellent all-rounder, you will have a minimum of 5 yrs post part III experience and have a proven track record playing a lead role on high profile commercial projects. Ref: 10142

Recently Qualified Architect, London - to £33K
This dynamic and highly respected AJ 100 practice, seeks applications from talented and ambitious individuals wishing to work on an exciting range of commercial projects. You will have both technical and front-end design skills, coupled with the ambition and desire to succeed in a fast-moving environment. AutoCAD literacy is essential. Ref: 10143

Job Runners, SW London - to £36K
Fancy working on projects for the rich and famous? Our client, a leader in its field, seeks applications from individuals wishing to work on £multi-million one-off houses of the highest quality. With at least 2 yrs residential and job-running experience, you will also have sound technical knowledge and be AutoCAD literate. A fantastic career opportunity! Ref: 10111

Architects & Project Architects, London - to £36K
This design conscious, AJ 100 practice, seeks applications from the up-and-coming stars of the industry! Dependant on experience, you will be working in or leading design teams responsible for an exciting range of large-scale Hospitality & Leisure projects. A good range of skills and CAD literacy is essential for these positions. Ref: 10086

CONTRACT VACANCIES

Senior Technician, London - to £22ph
Residential and commercial projects - AutoCAD. Ref: 10151

Senior Technician, London - to £22ph
£multi-million office development - AutoCAD. Ref: 10105

Mid-Weight Technician, London - to £20ph
Retail fit-out projects - AutoCAD/Microstation. Ref: 10109

Architect x 2, London - to £18ph
Retail & entertainment projects - AutoCAD. Ref: 10152

Mid-Weight Technician x 2, London - to £18ph
Retail & entertainment projects - AutoCAD. Ref: 10153

Architectural Assistant, London - to £16ph
Large-scale shopping centre project - AutoCAD. Ref: 10110

Mid-Weight Technician, Berkshire - to £18ph
A range of commercial projects - AutoCAD. Ref: 10051

Senior Technician, Hertfordshire - to £22ph
High-density residential projects - AutoCAD. Ref: 10154

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Architectural Design and Project Management company require an experienced Architect and/or Technician. Candidates must have very extensive building regulation knowledge and the ability to take a scheme from inception to completion. Must be AutoCAD literate. The position is based at our Bristol office, and will be dealing with primarily housing and commercial projects.

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67, Maltings Place, 169, Tower Bridge Road, London, SE1 3LJ
email: jo@glennhowells.co.uk Tel No. 020 7407 9915

17 June 2004

Recruitment enquiries

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

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

Deadlines

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Artwork 12 noon Tuesday
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ARCHITECTURAL TECHNICIAN

We are an East Midlands based CONSULTANT DESIGN COMPANY specialising in the design of external facades. We are looking for technicians with AutoCAD experience & enthusiasm. We take the design from planning drawings up to producing drawings for the manufacturers & construction teams. We have a close relationship with the design team & regularly attend site meetings. The company is currently working on design for projects from £100k to £2m. Please contact Paul Critchlow on 01455 557777 or Elizabethan House, Leicester Road, Lutterworth, LE17 4NJ, info@ELIDESIGN.co.uk

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We have won national and regional awards for our new build and refurbishment pub projects and are looking for an

Architect and a Technician

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for a number of existing and new long term projects in the UK and Overseas. The successful applicants will be based in our London office and must possess a relevant degree and at least six months experience. You should also have excellent drafting, design and drawing skills. Large scale project experience is an advantage as is knowledge of Microstation and the necessary and relevant building codes, practices and regulations. Salary: £20-25,000 depending on exp.

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www.nashpartnership.com

Our joint architecture and planning office seeks interest from experienced architects with a keen eye for detail, sensitivity to culture and history, who enjoys the complexities and consultations of progressing new design in historic areas. Historical research with good visual and communication skills are essential. Please supply evidence of illustrative ability with c.v. to Joe Cunningham

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COURSES



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The University of Reading
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CAD Training Service

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.



Northern
Architecture



Creative Partnerships

Contact Information:

Christian Barnes
Public Art & Design Officer
Durham City Arts Ltd.
Byland Lodge
Hawthorn Terrace
Durham City
DH1 4TD
T 0191 301 8245
F 0191 301 8821
mail@christianbarnes.co.uk

DRUMCHAPEL New Neighbourhood

Offers the opportunity for an ambitious design and development consortium to build around 1,000 new homes for sale on 46 hectares of land within a residential suburb in the north western edge of Glasgow.

Drumchapel is developing as a vibrant, forward looking, socially inclusive community and Drumchapel New Neighbourhood will continue the recent substantial public and private sector investment in the area which has included new homes for sale and rent, new schools, a new sports centre and new community facilities.

Glasgow City Council is seeking expressions of interest from committed and enthusiastic design and development consortia interested in masterplanning, designing and implementing one of the largest suburban developments in Scotland that will embody exemplary town

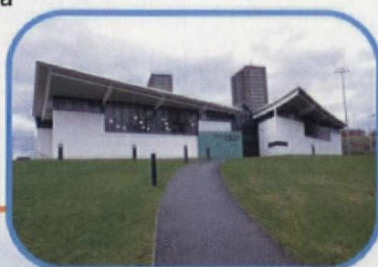
planning, urban design and architecture.

It is anticipated that the new neighbourhood will provide a wide range of middle market through to upper market homes with an element of smaller properties and flats and a small local shopping centre.

Selection of a preferred development consortium will involve a two-stage evaluation process. If you are interested in this exciting new suburban regeneration please write to **Land & Property Development, Development & Regeneration Services, Glasgow City Council, 229 George Street, Glasgow G1 1QU, marking your letters for the attention of Neil J Murray,**

Project Officer. Please enclose a cheque for £50 towards the cost of the Design, Planning & Marketing Brief, made payable to Glasgow City Council.

The closing date for Stage 1 submissions will be Tuesday 20th July 2004.



www.glasgow.gov.uk

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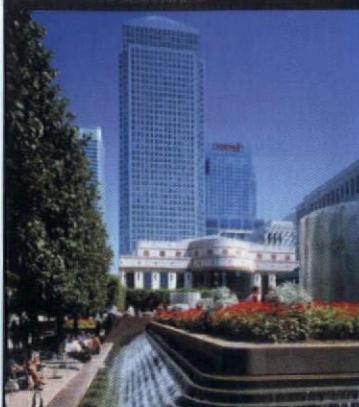
AJ ENQUIRY NO: 301



A service to help architects, consultants and project managers to select and install the right air conditioning solution has been unveiled by leading hvac manufacturer, Trox. The Trox Design Bureau works in close partnership with the building's designers to offer a flexible, bespoke service to produce the best building services solution for a given project.

CLAXTON BLINDS

AJ ENQUIRY NO: 302



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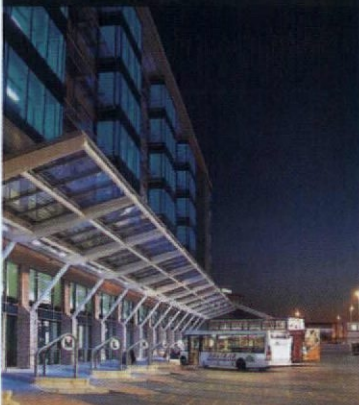
AJ ENQUIRY NO: 303



Water technology specialist, Grohe, will provide sanitary facilities for seven stadiums for the European Football Championship 2004. Durability, ease of operation and economy of energy, ability to withstand stress, protection against vandalism and problem free maintenance and upkeep were some of the criteria that were a must for all sanitary products.

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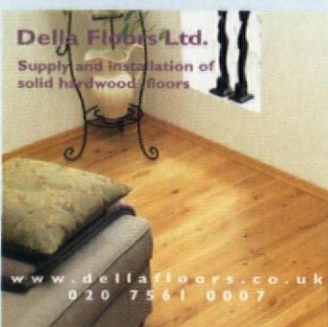
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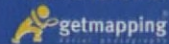
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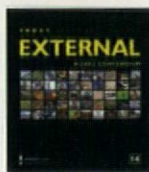
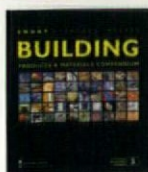
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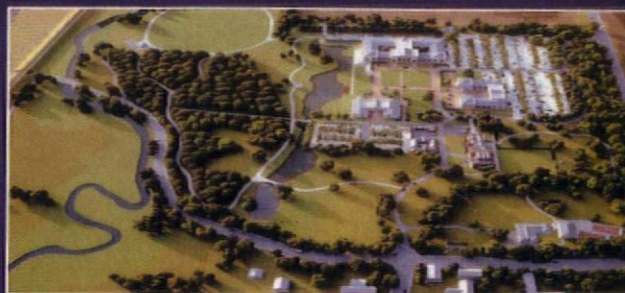
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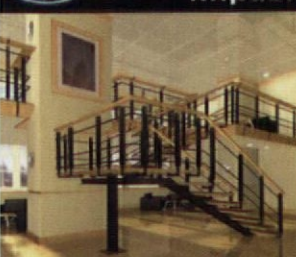
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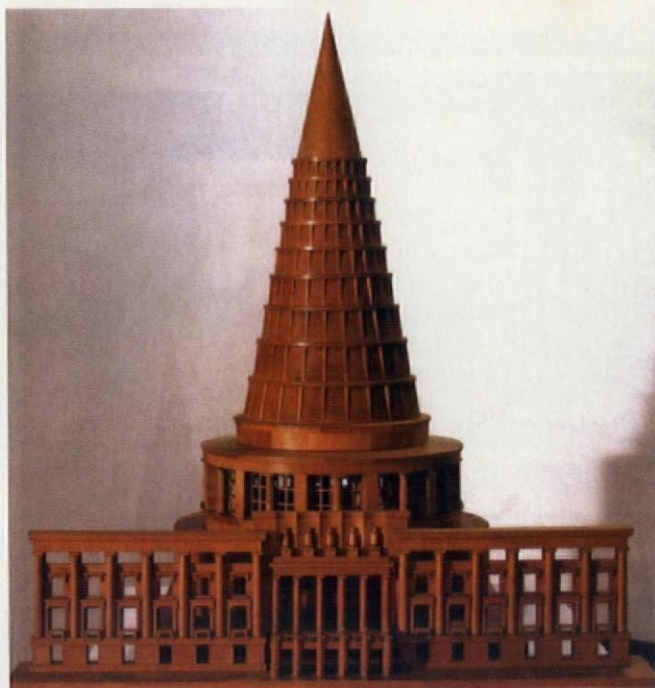
Fields of conflict

Little attention has been paid, amid the predictions of **Stuart Lipton** resigning as chairman of CABE (after five years of unremunerated service), as to why the Department for Culture asked for an audit of CABE's governance. All non-departmental public bodies, such as CABE, are subject to regular periodic audits, and CABE got a clean bill of health as recently as last autumn. What triggered the additional audit just completed were complaints in relation to two proposed developments by Stanhope. The first was at South Kensington Underground station, the second on a large site next to East Croydon Station. In each case a complaint was made that CABE had reviewed favourably a scheme proposed by Stanhope when the company and CABE shared a chairman. Actually CABE also gave a generally favourable review to another scheme for the Croydon site – backed by the council itself. In each case, the complainants, far from being disinterested monitors of public behaviour, are simply bitter opponents of the Stanhope proposals. They seem to imagine that Lipton is conflicted but that they are not. In the case of South Kensington, the complainant was an anonymous local resident; in the case of Croydon Labour Party, it managed to seek help from CABE's enabling department in respect of its scheme, and failed to make any complaint about CABE at the public inquiry into the Stanhope scheme last summer. Perhaps Croydon thought a complaint this year might influence **John Prescott**, upon whose desk the inquiry inspector's report now rests.

Jet set

Manhattan is witnessing a wonderful set-piece battle over the proposed new Olympic stadium to be built in a largely residential area (if it goes ahead). The project involves extending the subway, and supposedly producing a car-free stadium, courtesy of UK environmental engineer **Battle McCarthy**. But not everyone is

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 10.6.04) was Paul Swart of Blackwood Architects, Aylesbury, Buckinghamshire. The never-built scheme was Northampton County Hall by Jeremy and Fenella Dixon, with Edward Jones.

convinced the development is a good idea, not least the editor of the *Architect's Newspaper*, the Manhattan fortnightly launched earlier this year. According to *AN*, the proposed stadium is a giant real estate deal which will result in development of a group of tower blocks once the floor area ratio of the neighbourhood is changed; moreover, there will be underground parking for 5,000 cars; and money intended for low cost housing (some \$300 million) will be diverted into the scheme by the city authorities. It needs a Tom Wolfe to do justice to this, especially as *New York Times* critic **Herbert Muschamp** is set to give up architecture for fresh fields.

Limited use

The justification for building the stadium (largely at public expense) is that it forms part of the New York Olympic bid, but actually it is for the **New York Jets**, too. Since no-

one in New York thinks the city has much chance of picking up the necessary IOC votes, given recent military events, the need for the stadium begins to look dubious. Moreover, it would only be used by the Jets for football games 12 times a year, when most of the spectators are corporate types who are about as likely to use public transport as **Margaret Thatcher**, so no-one believes there will not be new traffic congestion in the area. There are other parts of NY that could accommodate a stadium and parking without difficulty, but there is another issue at play: conventions. NY rates nowhere in this lucrative market, not having the appropriate facilities. The real estate promoters of the scheme are obviously pushing this as a reason for development – without mentioning the traffic implications. The stadium would sit atop the Amtrak rail area where trains are stored, which would

mean a \$300 million deck being built as part of the stadium. New Yorkers think this must make the idea the most expensive stadium in the world, but they have not looked at the figures on Wembley where the current anticipated cost is £757 million. Honestly.

Live action

Television broadcasting of this year's Stirling Prize will be properly live for the first time (usually it is a day late in a pretend-live version). The decision reflects Channel 4's investment in the event, since an outside broadcast team will be more expensive than the previous format; the presenter will be **Kevin McCloud** of *Grand Designs* fame. The event is being held in London (the first time in the capital for three years), at the old Billingsgate fish market in the City of London, revamped by Richard Rogers Partnership many years ago and now used for dinners and exhibitions. Great space.

Window space

A warm welcome to an initiative by the Building Centre in London's Store Street. To be launched today by **Will Alsop**, 'The Window Galleries' will be open to all from tomorrow, 10am to 5pm daily. Exhibitions about architecture and the arts will take place in this most public of the Building Centre's spaces, and will give more scope to the Building Centre Trust, under the guiding hand of director **Andrew Scoones**, to mount more ambitious shows. Much of the ground-floor space at the centre has been redesigned by Block Architecture; it all looks as though vitaminisation is taking place under Building Centre chairman **Michael Rose**, whose other commitments include sterling work on the British Architectural Library Trust.

Sound bite

Nice quote from **Bernard Tschumi**, speaking at a Cooper Union event on architecture and music: 'Some architects use techniques not unlike sampling. **Richard Meier** has been sampling Le Corbusier for many years, right?' Right.

astragal

KEIM MINERAL PAINTS

AJ ENQUIRY NO: 201

Gwalia Housing Group has used Keim Granital for the decoration of a new-build four-storey block of flats above a new church on the ground floor. Keim Granital will enable considerable whole-life savings compared with conventional paints because of its proven longevity, saving two or three decorations during its 15-year-plus life expectancy.



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AJ ENQUIRY NO: 204

This week's AJ technical section includes analysis of translucent aerogel – Nanogel! (page 56) – the remarkable insulating product that is now available within the Kalwall system. Architects can now design translucent walling or roofing with a stunningly low U-value of 0.28W/m²K – as energy efficient as a solid surface – maximising diffused daylight without shadows and glare. Tel 020 8660 7667 or visit www.stoakes.co.uk



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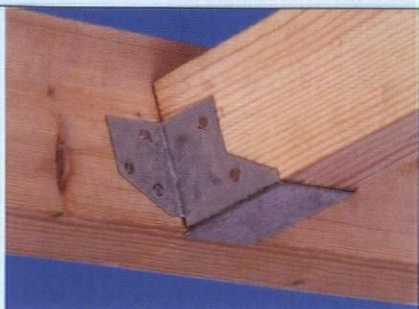
The Trocal and VW Golf brands share a common bond: Trocal roofing systems are being installed on VW dealerships in the UK. The latest is a roof refurbishment for the dealership in Avondale Road in Bromley, Kent. Trocal S 1.5mm single-ply roofing membranes from market leader Sika were specified to waterproof a 200m² flat-roofed extension at the dealership.



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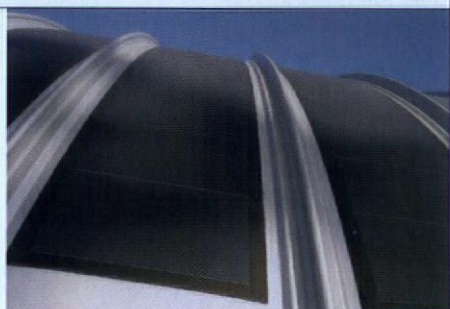
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