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NINE/CHRISTIAN RICHTERS

Renzo Piano's pilgrimage church of Padre Pio at San Giovanni Rotondo in southern Italy is due for completion next month. The design, which needs to accommodate up to 10,000 people, turns its back on the traditional nave structure of large churches. Instead, Piano has designed the building in a spiralling form reminiscent of a snail shell, forming three-quarters of a circle in total. The structure consists of two intermeshing rows of stone arches arranged in a circle, supporting a wooden roof, clad with pre-patinated copper. The copper roofing was supplied by Tecu.

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Alsop Architects' Ontario College of Art & Design
Photograph by Richard Johnson/Interior Images



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“Frank Gehry doesn't dumb down”

Developer Karis/ING on the changing shape
of the Brighton Towers » page 6

MonoMetro heads
for the court
» page 7

aj news

TFL URGED TO PUT CYCLISTS AND PEDESTRIANS FIRST

A report commissioned by Transport for London is calling for a 'change in mindset' among transport and urban planners. The study – by international urban planning guru Jan Gehl – highlights the needs of cyclists and pedestrians. The report has already received the support of London mayor Ken Livingstone.

GOVERNMENT POLICY 'PUTS PROJECTS OUT OF REACH'

Following the financial collapse of Percy Thomas Architects and the practice's sale to outsourcing specialist Capita, design director Jonathan Adams has warned other practices could follow suit. He said the government's strategy of bundling several small-scale hospitals and schools in single PFI deals was putting such projects out of the reach of many offices.

ARCHITECTS 'LOSING PLOT' WITH SIGNATURE BUILDINGS

Immediate past-president of the Chartered Institute of Building Services Engineers Terry Wyatt has accused architects of 'losing the plot' and designing unsustainable signature buildings that take a terrible toll on natural resources.

Hodder mounts private probe into Clissold row

Stephen Hodder will today launch a counter-attack in the ongoing dispute with Hackney council over the Clissold Leisure Centre debacle.

The Manchester-based architect is to take charge of his own investigation into the centre's problems and try to identify where blame lies.

Hodder has even employed his own structural engineers and cost consultants in a move that will compete directly with the council's investigation into the Stoke Newington building.

Hodder told the AJ that he has been left out in the cold by the council regarding the building's defects and is determined to find the real reason for its closure.

'We are going to have a look in the building and find out what has really gone wrong – at the moment we are being told absolutely nothing by the council,' Hodder said.

Clissold Leisure Centre opened in 2002 following a 12-month delay on the construction, which has since been the subject of a legal dispute between the council and the architect.

It closed in the middle of last year and has stood

empty ever since. Two weeks ago it emerged that the council had amassed a £1.4 million war chest (AJ 3.6.04) to fund disputes with either Hodder or the contractor, Gleeson.

But Hodder is keen to find out for himself where the defects lie. 'We need to find out where the problems are. At the moment I don't really understand what can have gone wrong,' he said.

'How can our architectural detailing have caused the building to be closed for so long? We do not even know for a fact that the problems are as a result of the construction.'

'We will be formal about this and will issue to the public a professional report into the situation that will address all the issues at hand,' he added.

A spokeswoman for the council has previously said it will not enter into dialogue with Hodder while legal cases are pending. 'We've are not prepared to compromise our legal position by contacting the architect,' she said. See editorial, page 22.

Ed Dorrell



Hodder: will report to the public

Ex-minister close to forcing Commons debate

Alan Howarth is on the verge of forcing planning minister Keith Hill to defend the abolition of the PPG 7 Country House Clause in a House of Commons debate.

The former Labour architecture minister believes he is a matter of weeks away from securing an adjournment debate – in either the Commons chamber itself or the adjacent Westminster Hall – on the government's plans.

Howarth said he expects the debate to take place 'hopefully before the summer recess in the next three-to-four weeks'.

The MP said that he was keen to get the opportunity to put the arguments in favour of retaining the clause to his parliamentary colleagues.

Howarth said he would open the debate by arguing that the government's policy was misguided.

He was also expected to point toward the widespread support for his Early Day Motion, which has so far attracted 47 supporters ranging from Conservative Teddy Taylor on the right to Labour's Tam Dalyell on the left.

Howarth is also expected to point out that a competing EDM proposed by Andrew Bennett that congratulates the government on its proposed abolition has attracted the backing of just six MPs.

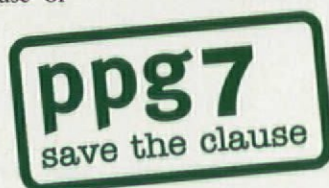
For a draft letter backing the AJ's Save the Clause campaign to send to your MP, visit www.ajplus.co.uk.

NHS chiefs call for PFI reforms

The PFI procurement method needs immediate reform if more mistakes in hospital building design are to be avoided, NHS chief executives have said.

With a new round of PFI investment due to be announced next month, employers' organisation the NHS Confederation has called for increased flexibility to ensure patients get the 'full benefits of future investment'.

It has identified a 10-point plan, backed by the Future Healthcare Network, including cutting red tape and ensuring bed numbers are realistic.



“The projects will unleash themselves in a finale that is nothing other than a brilliant overture”

Kurt Forster's modest ambitions for the Venice Architecture Biennale » page 7



Superstars and students pool their visions for Smithfield » page 16-21

HSE in 'picking on profession' row

The case of Neil Vesma, an architect convicted earlier this month of breaching health and safety regulations, has sparked a series of angry responses from his supporters, who claim he has been seriously mistreated.

The RIBA was among those prompted into action after Vesma, of Gloucester-based Neil Vesma Architects, was fined £500 with £1,000 costs and ordered to take part in a planning supervisor course (AJ 3.6.04).

RIBA's Wessex region director Jane Pinnock said the prosecution and conviction were an example of the HSE's picking on the architecture profession. 'The HSE seems to be out for architects,' she said.

Vesma admitted failing to warn bricklayers about the weight of blocks being used in

one of his designs. However, he said he felt 'singled out' because he had not specified the blocks, which had been chosen by the contractor.

'I held my hand up to it but it seems unfair. Why was no action taken against the quantity surveyor and contractor?'

And John Heath, managing partner of safety specialist Morgan Safety Services, said Vesma's 'professional and honest approach in pleading guilty' made him an easy target.

It was 'beyond comprehension' the contractor could admit to choosing the blocks, allow his workmen to lift them and not find himself in court, he said.

'This prosecution appears to suggest designs must be specified to the absolute,

with no leeway for the tendering contractor to offer alternatives in material or method.

'This is a very bad road to follow or be forced down. It suggests only the architect can be held responsible for design decisions,' Heath added.

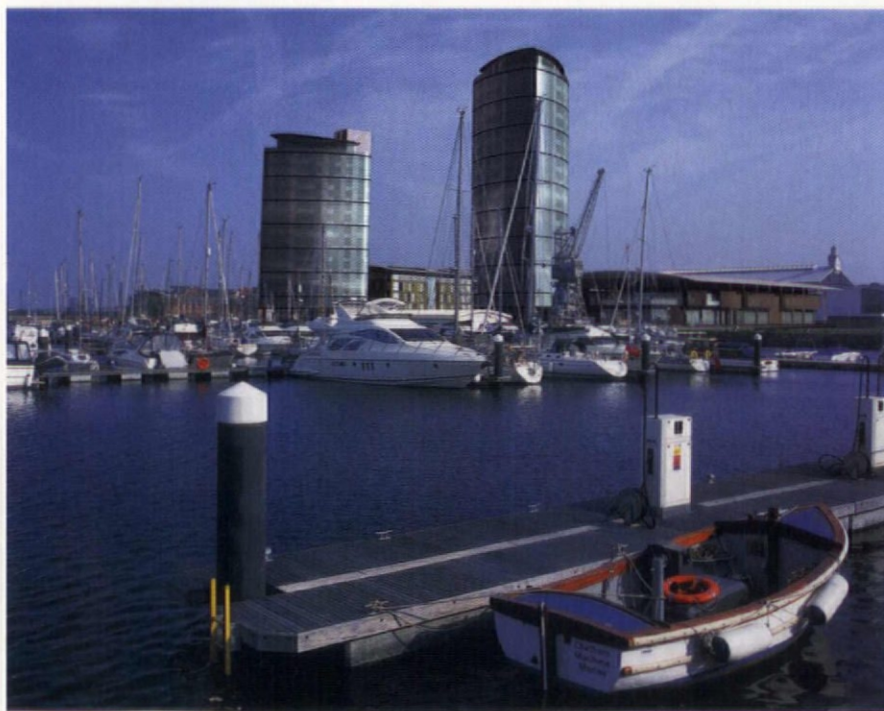
RIBA health and safety spokesman Tim Gough agreed that the court's findings were reason for concern, warning that they could trigger a new raft of guidance.

'It is worrying when a member is prosecuted this way and we want to issue advice,' said Gough.

'Because it's a criminal prosecution it's unwise to comment until we have all the facts from the magistrates.'

Jez Abbott

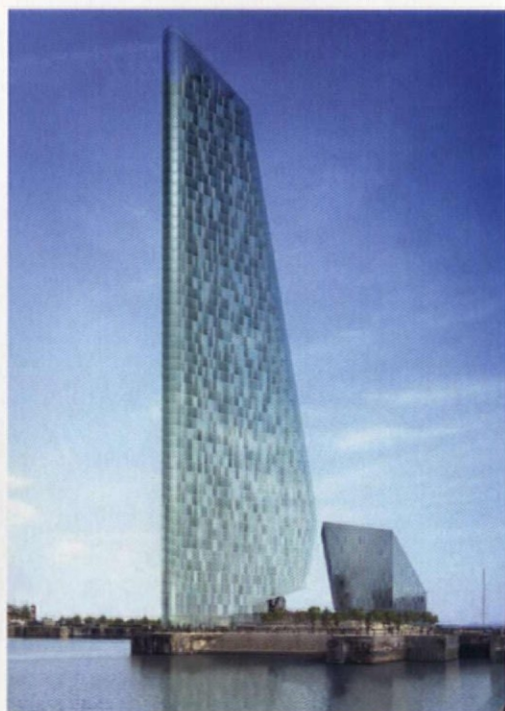
Towering proposals revealed for Chatham and Liverpool



Two proposals for tower developments have been unveiled this week.

Wilkinson Eyre Architects has revealed two towers in Chatham, Kent, (above, left) which have been granted planning permission this week; while Ian Simpson Architects has just submitted a 50-storey skyscraper on the Liverpool waterfront (above, right) for planning.

The Chatham scheme has been likened to 'two lighthouses' – one of 15 storeys and one of 19 – and will include flats, shops, a gym and leisure centre and will overlook the local quays.



And Ian Simpson Architects' project, for Maro Developments, aims to create a landmark 50-storey building at the entrance to the Liverpool Marina on Brunswick Quay. The project will include about 500 apartments, with a hotel, retail and office uses.

'The tower will provide a dramatic addition to Liverpool's famous waterfront, respecting the city's heritage, reinforcing the regeneration initiatives already under way, and creating a new place that will make a real difference to the city and its people,' Simpson said.

Local concern shrinks Gehry's seaside special

Local groups have forced Frank Gehry to reconsider the size of his seaside skyscrapers in Hove. Developer Karis/ING has responded to concerns about the height of the controversial 38-storey towers on the King Alfred site which, at 122m, would be the tallest buildings in Sussex.

It now proposes to lower the four towers to between 17 to 20 storeys.

However, to ensure the scheme is still a financial success, Karis/ING was due to ask Brighton & Hove council's policy and resources committee yesterday (Wednesday) to allow a further 152 homes on the site and limit the commercial space.

Gehry's design has met with mixed reactions since the team won a competition to redesign and replace the run-down King Alfred leisure centre last year.

Yet Josh Arghiros, managing director of Karis/ING, maintains the move is just the latest stage in Gehry's ongoing design process. He said: 'Frank made a first, intuitive response to the site but the design is fluid and will change and change.'

'We have carried out extensive local research and some residents said they didn't want to feel

overwhelmed by the development, so we have taken that on board. But the concept behind the scheme has not changed at all, it has evolved. Frank did not want to rush in without community participation.

'It is also very clear that Frank Gehry doesn't dumb down. Our contract says that the subjective and aesthetic control is left with him, though he will take heed of the community's wishes.'

The council anticipates that new concept designs will be available for consultation later in the year and a planning application will be submitted before Christmas.

Arghiros added: 'It is a £200million project and we have to do our homework before we start.

The planning application alone will cost £6million-plus so we must get this right from day one.

Selma Montford, secretary of the Brighton Society, said: 'We welcome the reduction in height. We were worried the towers would cast the most enormous shadows across Hove. It is a step in the right direction but we need many more.'

Richard Waite



Gehry's original proposal for the King Alfred site

Engineers scoop design awards

Some of the world's best architects have helped engineers scoop top awards for design.

Birmingham's Selfridges by Future Systems and Arup was 'an architecturally challenging and exciting building', said judges for the Structural Steel Design Awards. 'But it had a commonsense approach to its structural framing strategy'.

Another Arup building, More London Plot 1, created by Foster and Partners, 'pushed the design process to the limit'.

Meanwhile, 'a culmination of collaborative expertise and teamwork' was the judges' verdict on the third award winner, Wilkinson Eyre's Swansea Sail Bridge engineered by Flint & Neill Partnership.

An industrial building award went to Portsmouth's VT Shipbuilding Facility by AMEC Design and Management with Watson Steel Structures for its impressive scale, use of traditional steel structural forms, and efficient design.

'Engineering excellence, innovation, attention to detail, economy and speed of construction are characteristics of these exemplary structures,' the judges added.



Green light for £4bn Greenwich Peninsula regeneration

One of the biggest UK regeneration schemes to date, Terry Farrell's £4 billion masterplan for the Greenwich Peninsula, has cleared a major hurdle, with planning minister Keith Hill announcing that all commercial contracts and planning discussions have been completed.

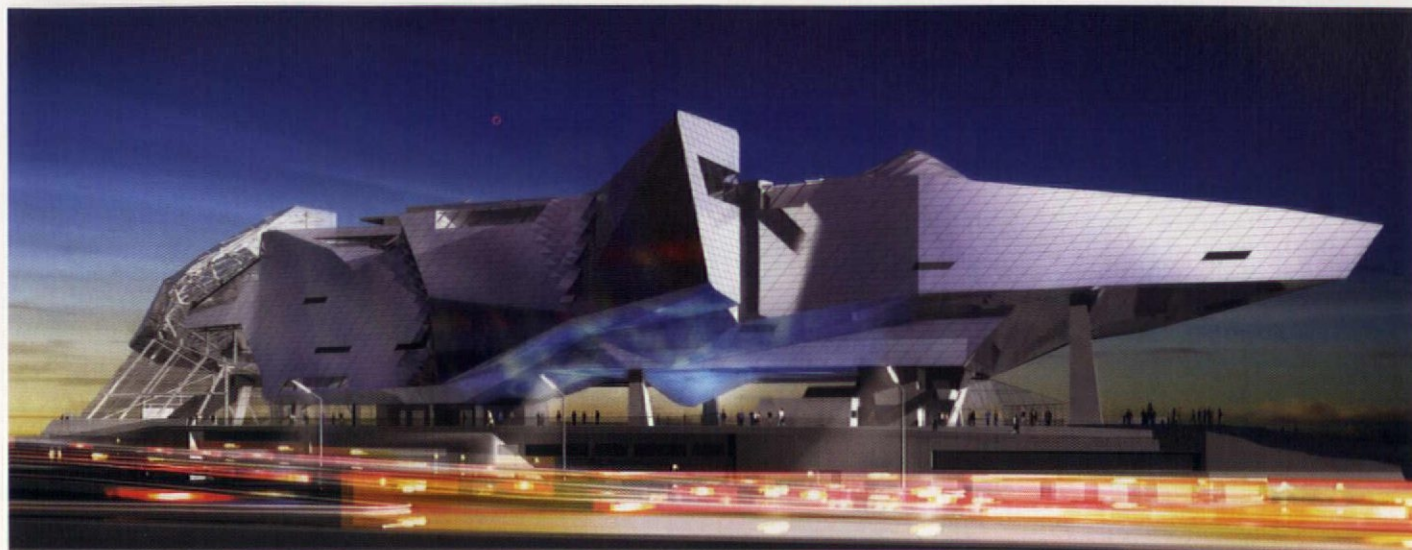
The 121 ha scheme will see 10,000 homes built on the peninsula and a 20,000-seat entertainment and sports venue designed by HOK Sport built in Richard Rogers' Millennium Dome.

Hill said the arena was due for completion in 2007 and would play a key role in London's bid to host the 2012 Olympic Games.

'This is a major milestone in the history of the capital's regeneration and a significant step forward in the wider redevelopment of the Thames Gateway,' he said. 'The £4 billion of private sector investment, including £550 million cash return over the next 20 years, will bring new homes, services and infrastructure.'

The 20-year project will create 24,000 jobs and the first homes are due to start on site in 2006. The developer said the scheme would 'set new benchmarks in urban mixed-use development and become one of London's finest districts.'

Venice director hails 'revolutionary new era'



Hyper-project: Coop Himmelb(l)au's Musée des Confluences, Lyon, will be among the buildings featured in this year's Venice Biennale

Kurt Forster, the director of this year's Venice Architecture Biennale, has announced that the festival will reflect the fact that 'architecture is going through a period of revolutionary shifts of thought – shifts so great as to suggest the advent of a new era', writes *Andrew Mead*.

Outlining the content of the biennale's main exhibition, 'Metamorphoses', last week, Forster promised a 'world-wide survey', featuring 170 practices, at the biennale's two main sites – the Italian Pavilion in the Festival Gardens and the Corderie, the huge former ropeworks in the Arsenale.

The Italian Pavilion would be 'a theatre of

experiences', with sections on concert halls, Italian interiors, and the theme of 'atmosphere'. Featured architects include Kengo Kuma, Ben van Berkel and Chris Wilkinson.

At the Corderie, there will be a survey of the 1980s centred on four 'pivotal' figures: Peter Eisenman, Frank Gehry, Aldo Rossi and James Stirling.

Other parts will be devoted to 'topography', 'surfaces', and 'hyper-projects' – including Coop Himmelb(l)au's Musée des Confluences, Lyon.

Clearly unafraid of hyperbole, Forster declared that 'as in an orchestral crescendo, the projects will blend timbres and resonance,

dark and light, forte and piano, and unleash themselves in an explosive finale – a finale that is nothing other than a brilliant overture.'

Peter Cook, curator of the British Pavilion, said he had chosen the exhibitors to reflect the 'contradictory feel of the British scene' and 'move the talk around the building', but did little more than list their names: Future Systems, Ian Ritchie, Kathryn Findlay, Caruso St John, Ron Arad, John Pawson, C J Lim, Richard Murphy, and Cook himself with Bartlett colleague Gavin Rowbotham.

The Venice Architecture Biennale opens to the public on 12 September and runs until 7 November. Website, www.labiennale.org

Pearce on track for legal action

A London-based architect is set to seek a judicial review against transport chiefs for snubbing plans for a monorail system for the capital.

Gareth Pearce has been lobbying Transport for London (TfL) to back his proposals for up to 270km of track raised on stilts around London. However, TfL says it has evaluated the scheme and deemed it less crucial than other projects, such as Crossrail.

But Pearce said the driverless trains were technologically 'proven', would improve urban spaces and be cost effective. Building MonoMetro, for example, would cost £4.5 million per km against £25 million for a tramline, he said.

Pearce added there was a statutory obligation for his proposals to be assessed and he had demanded to see any review work carried out by transport experts.



Pie in the sky? Pearce says his monorail could be operational by 2012

Pearce was also involved in a legal dispute in 2001, when he took Rem Koolhaas to the High Court, accusing the Pritzker Prize winner of plagiarising his 1986 plans for Docklands Town Hall and incorporating elements into the Kunsthal Art Gallery in Rotterdam.

And now he is set to take the legal option again in the dispute over MonoMetro.

'We have now requested a copy of [Transport for London's] assessment and if it can't come up with it we will seek a judicial review. It's the only way to go if TfL is not prepared to

play by the rules,' he told the AJ.

He claimed his scheme could take 20,000 passengers an hour and pick up people at maximum intervals of 54 seconds. The network would snake across the capital from Heathrow to the Lea Valley and be open by 2012, the year London hopes to host the Olympics.

'All we need is £20 million to put a line across Hyde Park and demonstrate it to Londoners for two years. By 2012 we could have a 270km network.'

But TfL insisted that it had not received a proper proposal.

'London carries around 10 million people a day on buses and underground trains and no major city in the world uses a monorail for mass transit,' a spokesman said. 'We will deal with a judicial review as and when it's sought.'

Jez Abbott

Rouse warns that urban reforms 'may be undone'

The Housing Corporation's new chief executive, Jon Rouse, has issued a stark warning over government plans to loosen regulations banning out-of-town shopping schemes.

Rouse – who has just stepped down as CABE chief executive – said the proposals found in the Office of the Deputy Prime Minister's PPS6 consultative document have the capacity to 'undo everything we have achieved in the past 10 years'.

Critics claim the document – which the government insists represents a strengthening of its pro-town centre policy – shows a relaxation of the policy introduced to great success by the Tories more than a decade ago.

They believe chancellor Gordon Brown and deputy prime minister John Prescott have come under increasing pressure from the major retailers who argue that if they want the economic boom to continue, planning regulations must be reformed.

However, Rouse said there was good reason to be concerned at the government's apparent change of heart. 'They need to be extremely careful,' he told the AJ. 'Or all the progress we have made in the past few years in regeneration and urban renaissance will come undone.'

'There is a tension at the heart of government about going for growth,' he added. 'As a result of these pressures we have to make sure we do not undermine all that has been achieved.'

The PPS6 consultative document – which is



Jon Rouse: concerned by government change of heart

expected to be issued in its final draft in the coming months – highlights that one of the most important priorities for planners must be continued investment in city centres.

However, it also insists that the 'key consideration for a local planning authority is to provide for consumer choice, by ensuring that a range of sites is brought forward to meet the needs of a variety of retailers and leisure operators'.

A government spokesman insisted there would be no change to the status quo regarding the placement of large retail sheds.

Ed Dorrell

Secret garden gift of £2m for V&A

An anonymous donor has given the Victoria and Albert Museum £2 million towards the redesign of its 19th century Italianate courtyard garden.

Work on Kim Wilkie's competition-winning design will start in September and is set to open to the public next summer.

The tranquil new garden in the heart of the museum will have a paved, stone ellipse at its centre that can be transformed into a pool and water display.

Wilkie said: 'The V&A is one of the great treasure troves of the world and it will be a real pleasure to create a simple, open courtyard at its heart.'

The team at Kim Wilkie Associates beat entries from five international designers to win the competition to revamp the courtyard (AJ 19.2.04).

The museum intends to use the new garden for parties, outdoor events and theatre productions.

Mark Jones, director of the V&A, said: 'This will be an elegant, leafy garden which is in harmony with the surrounding architecture and which will add to visitors' enjoyment of the museum.'

Barrie Russell (1932-2004)

Barrie Russell, who died in Chichester, West Sussex on 12 May, was an architect, teacher, and writer and had worked in offices in Britain and Canada, writes Brian Avery.

Before settling down to teach at the Polytechnic of Portsmouth, Russell lectured in Britain, Denmark, Malaysia, Turkey, and the US. In 1981 he published the 758-page *Building systems, industrialisation and architecture*, which is still used as a reference book today.

I shall remember him on the South Downs in summertime – the jaunty straw hat, the tall lean frame and the asthmatic wheeze – the climb peppered with unpublishable anecdotes and acerbic diatribes concerning some local jobsworth messing up the environment again.

I shall remember him at home in the walled garden in a mellow mood and the wonderful tea and cakes cooked by his wife Jean.

I shall remember him in the pub after a lecture in London – his 'revolutionary's cap' pulled straight, the head craned forward, eyes streaming – and the questions, the probing questions. He wanted to know and to question everything.

I shall remember him teaching at



Portsmouth and the many brilliant talents he nurtured there that helped shape Hampshire's architectural reputation.

I shall remember all the building studies, the house he built at Charlton and the massive book he wrote on building systems. It is still the best, the standard work.

I shall remember the correspondence. Two thick files full of postcards, clippings, poems

and sketches from his travels all over the globe.

I shall remember, too, his affectionate cartoons of the *éminences grises* of our profession – and his amazing sketches and paintings – much exhibited. His was a truly universal talent.

Brian Avery was a friend and colleague of Barrie Russell

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

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



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

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Damning CABE with faint praise

Despite the resignation of Sir Stuart Lipton from his position as head of CABE, the publication last week of a report into possible conflicts of interest within the commission has left the design watchdog badly bruised

'Mud sticks' and 'there's no smoke without fire' are certainly two phrases that those working hard in CABE's Waterloo headquarters are likely to become only too familiar with in the next few weeks.

The reason is that the commissioners and staff of the design watchdog face something of an unusual problem with the long-awaited report into conflicts of interest published last week. It is not that the report was damning. In some ways that would have been easier, because at least they would have known where they stood and would have been able to brace themselves for widespread reform.

The trouble is that, although the government-appointed auditor cleared the commission of any wrongdoing, it was certainly not a cut-and-dried affair.

Although the auditor's conclusions state in no uncertain terms that the staff and commissioners have not broken the all-important Nolan Principles – the rules governing what is and is not a conflict of interest – there is still a distinctly unpleasant smell wafting around CABE's work.

So where does this whiff come from? The most obvious answer is Sir Stuart Lipton's resignation two days before the report's publication last Thursday.

Why, cynics immediately asked, did he resign if he had done nothing wrong?

One reason is that Lipton was left looking not exactly cleaner than clean. Although cleared of major misdemeanours, the auditor discovered that Lipton had not exactly been comprehensive on the subject of registering his many interests.

For example, the report observes he failed

to register interests in two – of the many – companies he had set up in a private capacity. Although neither of these firms, Cibitas and First Base, had started trading and therefore did not *have* to be registered, the auditor noted that it would have been sensible to ensure they made it into the public realm.

Another area of concern was Lipton's acceptance of an unpaid directorship with Network Rail in 2003. The report observes that it is odd that Lipton took up the role long before the position appeared on his public register of interests. Not that it was any secret – the appointment was widely reported after Network Rail issued a press release.

None of these indiscretions can

be condemned outright because none of them break any of the rules governing conflicts of interest in public life. However, neither were these findings the result that CABE's senior leadership were confidently predicting when the report was announced in March.

Similarly, the operations of the Design Review Committee (DRC) were left in something of a grey area. The conclusions of the report can be summed up as: 'We don't believe you have done anything wrong but there are things that need to be corrected and here are the reforms that need to be put in place.'

One thing is certain, those in charge of the DRC's work – until recently the AJ's edi-

torial director Paul Finch, who was succeeded earlier this year by Ken Shuttleworth – are going to have to be extremely careful about who they appoint as DRC members.

Indeed, the report insists that in future it must advertise publicly for these positions.

However, the audit report's most important recommendation – and the main reason Lipton had to go – was that an active developer should never again take up the chairmanship.

If not a developer, then who? The report makes a distinction between developers and consultants, so theoretically an architect could be eligible. But that seems unlikely.

A lay person would not be easily accepted, as many people believe the reason for the watchdog's success is that many of its senior leadership were either part of, or very close to, both development and architecture. It was, as a direct result, taken seriously by the industry.

This problem is perhaps best summed up by the former architecture boss at the Arts Council of Great Britain, Rory Coonan, a long-term CABE-watcher.

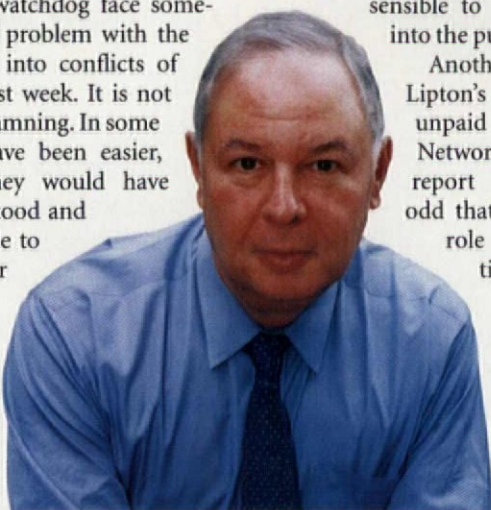
'It seems odd that ministers now repudiate Sir Stuart for possessing the very qualities and connections they once admired, and of which they made much when appointing him,' he told the AJ.

'CABE's success depends on influence, since it has no statutory power. The one thing worse than an "active property developer" as its chairman, would be an inactive developer.

No-one would take that seriously.'

Whoever is brave enough to accept the role of succeeding Lipton some time in the year ahead is going to have a major PR job to completely remove the cloud created by this most ambiguous of reports.

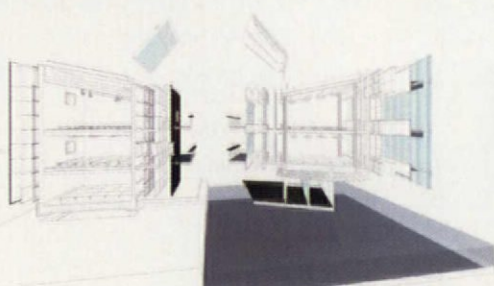
Ed Dorrell



Life after Lipton: what next for CABE?

'It seems odd that ministers now repudiate Sir Stuart for possessing the very qualities and connections they once admired'

STUDENT SHOWCASE



Luke Petty, a third-year student at Manchester School of Architecture, produced this concept for an advertising agency containing subsidised studios next to Manchester's Bridgewater canal. He divided the elements into sun-seeking and shade-tolerant spaces (such as darkroom studios being shade-tolerant and a cafe being sun-seeking), and placed them in two long narrow blocks formed as a result of the programme requirements. Cor-ten cladding is used for the shade block to represent the decay of the industry in the area, and polished-steel cladding on the sun-seeking block to represent new developments.

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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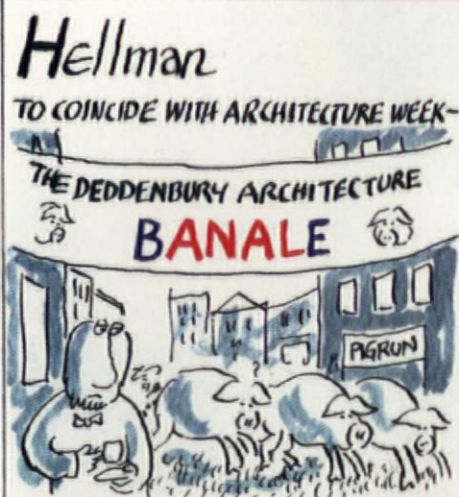
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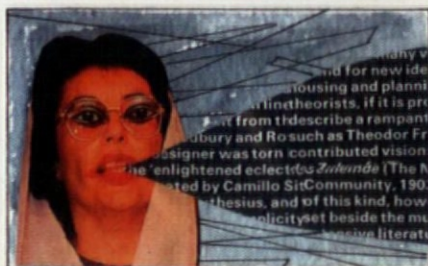
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FILM
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the modernist establishment.



WALK
Tour of brutalist icon Barbarian Centre
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Lord Frosted, Lord Croni, Molto Forte,
Sir Nick Cocksure, Sir Stuart Lipservice.

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who said what

'It is a building, I designed it, so it must be architecture'

Will Alsop's response to comments that his new Sharp Center for Design in Toronto 'isn't really architecture'. *icLiverpool*, 14.6.04 (Decide for yourself: see pages 28-35)

'London is going through its greatest vitality ever. It's much better than the 1960s. Then it was inward-looking'

Richard Rogers. *Bloomberg.com*, 21.6.04

'Organic cities grow in answer to the needs of congregating populations, while inorganic ones, from Brasilia via Haussmann's Paris to today's anonymous Beijing, grow from bombast'

A C Grayling. *Sunday Times*, 19.6.04

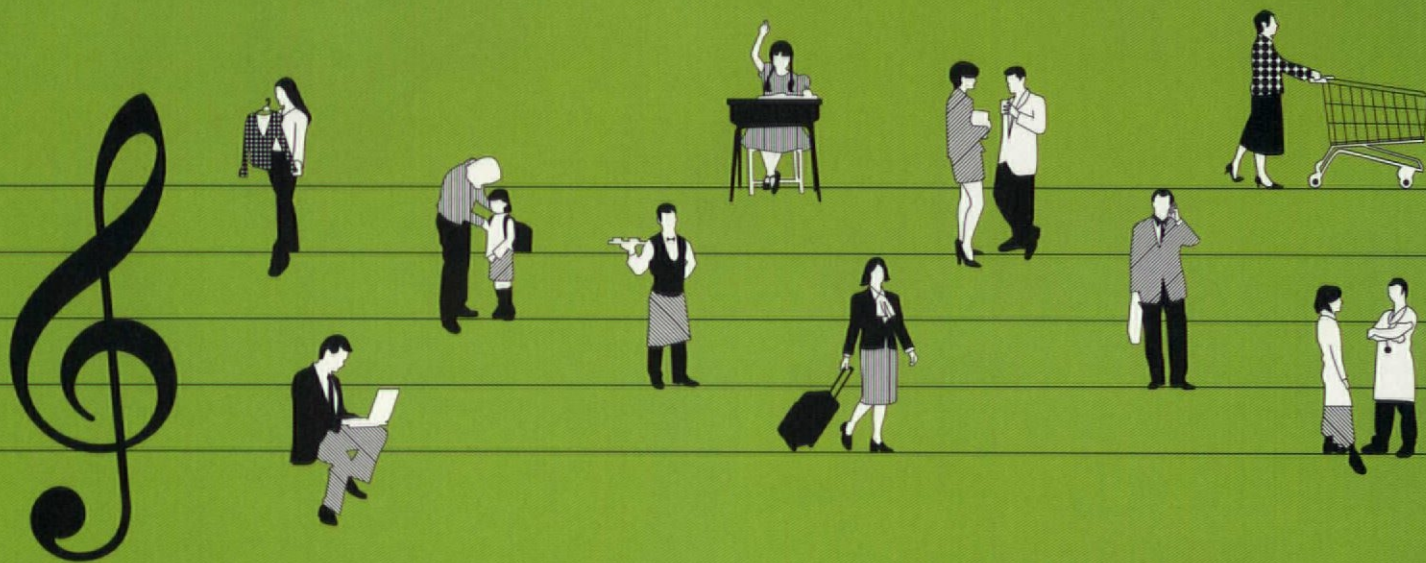
'How did it happen? How did Mr Libeskind plunge from dominant visionary to supporting player?'

Robin Pogrebin on the continuing Ground Zero saga. *New York Times*, 20.6.04

vital statistics

- Home loans were down by £1 billion in May to £23.8 billion, according to the Council of Mortgage Lenders. The number of house purchase loans also dropped from 118,000 in April to 103,000, suggesting a cooling in the housing market.
- Living in the countryside is good for your health. Men in rural communities outlive those in the city by almost 18 months. According to the government's *State of the Countryside* report, 115,000 people moved into the country during 2002.
- Couples will borrow nearly £542 million tying the knot this year. A study by Sainsbury's Bank showed that up to 5,000 couples will even remortgage their homes to pay for their dream wedding.
- Greenwich Peninsula developer Quintain Estates more than doubled its wage bill and increased total expenses by 85 per cent as it took on new staff for its regeneration projects at the Millennium Dome and Wembley Stadium.

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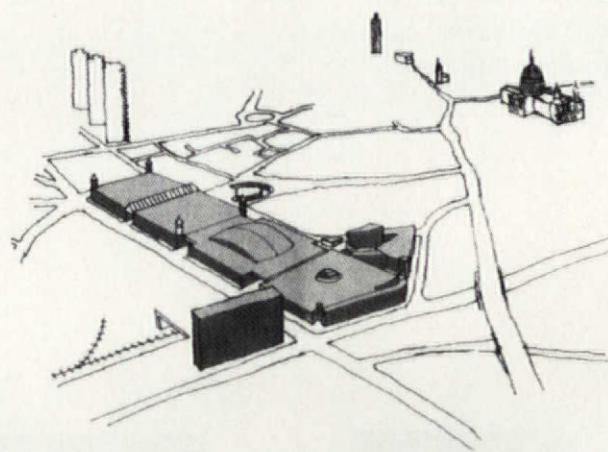
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FUTURE SMITHFIELD

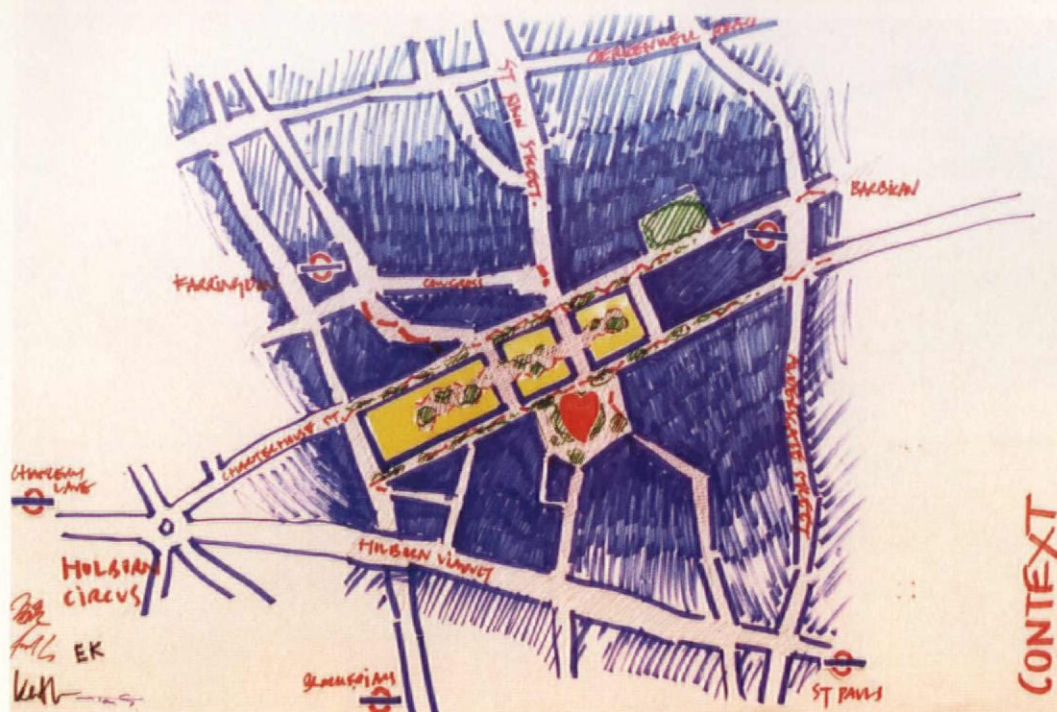
As part of this week's London Architecture Biennale celebrations the AJ invited Ken Shuttleworth, SOM, Zaha Hadid, Foreign Office Architects and Will Alsop to take part in a one-day charette on the future of Smithfield meat market, a Victorian complex of buildings designed by Sir Horace Jones, the architect of Tower Bridge. Working with small groups of students, each of the five architects developed proposals to ensure a viable future for the last historic market in the Square Mile. Construction consultant Jackson Coles sponsored the event. An expert panel of architect-turned-developer Roger Zogolovitch, head of the LSE Cities Programme and GLA advisor Ricky Burdett and Smithfield-based engineer Alan Baxter assessed the results.



ALAN BAXTER

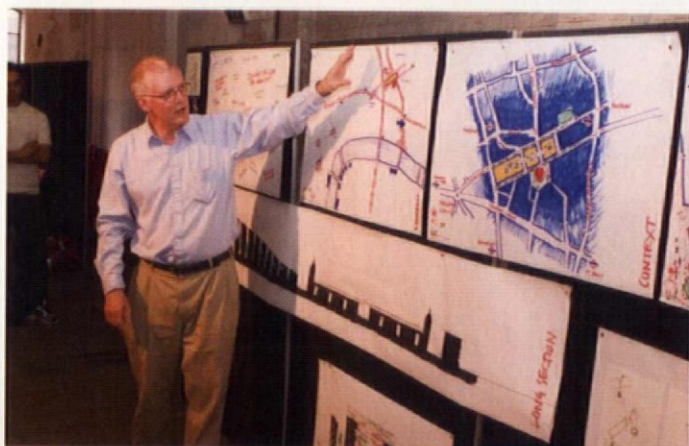
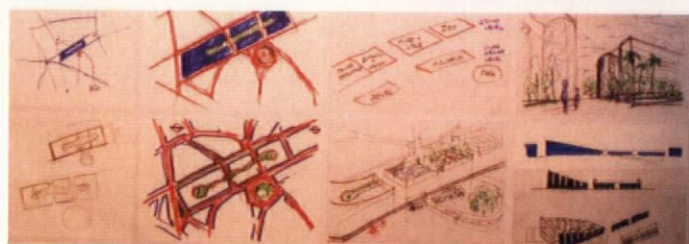
By Isabel Allen.
Photographs by Charles Glover

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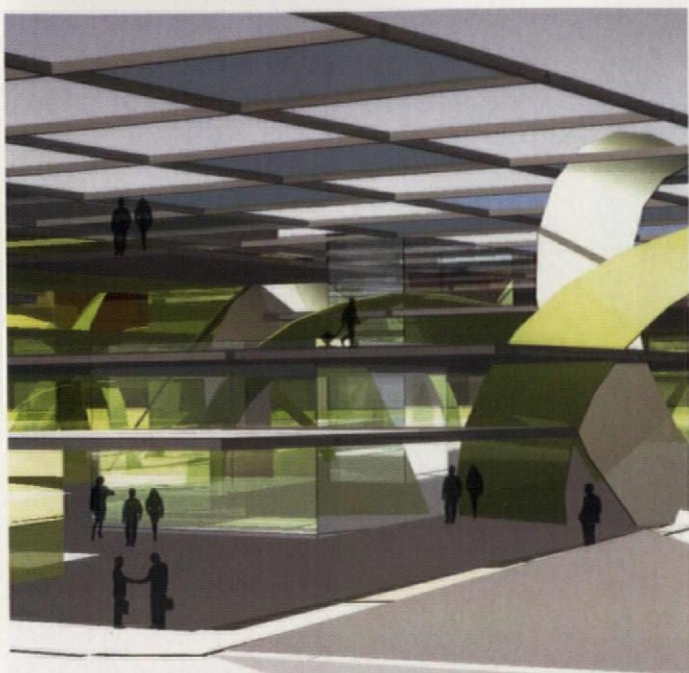


CONTEXT

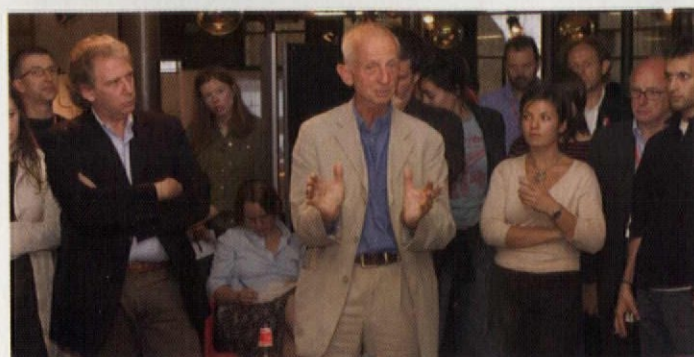
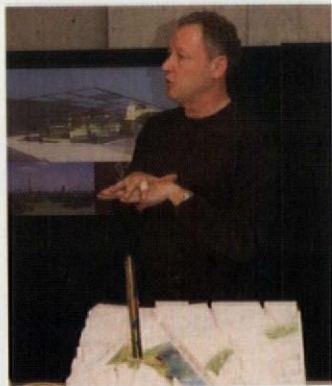
The group led by Ken Shuttleworth of Make suggested the creation of a new connection from Farringdon Station to Smithfield, and the intensification of activity around the market area. The proposal maintains the two listed Horace Jones halls and replaces the rest of the market with new-build structures to create a 'really tough diagram' which could be used for a variety of purposes. The existing ramped helical carpark would be redeveloped as a space for pedestrians rather than cars – a new public space giving access to the undercroft to the market which would be developed as retail space.



Top: Ken Shuttleworth presents his proposal. Above left: the team at work. Above right: Alan Baxter and Roger Zogolovitch scrutinise the work



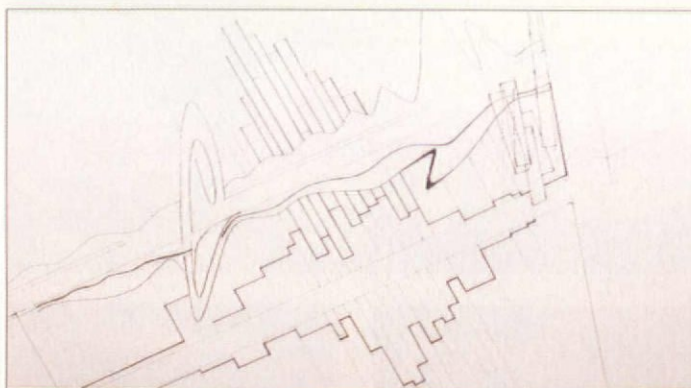
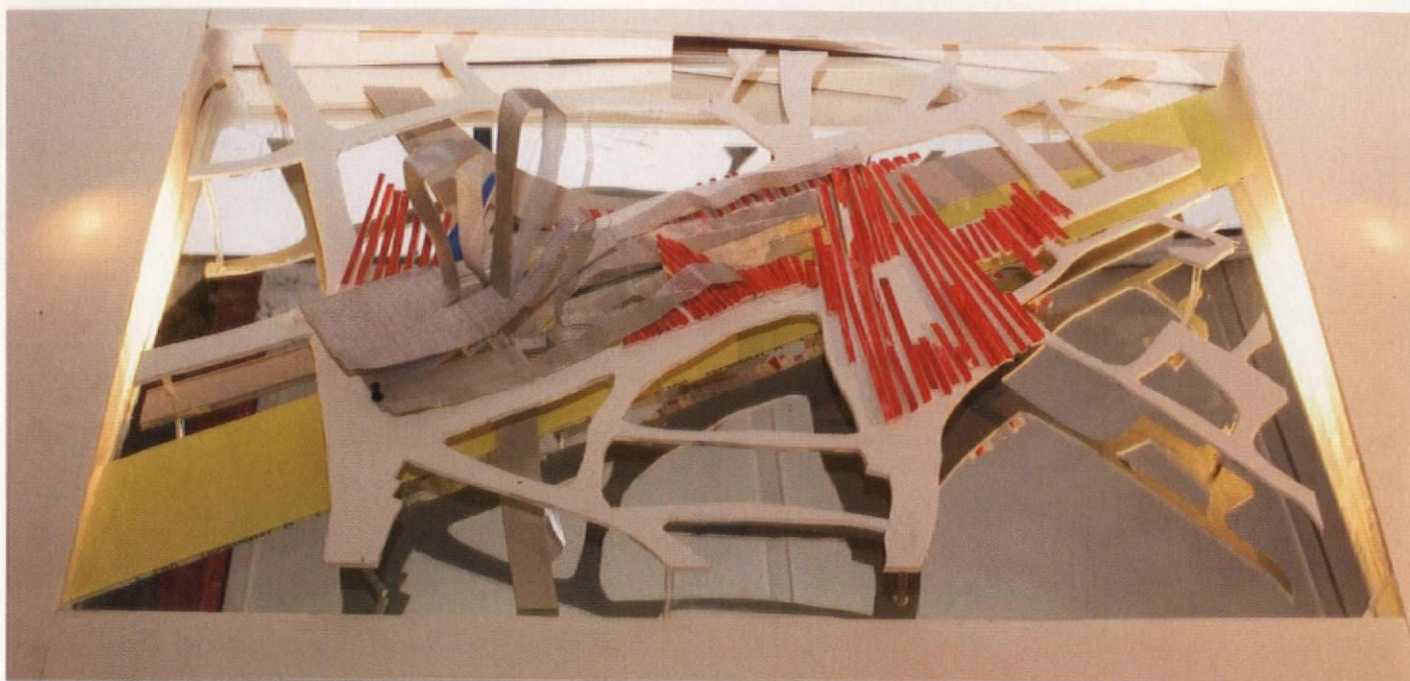
Larry Oltmanns of SOM announced that his team had 'taken it as our mission to reconnect' a part of the city which has been ripped apart by the railway and road engineering of the 19th century. Its solution was to design a 100-storey tower to accommodate sufficient office space to act as an economic driver for the redevelopment of the market area as a multi-tiered public space which emphasises connections and routes and continues through to a new public garden built over the railway lines. Different areas could be used to accommodate activities such as markets, festivals and performances, with the changes in level allowing for physical separation but visual connection between each separate event. Despite being represented by a scale rule, the tower is not shown to scale.



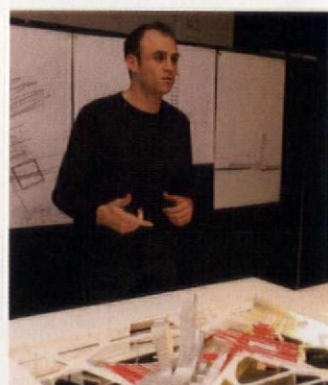
Top: The SOM team gets stuck in and Larry Oltmanns explains the scheme. Above: Roger Zogolovitch (left) and Ricky Burdett and Alan Baxter (right)

ZAHA HADID ARCHITECTS

ZAHA HADID ARCHITECTS: ZAHA HADID, JIM HEVERIN, CHRISTOS PASSAS, MICHAEL WOLFSON
STUDENTS: EVA-CHLOE VAZAKA, MAX KETTENACKER, STEVE CHILTON, GEMMA DOUGLAS, MELLIS HAWARD



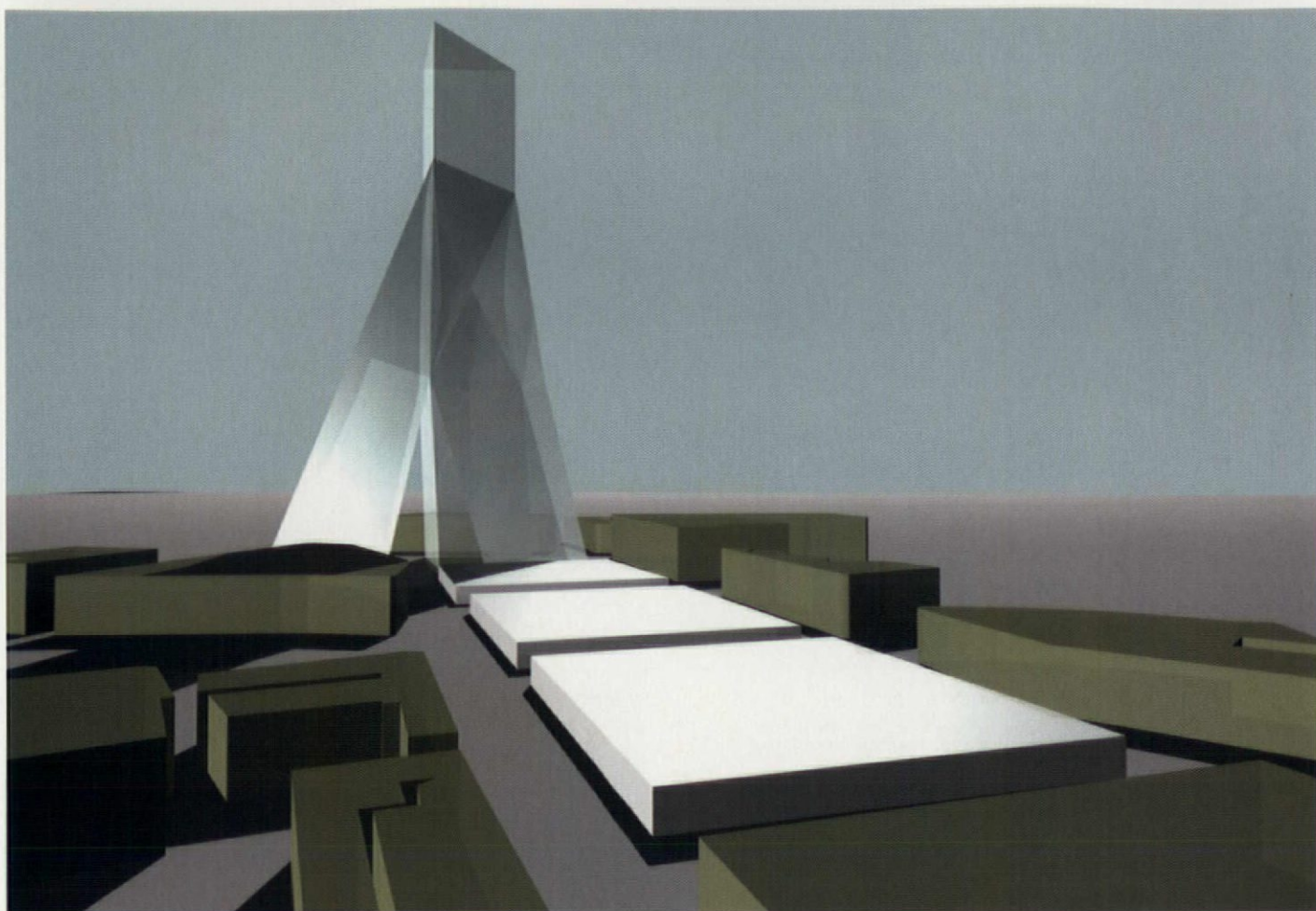
Zaha Hadid's group sought to build on the area's unique character and the various activities which take place at different times of day, from late night clubbing, to the early morning activity of the market, to the more conventional hours of the office workers. The proposal establishes a route which would wend its way in and out of the historic buildings, meandering above and below ground, providing services which would reinforce the area's 24 hour activity – bars, restaurants and cheap accommodation targeted at clubbers and students. Conceived as a framework rather than a megastructure, the idea is to encourage piecemeal development over time. 'In London there is tremendous conservatism about not touching anything, so it makes sense to concentrate new energy on a very condensed area,' Hadid explained.



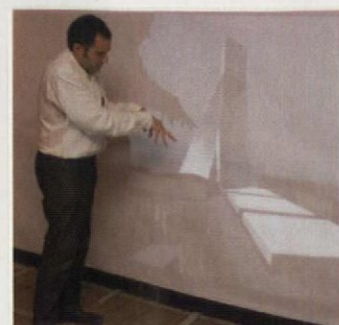
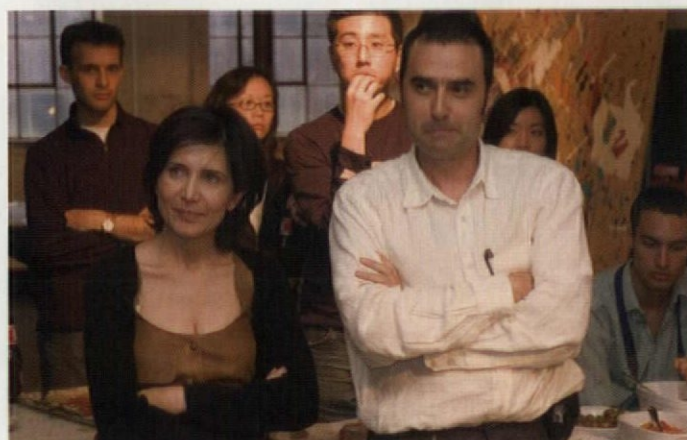
Top: Zaha Hadid's team working on the model and Christos Passas of Zaha Hadid Architects presenting the project. Above: Zaha holds court

FOREIGN OFFICE ARCHITECTS

FOA: FARSHID MOUSSAVI, ALEJANDRO ZAERA-POLO, FRIEDRICH LUDEWIG, CHRIS YOO, STEFAN HOERNER
STUDENTS: ROBERT SMALL, SIAN PATTERSON, RALPH PARKER, MAGNUS MENZEFRICKE-KOITZ, JOE BONIFACE



The team led by Foreign Office Architects (FOA) opted to introduce only 'very small interventions to the 'sensible and efficient' market buildings which were deemed appropriate for a wide variety of uses. This low-rise development would be offset by high-density development in the form of a tower. With a 10,000m² footprint, the tower could accommodate activities from retail to commerce to leisure, creating 'almost a mini-city'. The legs of the tower would 'grow' out from behind the facades of the historic buildings, a move which FOA's Alejandro Zaera-Polo optimistically asserted would 'keep everybody happy'.



Top: the Foreign Office team boots up the laptops. Above: FOA's Farshid Moussavi and Alejandro Zaera-Polo



Will Alsop's team, which kicked off the day with a leisurely breakfast at Smiths' restaurant, was inspired not only by the market itself but by the close proximity of St Bart's and the London Hospital. The proposal suggests leaving the market as it is at ground level but populating the space above 6m high with various hovering structures 'with the complexity of a Piranesi drawing.' This would house facilities relating to education and, crucially, healthcare – an antidote to conventional deep plan hospital space. 'You can lie in your sick bed watching people buy healthy food,' said Alsop. 'You might even stand half a chance of getting better food in the hospital.'

Left: the Alsop team adopts a hands-on approach. Top right: Alsop in full flow. Above: listening to the critics



Closure of Clissold Leisure Centre fails to explain question of blame

There are many unanswered questions about the Stephen Hodder-designed Clissold Leisure Centre in London's Stoke Newington. Why did it take so long to build? Why did it cost so much? Why has it had to close down? When, if ever, will it open again? And, crucially, how could Hodder have got it so wrong?

Closed since last summer, the pool has metamorphosed from a symbol of civic pride to a monument to architectural ineptitude. But Hodder's decision to launch a costly investigation into the building's problems suggests that he, for one, feels that he is being made to bear an unreasonable burden of blame, and the list of defects suggests that this may well be the case. True, there are a worrying number of construction-related defects. But it is unclear how many of these could be classified as snagging issues, which could have been rectified had relations between architect and client not irrevocably broken down. Other items on the list suggest the use of hindsight to retrospectively rewrite the brief. The fact that the water-slide interferes with the safe use of the spa, or that the fall to the water is too steep for toddlers, or that the female changing rooms have inadequate privacy, were presumably deemed acceptable to the (supposedly professional) client at the time. A grudging acknowledgement that at least part of the blame lies with the client is implicit in a statement prominently displayed on its public website: 'The centre was built in the 1990s when the council was under no overall political control. This is a problem that has been inherited by the current administration and the council is doing everything it can to sort it out.' Not that the present administration is necessarily above reproach. Still other entries on the defected list may simply be attributed to poor management. Can Hodder really be held accountable for the fact that some of the double-glazed units are broken, or that there is an inadequate cleaning regime?

The official line that 'the centre is closed because of problems with the structure of the building' is the truth, but not necessarily the whole truth.

Isabel Allen

Technology gives us the power to move

For too long architects have been relying on the superficial nature of the image to sell a project. A single still which from a certain angle and degree of perspective can make a building seem exciting when the reality is actually dull and disappointing.

It was exciting to read of Squint's use of film which can express and explore the dynamic qualities of light, movement, and use within a space (AJ 17.6.04). Technology has made film an accessible tool to the designer and its ability to express the fourth dimension creates a stimulating and more involving way of developing designs with a client. It also allows us to design experiences over time rather than objects in space.

In association with WOH (www.woh.moonfruit.com), we are collaborating with other artists exploring the potential of film and the aspects of narrative, tempo and technique to refresh our perspective on architecture.

I wish Squint every success for the future and look forward to seeing its next project.

Nikki Hilton
design4D

We should all see the results of competition

Our practice took part in the Castle Lane competition in Bedford. It was organised by the RIBA Competitions Office. Since being advised by the RIBA that our scheme had been unsuccessful, we enquired when the shortlisted designs would be displayed, only to be advised that only the shortlisted practices had been invited to view them.

As with most competitions, we have invested hugely in evolving a design which we believe addressed the key issues. We now find ourselves being denied the opportunity of seeing those schemes, which in the

judge's view, best answer the brief. As a practice, we support the increasing use of competitions because of the galvanising effect they have had on public sector projects.

The breadth and variety that the competitive route generates, however, should be reflected and shared at decision stage.

Andrew Good, director, TTSP,
London EC1

Food for thought: Proust remembered it first...

With reference to Astragal's piece on *Eating Architecture* (AJ 10.6.04), you should know that Proust, in *A la recherche du temps perdu*, makes great play with the self-same comparison between meat and marble.

See *Pleiade 1954 Volume I*, p445, where the cook Françoise is compared to Michelangelo; she goes in person to the meat markets, to choose the best chunks of steak, beef shin and calf's foot in the same way as Michelangelo spends eight months at Carrara choosing the most perfect blocks of marble, and 'Françoise avait envoyé cuire... comme du marbre rose, ce qu'elle appelait du jambon de Nev' York'. ('Françoise had sent off to be cooked, like pink marble, what she called Nev' York ham', my translation.)

More outrageous is his comparison of tombstones to honey (*Pleiade I*, 59). He visits the church at Combray: 'Ses pierres tombales... n'étaient plus elles-mêmes de la matière inerte et dure, car le temps les avaient rendues douces et fait couler comme du miel hors du limite de leur proper équerissage qu'ici elles avaient dépassées d'un flot blond entraînant à la dérive une majuscule gothique en fleurs, noyant les violettes blanches du marbre'. ('Its tombstones... themselves were no longer made of an inert hard material, since time had softened them and had made



Blank to worse for poster poseur

I thought readers might be interested to know what the Birmingham Selfridges (tipped by some for the Stirling Prize) looks like at the moment.

Selfridges, having been allowed to build an alienatingly blank wall at street level, against all good urban design practice, has now flyposted it with ersatz rock band posters. So we have urban regeneration dressing itself up in urban decline chic – ripped jeans on a millionaire.

Yes, I know it is meant to be Post-Modern irony. But when the perpetrator of the blank wall and the flyposter are the same person, I think the irony is not pointed exactly in the direction that Selfridges intended.

Joe Holyoak, Birmingham

them flow like honey beyond the edges of their squared off plots, carrying on their blond flood a flowered gothic capital letter which drowned the white violets of the marble', my translation.)

Grace Kenny
London W14

Giving social housing a profitable edge

I would like to reply to the review of my book *The Housing Battlefield* (AJ 1.4.04).

To quote from the review: 'The book reads as though the

thread of the argument has been ruthlessly stripped out.' Its first seven chapters are a survey of housing as it was reported from 1961 to 1997, mostly in the lay press, with emphasis on the collapse of the housing market in the early 1990s.

The conclusion contains proposals for dealing with some of the problems identified in these chapters. They relate to the four main objectives in the Review of Housing Supply by Kate Barker of the Bank of England's Monetary Policy Committee:

improving affordability in the market sector; a more stable housing market; location of housing supply that supports economic development; an adequate supply of publicly funded social housing.

'What remains is a strong taste of pessimism,' and 'he does seem to want to convey an impression of decadence in the way society is managed.' In 1968, Enoch Powell was ejected from the shadow cabinet for warning of racial conflict.

Now the government has

warned that London could become a target for terrorists. This could be seen as decline. If an attack were to happen that ignited sustained racial conflict, it would look like decadence. The chapter about the inner cities is concerned with their people and the forces shaping their lives that might create disaffection.

Architects and planners are well placed to reduce the risk of conflict. With their responsibility for the physical fabric of the inner cities, they can keep in mind the opportunities for employment and self-employment of ethnic minorities.

They can also improve the prospects of home ownership for people on low incomes by giving priority to checking house price inflation.

The key proposal in the book – not mentioned in the review – is that social housing should be provided for all income groups, so that it can develop from a loss-making to a profitable activity providing funds for public works, such as new parkland and helping to stabilise the housing market by providing employment.

The last paragraph in the review misquotes me. 'The author advocates an institute for the study of decline and how to manage it.' That should be 'how to reverse it.' The reviewer also doubted whether an old man had been found under Waterloo Bridge on a freezing night burning his trousers to keep warm. This was reported in *The Times* of 14.1.87.

Peter Hutchinson
London SW15

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.



Lord's sets the standard for matchless public space

The first day of the first Lord's test each summer is a magnificent historical occasion. Nevertheless, much has changed about the event in recent years, to the extent that the old venue has become a model for urban regeneration.

I arrived late as a result of being locked into an itinerary that included a lie-in and a full breakfast; a tradition unaffected by the earlier starts necessitated by TV. Initially Lord's, a famous London 'room', appears much as before, whenever before was. Visitors from around the world know this place before they even walk through the gates, through its association with great sporting events, as a place of celebration (or crisis). Despite my anticipation of the delights of change, I was immediately aware of the constants.

The different people in starkly contrasting attire remain familiar; the MCC ties (anticipating Michael Craig-Martin's fashionable juxtaposition of colours) wander among the rest of the crowd, who are all pursuing their own particular sartorial predilections. The architecture resembles the crowd. Lord's has inspired the creation of new structures, that model different possible futures, while sitting happily side-by-side, enhancing their historic setting.

As you wander, you understand that the first of the 'new' stands, the Mound, is actually built off a retained Victorian brick terrace. The old house and the confident cantilevering garden walls behind the new grandstand are also retained but reworked, as is the great boundary wall – creating a citadel. All this is strangely appropriate, for this is a 'private' piece of city, occupied for only a few days of the year, with visitors paying an entrance fee. Nevertheless, when occupied, it becomes a model for a detached private urban realm, more successful than much of the recent

adjacent development of dislocated, often gated, estates.

When will the purveyors of the adjacent urban dislocators accept the historical inevitability (and the ensuing benefits) of the extension of the public realm? They need only to look at the historical reclamation of the nearby Bedford Estate and its great squares from the exclusivity of a gated realm. Lord's offers a model for much of the new 'public' space, emerging from well-meaning competition and the call for cappuccino culture. Design does not make places; it only facilitates appropriation by people.

Perhaps ownership, even privatisation of 'public space', can, in some form, be a good thing. It certainly appears to be inevitable. Unlike so many of London's other great public spaces, this incrementally developed, privately owned site is well planned, well signed, has excellent facilities and avoids the horror of a 'visitor centre' (do we really need to have everything explained to us?). Despite security considerations, CCTV is somehow discreet, contrasting with the world outside, where the sinister proliferation of cameras has turned streets into video viaducts.

Of recent construction at Lord's, much has rightly been made of the 'futuristic' Media Centre, which sits opposite the 'old' pavilion. However, when viewing the two together, it was the latter that stood out: the surreal creation of a gentlemen's club with terraces for spectators in place of roofs, over-sized balconies and unfeasibly dimensioned disappearing sash windows – predating Mies at the Tugendhat by a century. I could only marvel at how the clarity and wit of the Victorian mind had allowed them to arrive somewhere in the future, providing a lesson that the technological leap-forward too often lands sideways.

'Perhaps ownership, even privatisation of "public space" can, in some form, be a good thing. It certainly appears to be inevitable'

Fresh from their Alsop/OCAD 'flying tabletop' adventure in Toronto, it would seem the sky's the limit for Gregory Woods and Caroline Robbie of Robbie Young + Wright

In its first joint venture with Alsop Architects, Toronto firm Robbie Young + Wright (RYW) has contributed a striking new addition to the changing city skyline with its extension and refurbishment to the Ontario College of Art & Design (OCAD) (see pages 28-25). Gregory Woods is the partner in charge of the project for the firm, and instigated the collaboration of OCAD with Alsop's London office, which beat 35 other competition hopefuls to build the new extension.

Nicknamed the 'flying tabletop', the winning scheme elevates a two-storey box 26 metres into the air, giving students spectacular city views, protecting residents' views of a nearby park and creating a unique courtyard below. The project provides a new studio and faculty space in the 'tabletop', and refurbishes the five existing campus buildings below.

The scheme rivals another of Toronto's most important projects, the Skydome Stadium, which Roderick Robbie completed in 1989 after his 10-person firm won the enormous commission. Robbie teamed up in a permanent joint venture to build the project, and RYW was born. The firm now has eight partners, 70 staff and, although it remains based in Toronto, it has an office in Vancouver and affiliated offices in Kansas City, Philadelphia, Phoenix and Tampa.

When I meet Woods at a trendy bistro, frequented by architects in Toronto's West End, he is remarkably relaxed and easy-going, looking younger than his 39 years, despite the stress and excitement of having completed what many consider the most important and controversial building in Toronto's history. Woods is a people person, a natural storyteller at ease with himself and confident in his abilities. He is also a talented designer, as evident from his quick rise to the top at RYW and probably due in part to the time he spent at art school. He has not taken the standard route in architecture, instead following his own inclinations. When he describes his background, his choices of study and professional projects, it becomes clear he is passionate about design and the collaborative nature of this project.

Appropriately, Woods studied at the OCAD in the 1980s before taking up architecture at Ryerson University, where he completed a technical degree. After graduating, he moved to London in 1990 and began diploma studies at the Bartlett School of Architecture. He enjoys collaborating with



Table for two

Will Alsop, with whom he has a lot in common. Both have an experimental and process-oriented approach to design. Both believe in the power of collaboration and the possibility of architecture to influence and be influenced by other arts. Like Alsop, Woods is also an educator. He is currently teaching a final-year studio at Ryerson.

Woods was in charge of the consultation process integral to the success of the building. He has a good track record for consultation through involvement in a dozen educational projects in the past seven years, and realised that in preparing a planning application that violated nearly every site restriction, working with user groups and residents would be critical.

By discussing and reflecting on the scheme as it unfolded, rather than unveiling some sort of final, grand plan for the site, they achieved success. In a mere two years, while keeping the campus operational at all times, Woods led the Toronto team in delivering an exceptional facility that has skyrocketed the university's international profile and created much-needed social cohesion in a rather neglected downtown area.

'An enclosed shed was just not an option on this site,' Woods states. Since he was born and raised in the area, he has a personal stake in the project. 'This is really what Toronto

needed,' Woods says, referring to the climate of discussion and debate about architecture and urban design created by the new OCAD.

Woods worked closely with designer Caroline Robbie, daughter of Roderick, who brought to the project her diverse background in interior design, stage, lighting and architecture, as well as a quality portfolio of educational design experience. Robbie also trained at the OCAD, dividing her time between the main Toronto campus and the Florence, Italy, campus. She then also moved on to Ryerson University to train as an interior designer. Her mother had studied at the Regent Street Polytechnic in London.

Robbie says she likes working at an architecture firm, that it's what she was surrounded by when she was growing up. She finds interior design 'fundamentally different yet complementary' to architecture, and usually don't get to see interior design – like schools. Her role is usually to push the boundaries of balancing an interesting interior with what the clients want, what they think they want, and what they can afford.

'The grand gestures are great – but I'm more focused on what people touch and use on a regular basis,' she says of her role as

the interior designer who helped conceive OCAD's dramatic interiors. Among the accent colours are brilliant orange, vibrant yellow, hot pink and lime green – colour choices that are as wacky and creative as the overall form and reinforce the playfulness of the design. The colours for the 'legs' and interiors were inspired by Alsop's painting palette. To achieve a colour match, Robbie coordinated the sampling of Alsop's hues and contacting manufacturers to create the perfect colours for OCAD.

Currently, Woods and Robbie are working on another university project, this time a more restrained project for Guelph University a few hours away. They have just finished the Yonge Hearts Child Care Centre, which was designed and built around the same time as OCAD, and has been another critical success. The geometric-patterned facade and vibrant colours have a similarly theatrical flavour to the nearby OCAD.

The pair are thrilled to be working with Alsop Architects, and more Canadian projects are on the horizon. And what a horizon it is, with the new OCAD sailing above the skyline, giving students a chance to paint in the clouds and engaging passers-by with the delightful product of architectural innovation and vivid imagination.

Terri Whitehead



Predictions sometimes prove a mere bump in the road of history

Most people confine their predicting behaviour to the month of January, as though they were required to by law. It is unclear why January was chosen as the month of reckless license. It was probably to do with New Year's resolutions, which in turn are inextricably tied up with desk diaries, those epic works of fiction that have such a poor record of dealing with next week, let alone next year.

An interesting example of this surfaced in the year 2000 when the former head of a famous think tank broke with tradition and released a load of predictions before Christmas instead. As if by magic his predictions made him a laughing stock. They included a new political alliance between the Greens, the Euro-agriculturalists and the trades unions; the resignation of Tony Blair, and a new government devoted to devolution and environmentalism that would dissolve into chaos by 2004. If only he had waited!

Clearly, successful prediction calls for the precision of a master bowls player coupled with a long view that refuses to be swept off course by storms in teacups. But bring this sort of expertise into play and you will quickly come to understand that it is one thing to predict minor perturbations and quite another to predict the general course of events over centuries and still be posthumously on target.

Take the case of the speed bump or sleeping policeman. This Second World War trap masquerading as a road safety measure should surely only appear on history's radar screen for an instant, even though many who still suffer from its proximity may claim that their lives have been ruined by it.

Fascinating though it may be, the history of the speed bump cannot be allowed to distort the course of events for ever. The oldest speed bump in the universe cannot have been laid more than 25 years ago and now, while enlightened London bor-

oughs are already busy removing theirs, only the most remote and benighted villages in north Oxfordshire are still laying down new ones. Within another quarter century they will be entirely forgotten by everybody, except perhaps the corps of heritage historians who will still be prepared to point out the minor depressions in the road where once a speed bump lay in wait.

On a larger scale, consider this preview of England in 2048, written more than 100 years ago.

It is one that I have quoted from before. The protagonist is a passenger in a flying machine, when such things were themselves still science fiction. This is what he sees:

'The cities had drawn away the workers from the countryside with the gravitational force of seemingly endless work, the employers with their suggestion of an infinite ocean of labour... And as the complexity of the mechanism of living increased, life in the country became more and more costly, narrow and impossible... After telephone, cinematograph and phonograph had replaced newspaper, book, schoolmaster, and letter, to live outside the range of the electric cables was to live like an isolated savage. In the country

were neither means of being clothed nor fed. Mechanical appliances in agriculture had made one engineer the equivalent of 30 labourers...'

These extracts are taken from *The Sleeper Awakes*, by H G Wells, a novel published in 1898 which I have quoted from before because it describes our new century in about 50 years' time in terms that are startlingly recognisable today.

This is not only because his vision of a world of cities is now more or less the planning policy of every local authority in the country, but also because it has become an example of prediction at its most seductive: detailed and convincing, but dead wrong.

'Fascinating though it may be, the history of the speed bump cannot be allowed to distort the course of events for ever'

Peter Clegg

Feilden Clegg Bradley Architects

When and where were you born?
1950, in the middle of Yorkshire.

What is your favourite building and why?

Sea Ranch, California (Moore Lyndon Turnbull Whitaker). The beginnings of a new social and environmental paradigm in architecture – the best of the 1960s.

What is your favourite restaurant/meal?

Restaurant: Chez Panisse, Berkeley. Meal: Sweetcorn, straight from the garden.

What vehicles do you own?
VW Golf (142 kg of CO₂/km).

What is your favourite film?
Currently, *Belleville Rendezvous*.

What is your favourite book?
Vikram Seth's *A Suitable Boy* (good value for money).

What is your favourite design classic?

The deck chair.

What is the worst building you have ever seen and why?

King's Reach in Reading, which I see from the GWR on the way to Paddington. It gets worse and worse as it nears completion – even worse than everything else in Reading. A new low point even by Reading's abysmal architectural standards.

Who or what is your biggest architectural influence and why?
Global warming.

Who is the most talented architect you have ever worked with?

Two of them would be Charles Moore and Peter Smithson, both of whom I have taught with and learned from.

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

Probably a teacher like everyone else in my family.

What would be your advice to architectural students?

If you're passionate about it, it will work.

What would your motto be?

Wouldn't have one. I hate them... passionately.

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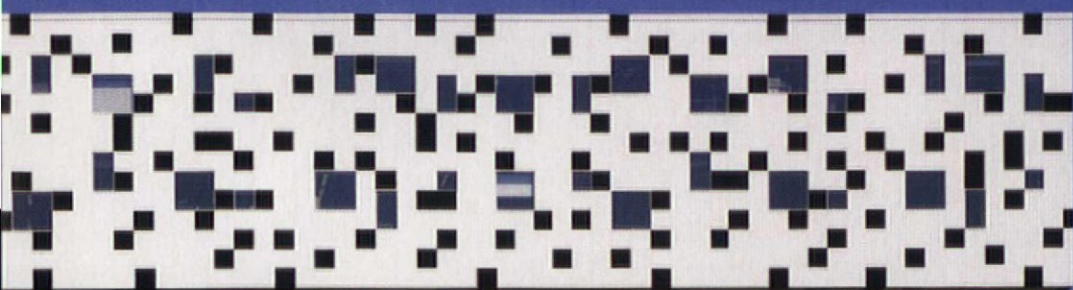
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Top table

Alsop Architects' flagship building in Toronto sails high above the street, perched on inclined stilts, an icon for Ontario College and the city

By Terri Whitehead. Photography by Richard Johnson/Interior Images



Turning the corner from Dundas Street on to McCaul in Toronto, drivers slam on their brakes and cyclists dismount to stare in amazement at a black and white checkered box perched nearly 30m into the sky on 12 multicoloured pencil-crayon legs. Will Alsop famously told journalists when he arrived on site and saw the tabletop in position: 'It looks much bigger than I imagined it in my mind. They always do. But it didn't let me down.'

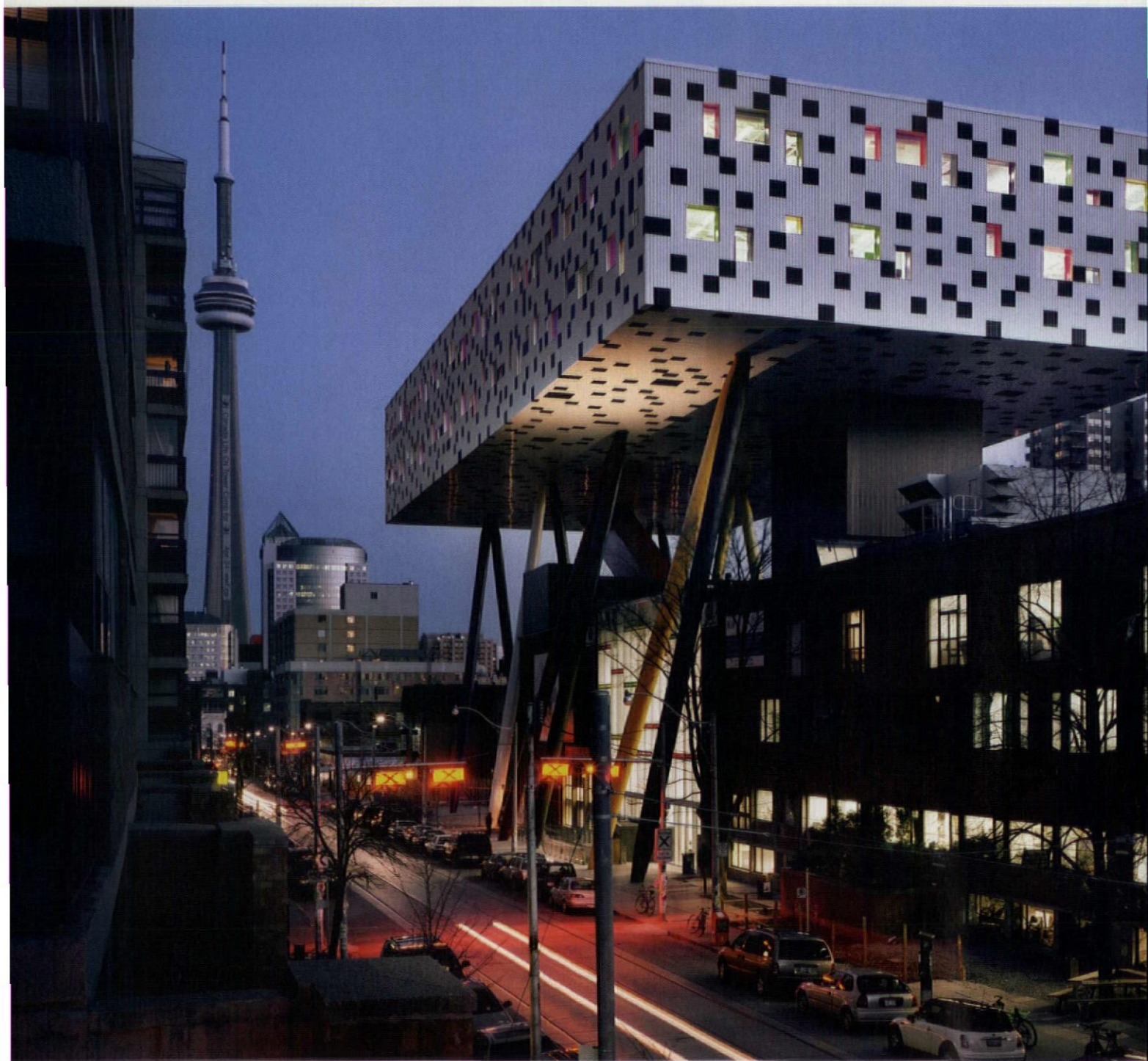
Who would have thought Toronto's run-down Grange neighbourhood could be so delightful? To regenerate this urban landscape and the miserable existing OCAD (Ontario College of Art & Design) building, Canada's largest and most influential design school commissioned something special from Alsop's ingenious imagination, a sculptural icon for the city.

Nicknamed 'the flying tabletop', it is the length of a 30-storey building, tilted on its side. It glows at night, casts dramatic afternoon shadows and has a candy-coated, black and white pixelated surface. This is a sculpture that can be occupied and used as a lookout over Canada's largest city.

As a building, it seems almost movable, not a leaden, finite thing rooted to its spot. Seen from the park the building hovers in the clouds, above the trees, its slender steel columns camouflaged by tree branches. Toronto's four and a half million inhabitants have watched and participated as this project has evolved. From erection of the stilts to fitting the box, OCAD-watching has become an architectural spectator sport. It has created a genuine city interest in architecture, sparking unparalleled debate and curiosity. Everyone has an opinion on the new OCAD.

The building came about through a joint venture between Alsop Architects and the Toronto-based firm Robbie Young + Wright Architects (RYWA). Instigated by Bartlett-trained Gregory Woods at RYWA, who approached a former schoolmate at Alsop Architects' London office about the competition, a joint venture was formed for OCAD.

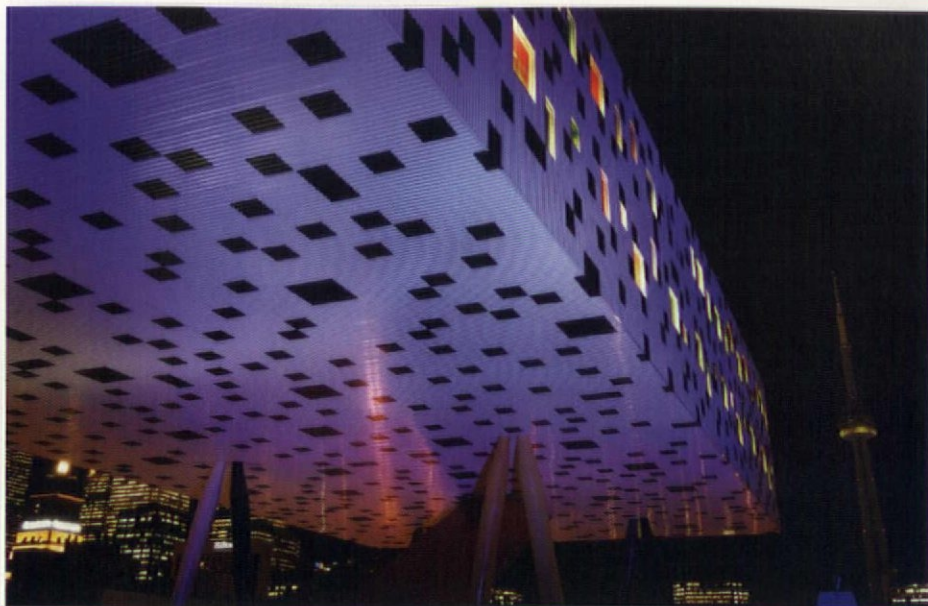
In 2000, days after Alsop received the Stirling Prize for Peckham Library, the team was awarded the commission for OCAD's extension and refurbishment, which began on site in 2002. In the wake of the critical success of this first North American project, still glowing from the RIBA Worldwide Award that was announced last week, project architect Woods is now heading up Alsop Architects' Toronto office and Alsop is confident and enthusiastic about finding



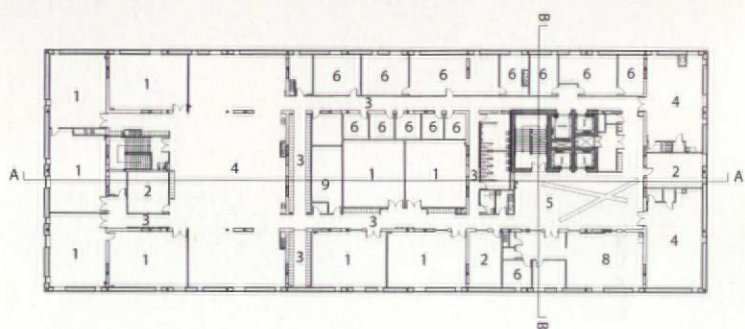
new North American commissions.

'Relax and think the unthinkable,' is Alsop's approach and, as a result, this brave new building for Toronto signals a belief in the power of good design. While many view the cityscape of Toronto, and perhaps Canada in general, as full of average or even good buildings but with few truly great examples, it now has something that goes beyond polite Modernism with fearless architectural optimism.

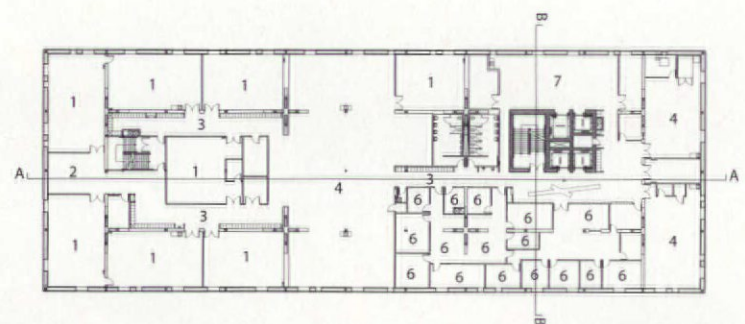
This is a building of its time. While the black and white checkerboard facade and interior foyer have been labelled variously 'retro' and 'futuristic', it seems we are at a loss to develop a collective response to this new architectural language. This is an experiment in process-led design, in reinvention, that goes beyond the colourful finishes and skinny, gravity defying legs. It is strange, but it is a product of its environment. This is a



At night, lighting draws old and new together more as one composition. Top right: lighting the 'sixth' facade

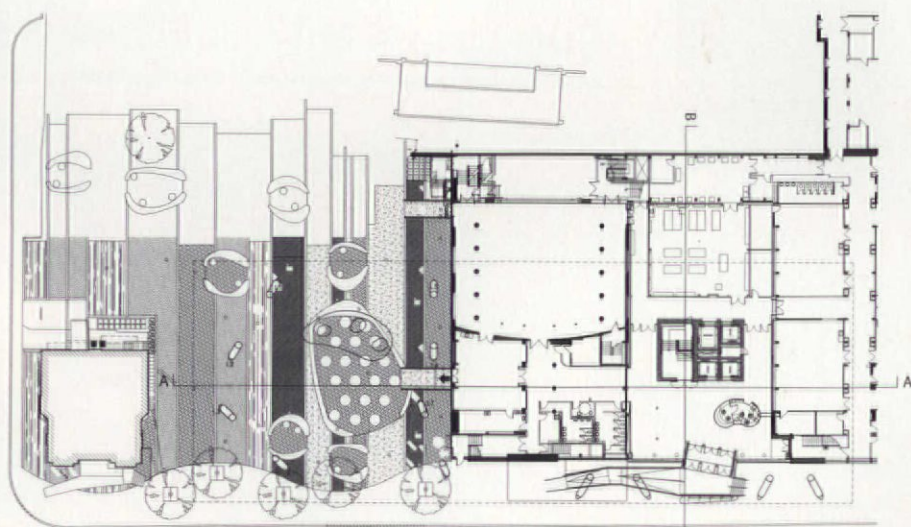


sixth floor plan

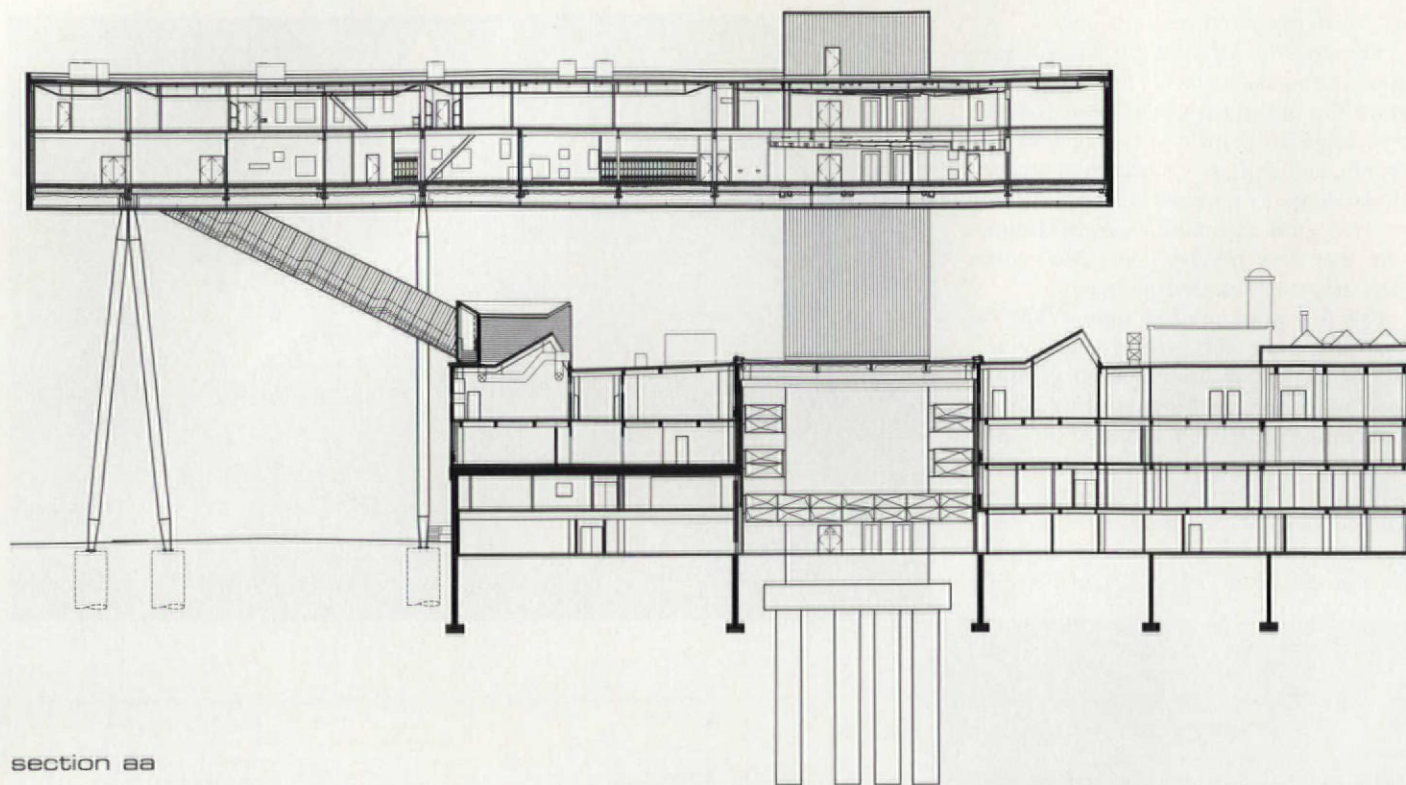


fifth floor plan

- KEY
- 1 classroom
 - 2 critique area
 - 3 corridor
 - 4 studio
 - 5 exhibition space
 - 6 office
 - 7 student lounge
 - 8 research laboratory
 - 9 media output



ground floor plan



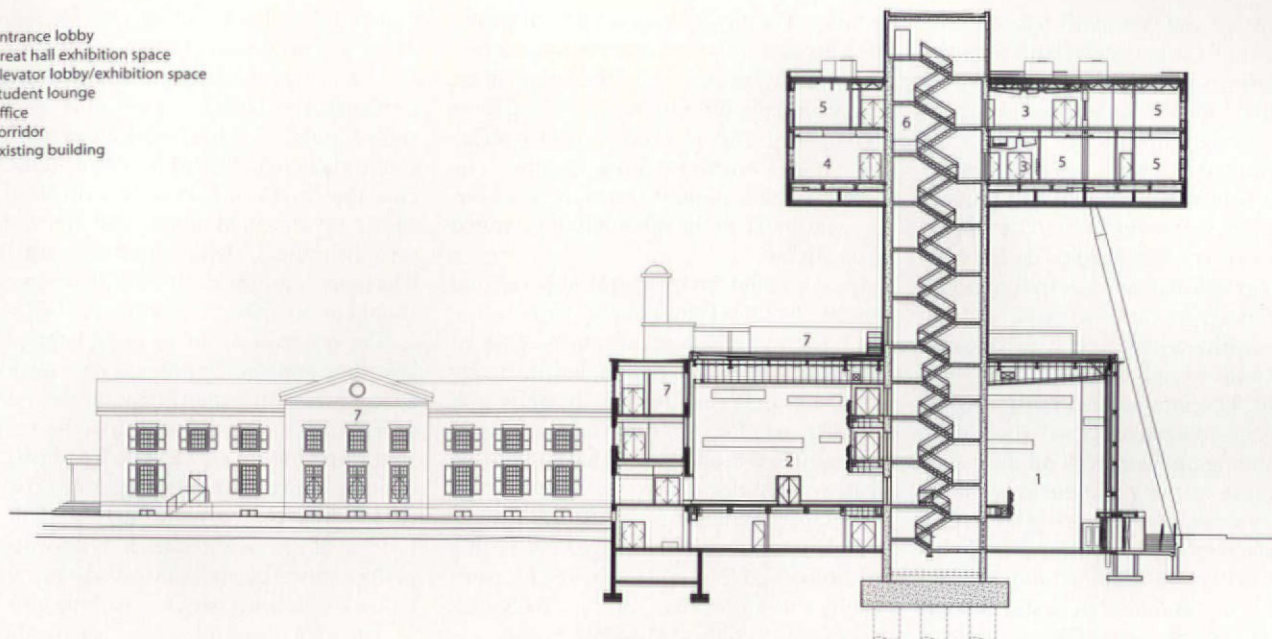
section aa



Simple, modest-
budget tabletop space
(before subdivision).
Opposite: newly
created entrance hall
as part of the existing
building

KEY

- 1 entrance lobby
- 2 great hall exhibition space
- 3 elevator lobby/exhibition space
- 4 student lounge
- 5 office
- 6 corridor
- 7 existing building



section bb



combination of new-build and refurbishment, which creates a successful new space for students to learn. The existing building was inward-looking, uninspiring and without a clear organising element or focus. Alsop's massive 16,000m² refurbishment has brought order to the existing buildings that have suffered a series of five different refurbishment schemes since 1920 – all of these trying to make things better without actually expanding the building enough to be helpful, while contributing to the clutter.

The new sunken entrance features a glass curtain wall with hints of colour, which fills in an existing courtyard (perhaps the only nice thing about the old building) and relocates the main entrance. This was part of a strategy to control access to OCAD for security and organisational reasons, by creating a focal point and allowing passage only north and south to the street. Entering the building's new four-storey entrance hall, there are two new express elevators to beam students up to the tabletop in mere seconds. This entry foyer has bright pink slashes in the ceiling, a feature found throughout the new building, marking the lighting and drawing attention to the vast volume of the space. There are views up to the catwalks that connect with the existing building. The notion of creating unprogrammed breathing space for exhibitions and informal gatherings is integral to Alsop's approach to educational building. 'An important part of doing the work is not doing the work,' he says. 'Students need space to learn.'

It's bold, but not reckless. Built of standardised building components, it is a steel box clad with black and white aluminium panels, arranged in a conventional way, albeit nine storeys above the ground. The building's wild exterior is not reflected in the rather utilitarian internal arrangement. As

expected, there are standard classrooms arranged around the perimeter with services and circulation in the centre. This two-storey facility, formally known as the 'Sharp Center for Design', houses the faculties of environmental design and industrial design as well as a painting studio, student lounge and offices on the lower floor. The upper floor houses advertising, graphic design and illustration as well as a new research centre.

Interior spaces are characterised by industrial, hard-wearing surfaces such as concrete and plaster, and by brightly painted doors and window sills. This interior feels charged with potential; students can interpret their new space by pinning up their work on the walls, which, because of the variation in window heights, they seem to have more space to do, or creating larger three-dimensional works in their new classrooms and studio spaces. Importantly, the building feels sturdy and user-friendly, not precious. The best spaces are the large studio rooms with their generous natural lighting and views to the city.

Alsop suggested curriculum and organisational changes to 'decompartmentalise the departments'. But the usual partition walls have cropped up all over his tabletop, detracting from what could have been a large open-plan studio environment. The deep punched-out windows have large recesses for students to sit in and lean on. 'Some are so deep you can go to sleep on them,' Alsop

enthuses. The city looks absolutely inspiring from up here; students benefit from a rare chance to relate to the city from a giant observation platform in the sky. Art students need to daydream, project architect and former OCAD student Woods argues: 'The more you think about it, the more you wonder: why aren't all the other buildings raised up on sticks?'

In a broader architectural and cultural context, the OCAD building is significant in that it marks a new level of transparency, of porous community building and involving the community in creating dynamic and flexible spaces for learning. These principles can be applied to all cities, which is not to say all new buildings should be raised up on great, tapered columns. In this case, the site and planning restrictions suggested raising the building to free-up land below for community and student use, which actually adds to the quality of life of residents.

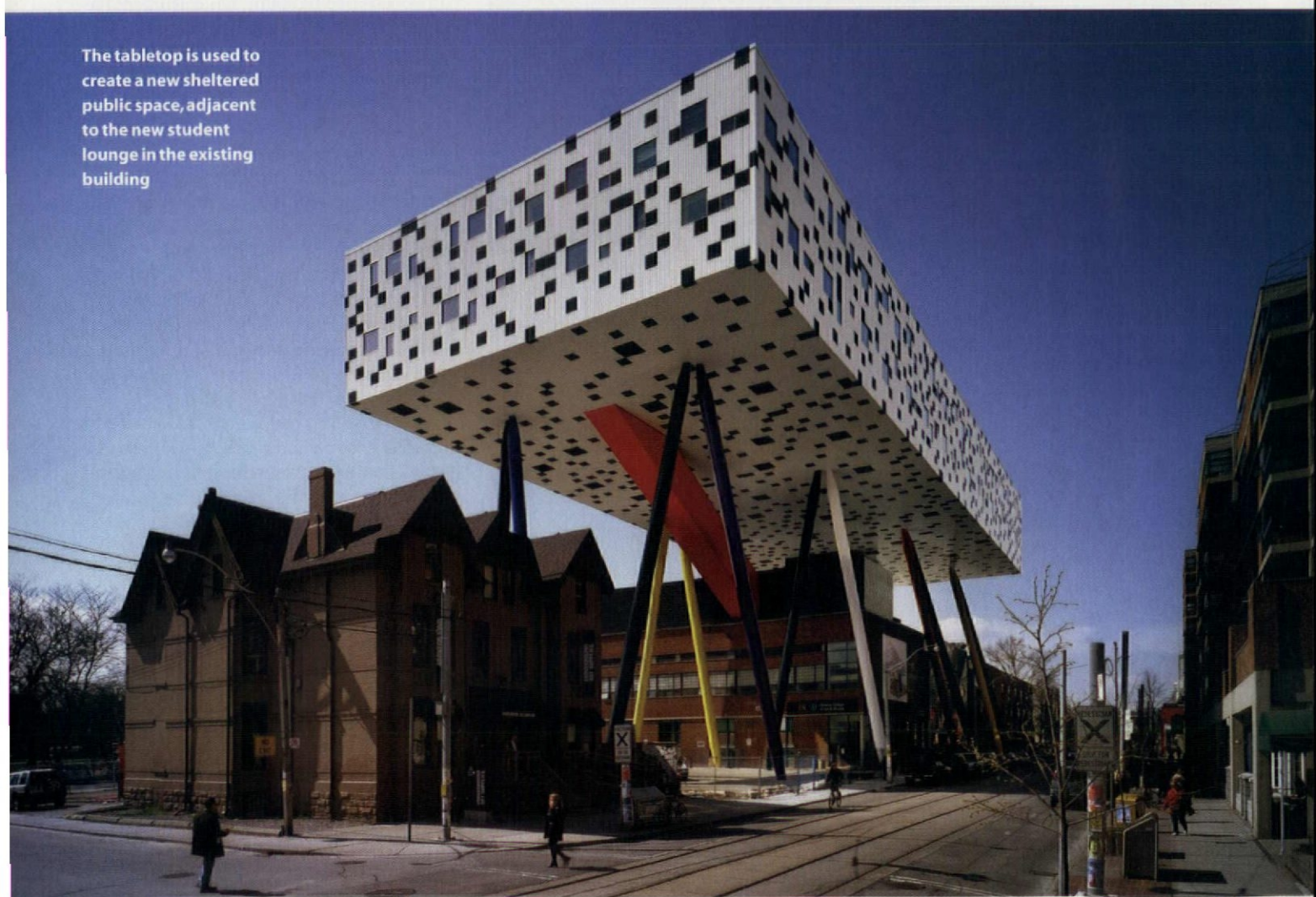
The site strategies and emphasis on consultation and innovative design present a good example for architecture to follow. In this area of downtown it is notoriously difficult under existing planning regulations to expand existing buildings. (The Art Gallery of Ontario tried unsuccessfully for many years to get a scheme approved and is now saddled with local concerns over Frank Gehry's gallery scheme.) Alsop managed to get his controversial OCAD past planning in

a mere 12 weeks. There were no objections. There was no sleight of hand. He held extensive public consultation meetings with local residents, the college community and the general public. He held workshops where he could 'challenge, interpret, interact and discuss the brief' with everyone involved. In short, he charmed them, and his quirky, unconventional 'flying shoebox' won their hearts and approval. 'It is a place apart, it should look different,' Alsop says of OCAD.

The residents of the adjacent Grange Village housing development were worried about preserving their view of the nearby park, which they could see across the existing south parking lot of OCAD. By raising the building above their line of sight Alsop wanted to 'drag the park through' to link the residential area and the park. Who wouldn't prefer a south-facing, landscaped park, maintained by the university, to a parking lot?

This area opens out from the new student lounge and promises to be widely used by students. The success of this little space comes from the height of the tabletop above. In an attempt to create a sheltered canopy space there is a full 27m from ground to soffit, enough to welcome visitors and get light from all sides to the farthest corner. On my first visit to the building, standing under the tabletop on a rainy, cold March morning, it seemed the space soaked up all the sun it could to provide a sheltered and sunny spot

The tabletop is used to create a new sheltered public space, adjacent to the new student lounge in the existing building



to rest while looking up at the tabletop above. Alsop calls the underside of the table top the 'sixth facade' because he envisaged this steel framed box as an object, clad all the way around.

Next to this space, the corner 'Above-ground Art Supply' building, which Alsop was granted permission to remove but chose not to, may not 'fit in' with the new OCAD look. But it defines the space under the tabletop – the corner, crucially, marking the intimacy of this almost 'courtyard' space. Looking to the future, Alsop is quick to point out that he envisages a phase two for this project; it was granted permission to extend north along the site. It would be fantastic if this future expansion could incorporate a roof terrace lookout over the city, as was proposed in the original OCAD scheme.

This building is most remarkable in its boldness, its unapologetic inability to blend into the surrounding dull cityscape. OCAD is a very confident building. It is undoubtedly Alsop's most mature project. It is not a watered down version of a grand gesture; it is the grand gesture. It takes its place as one of the most important buildings in Toronto's history. It is the culmination of years of testing architectural theories and approaches; his ideas didn't land here from outer space as his detractors would argue. 'It's a horizontal plane of social discourse,' Alsop winks, 'all sorts of exciting things go on underneath a table.'



Distance and height lend some enchantment to views across Toronto

CREDITS

TABLETOP TENDER DATE

December 2002

START ON SITE

February 2003

CONTRACT DURATION

12 months

OCCUPATION

September 2004

AREA

Building expansion (inc 6,041m² tabletop) 7,800m²
Renovation 16,000m²

TABLETOP FACTS

9m high x 31m wide x 84m long (inc two floors)
Stands 27m above ground on six pairs of 20m
multi-coloured legs

COST (\$ CANADIAN)

Total \$42.5 million
Tabletop \$21,849,250

FORM OF CONTRACT

CCDC II 1994

CLIENT

Ontario College of Art & Design

ARCHITECT

Alsop Architects: Will Alsop, Jonathan Leah, Isabel Brebbia, Oliver Blumschein, Christian Harrup, Anthony Murray, Stephen Swain, Lilli Pschill, Sven Steiner, Robbie Young + Wright Architects: Iman Ajlani, Sean Boucher, Vladimir Carelli, Brody Carrick, Paul Dimartino, Sara Elliot, Andra Hayward, Eric Johnson, Chris Kerr-Strefford, Yew Thong Leong, Lisa Ljevaja, Ray Makimoto, Cathy Misiaszek, Ricardo Maturana, Suresh Patel, Jacek Pryzgodzki, Zubair Qureshi, Caroline Robbie-Montgomery, Ronny Sepulveda, Karl Wong, Greg Woods, Jamie Wright

STRUCTURAL ENGINEER

Carruthers & Wallace

SERVICES ENGINEER

MCW Consultants

CIVIL ENGINEER

Consult Engineers & Project Managers

LANDSCAPE ARCHITECT

YWLA

LIGHTING DESIGNER

Stephen Pollard Lighting & Production Design

CODE CONSULTANT

Hine Reichard Tomilin

COST CONSULTANT

Hanscomb

CONSTRUCTION MANAGER

PHA Project Management Consultants

GENERAL CONTRACTOR

PCL Constructors Canada

SUBCONTRACTORS AND SUPPLIERS

Concrete JDR Construction; masonry Clifford Restoration; structural steel Walters; intumescent paint system Carboline; metal/glass curtain wall Global Architectural Metals; corrugated aluminium siding system Flynn Canada; fibre reinforced cement panel system Eternit; modified bitumen roofing Bakor; laminated glazing Prelco; glazing coloured film Vanceva; hollow metal doors Newport; aluminium door frames Kawneer; locksets Schlage; hinges Stanley; door closers LCN; exit devices Von Durpin; door pulls CBH; perforated vinyl acoustic panels Decoustics; paints, stains ICI Dulux, Benjamin Moore, AR Monteith; flooring LM Schofield CO (Lithochrome Chemstain); floor slab waterproofing Duochem & Tremco; carpet Interface; perforated window film 3M; tiles Olympia lockers General Storage Systems; downlighters Metalumen, Cooper; speciality coloured lighting Encapsulite

COST SUMMARY

Based on tender sum, for gross internal area of tabletop. For furniture: reused existing. For communications installation: separate budget. Cost data converted from Canadian currency at \$1 cdn = £0.404

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	100.2	7.4

SUPERSTRUCTURE

Frame, upper floors, staircases	498.5	36.9
Roof	32.3	2.4
External walls	106.7	7.9
Windows, external doors	31.5	2.3
Internal walls and partitions	63.0	4.7
Internal doors	8.1	0.6
Group element total	740.1	54.8

INTERNAL FINISHES	13.7	1.0
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SERVICES

Sanitary, services equipment	11.3	0.8
Space heating, air treatment, water	111.1	8.2
Electrical services	84.4	6.3
Lift and conveyor installations	111.1	8.2
Protective installations	35.1	2.6
Group element total	353.1	26.2

EXTERNAL WORKS	26.7	2.0
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PRELIMINARIES, OVERHEADS,

PROFIT	116.4	8.6
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TOTAL	1,350.2	100
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Cost data provided by PHA Project Management Consultants

WEBLINKS

Ontario College of Art & Design
www.ocad.on.ca
Alsop Architects
www.alsoparchitects.com
Robbie Young + Wright Architects
www.rwyarch.ca
Carruthers & Wallace
www.cw-eng.com
MCW Consultants
www.mcw-ers.com
Consult Engineers & Project Managers
www.cansult.com
Hanscomb
www.hanscomb.com

Life after death

A church attributed to Christopher Wren has been saved from severe infestation

By Andrew Mead

Ingestre near Stafford is no more than a hamlet, down a cul-de-sac that ends at a manor house and church. The house, Ingestre Hall, retains its Jacobean front but is otherwise much altered; the church, St Mary's, is largely as it was when completed in 1676. Which is all to the good, for this is the one church outside London convincingly attributed to Christopher Wren.

Four years ago, however, the small congregation of St Mary's was dismayed to learn that the roof of the building was infested with death watch beetles – so severely that the splendid plaster ceiling might at any moment have crashed into the nave. The church was closed immediately and for a time its future was in doubt. Now, with grants from the Heritage Lottery Fund, the Historic Churches Preservation Trust and Stafford Borough Council – as well as many private donations – St Mary's has reopened after a £580,000 restoration. John Cunningham of Matlock has been the architect.

No documents survive to confirm Wren's involvement with St Mary's but the circumstantial evidence is persuasive. We know that Walter Chetwynd, the then-owner of Ingestre Hall, won permission from the Archbishop of Canterbury in 1671 to build a new church on the site of the existing medieval one. Like Wren, Chetwynd was a fellow of the Royal Society, so they certainly knew each other, but a drawing that survives in the Victoria & Albert Museum suggests something more than acquaintanceship. Depicting a lantern on the top of a church tower, it is annotated in Wren's hand with the words 'Mr Chetwynd's tower' – though it was never built, either at Ingestre or elsewhere.

Wren was immensely busy with his royal and City of London commissions – could St

Mary's perhaps be by someone in his office, such as Robert Hooke? In the end it's an educated guess, but in his *Staffordshire* volume of the *Buildings of England*, Pevsner trusts the evidence of his eyes and opts for Wren himself – 'the exquisite quality speaks unequivocally'.

St Mary's is neither huge nor grandiose but very much of a piece. It is built of local Hollington sandstone, which cuts easily in the quarry but becomes much harder when

square. Beyond that lies what Pevsner called 'a room of blissful harmony'. Four bays long, the nave is a double cube with a lower aisle on either side. Though there are some later coloured windows, and the pews were cut down in Victorian times, the scene is familiar from Wren's churches in the City, with sunlight falling through clear glass on to white walls and mellow woodwork. The nave's flat, panelled plaster ceiling has relief decorations, as does the shallow barrel-vault of the chancel; between them is a richly carved wooden screen. While the chancel suffers from a crass late-19th-century east window, and its monuments are a little intrusive, its black and white marble floor is a compensation. In sum, the church is surprisingly refined for such rural surroundings.

Putting that refinement in jeopardy, however, was *Xestobium rufovillosum*, the death watch beetle. This creature may only be miniscule, just 6-9mm as an adult, but it has a hearty appetite and loves tucking-in to an old oak roof. 'The beetles were very active and widespread but there was no clear explanation why,' says Cunningham. 'They were even audible while we were carrying out tests – you could hear their little tapping sound.'

After the initial discovery of the problem, Robert Demaus of Demaus Building Diagnostics surveyed the roof, using micro-drilling to take small core samples of the timbers to determine how badly the structure was impaired. As the infestation was so severe, he was surprised to find no evidence of a fungal attack – *Donkioportia expansa* (oak rot), which thrives when

moisture levels are high, usually when a faulty gutter or suchlike lets water through the roof. There was an attempt to deal with death watch beetles once before at St Mary's, in the mid-1960s, so perhaps the treatment then – though otherwise ineffective – had eliminated any fungi. Alternatively, the original tree may have been affected by fungi before it was felled, making its timber more vulnerable to the death watch beetle.

'What alarmed us was the extent to which the roof timbers had lost their structural integrity – as much as 80 per cent in places,' says Cunningham, 'and we knew that would



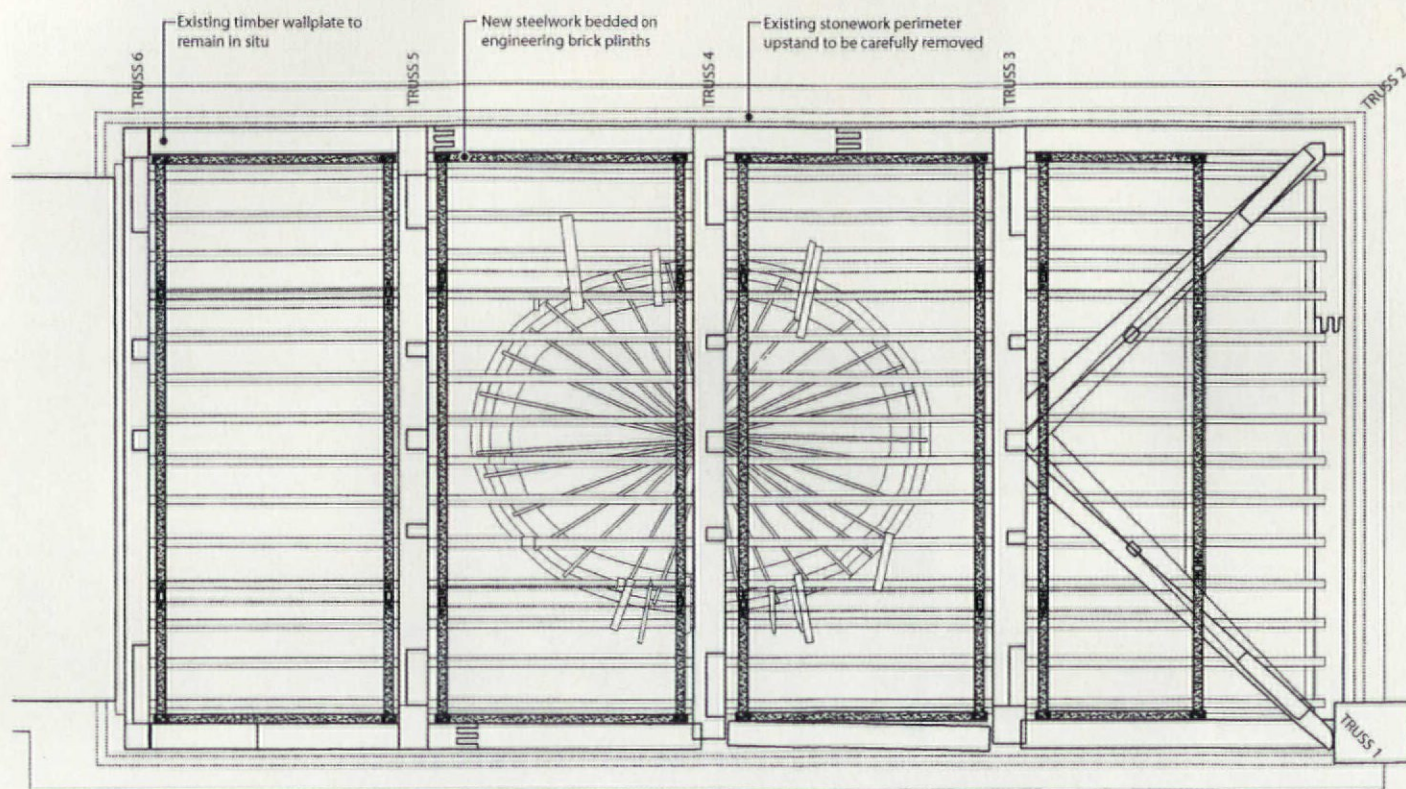
St Mary's, Ingestre, in its rural site. Just how involved was Wren?

exposed to the air, holding carved detail well.' Predominantly pale grey in colour, the ashlar of the church exterior is finely jointed, with decorative enrichment confined to garlands round a shield on the second stage of the tower and the clock on the third, while the pedimented west-door entrance is framed by three-quarter Tuscan columns. The overall impression is of plainness and precision, encapsulated in the sharp-edged rusticated quoins at the base of the tower.

There is a surprise immediately on entering the church, in that the vestibule inside the west door is round – a circle inscribed in a



The interior of
St Mary's after
restoration,
with its ornate
plaster ceiling



plan showing existing ceiling structure and new steelwork

0 2.5m



Damage caused by the beetles is clearly visible in the exposed timbers



Part of the new steel structure that should keep the roof stable

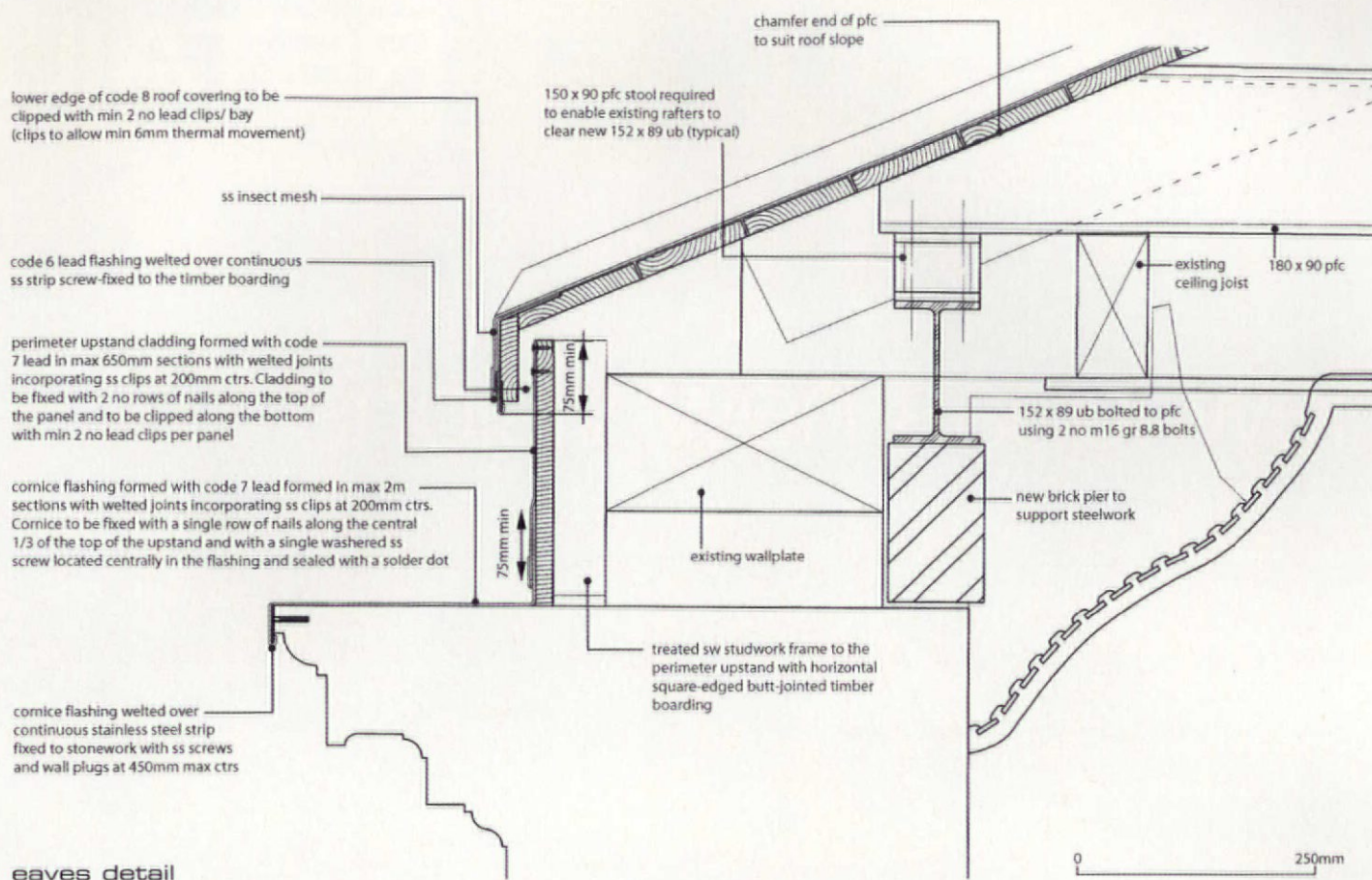
only get worse. You can kill the adult beetles when they come out of the wood, but it's their larval stage – which lasts from six to 12 years – that does the damage, and there's no sure chemical remedy for that. So the roof was seriously at risk if we didn't strengthen its existing elements in some way, or introduce a new independent structure to counter any failure.'

Because the timbers were so affected and were bound to be further undermined, the restorers chose to do the latter, which also

minimised disturbance to historic fabric. They inserted a new steel structure, bearing on the masonry walls, to support the damaged roof – the steel forming a series of 'ring beams' between each existing truss, the beams spanning the width of the nave and sitting on their own new wall-plate, and each original ceiling joist and purlin connected directly to the steel. On top is a new lead roof-covering, which resembles the 17th-century one, and replaces a copper substitute installed in the 1930s.

Cunnington hopes that improved natural ventilation will help keep the roof free of infestation in the future. Meanwhile, any death watch beetles exiting from the still-infected timbers will now be 'zapped' by ultraviolet insectecutors.

The ornate plasterwork was repaired where necessary and totally redecorated. Apart from the pristine white of this new paint, the restoration of St Mary's is more or less invisible, but members of the now-retuned congregation no longer risk



A new lead roof-covering replaces the copper one installed in the 1930s



Detail of the relief plaster decorations above the nave

concussion from chunks of falling ceiling, and visitors can again enjoy the 'harmony' that Pevsner found. All the main elements of the church cohere; lucid and unmythical, it's the epitome of Anglicanism in the late-17th century.

To emerge from St Mary's, though, is still an odd sensation: you expect to see Swiss Re or the Mansion House or some other City sight – not fields. Wren may or may not have been the church's architect, but certainly at Ingestre his spirit is there.

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1. 'In its "green" state, Hollington stone is extraordinarily soft; large blocks can be cut out like cheese,' says Alec Clifton-Taylor in *The Pattern of English Building* (Faber, 1972)

CREDITS

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PLASTER REPAIRS
Luard Conservation: David Luard

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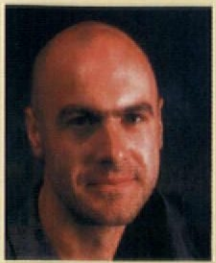
Summer 2004



MetalWorks

Bridges





The popularity of the bridge as an architectural idiom continues apace, so much so that this is the second *MetalWorks* on the subject in three years.

Interestingly, while the contents may be different, the protagonists remain the same (in at least two cases), which suggests the emergence of a discrete bridge-design hegemony.

The bridge as an architectural construct does seem to be counter-intuitive – bridges are, after all, primarily a structural problem concerning the crossing of some form of obstacle. The problem is therefore a) how far must the bridge span? and b) how much does the thing travelling on the bridge weigh?

Having established these basics, the engineer adds complexities (to numophobiaics like me seemingly perverse) such as: can the bridge be supported elsewhere along its length, or will it be single span? Should it be an arch or a suspension bridge? Is there a really strong wind in these parts? (That might have been a question asked by the designers of the Tacoma Narrows Bridge. Except it wasn't.)

The answer to the question; how will it look? has always been subject to the engineering solution, at least as a basis – which should make bridges a prime contender for the 'most honest form of construction' gong in the 'Virtuous Buildings Awards'.

Given the fertile ground for expression, not to mention the obvious opportunities for visibility and use, it is strange that the involvement of architects in pure bridge building is considered a comparatively recent phenomenon. It is true that the high watermark of bridge building, at least in the British Isles, was very much the domain of the engineer. Brunel, Stephenson and Telford bestrode the engineering landscape, and no one else got a look in (or a bridge over). But the primary architectural expression in bridges is often credited much later, to Santiago Calatrava, another engineer, albeit of a different tradition – which opened the doors for others to follow.

In fact, the first architectural input into a bridge was on the first iron structure over the Severn, at Coalbrookdale. Thomas Farnolls Pritchard contrived to make Ironbridge and its reflection form a perfect circle. Obviously someone asked him 'How should it look?' first.

Matthew Teague

Cover shows Wilkinson Eyre bridge, Swansea. Photograph: Nick Wood

MetalWorks Technical

The span of history

Pioneering use of iron and steel in bridges provided the technical quantum leap for building progress

BY MATTHEW TEAGUE

The world's first iron bridge was across the Severn at Coalbrookdale, and represents the cutting edge of 18th century materials science. From small-scale iron components relying on tie bars, dowels and straps, larger building elements had become possible, largely via the skill of the blacksmith. And with the adoption of casting, previously used mainly for the production of cannon, items such as columns and railings could also be made in the same way.

Still, the acceleration of progress would not have happened without Abraham Darby who invented the method of smelting iron with coke. Small-scale iron production, first in a Bloomery and later the blast furnace to be wrought or beaten into shape, had already turned to casting to produce intricate, highly accurate or decorative work. But use of charcoal limited capacity for casting, which was still effectively a cottage industry.

Conversion to coke meant production could be industrialised, and when steam engines were harnessed to blow air into the furnace, the essential parts of what still remains the method of iron production were in place. In the early 18th century no more than 5 per cent of iron was cast, by 1750 this figure was 20 per cent. This, along with geography, dictated the material and form of the pioneering iron bridge.

First effort

The germ of all that was to follow in bridges of iron and steel, as de Mare describes it in *The Bridges of Britain*, was an entirely iron bridge designed by Shrewsbury architect Thomas Farnolls Pritchard. Following on from an earlier design in 1774 for a masonry bridge where the structural scheme was supplemented with iron ribs, 'it contained a deep iron beam, hollowed out in the form of an arch and pierced at the spandrels'.

On the strength of this, when the ferry across the Severn at Coalbrookdale was to be replaced by a bridge, Pritchard was the obvious choice as designer, and, also due to the proximity of the foundries of Wilkinson and Darby, so was the choice of iron as a material.

Ironbridge might have paved the way for the use of iron and steel, but was in de Mare's view still imperfect. 'The designer

was still thinking largely in terms of traditional materials... the curious combination of techniques apposite to masonry and timber rather than to iron. The pure arch form and the solid iron blocks, like keystones... suggest masonry, while the solid rectangular sections of the ribs and the plain iron slabs of the roadway suggest timber. Ironbridge possesses that unusual charm which goes with naivety.'

None the less, the seed was planted. Over the following years, the Severn in particular saw several bridges by the engineer Thomas Telford (1757-1834), of which the Mythe bridge is regarded as the best. On the site of his first at Buildwas, built in 1796, only a monument remains.

The single arch Mythe bridge stands just outside Tewkesbury. Its arch is lower than that of the Ironbridge, but spans further. The spandrels are stiffened not with radial ribs, but with cross members describing a series of diamonds and triangles, increasing in size towards the ends of the span – an elegant but entirely engineering-led solution.

Chain gang

At the same time (1819-26) Telford's bridge over the Menai Straits at Anglesey was also being constructed. This started life as a simple arch but, as Robert Stephenson was to find later when commissioned to design a sister rail crossing, the arch would not allow tall ships to pass underneath, the requirement being for a clear 100 feet (30m) below the bridge's structure. Another solution had to be found. Chain bridges had been in existence since at least the 8th century in China, and Telford adopted the principle of suspending the bridge deck on wrought-iron chains, of which there were 16 holding up the 579ft deck. The central section of chain weighed 23.5 tonnes and was manoeuvred into place from a raft by block and tackle. The bridge, although modified and strengthened since, is much as Telford left it. The wooden deck was replaced by steel in 1893, and the chains were replaced with steel copies between 1938 and 1940. Telford would probably have approved.

His design for a suspension bridge at Clifton, which would have rounded off his

domination of Severn crossings, was usurped in competition by that of Isambard Kingdom Brunel, who produced another suspension structure.

Echoes of Egypt

Twenty years after the opening of Telford's Menai bridge, in 1846, Stephenson also adopted a typically innovative design for his Britannia Bridge. In its role of bringing the railway to Holyhead, Stephenson's pedigree was impressive, as the son of locomotive pioneer George. He devised rectangular iron tubes through which the trains would pass totally enclosed, a vast improvement on the original proposal to uncouple the carriage and bring them over the road bridge by horse to a waiting locomotive on the other side.

Stephenson, like Darby before, collaborated with an architect – in this case one Francis Thompson. Thompson's Egyptian

resemblance to the original, with the exception of Thompson's pylons.

In some ways Brunel's Clifton suspension bridge forms a missing link between Thomas Telford and Brunel's contemporary and rival, Stephenson, in that it contains features recognisable in both the Menai Straits road and rail bridges, namely suspension elements and the use of 'Egyptian' pylons. The Clifton suspension bridge was eventually completed in 1864, 33 years after its start, and five years after Brunel's death, largely at the behest of 'fellow engineers'. Its span was, at the time, one of the longest for a suspension structure at 705 feet (212m).

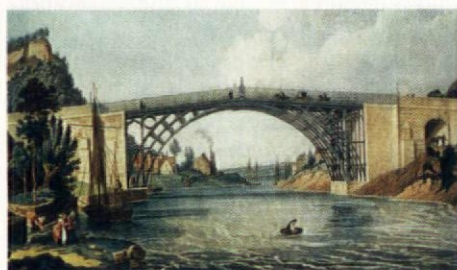
Refinements

Refinements in calculation and form from the engineering practice of Sir Marc Brunel (1769-1849) and Isambard Kingdom Brunel (1806-59) allowed the performance

with a 'pure' form of structure, leading to a gradual but complete understanding of the material's properties which, in turn, enabled the use of long spanning structures in buildings.

Most architectural historians identify the Ironbridge as the precursor to a long line of industrial and transport structures ranging from Paxton's Crystal Palace to Barlow and Ordish's 1868 St Pancras station roof.

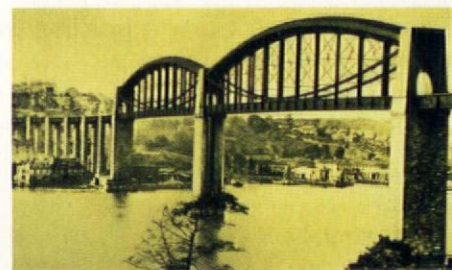
After the widespread adoption of the converter process invented by Sir Henry Bessemer in 1856, which reduced the carbon content of iron from about 4 per cent to (typically) 0.2 per cent to form steel, the similar but better material began to replace iron as the choice for long-spans and bridges. The techniques developed for forming and fixing were, for the larger part, the same, but it was possible to do more with less. Further developments of the converter process, by such as



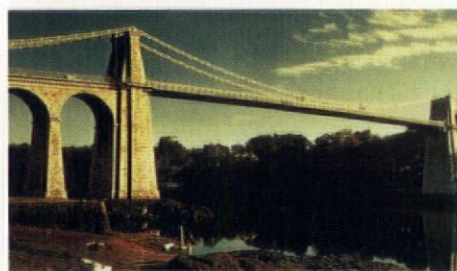
Ironbridge, Coalbrookdale



Forth Rail Bridge



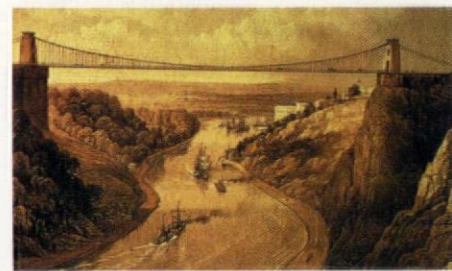
Saltash 'Royal Albert' rail bridge



Menai Straits road bridge



Britannia Bridge



Clifton Suspension Bridge

style admirably accommodates the holes through which suspension cables were to pass, but after tests it was found that the tubes were capable of supporting rail traffic without extra support, leaving the pylons looking like refugees from Memphis.

Raising the tubes proved harder than expected. The treacherous waters of the Menai caused one section to be swept out to sea (it was only just recovered), and the hydraulic lifting equipment failed. Disaster was averted by Stephenson's precaution that stonework be built up under the ends of the tubes as they were raised. The tube fell only nine inches (220mm) before stopping. Unfortunately the bridge was so badly damaged by fire in 1970 that it now bears little

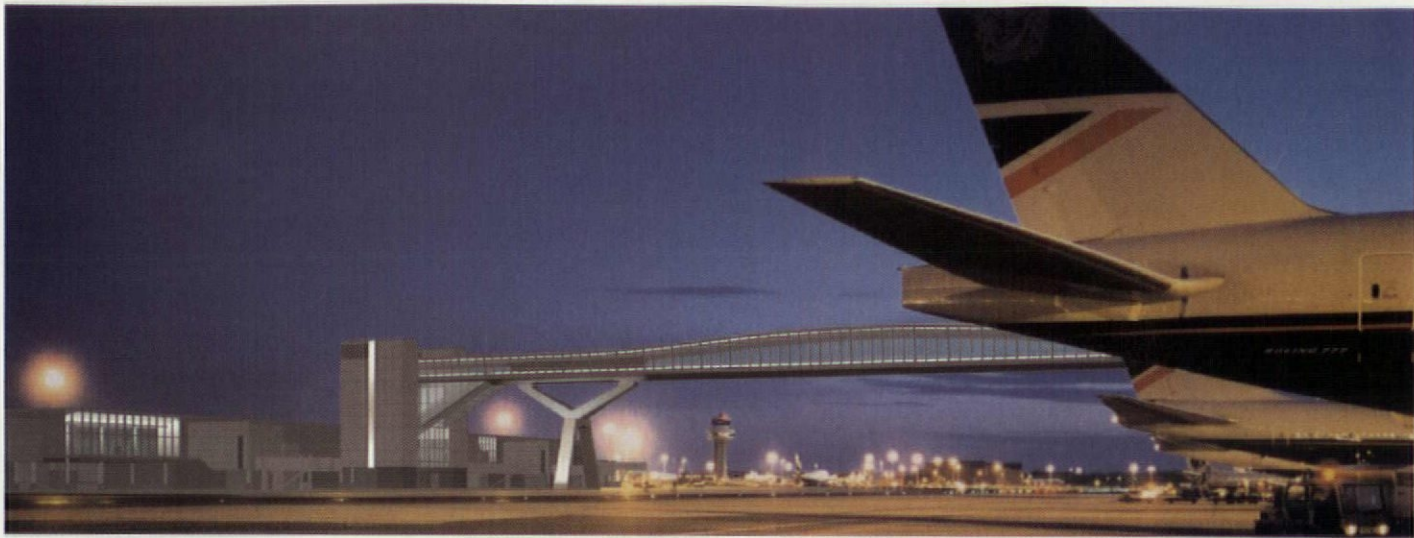
of a material (in this case iron) to be predicted empirically, without resorting to over-design or destructive testing. The Brunels in particular were responsible for the development of shaped sections of iron for particular tasks; rails or bulbous 'I' bars for ships (still used, although now steel, and known as bulb flats). These evolved to today's beam and column sections. In Brunel's Saltash rail bridge, the 'Royal Albert' (1852-59) another link can be seen between Stephenson's Menai bridge and much later Benjamin Baker's Forth Bridge – the first all-steel structure – in the use of tubular trusses.

The use of iron, wrought and cast, in bridges allowed engineers to experiment

SG Thomas in 1879 and later the Linz-Donawitz method, allowed greater control of the carbon and alloy content of steel (see Dutch Buildings, *MetalWorks* Spring 2004) further refining the ability to put strength where it was needed (higher carbon steels), and increasing corrosion resistance (weathering and stainless steels).

All these developments stem from a modest bridge across the Severn in the Midlands. As Siegfried Giedion comments in *Space, Time and Architecture*, with breathtaking understatement, the bridge at Coalbrookdale 'opens a path for developments of great importance'. As it says in *Judges* (Chapter 6, verse 34): 'And the spirit of the Lord came upon Gideon – and he blew a trumpet.'

MetalWorks bridges



Structural connection

The new truss bridge linking Gatwick Airport's new Pier Six borrows its concept from the human spine and ribs

BY SUTHERLAND LYALL

If you have flown out of Gatwick recently you might just have noticed a daring bridge leading off from the North Terminal to a new satellite building. For some months it was a massively long and slightly twisted structure under assembly along the landside boundary. Then all 2000 tonnes of it drove itself very slowly towards its final destination a mile away. Jacked up 22 metres on to its two intermediate supports and, with their connections to the buildings at each end installed, it now spans 198 metres between the exiting North Terminal and the new £100 million GMW-designed satellite, Pier Six.

This new structure is by that engineer-less architectural practice Wilkinson Eyre, which brought us the Gateshead Eye and, a string of innovative and quite beautiful bridges during the past decade.

The practice has worked with a number

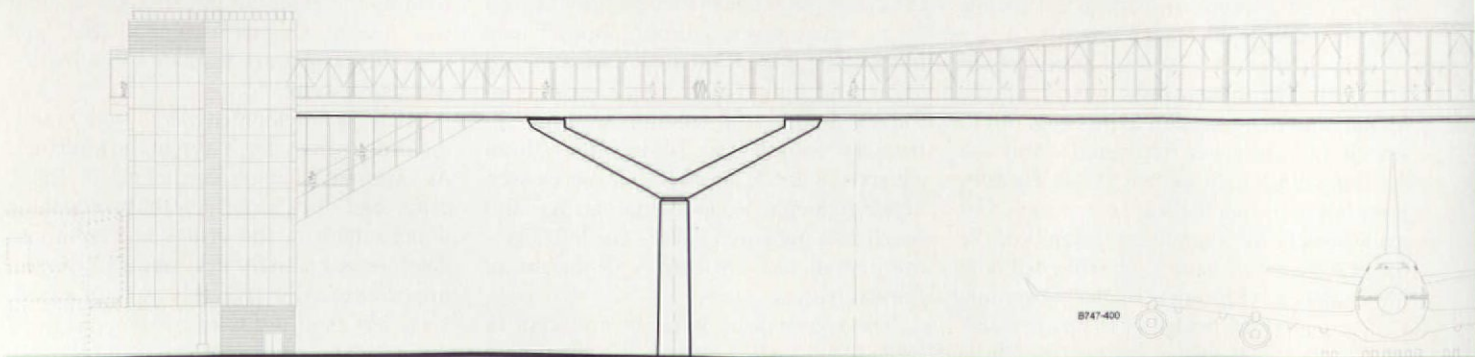
of engineers; this time Arup – fresh, at the time, from sorting out the wobbling Millennium footbridge. Wilkinson Eyre associate director and lead architect Martin Knight explains: 'We looked at arches and cable stays and other alternatives but very early on we came to the conclusion that we would need a structure which was fully clad. That indicated a tube: either a structural tube or a truss on to which you hung cladding. The spine truss model won.'

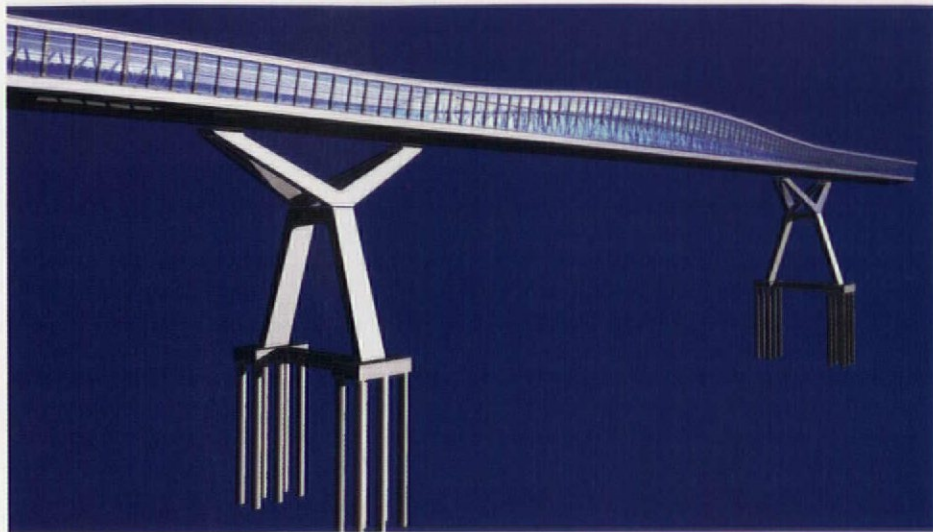
In its final form, the profile of the Gatwick bridge is more than a little like a classic bending-moment diagram. That, Knight says, is not entirely accidental. 'It is because the form of the bridge has been driven by the structural demands. This was the best form in terms of performance and the impact of sightlines to the control tower. [The top of the arch section is 34m above

apron level.] It should look like a structural diagram because that is what it is. We believe that you should be able to understand how structures work from looking at them.'

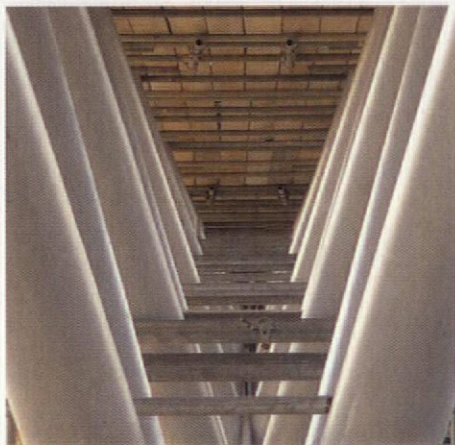
'The way the bridge works is simple and effective,' explains Stephanos Samaras, lead engineer and associate director at Arup. 'It will be a large continuous frame fixed on piled foundations when it is complete, although it is a large, simply supported structure during its prefabrications and erection stages. The structural concept of supporting the external envelope and providing central segregation between arriving and departing passengers is similar to the concept of the human spine and ribs. A combined box steel-plated girder with a spatial truss provides the strength of the spine; floor and roof beams cantilevering from the spine at either side support the floor deck with travelators, and the roof with services. The external structural skin is completed with struts hidden within the glass wall.'

Roof and deck are joined by the steelwork supporting the canted glass wall, a unitised system from Schmidlin that has enough tolerance to cope with the deliberately warped geometry of the skin. The warping is a conse-





Wilkinson Eyre's bridge will link Gatwick's North Terminal to the new Pier Six development. The design uses the supports for the structure's outer envelope to segregate arriving and departing passengers. A break in the travelators at mid-span will provide an opportunity to watch aircraft pass below



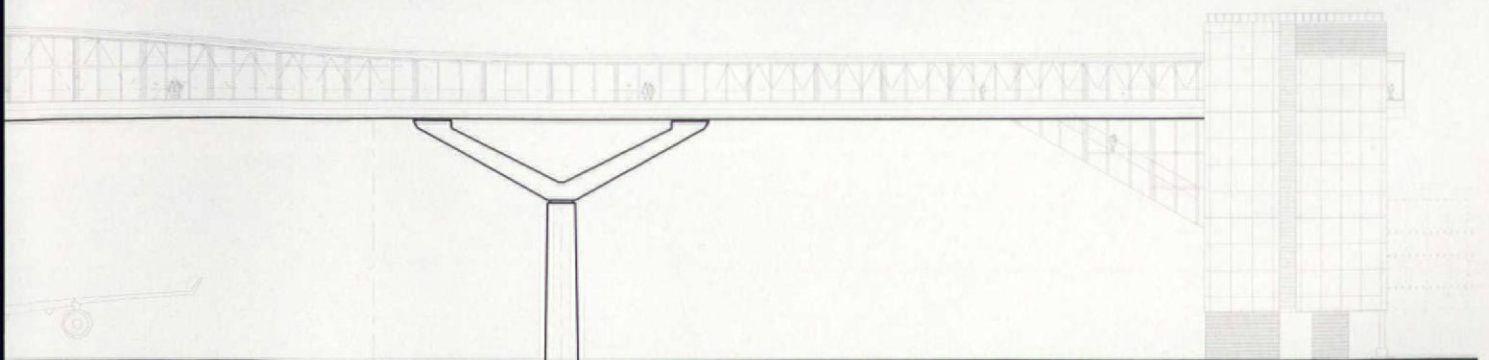
quence of the shallow arched form of the upper longitudinal members, the fact that the deck remains straight and level, the unvarying 11° canting of the side walls and the decision not to vary the width of the roof. It means that at mid-span the floor is slightly waisted, a bit less than a metre. The small child in you warms to the fact that there is a 10m gap in the travelators here to allow people to peer down as aircraft pass underneath. Plane spotting does not get better than that, and this is the only place apart from Denver

airport where you can do it – and Denver is a much shorter affair. The glazing, you hardly need reminding, is of the same security specification as anywhere else at Gatwick where people can watch the aircraft.

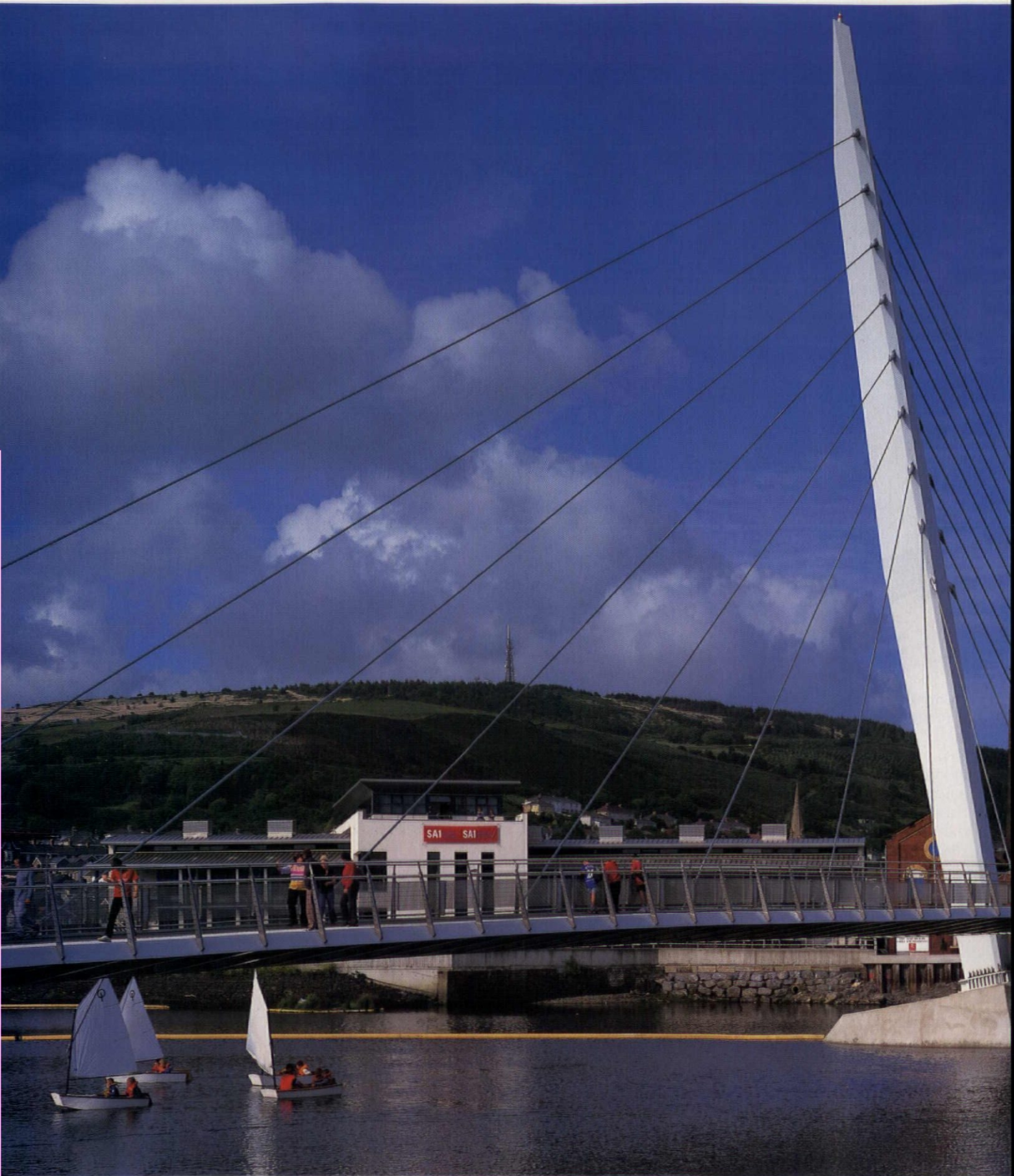
The bridge is currently being assembled, mostly from prefabricated elements. Knight says: 'As much as possible has been built in, even the glazing.' The structure currently sits on two transfer beams. These are at much the same location as the two future intermediate props – Y-shaped in elevation, A- frames in

cross-section. The engineers had to design the whole ensemble for assembly as a deck segment of 163m with two 17m backspans – which will be removed for the drive to the site. Once jacked up in place and with these backspans re-installed, the whole structure will become a three-span continuous beam.

You worry about breaking glass, but this has all been thought through. The route from the airport boundary to the North Terminal has been devised and, Knight says, 'the axle load is less than a jumbo jet'.



MetalWorks bridges



Simple solution for Swansea

Wilkinson Eyre has designed masted bridges before, but this may be its most delicate and elegant yet

BY SUTHERLAND LYALL. PHOTOGRAPHS BY NICK WOOD

You can understand why architects such as Wilkinson Eyre get so excited about designing bridges; they are about as close to pure form as you can get. Or they can be, in the hands of talented designers. One difficulty that even talented designers face is that there is a relatively limited range of bridge types.

Wilkinson Eyre has done masted bridges before but none quite so delicate as the 140m-long cable-stayed suspension footbridge linking Swansea's city centre and cultural quarter – where there is a Wilkinson Eyre-designed museum – across the river Tawe to the east and the old docklands area that the Welsh Development Agency (WDA) is currently regenerating. This is the second bridge the architect has built here. The other is a less-glamorous opening bridge across the tidal barrier at the mouth of the marina.

Glamorous engineering design was exactly what the WDA wanted, an emblem for the regeneration of Swansea's port area. So not long afterwards, Wilkinson Eyre and engineer Flint and Neill started work on the design – not long after also bringing in Newport steel fabricator Rowecord Engineering,

Martin Knight, who led the architectural design team, says: 'The real enjoyment is in the initial meetings with the various engineers. We have a formal idea and they have an intuitive grasp of whether you can do it or not. Then once you have settled on something which you feel is the right solution, they apply the maths to it and, very occasionally, you realise it can't be done and you have to find another way. But more often than not, if it's a good concept aesthetically, you can make it work.'

'We wanted a curve in the deck's plan to make it more dynamic and interesting. The single mast is the simplest form, and the stayed mast with a curved deck often means you get a curved form in the cables themselves – you are creating volume with cables.'

The cables were 35 to 40m long, in the form of 70mm locked coils, which meant they were tens of tonnes each in weight. The geometry of the curve and the angle of the mast allowed the deck to be supported on only the inside edge. The deck is a closed steel box, so it can resist the torsional stresses created by this asymmetrical support. It

came in nine 20 tonne sections, which were welded together in situ.

The configuration of the 42m-long mast is complicated. It starts at the base with a cross section the shape of a filleted square. By mid-height the section becomes kite-shaped, and at the tip it changes to a triangular section. All this is done using cleverly cut flat steel plate. Rowecord Engineering, brought in early in the design, has, Knight says: 'a glorious mix of very sophisticated CAD/CAM cutting applications – and hard men bashing metal.' Time was short and the team was worried about the feasibility of producing complex, three-dimensional shapes for the mast. But with Rowecord's people participating, the all-flat plate design emerged. Knight says: 'We didn't have to change the original concept all that much. It was a matter of making it easier for Rowecord. The mast now has a bullnose at the front, and they contributed an arris detail to the back edge, which looks amazing. We didn't design it because we didn't think they could do it in time.'

The detail involves a bead of weld running from mid-point to the top of the mast, which produces a sharp joint and simplifies welding. Knight says: 'They were fantastic, proactive and enthusiastic.' The whole bridge was then modelled in three dimensions by Rowecord to check the geometry and tolerances before starting work on cutting and welding.

The base for the mast is a big concrete pilecap in the middle of the marina. The 78 tonne mast was made in Rowecord's works in Newport. Knight says: 'It was laid on a barge and floated up to Swansea. Using the biggest crane we could find, it was lifted into place and bolted on top of the pile cap. A set of trestles was laid out across the marina and the nine prefabricated walkway sections slid across into place, and then the cables were fixed from the mast to the inner edge of the deck and the trestles were removed.'

Flint and Neill deployed the widely used Oasys system from the Arup stable to check the basic engineering numbers and analyse the structural behaviour of the bridge. It is, says the engineering-savvy Knight, 'beyond the understanding of architects'.

The single-mast bridge links Swansea city centre and the old docklands area

MetalWorks bridges

Hong Kong's next step

Footbridges will become increasingly common in our dense, complex cities

BY SUTHERLAND LYALL

As the physical environment of cities becomes more complicated we are going to see more bridges, quite a lot of them footbridges. It is happening already, even in relatively uncomplicated Britain. The pressure is to create bridges that are not only more credible architecturally, but that also solve difficult problems of access, location, ground conditions, site and climate. Techniker's Matthew Wells has recently completed several footbridges in Hong Kong with architect Anthony Ng. Ng once worked with Derek Walker on Milton Keynes. 'He's a cut above,' says Wells. So is Wells, who is one of those rare people who is a formally qualified architect who practises as an equally qualified engineer – and has first-class degrees in both disciplines. Wells and Ng have collaborated for some time in Hong Kong, most recently on bridge designs, one in Tung Chung, a new town on Lantau Island, the other at Wong Tai Sin in Kowloon.

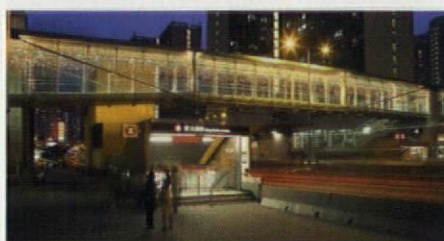
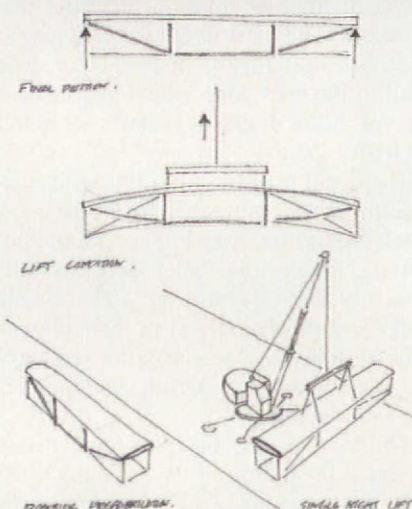


upper chord of the truss on either side. The flat curves of its top and bottom are maintained by shaped 10mm plate transverse beams – analogous to the ribs of an aircraft wing, here at 2m intervals. Four 15mm stiffening plates are welded between each rib, so the final unclad view of the beam is of an egg-crate that is cambered in section, with four outrigger legs.

The skin, which has additional longitudinal stiffening, consists, top and bottom, of shaped 15mm plate. The deck is hung from the ends of the transverse ribs on 120mm x 40mm thick hangars. The laminated glass is independent of the hangars, fixed just inboard of them in a deliberately over-deep aluminium glazing channel concealed in a groove either side of the ceiling and at ground level. There is a narrow external walkway at deck level, which serves for both cleaning and as a crash barrier. During the design phase, a similar bridge in Hong Kong was demolished by a driver with an illegally high load.

The bridge was assembled in a compound 100m up the road from the site. The steelwork had been fabricated in three sections in mainland China and brought in, on its side, by road. It was welded together upright on a series of trestles and all the elements attached including the concrete deck – but not the glass. Wells says: 'All that glass represents a serious superimposed dead load, and the structure was designed as a big banana which would settle as the glass was fixed from inside.' That explains the over-size of the glass fixing channels. The other reason for leaving off the glass was that, during the trip down the road and the final lift, the assemblage would briefly become a beam with a long cantilever at each end.

Temporary braces were fixed to counteract this, since even the considerable flexibility in the glass holding channel would not have coped. The lift took place one midnight, and involved a 200 tonne telescoping mobile crane and very experienced operators.



The Wong Tai Sin footbridge carries tens of thousands of people from the Mass Transit Railway station to the Taoism Wong Tai Sin temple complex, across a very busy road in Kowloon

Hanging from the roof

The Wong Tai Sin footbridge spans 38m across a busy Kowloon road, and carries tens of thousands of visitors from the mass-transit railway (MTR) station at ground level to the Taoism Wong Tai Sin temple complex, one of Hong Kong's most celebrated shrines, on the other side of the road. It also links the adjacent new shopping area with an extensive housing estate.

Wells says: 'There was this Rudolph Schindler-like building adjacent, and we were trying to echo that with big planes of glass and with the deck as slender as possible and all put together as a technically crude truss.' So the bridge is a simple air-condi-

tioned transparent glass and steel truss structure.

The basic structure looks like an inverted classic three-element queen-post truss with a horizontal section in the middle. But it is actually a box girder stayed by paired Macalloy tension cables, propped by two inverted vertical outriggers at its two points of contraflexure. The cables run diagonally down from the ends of the girder and across the flat section between the ends of the two outriggers. The concrete deck is simply slung along the bottom of this assemblage.

The box truss forming the roof has a symmetrical airfoil section, its rolled edges created by the 460mm tubes forming the

CREDITS

CLIENT
Upper Wong Tai Sin Housing Estate
ARCHITECT
Anthony Ng Architects
ASSOCIATE ENGINEER
Joseph Chow and Partners

Critical fulcrum

The Tung Chung bridge is actually a viaduct to whose mid point is attached a secondary bridge from a sports club – supported in its middle by a cluster of props in an elongated inverted pyramid array. Hence the office name, the Tung Chung Vee-Prop bridge. Tung Chung is a new town to the north-west of Lantau, the big island west of Hong Kong Island. More significant is the fact that Chek Lap Kok airport is just to the north across a bridge, and its link road to Hong Kong runs right through the town, dividing it into the social-housing quarter and the private quarter where the bridge is located.

Wells and Techniker had worked on the roof of a giant inhabitable bridge linking the two sides, but the current brief was to design connections between recently constructed housing blocks and a community leisure centre. The biggest problem was that not only had the whole town been settled on reclaimed land, but also the local foundations were reclamation fill on top of an old, filled, drowned river valley.

Anthony Ng had already got Sean Billings of Arup Facades, the facades equivalent of Arup's acoustic eminence grise, Derek Sugden, to design the glass canopies that are to be found above walkways all over the development. They are a welcome acknowledgement of the local monsoon-typhoon climate and were incorporated into the design of the Techniker bridges. These are real walkways rather than just paths, because the general principle behind the town design is to maintain a vertical separation between pedestrians and vehicles. So the Techniker solution ended up as a long viaduct of simply supported slabs spanning 5m between exceptionally long 6.5 metre columns linking two of the four residential blocks. The branch off to the adjacent sports club is 60m long, and its section can be described roughly as a pair of V-shaped beams connected below by a flat barrel vault. In fact there is a pair of 1m deep steel plates, braced by the outer sides of the Vs. The curved steel soffit between them aligns with the bottoms of another pair of thinner and shallower longitudinal steel plate beams.

The tall residential blocks have very deep pile foundations and are unlikely to move. Not so the sports club, which was built on a raft and could be expected to subside up to an extraordinary 200mm. This means that the same could happen to the bridge and viaduct. Piling would have been prohibitively expensive, and the idea of a raft was discussed but looked hardly viable. On this project the local engineer was Maunsell SouthEast Asia. Its engineers came up with an Archimedes-style answer: displacement foundations. Wells says: 'It's a very clever solution. You replace the

earth you dig out with foundations of an equivalent weight. It acts very much like a pontoon bridge.'

With the support issue settled, there came the inevitable problem of differential settlement which, Wells says: 'occurs like a wave across the ground. We came up with the idea of supporting the viaduct on independent trestles which have articulated connections with each other and act rather like a caterpillar when the ground subsides. Our Vee-prop bridge meets the viaduct at its midpoint and is able to rotate at the prop position to accommodate any future settlements.'

Local building-control officers insisted on a pin joint in the branch bridge at a fifth point between the prop and the caterpillar viaduct. Wells was a bit disappointed because joints are always expensive and need maintenance – and

because it was decided to put in a balancing mock joint on the other side of the prop. His original thought was simply to allow the bridge to flex.

Wells is basically comfortable with the two bridges and very happy about the construction. He says: 'Both bridges were fabricated in mainland Guangdong province and the quality of welding is exceptional. The fabrication works are in a water city so you can, as we did to Tung Chung, get very big sections shipped over by boat.'

CREDITS

CLIENT

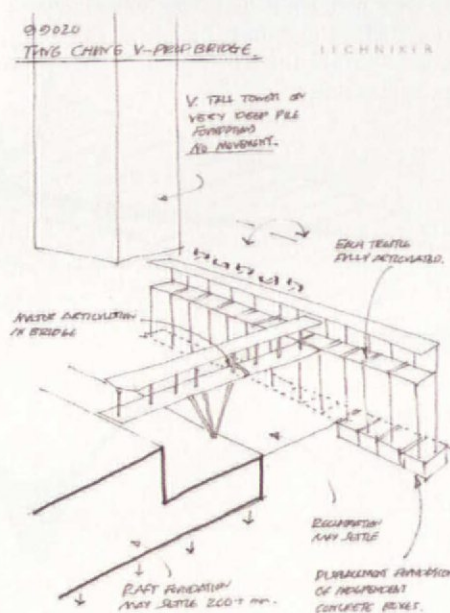
Newfoundworld

ARCHITECT

Anthony Ng Architects

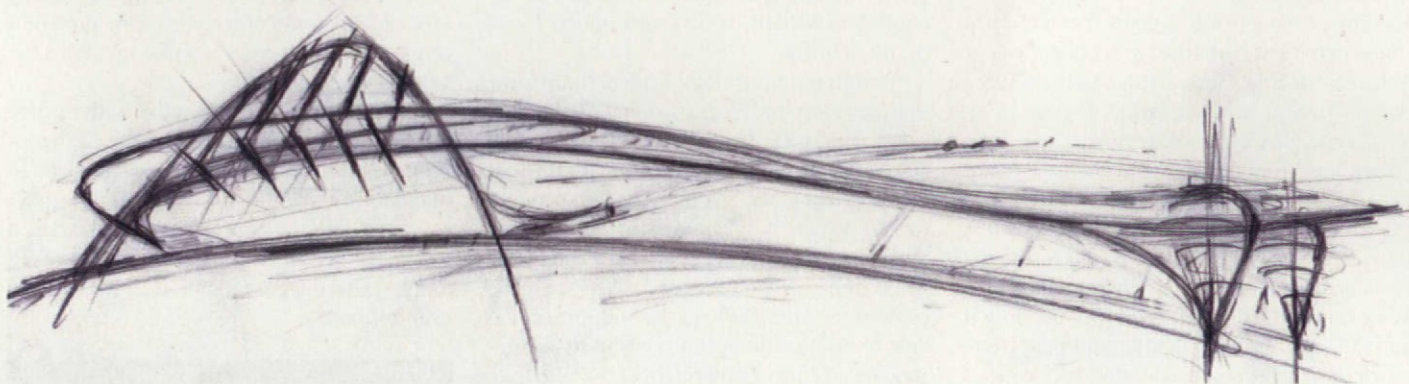
ASSOCIATED ENGINEER

Maunsell SouthEast Asia



The Tung Chung bridge – actually a viaduct supported by a cluster of props in an elongated inverted pyramid

MetalWorks bridges



Whitbybird takes flight

With a collection of designs taking shape in England and Italy, the Whitbybird team is providing elegant cycle and pedestrian crossings which also encourage users to stop and take in the views

BY HELEN ELIAS

Bridges, within their context, should be considered areas of public space. So much so that the identity of a bridge must evolve from understanding the local history, current issues surrounding the site and the impact that any new crossing will have on the nearby community.

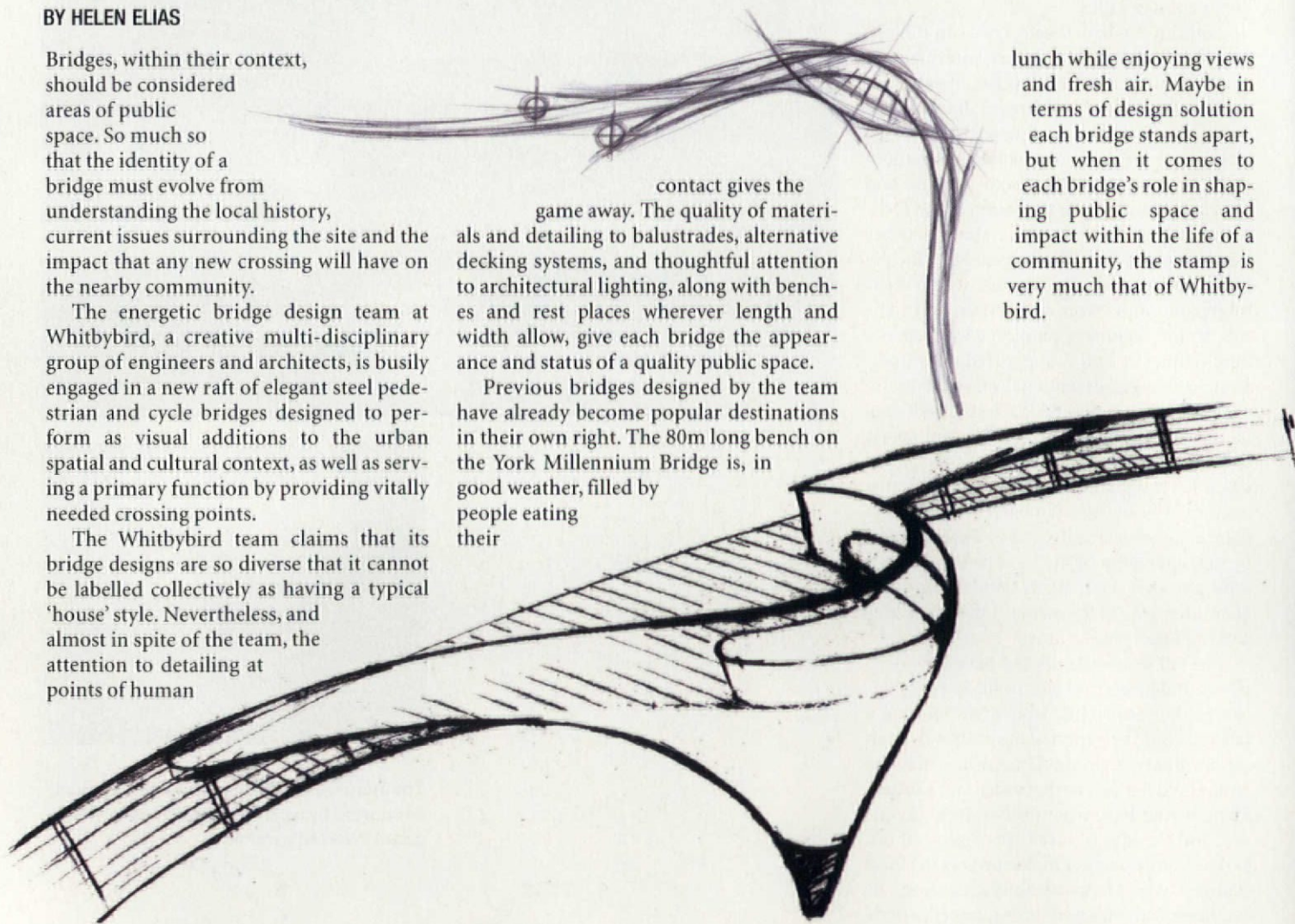
The energetic bridge design team at Whitbybird, a creative multi-disciplinary group of engineers and architects, is busily engaged in a new raft of elegant steel pedestrian and cycle bridges designed to perform as visual additions to the urban spatial and cultural context, as well as serving a primary function by providing vitally needed crossing points.

The Whitbybird team claims that its bridge designs are so diverse that it cannot be labelled collectively as having a typical 'house' style. Nevertheless, and almost in spite of the team, the attention to detailing at points of human

contact gives the game away. The quality of materials and detailing to balustrades, alternative decking systems, and thoughtful attention to architectural lighting, along with benches and rest places wherever length and width allow, give each bridge the appearance and status of a quality public space.

Previous bridges designed by the team have already become popular destinations in their own right. The 80m long bench on the York Millennium Bridge is, in good weather, filled by people eating their

lunch while enjoying views and fresh air. Maybe in terms of design solution each bridge stands apart, but when it comes to each bridge's role in shaping public space and impact within the life of a community, the stamp is very much that of Whitbybird.



Development sketches of Chelsea Bridge Wharf Link Bridge



The elegant semi-circle will continue the Thames-side footpath beneath Chelsea Bridge, from Chelsea Bridge Wharf to Battersea Park

Chelsea Bridge Wharf Link Bridge

Span/length 45m

The graceful cycle and pedestrian Chelsea Bridge Wharf link bridge will link the Thames-side footpath, currently broken by the abutment of Chelsea Bridge.

Whitbybird's design springs a slender mild-steel box girder in an elegant curve out from the river bank, describing a crescent around the abutment of Chelsea Bridge. It connects Chelsea Bridge Wharf on the east side with Battersea Park on the west.

The geometry of the bridge is a tilted part-circle expressed in a simple twisted box section. The bearing connections are key to the balance of the entire structure. Each end is anchored into concrete pile caps deeply embedded in the river wall.

Projecting out over the tidal water 10m from the riverbank at the apex of the curve, the bridge will be supported by two slanting steel piers. Steelwork on the piers is protected by a thick coating of an anti-

corrosion paint system more commonly used on oil rigs. The propped design gives a simpler, lighter solution than a cantilever, but the structure will still work if one prop is accidentally taken out by shipping impact.

The deck, coated in an anti-slip finish, is 4m wide to allow cyclists and pedestrians to pass comfortably. Distinctive V-shaped steel balustrades stand over the edge of the deck, which is punched with holes. Concealed blue LED lights behind the edge plate, will articulate the edge at night, while reflecting the distinctive curve of the bridge into the water of the Thames below.

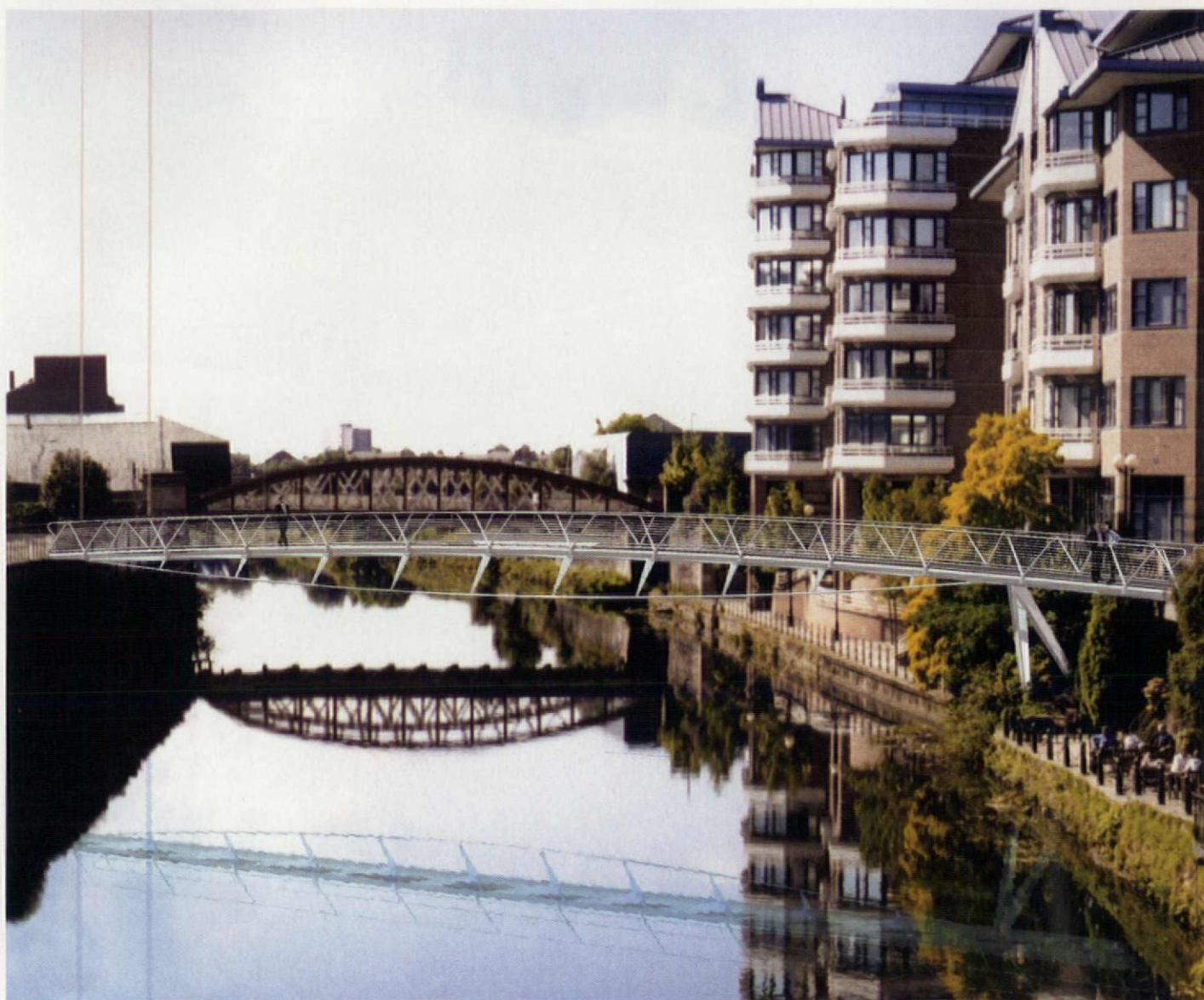
The bridge is being fabricated off site in Littlehampton. Installation is planned around the July high summer tides. Lifted onto a barge, the bridge will be brought down the Thames at high tide and floated into position over the two piers. As the tide goes out, the bridge will be slowly guided to rest on discrete pier connections recessed within the soffits.



CREDITS

CLIENT
Berkeley Homes
VALUE
£600,000
COMPLETION
2004

MetalWorks bridges

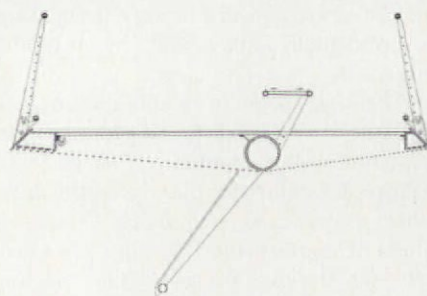


Irwell Footbridge, Spinningfields, Manchester

Span/length 45 metres

This graceful steel bridge across the Irwell is part of the Spinningfields regeneration project in Manchester's city centre. Positioned between two road bridges, it will provide a new circulation link into Salford on the north side and Manchester on the south for cyclists and pedestrians.

The two river banks are at dramatically different heights. The higher, south end of the bridge feeds directly into a public square. The northern end lands onto existing Victorian brick arches standing directly over the garden of a riverside pub. Views up from the garden led the design team to create a bridge with an especially elegant, lightweight appearance, and an architecturally articulated soffit.



With a Calatrava-designed bridge already in situ to the east, the client was keen to evolve a bridge that had its own sense of place and particular identity. The resultant catenary structure was inspired by the river's own upside-down reflection of the nearby New Quay Street bridge.

A steel catenary cable forms an inverse arch below the curved bridge deck, set on an incline to offset the torsion of the curve.

Tapered steel arms cantilevered off a tubular steel spine that runs centrally along the underside of the deck, provide both stiffness and visual interest. The shallow depth of the catenary was influenced by the requirement to provide river clearance of 4.7m.

The deck itself will be of perforated aluminium planks, and the handrail system is formed from V-shaped tapered stainless steel balustrades supporting a tubular stainless steel handrail with cable infill for safety. LED lighting below deck level, and cold-cathodic lighting in the handrail along the balustrade, will emphasise the lightness of the design as well as illuminating the route after dark.

CREDITS

CLIENT

Allied London Properties Ltd

COMPLETION

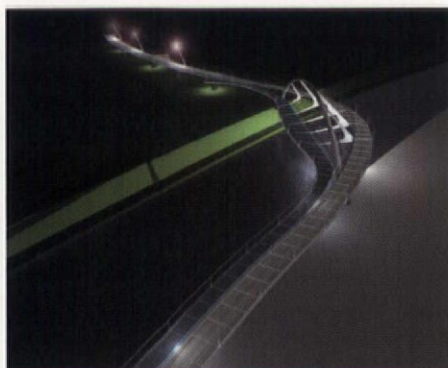
2004

Footbridge over the River Cam, Cambridge

Extended walkway: total length 200m
Span/length: Bridge: 35m clear

Whitbybird collaborated with artist Gerry Judah to design this extended bridge that will take pedestrians and cyclists across the River Cam, extending over water meadows that can at times be flooded. The flowing curve of the bridge deck responds to the natural meandering of the river.

The slender deck and arched form respond to the site, minimising the length of approach ramps that had to be gentler in gradient to allow them to bridge over the flood plain. On the ramp, segregation between pedestrians and cyclists is suggested by a change of material in the deck surface. The pedestrian path is formed in lightweight perforated aluminium planks supported on cantilevered steel arms. The



resin-bonded cycleway gravel surface rests on a structural steel box deck

As the bridge passes over the river, the two decks split apart, with the arch rising between them. The cycleway rises to a high point at the centre, while the pedestrian route levels out. The 'tiered' section will provide, as a result, an excellent vantage point

for spectators standing on the bridge to watch rowing events. The physical separation of the two paths over the river also provides maximum safety for pedestrians to stop and enjoy the view. This role of the bridge as a public space is encouraged by the gentle widening of the pedestrian deck towards the centre.

Viewed from a rowing boat on the river, the lightness of the bridge is emphasised by glimpses of the sky through the split deck.

The longer northern approach ramp reverses the sweep of the bridge, its curved shape reducing its perceived length. Structural piers grow into sculpted lighting masts, while small 'bud' spaces provide resting places for both pedestrians and cyclists.

CREDITS

CLIENT

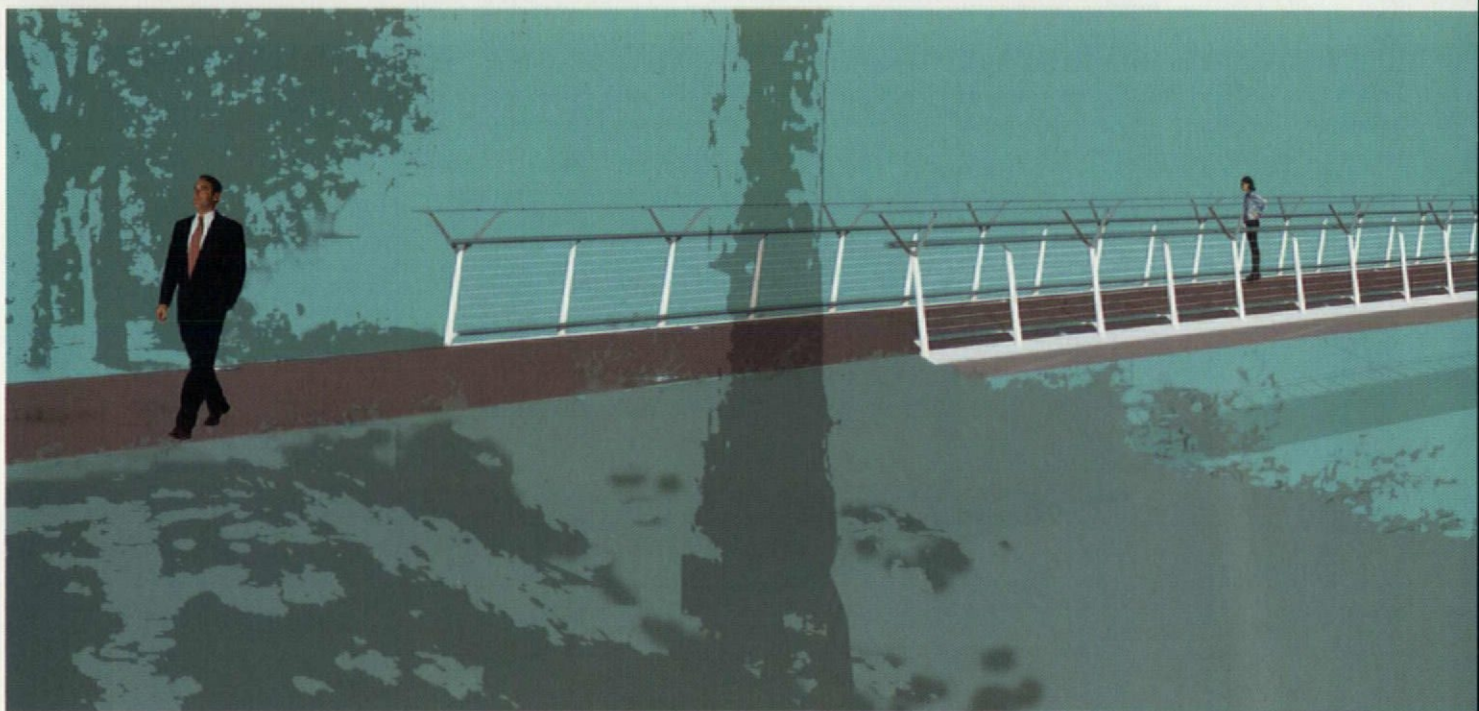
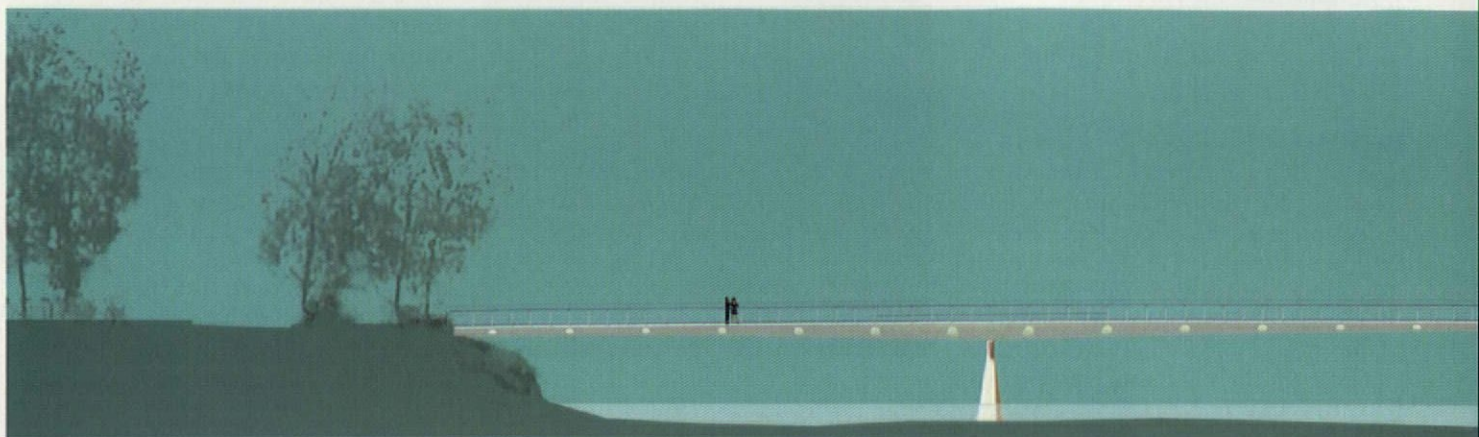
Cambridge City Council

COMPLETION

2006



MetalWorks bridges



River Po Footbridge, Turin, Italy

Span/length: 70m clear/140m

Turin is preparing to stage the 2006 Winter Olympics. The River Po flows between two of the city's squares – Piazza Chiaves and Piazza Carrara. Whitbybird's competition winning design, in association with B&C Associati of Como, bridges the Po to link the two piazzas, allowing access for pedestrians and cyclists. The stunning panorama, with the Italian Alps framing immediate city views, gave rise to a graceful steel box girder footbridge with a soft, sculptural quality.

The elevation is based on three intersecting toroids, creating a pulsing sequence of shallow arcs that span elegantly between tall concrete piers. At the haunch of each arch, the deck measures 1,250mm deep but

decreases to a mere 640mm at the point. Straight in plan with curved edges, the bridge is eight metres wide at the piers, narrowing to five metres at the centre. Two canoe shaped stainless steel benches bridge the widest points in the deck, each supporting a distinctive lighting mast.

The two concrete piers, oval in plan, taper inwards to a slender waist near the top. Above each waist is a curved Y-shaped walkway support, which has been likened to the spanned shape of a waiter's hand, the thumb and index finger stretched wide support a loaded tray overhead.

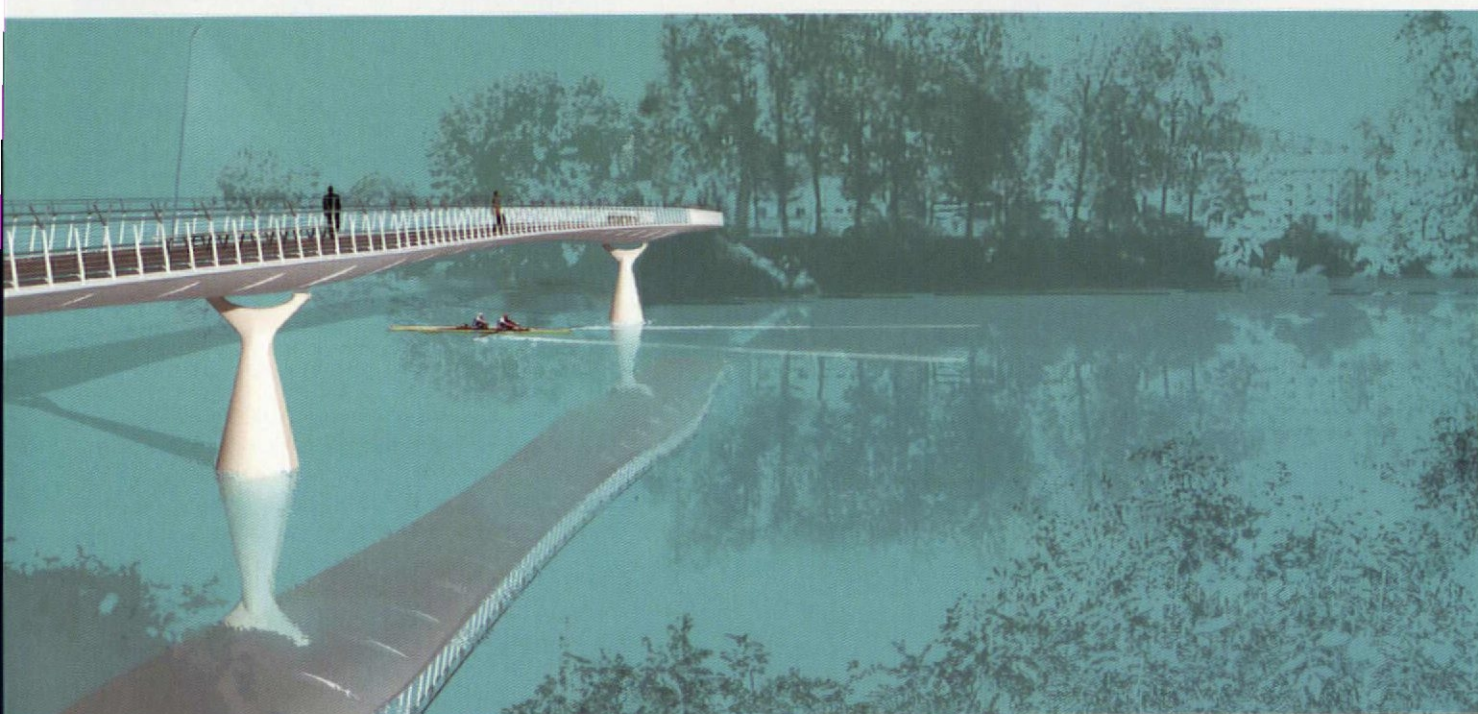
The bridge's slender, rhythmic appearance is completed by a stainless steel wire balustrade, with forked uprights that echo the 'waiter's hand' design of the piers. The handrail incorporates strip lighting, casting a soft white light onto the non-slip deck. The

decking is punctured at regular points over matching elliptical conical recesses punched into the soffits of the bridge, allowing daylight to pass through during the day, and illumination by blue LED lights at night.

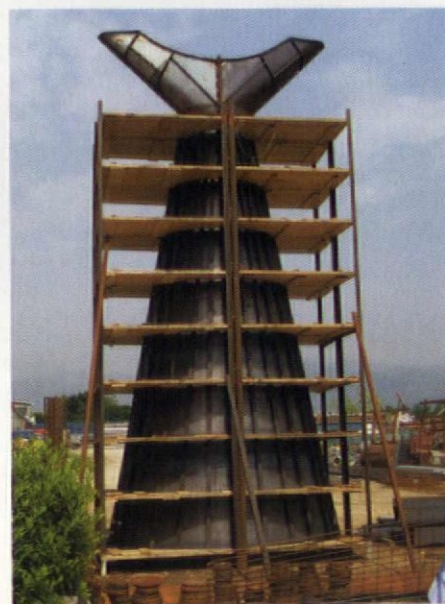
Construction is under way, with the concrete piers already in place, ready for a bridge lift in the early autumn. The full 140m mild steel box girder structure is currently laid out in sections in a site running along the river bank of the Po, being welded by the steelwork contractor using a mobile welding shed mounted on rollers, designed to be moved along the length of the bridge while it is on dry land.

CREDITS

CLIENT
City of Turin
VALUE
£2.5 million



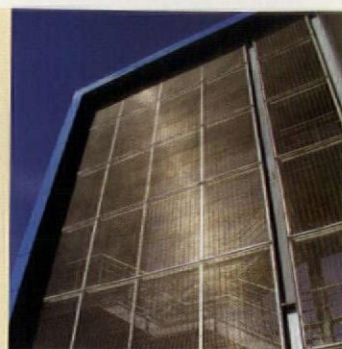
The broad tops of the concrete supports for the River Po footbridge are said to resemble a waiter's extended hand



MetalWorks round-up

Weather patterns

Wire mesh has been used to clad the six external stair towers of the new Meteorological Office headquarters and operations centre in Exeter, which will replace the Met Office's existing facilities in and around Bracknell. Architect Broadway Malyan specified 1,250m² of the 'Medway' stainless steel woven wire mesh from Potter & Soar. The product is the first in a range of new patterns that combine pre-primed and straight wires, creating a light, open weave that matches the strength of more traditional patterns. Another version of the product has been used for balustrading to internal balconies and walkways. The range has between 50 and 80 per cent open area, and can be used to enhance lighting, whether natural or artificial, via changing light patterns and reflections off the crimped wires. The product is zero fire-rated. Information from soar.engineering@btinternet.com



Shanghai thrill

Woven metallic mesh has also been specified by Tilke Engineering & Architecture to great effect as part of the 'Speeding with Shanghai' programme, which includes the fast-growing city's new motor-racing circuit, which will see its inaugural Formula 1 race this September. The form and shape of the complex is redolent of Chinese tradition, from curved forms to gateway symbolism. The woven mesh has been used to dress the concrete grandstands, and has been created by German producer GKD, which produced 7.7m wide stainless steel wire mesh for a 12,950m² 'curtain'. The textile-like structure produces a daylight effect which is substituted at night with artificial lighting. The material, which can be designed to modify wind flows and/or noise, is said to be maintenance free, given the effects of wind and rain to keep it clean. The mesh is attached to the structure via round bars with eye-bolts, triangular brackets and tension springs. Information from www.creativeweave@akd.de



Abstract arrangements

Alan Murray Architects used Technal's MC curtain wall system on this £10 million scheme on the Edinburgh Park business complex in Scotland. Several variations on the MC range are deployed, including long runs of grid curtain walling, faceted glazing on the north elevation, and an 'abstract' arrangement of transoms and mullions in various parts of the building. Fabricated and installed by Systems Aluminium, 2,500m² of curtain walling was finished in black to contrast with white rendered and curved facades. The scheme provides 6,000m² of speculative office space on three floors, with parking suppressed below ground. Technal has also been used on another building, designed by CZWG, which forms part of the complex. Information from www.technal.co.uk

Directory enquiry

If you are involved in the specification and/or purchase of steel for construction, then you will want the 2004 'Steel Construction Industry Directory' near your desk. Produced by the British Constructional Steelwork Association, the publication includes a helpful listing of both full and association BCSA members, with brief



descriptions of what they do and where they do it. The front section contains useful reminders about what can be achieved through design of steelwork, with referenced illustrated examples of some of the more extreme forms that can be achieved. A section on basic influences affecting the price of steel is concluded, along with some simple tables giving dimensional information on beams and columns. Information from www.steelconstruction.org

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Risky business

Two young architects have gambled the security of a nine-to-five office job to pursue more precarious ambitions. Angst and elation in equal measure have confronted Justine Joseph and Rob Gregory as they struggle to establish new business ventures. With everything on the line, it is make or break time

BY CRISTINA ESPOSITO

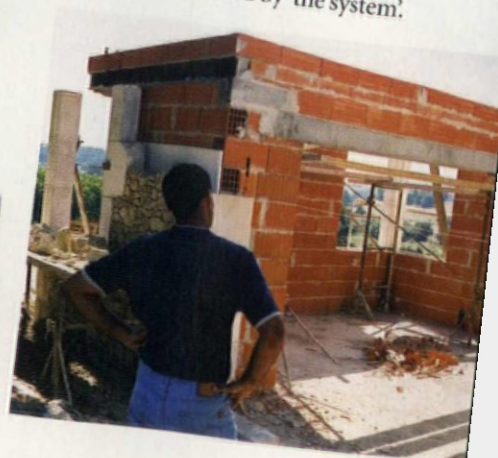


NAME: Justine Joseph
AGE: 32

PART 1: Newcastle University, PART 2: South Bank University, PART 3: University of Westminster
WORK EXPERIENCE: EPR, Gensler, RHWL

Listening to Justine Joseph wax eloquently about her little practice in the picturesque French town of Monsegur, you could think it all came rather too easy – courtesy of a millionaire benefactor perhaps, or some other privileged means. In reality, a stubborn, gritty determination, some very clever investing and working hours that would leave most of us for dead have enabled Joseph to capitalise on what began as some affectionate tinkering with an old house.

After graduating in architecture in the mid-1990s, Joseph recalls how she quickly grew frustrated with being an 'office CAD monkey'. With a rucksack containing her life's possessions and some small savings, she travelled to Madagascar and on to Peru, where she remained for six months before returning to the UK, working for several practices and eventually settling at RHWL. Joseph enjoyed her time there but again felt stifled by 'the system'.



Her real passion was a rambling but run-down home her parents had bought in France more than 30 years before. Childhood holidays were spent there 'running around among the rural French', perfecting the language to fluency. Years later, Joseph was given *carte blanche* by her parents to begin renovations. Gradually, over random weekends and holidays, Joseph refurbished the barn, kitchen and en suites, the whole time getting to know local architects and builders as well as 'the rigours of the French building system.' 'I loved that rough, hands-on architecture,' Joseph says of her time in France. 'There was a wonderful openness to ideas. I let myself dream I could do it for good.'

By the time Joseph decided to move to France permanently in 2003, her success with a profitable, if back-breaking, series of residential refurbishment projects had made her positive that her venture could succeed. 'I got a fortunate start,' Joseph explains.

'My grandmother died and generously left me a few thousand pounds. Property was going cheap then, so I bought a little flat in Wanstead, which I did up and sold.'

During the next few years, Joseph went on to buy and resell several more properties in London and Edinburgh, each time growing her profit margin. 'It was tough,' she recalls. 'I'd be in the office from eight 'til six, then go home and do my renovations 'til midnight. By the time I'd done my chores, it was almost time to get up and do it all over again!'

But even armed with enough business savvy-ness to make most developers weep, Joseph had not anticipated what was to come. 'The

'I realised that if it went wrong and I failed, I'd end up homeless and with nothing'

bank refused point-blank to lend me the money for France. The problem was I had no proof of earnings and practically no finances to fall back on. I tried several banks and eventually found one that accepted my plan. But I had to give up my nest-egg London flat as collateral. That was when I realised that if it went wrong and I failed, I'd end up homeless and with nothing.'

Refusing to become disheartened, Joseph moved into the dilapidated building that would become her office in August 2003. With a single borrowed PC and her grandfather's old desk, she set about tracing some



old contacts, hiring an assistant and establishing residential specialist Justine Joseph Architecte.

Almost one year on and Joseph has a string of projects on the go. The practice's first 'statement' project, the Pigeon Tower, comprised a barn and four-bedroom living space. In the town, word of the house and its vivacious English female architect, spread quickly. Joseph admits that the early days challenged her resolve. The planning department was 'difficult', local builders not entirely convinced of a woman's capabilities, and local residents suspicious of her intentions.

Joseph was thankful for her fluent grasp of the language and customs and, through working closely with the artisans, has gained acceptance and professional respect.

Does Joseph intend to stay in residential work? 'I love that side,' she says enthusiastically. 'At the same time, I'm building up faith with the local people. We're contemplating the possibility of a mixed-use development, and perhaps schools, a small hospital and leisure centre. We hope to be ready in about three years' time.'

This must seem like a goldmine to someone with an obvious knack for sniffing out profitable development. Joseph disagrees: 'We're not here to make money. We're just looking to improve the environment for the community.' This philanthropic approach may be something to do with Joseph's frustrating time as vice-president of Elephant and Castle's community committee. 'There was no space to breath,' she says. 'You'd be up against people all the time when all you were trying to do was make things better. It was the same in practice, that ethos of sit there and shut up.'

Although the debt of financing the venture remains a burden, Joseph remains upbeat. Her home and office are 'getting there' and an 'incredible energy' comes from the sunny French way of life. And there's more than enough work, which, for someone who put herself through university running a student sandwich bar ('I'd stay up all night making those things'), is the biggest buzz of all. 'People said I was mad,' she laughs, 'but I feel incredibly lucky. What else are you going to do with that kind of opportunity?'

Main picture, opposite: the completed project. Below from left: an overlay of the scheme on the dilapidated barn and a series of progress shots



NAME: Rob Gregory

AGE: 32

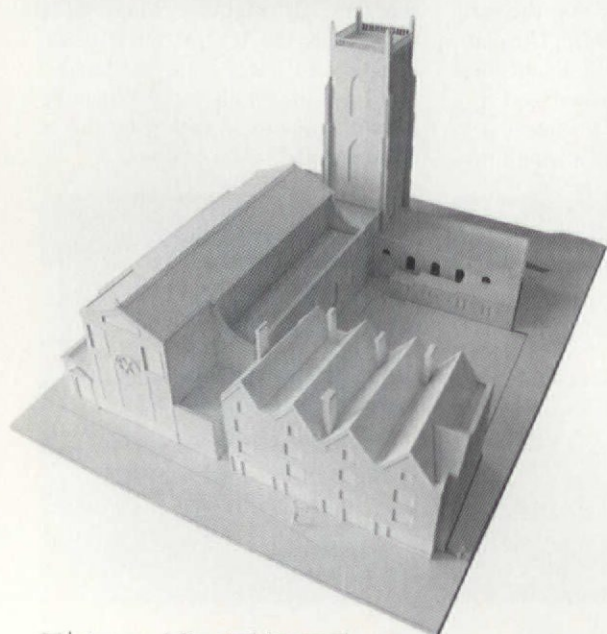
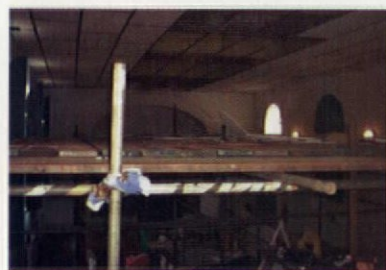
PART 1: De Montfort, Leicester, PART 2: Bath University, PART 3: University of North London

WORK EXPERIENCE: Feilden Clegg Architects (as was), Hopkins, Allies and Morrison

When Rob Gregory decided to sink £20,000 into refitting a dilapidated former church hall in Bristol, he got an unnerving new insight into client-architect relations. 'It was bizarre, suddenly being both,' he says. 'Architects are good at having vision with other people's money. You think you know the realities just through getting your hands dirty – but you don't.' And that was just the first phase.

When Gregory and his then-partner bought Becket Hall and a small area of surrounding land, they recognised it had fantastic potential. Together with the adjacent Church of St Thomas the Martyr, and a terrace of 15th-century houses, the buildings are a vital historic fragment of an up and coming area. Gregory had intended to create a living/work space for himself, but realised that such flexible

Right: a completed bay. Middle left and right: by using salvaged polystyrene panels from the existing suspended ceiling, lighting mock-ups ensured that light distribution and shadow falls would be satisfactory before final plywood panels were installed. Bottom left: if fully integrated, Becket Hall and the former churchyard could help unlock the potential of the currently under-used church and four-storey terrace



space had far greater promise. He could create a studio of 'bays', which he could then rent to start-up design companies on flexible terms. Gregory recalls how the space, which had previously been used as a photography studio, had 'great light' and a beautiful 1920s hardwood floor. But these jewels aside, the studio was 'a total mess'. So, in collaboration with David Cross Interiors, the decomposing ceiling was stripped, and replacement concrete repair work left a simple, but structurally sound, shell. An enclosed meeting room and library were added and striking plywood lighting features, an ADSL and phone network, and neutral colour scheme completed the revamp.

Since then, Becket Hall has attract-

ed a community of design companies, with publishers, interior designers, a digital image company and graphic designer taking space. Even Allies and Morrison has taken space in which it could develop a fledgling office.

Gregory says the costly six-month, labour-intensive scheme taught him a lot: a new respect for clients; an empathy with their concerns; the critical need for a cohesive strategy; thinking efficiently 'rather than just down-specing to save money'. And, like Joseph (see pages 42-43), he understood that making the venture work would take an unyielding commitment – not just financially, but in labour and emotion. Exhausted from commuting between London and Bristol, he eventually sold his Islington flat and still had a loss of



Ready for occupation
 – Space For Design
 within Becket Hall.
 With new ceiling,
 restored floor and
 screened mezzanine
 meeting room, four
 bays are available
 for rent on flexible
 terms

earnings to contend with. But the outcome was satisfying. 'For the first time I felt like I was doing something truly rewarding,' he says. 'I wouldn't slam commercial architecture but this was liberating. No investors, no having to guarantee a return, just a long-term labour of love.' And a test of oneself? 'Architects want to believe in what they do, that it will last. But there's a bit of short-term vanity in it, yes,' he admits.

Even when Gregory's relationship with his partner ended, he decided against selling up and moving on. Seeing 'an unmissable opportunity', he worked out a proposal to take the development one step further. With first-hand evidence that he could generate a flourishing business community in an underdeveloped area,

'I wouldn't slam commercial architecture but this was liberating. No investors, no having to guarantee a return, just a long-term labour of love'

Gregory began looking at the possibilities of reworking the entire site. He will have to tread carefully with the Churches Conservation Trust. With a genuine stake in, and love for, the local area, he desperately wants to avoid being seen as a ruthless, hard-nosed developer. Fortunately, the trust, alongside Redcliff Futures (a local community-based initiative supported by the city council) appear positive about extending and improving the site. 'There is potentially a real synergy between their aspirations and my own,' Gregory claims delightedly 'It will be about being free with the ownership, of working with, and for, the community, as well as being part of it.'

Now assistant editor on *The*

Architectural Review, Gregory is also working on a regeneration framework document for the Bristol site, which includes a ring of apartments overlooking the courtyard and a small hub of shops and cafes for residents and visitors. Estimates start-up costs will be about £500,000 but profits could be made. Like Joseph, Gregory often mentions the 'energy' he gets from the venture, and his sense of doing something worthwhile for the community.

But the realities are far more brutal. 'This is my pension,' Gregory says with a wry smile. 'Worse-case scenario is that I might have to sell up and scarper. But that won't happen, not after all I've given. My ambition is tied up in this space.'

Unsafe as houses

Building more dwellings to reduce the housing shortage is now seen, by some, to be environmentally unsustainable

BY BRIAN WATERS

The ODPM's Sustainable Communities Plan aims at releasing large areas of land for new housing, aided and abetted by the chancellor, who commissioned Kate Barker of the monetary policy committee to find ways to help finance it. Meanwhile it turns out that DEFRA has commissioned a 'quickie report' from independent consultants, led by Entec UK, to assess the plan's environmental impact.

The parliamentary committee looking into the sustainability of the government's sustainable communities proposals say they only discovered the report by accident, it being quietly posted on a website with no announcement.

The DEFRA report calculates that building all the houses suggested by Barker could cost up to £8.4 billion and increase carbon dioxide emissions by as much as 20 per cent.

'Much of the pressure for new sites will be on the urban fringe as well as on previously developed land'

Environmentalists have also warned that ministers should not let the Thames Gateway project become a 'Trojan horse' for developers hoping for major releases of greenfield sites – the CPRE has even called for an immediate moratorium on greenfield development in the area.

The DEFRA consultants were asked to quantify the implications of Barker proposals but they also highlight policy areas where government thinking needs strengthening. They conclude that much of the pressure for new sites will be on the urban fringe as well as on previously developed land. It also spells out the need for energy saving and water conservation initiatives.

Consistent with this, the Countryside Commission sees opportunities for linking an improved urban fringe with better countryside management and the potential for off-site manu-

facturing and sustainable design and construction methods.

While the ODPM is seen as having made a good start, it has not so far committed itself to new housing meeting specific new standards. As well as supplying 'green' lobby fodder, the DEFRA report insists that some form of greenfield or development tax is needed, possibly combined with tradable development rights and brownland development incentives.

'While in theory they should reflect differences in values at the regional and local levels, in practice a national tax that captures such variations in an average figure is likely to be more feasible,' they say. The ODPM has already commissioned research into the economic value of an average hectare of urban fringe, while the DEFRA report says the need for new sites underlines the case for a review of Green Belt designations.

It is unhelpful, then, that another parliamentary row has shown up discrepancies in how much Green Belt land there is. Parliament was told that a statistical review has thrown up an additional 25,000 hectares, but planning minister Keith Hill said the figure was more like 19,000, with a further 12,000 hectares proposed in emerging local plans.

These numbers were conjured up to see off opposition claims that government policy would lead to a significant loss of Green Belt in the South East. A Norfolk MP claimed that four councils accounted for more than 90 per cent of the 'new' Green Belt land, while a south-coast member reported considerable controversy arising from various proposals for high-density housing.

This will run and run until the whole concept of Green Belts is rethought.

Brian Waters is principal of the Boisot Waters Cohen Partnership. Contact brian@bwcp.co.uk or visit www.bwcp.co.uk

Controllers to become managers

The new planning act, the draft PPS1 and the recent Royal Town Planning Institute manifesto all seek to reframe planning and planners in a more positive role: out goes 'development control' and in comes 'the management of change'.

A number of interested organisations, including the ODPM and the British Property Federation, recently signed up to a 'concordat' against 'defensive, negative development-control-led doldrum' and to ensure that planning delivers 'environmental and economic quality to all our communities'. Government grants and funding for more students show good intent, but don't hold your breath.

More immediate changes (apart from the many that add to complexity and regulation) will arise as the new act comes into effect. Here are just a few for architects to look out for and, where appropriate, to encourage:

- major project teams may be situated within authorities, as advocated by Egan;
- the introduction of local permitted development rights, meaning categories of development no longer needing express consents;
- higher planning fees and charges;
- agreements to timetables for the processing of applications;
- authorities may decide not to entertain some applications;
- the duration of permissions generally reduced from five to three years;
- outline applications to require substantial assessments and design work;
- optional planning charges as part of the 'planning obligation' process;
- the use of design codes beyond Essex.

And more changes are to come as revisions to the General Permitted Development Order and the enforcement regime come through.

Will this all add up to less control and better management? Well, remember that the quality of the planning applications we prepare often influence the quality of the way they are received and processed. More architects on the authority side of the desk would be helpful, but as agents for applicants we also have a contribution to make if a cultural shift is really to happen.

References

1. Study into the Environmental Impacts of Increasing the Supply of Housing in the UK – see <http://statistics.defra.gov.uk/esg/reports/housing/default.asp>

www.butcherplasterworks.com



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Butcher Plasterworks' new website catalogues their vast archive of historically important mouldings, and showcases the many contemporary uses for fibrous plaster. Recent projects have included Alexander McQueen's flagship Bond Street store and contemporary residences for architects such as Niall McLaughlin.

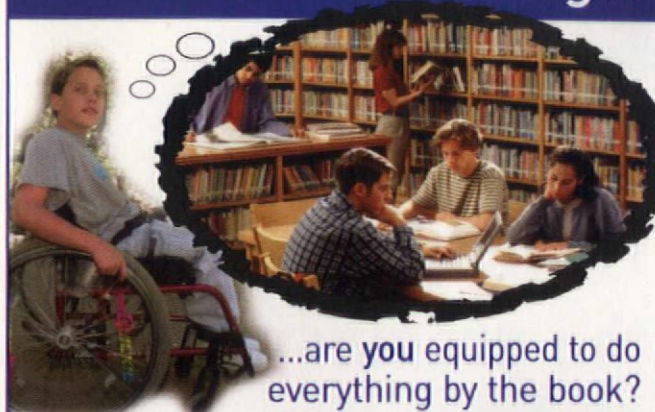
The site features a comprehensive archive of traditional architectural plaster moulds spanning three centuries. Butchers also collaborate with designers and artists, with products including the recently launched Tegula feature wall tile (top right).



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Participation is key in solving the problems of mediation

Mediation will be the hot topic for discussion this summer. The courts' enthusiasm for mediation had reached such heights that some now provide mediators and order disputing parties to attend a mediation appointment, like it or not (AJ 29.4.04). But for the most part, while the court may encourage the parties, if they refuse to play ball there is little that can be done about it.

One sanction that has been imposed from time to time is to deprive those who have refused to take part in an alternative dispute resolution (ADR) process of their costs, even if they are successful at the end of the day. The threat of seeing a dispute through to judgment, only to be denied the (invariably considerable) costs of so doing, ought to concentrate the mind wonderfully.

Until now, however, the basis upon which the court could exercise this sanction has not been clear. The more determined of litigants have been prepared to take a chance that, while it could happen to someone, it would not happen to them.

Mediation's detractors now have the benefit of the Court of Appeal's judgment in *Halsey v Milton Keynes General NHS Trust* (Judgment 11.5.04). The action concerned a claim by a widow arising out of the death of her husband in hospital.

The central issue was, however, whether the court should impose a costs sanction against a successful litigant on the grounds that they had refused to take part in ADR. The defendant hospital trust had successfully defended Mrs Halsey's claim, but she argued that it should not be awarded its costs because it had refused to mediate.

The appeal court recognised the benefits of mediation and the support to the process given by public bodies such as the National Health Service Litigation Authority and the courts. It also recognised, however, that mediation was a voluntary process, and that to oblige truly unwilling parties to mediate their disputes would impose an unacceptable obstruction to their right of access to the court and serve only to increase costs. The role of the court is thus to encourage, rather than compel.

The court pointed out that the general rule

was that a successful party should recover their costs. To buck this trend, the loser would have to show that the winner had not just declined an invitation to ADR but had unreasonably refused to mediate. The court then outlined six indicators of reasonableness in the circumstances:

- Not all disputes are suitable for mediation, particularly those that involve the interpretation of a particular contract or an issue of law that ought to be decided in court.
- If a party unreasonably believes that their case is watertight, that is no justification for refusing mediation. But if their belief in the strength of their case is reasonable, it may be sufficient.
- If settlement offers have been rejected, it may demonstrate an unrealistic view of the merits of the case and undermine the success of the mediation.

● For small claims the costs of an unsuccessful mediation may add disproportionately to the costs of the action. If mediation is suggested too late in the day it might delay the trial.

● The prospects of mediation success depend upon various factors including the skill of the

mediator and the willingness of the parties to cooperate in the process. An obstructive party could not rely upon their own intransigence as a reason not to mediate. Ultimately it falls to the losing party to show that there was a reasonable prospect that the mediation would have been successful.

Applying these guidelines, if it can be shown that a winning party's refusal to mediate was unreasonable, it is now very likely that they will not recover their costs.

Welcome though this clarification may be, it does little to remove the practical problems of policing mediation.

The central dichotomy is that while the courts are keen to support the process, they cannot force the parties to participate. Whether a refusal to mediate is unreasonable, and whether cost sanctions will ultimately be applied as a result, will remain open questions, in each case, until after judgment is given.

Kim Franklin

Green will grow, but at the mo, its appeal is low

Mightier minds than this column's have pondered the minutiae of 'Green'. Some of these great thinkers were wearing sandals plus socks and rubbing their hands in anticipation of the pleasures of telling other people how to run their lives. Their sanctimoniousness put a lot of perfectly decent specification writers off their, ahem, greens.

And they were remarkably vague about embedded energy. A mate of mine once specified bamboo flooring. It was a fantastically rapidly renewable resource and cheap. Patted on the back by all the sandals for his Green-ness, he afterwards asked, slightly helplessly, how much diesel per square foot for trucks and winches and ship's engines was used? And how could anyone calculate the figure? And if you could not, didn't it mean that Green involved more self-important posturing than you could be comfortable with?

But look, despite the self-appointed holiness of some of its hierophants, there are absolutely no good reasons for not going green. So I secretly hoped that National Green Specification (NGS), at www.greenspec.co.uk, might turn out to be the specification writer's bible.

Well, it could be, but it is not yet, even though the site is virtuously simple. Simplicity somehow manages to segue into numbing boredom. And although there are lots of virtuous embedded links, there are not enough of them to be really helpful. There is a search engine on the opening page. You confidently click on it and get a blank page with a heading 'Search the NGS site' and a slot for your inquiry. You try 'sandals'. Zilch. OK, what about 'sustainability of bamboo flooring'? Nothing. Someone should explain that people need help with search engines and you should be able to search ideas as well as things. It is not as if rocket science is involved. What is involved is the desperate need to hire an expert in information retrieval – specifically information retrieval and presentation on the web. Then we might really see some green specifying.

sutherland.lyall@btinternet.com

'While the court encourages, if the parties refuse to play ball there is little that can be done'

London

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).

P G Wodehouse's Guide to Cancer 30 June, 2 July. By Katherine Vaughan-Williams (formerly Shonfield) at the Riverside Studios, Hammersmith. Details 020 8237 1111.

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.

Sir Peter Hall Wednesday 17 July, 18.00. A UDG lecture at The Gallery, 77 Cowcross St, EC1. Details 020 7250 0892.

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.

Fratelli Alinari: The Changing Face of Italy 1855-1935 Until 19 September. A photographic exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

East

Ian McKeever Until 4 July. An exhibition of 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



BIRD'S-EYE VIEW

Venice is one of the subjects of Ralph Fleck's latest paintings, which are now on show at Purdy Hicks Gallery, 65 Hopton Street, Bankside, London SE1 – just around the corner from Tate Modern. The exhibition continues until 12 July. Details 020 7401 9229. Website: www.purdyhicks.com

exhibition at the Lakeside Arts Centre, University Park, Nottingham. Details 0115 846 7777.

North

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

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

North West

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

Glenn Howells Thursday 24 June, 19.30. A lecture at the Grosvenor Museum, Grosvenor St, Chester. Details Mark Kyffin 0161 236 5667.

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

Rhineland: 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

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

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

Wolfgang Winter + Berthold Hörbelt 26 June-31 October. 'Crate houses' etc at the Yorkshire Sculpture Park, Bretton Hall, nr Wakefield. Details

01924 832631.

RIBA CPD Event: The New Production Information Code Tuesday 20 July. At Wakefield Town Hall. Details 0113 245 6250.

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.

City as Loft 12 July-12 September. 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. Details 0141 548 3023.

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

Wales

RSAW Small Practice Surgery: Buildings Regs Update Monday 28 June at Haverfordwest, Tuesday 29 June at Aberystwyth. Details 029 2087 4753.

RSAW Small Practice Surgery: North Wales Practice Forum Tuesday 6 July, 17.00. At OpTIC, St Asaph Business Park. Details 029 2087 4753.

RSAW Small Practice Surgery: Update & Discussion on SFA & Client Guide Wednesday 7 July, 12.30. At the WDA offices, Newtown. Details 029 2087 4753.

National

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

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

International

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, near Copenhagen. Details www.louisiana.dk

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

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

Opposites attract

JAMES DUNNETT

Le Corbusier: Architect & Feminist

By Flora Samuel. Wiley, 2004. £23.99



Le Corbusier's slogan '*une maison est une machine à habiter*' identified the home as the focus of his attention, of his crusade – the home as a receptacle in which to dwell, to stay, to live. To consider the home meant to consider the life of the family within it and hence the relations between men and women.

It meant to have particular concern with the life of women – and in Le Corbusier's case, that could not mean purely material life. It meant to liberate women to make their cultural, spiritual and emotional contribution to the life of mankind – a contribution whose centrality in Le Corbusier's mind is amply demonstrated by Flora Samuel.

Samuel's focus is on what can only be described as the more mystical aspects of Le Corbusier's thought. The core of her book, sandwiched between an evaluation of his personal and professional relationships with women and a discussion of the social provisions in the Unité d'Habitation, is concerned with Le Corbusier as Orphist.

He was an Orphist, says Samuel, not in the sense of being a member of the pre-First World War group of artists around Robert Delaunay (so christened by Apollinaire), but in adhering to a set of beliefs or cultural orientation extending back to Pythagoras in the sixth century BC, who took as his model the mythical figure of Orpheus: 'Orphism, an early version of Gnosticism, was described by Le Corbusier's client and friend Edouard Trouin as "contradictory like life... the only possible religion of intellectuals".'

'For Le Corbusier,' adds Samuel, 'it would encompass a wisdom tradition extending back to the ancient Egyptians, via alchemy, neo-Platonism, Catharism, Kabbalism, and the teachings of both Plato and Pythagoras and would be key to Le Corbusier's view of the world as a balance between male and female elements'. The kindred interest of some Parisian intellectuals in Orpheus, such as Cocteau with his film *Orphée*, should be borne in mind.

But for most architectural readers, this will be a little hard to take in all at once, and indeed is too much to cover in the space available. The whole subject of alchemy, for

example – 'another interest of Le Corbusier's' – is accorded just two short paragraphs, which is not enough to understand its relevance or the depth of Le Corbusier's interest beyond the assertion that: 'For the Alchemists, the union of opposites, the balance of masculine and feminine, could be represented in the form of geometry.'

The next two paragraphs are devoted to Pico della Mirandola (1463-1494) who 'was among a group of Neo-Platonists who revitalised the Kabbalah, an ancient form of Jewish theosophy [which] Le Corbusier described as "a profound course of study for anyone willing to risk it"'. It is almost as though these chapters are notes for a book, rather than the book itself. Heavily referenced and frequently alluding to the research of others, they are tantalising but not easy to read.

It may be asked how much relevance this actually has to Le Corbusier's work, but Samuel clearly demonstrates its utility in interpreting his post-Purist paintings – though she has not been well served by the very small scale at which they are reproduced, making the iconography difficult to read. Le Corbusier's *Poème de L'Angle Droit* seems to defy even her interpretative powers, but once again the reproduction inexcusably cuts off critical parts of the 'iconostasis' on all sides.

Le Corbusier's collaboration with Trouin on the proposed underground basilica at La Sainte Baume (the 'Holy Cave') near Marseilles in honour of Mary Magdalene is interestingly described, though the proposed housing in the form of a vesica – heavy with erotic and religious symbolism – is surprisingly not illustrated. Le Corbusier perhaps deliberately discourages such an interpretation in the *oeuvre complète* by saying that it is in the form of a 'boat' – the boat that brought Mary from the Holy Land to her cave.

Samuel's interpretation of Ronchamp as symbolic of the union of the sexes is perhaps less convincing. A basic question is posed: Le Corbusier's thought and design was certainly 'binary', modelled around the play of antitheses, and these antitheses may have included the two genders, but that is not the same as to say that he aspired to a union of opposites in the alchemical sense. That would have deprived him of the contrast which was his inspiration.

James Dunnett is an architect in London

I, Michelangelo

By Georgia Illetschko. Prestel, 2004. 160pp. £37

Michelangelo's vestibule to his Biblioteca Laurenziana in Florence (pictured) has provoked some memorable writing from architectural historians, not least Nikolaus Pevsner who, in *An Outline of European Architecture*, says: 'The staircase tells of wilful originality, but the sharpness of detail which he developed in the 1520s is now replaced by a heavy, weary flow as of lava... In Michelangelo's architecture every force seems paralysed. The load does not weigh, the support does not carry – a highly artificial system upheld by the severest discipline.' Georgia Illetschko, author of *I, Michelangelo*, isn't in such company. Whereas you know for sure that Pevsner stood in this vestibule and analysed his own responses, you can't tell if Illetschko has been there or not. But, as she says when prefacing her select bibliography – from which James Ackerman's *The Architecture of Michelangelo* is strangely absent – her text 'is not based on new scholarly findings, but on a highly selective synthesis of 500 years of art historical literature on Michelangelo's. That's done efficiently enough, but the value of the book is in its excellent photographs, often of details, including Michelangelo's principal sculptures and the restored Sistine Chapel ceiling.

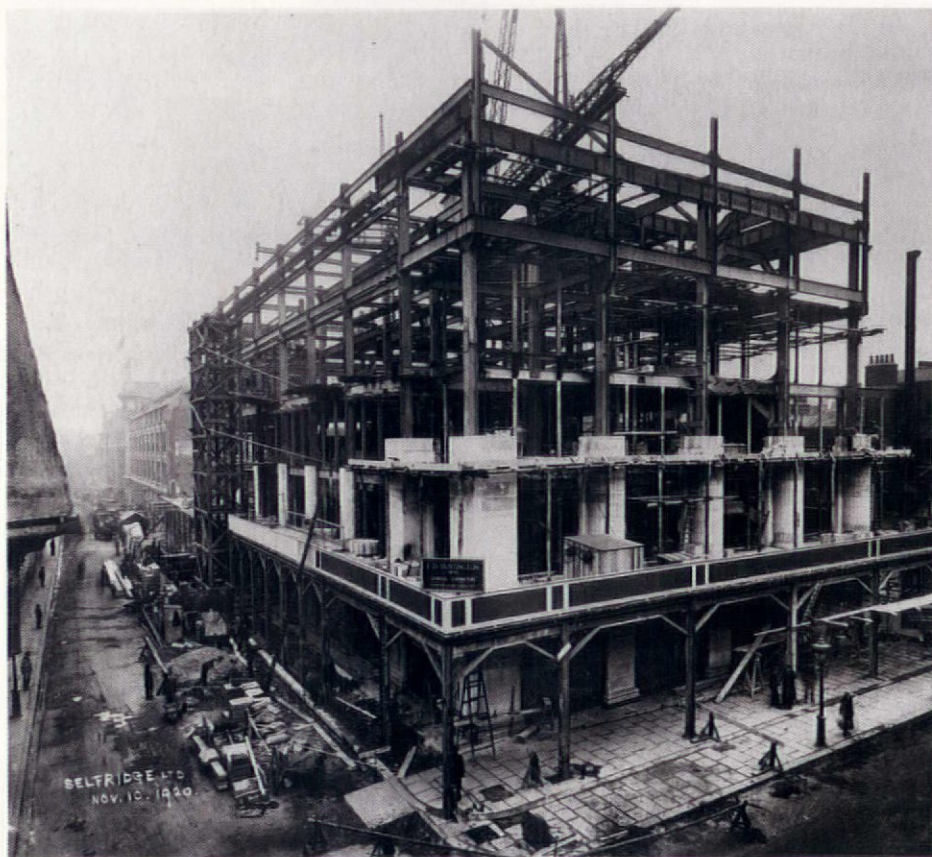


Retail in detail

ALAN POWERS

English Shops and Shopping – An Architectural History

By Kathryn Morrison. Yale University Press, 2003. 342pp. £35



'Innovation in department stores': constructing the extension to Selfridges in 1920

With our record levels of personal consumer debt, we are addicted to shopping. Admittedly, we may increasingly spend the money we do not possess on intangibles like holidays, but the old-fashioned notion of walking into a shop and leaving with an object we have bought remains robustly persistent.

Kathryn Morrison's book, the outcome of research carried out within English Heritage, provides the best survey yet of this building type in England, which will prove valuable for reference and for thinking about the wider implications of retailing in relation to architecture, urbanism and conservation.

Here at last is a book ambitious enough to cover the whole range of retail types, from individual shops to arcades, department stores and malls. The chapter on multiple stores, with case studies of WH Smith, Boots, Burton and Marks and Spencer, in particular, successfully integrates the story of the buildings with the story of the busi-

nesses. In other areas, the information is somewhat pigeonholed, but it is dependable and comes right up to date, while the photographs and plans alone are well worth the price, since these have also benefited from the resources of English Heritage (which would be beyond the budget of any independent author and publisher).

Architects are not always named in Morrison's book, and the history of the building type prevails over any story about architectural style and quality. Rather like theatre architects, shop architects need to combine pragmatism about site, budget and operational needs with a sense of publicity, producing buildings that by the standards of high design are often compromised and superficial. When successful, they can create a brand image out of architectural dress, as at Harrods.

Many of the finest smaller shopfronts were the work of specialist shopfitters or joiners, and those from the late-18th and

early-19th century retail boom, of which mercifully many survive, are unfailingly beautiful. One strand missing from Morrison's history of the later-20th century is the brisk business in reproducing them in conservation schemes. Nor does she concern herself much with lettering and colour, which often give more character than the bare bones of the structure, and therefore make a contribution to the quality of urban space that is crucial, even though left largely to chance.

Evolving expertise about customer behaviour in relation to dwell time, the definition of the threshold, the disposition of stock and sales staff and so on, has left its mark in the physical form of shops. This is illuminated incidentally, but never discussed as a theme in itself.

There are other issues, outside the scope of the book, which deserve further thought. We may wring our hands when yet another old-fashioned high street retailer shuts down, to be replaced by another estate agent or charity shop, but there are no signs that anyone is tackling the underlying causes of the high overheads that make small-scale shopkeeping a labour of love, whose contribution to society should be more tangibly recognised and encouraged.

The relationship between shops and other building types and uses frequently crops up, and many of the plans are instructive about the interlacing of public and private spaces, whether it is the shopkeeper living at the back, or the employees in dormitories overhead in department stores.

We tend not to do this so much now, since our highest ambition is to let the flats over the shops, but if we can no longer bring the stores into town, perhaps we should take the town to them. Residential accommodation is surely the one thing missing from a place like Bluewater, which has all the infrastructure needed for a successful community.

If you put together the innovations made in department stores in the early-20th century, such as escalators, roof gardens and creches, you have a utopia worthy of Archigram. As Morrison and other writers before her have observed, the history of shopping is a feminist theme, offering copious evidence of a ratchet effect between consumption and the social and economic freedom of women in modern society. Has this tendency peaked? If so, what will replace it, and how can we continue to juggle the deliberately blurred boundaries between necessity and luxury as we grapple with our gender identity and credit card debt?

Alan Powers is an architectural historian



Subversive inclinations

NEIL GILLESPIE

Nathan Coley

At the Fruitmarket Gallery, 45 Market Street, Edinburgh, until 19 July, with an accompanying monograph (£15)

Nathan Coley's practice is figured on public art works, directed at, and generated by, aspects of architecture and urbanism. His work researches the nature of place and people's connection with it. Much of his exploration is through a subversion of accepted architectural language and ways of describing architectural intentions.

The pivotal installation in the show, *The Lamp of Sacrifice*, is a remarkable assembly of some 286 'places of worship'. Taking the addresses of all 'places of worship' as listed in the Yellow Pages for Edinburgh, Coley produced a scale model of each. The pieces are simply wrought, devoid of an architect's self-conscious and over-concerned modelling. They immediately distance themselves from an architectural sensibility.

Coley does not try to recreate a miniature world or, worse, to entertain or amaze. The models are made in a manner which is unnervingly direct, fabricated from raw card and retaining pencil construction lines. They hold the imagination, with a dignity and presence which, given their straightforward execution, is alarming to the architect's eye. Unlike the RA or RSA summer shows, there is no place here for the virtuoso architectural model, that suffocat-

ing display of mere facility.

They are firmly in the realm of art. They constitute a complex reading of place, in this instance Edinburgh as defined by a group of buildings, which, while no longer commanding the cultural landscape, still define the city through their physical presence.

Coley is well known for a series of instal-

Above: installation shots of Coley's *The Lamp of Sacrifice* at the Fruitmarket gallery. Below: the suburban house in the Villa Savoye lecture

troubling. Subverting an architect's typical methodology – the engineered photographic image, the suave, practised talk – Coley unearths a deeper conversation, about real people's dreams, their 'dream homes.'

Coley's most public work was as the unofficial artist at the Lockerbie trial in the Netherlands. Again, he turned the normal official artist role on its head. Instead of recording or commenting on the trial, or on those directly involved in it, he became concerned with the location and the chance factors which placed Lockerbie on the world map. The work became a further exploration of what constitutes place; for the duration of the trial a small part of the Netherlands became Scotland.

Coley is one of several influential and internationally recognised artists – Douglas Gordon, Christine Borland, Ross Sinclair et al – who have risen to promi-

nence from the Glasgow School of Art. They are all articulate, urbane and professional. They move easily and surely, confident in the value of their view of the world, sharing a natural wit and scepticism.

Among them, Coley is humorous yet serious and subversive, exposing a situation through disconnection and displacement.

Neil Gillespie is an architect with Reiach & Hall



NATHAN COLEY, VILLA SAVOYE, 1987

lations titled *Lectures*, which are also unsettling for an architect. A room is set up, as if for a lecture; slides are projected onto a screen; an educated voice is heard. The lecture is about the Villa Savoye; the slides, though, are of a typical, banal, suburban house. The two seemingly opposing elements are connected via Coley's piece, and the sense that the result is believable is

Recruitment enquiries

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Artwork 12 noon Tuesday
Cancellations 12pm Monday

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

Designing & Building Architectural Careers

Oxfordshire Vacancies dave.smith@rdrecruitment.co.uk

Architectural Technician Vac ref 0406-47

Permanent £neg

My client is seeking an Architectural Technician able to produce high quality working drawings using Cad.

Architectural Technician Vac ref 0406-31

Perm/Contract £neg

My client is seeking a very technically orientated Technician with experience of developing Working Drawings and a good knowledge of the UK Building Regulations. Preference will be given to more mature candidates, who is able to work on their own initiative without the need for constant supervision. The client is very flexible regarding his requirement and will consider people on a Permanent, Part Time or Contract basis.

Leicestershire Vacancy dave.smith@rdrecruitment.co.uk

Senior Architectural Technician Vac ref 0406-46

Permanent £35000

My client is a firm of Chartered Architects, based in South Leicestershire working on a varied portfolio of interesting projects. Due to increasing workload, continued success and the imminent opening of our second office in Rutland, opportunities have arisen for motivated and enthusiastic professionals to join their busy and friendly team. They currently require an experienced Senior Technician. For this role you will require 5 years post qualification experience. You must also be able to demonstrate excellent design, technical and AutoCAD skills. This position offers excellent opportunities for the right candidate.

Lancashire Vacancy dave.smith@rdrecruitment.co.uk

Architectural Technician Vac ref 0406-22

Permanent £30000

My client is seeking an Architectural Technician qualified to HNC or higher with 3 or more years experience, ideally producing Estate layouts on Autocad. This is Senior Position within an expanding Company, and the salary and benefits package will reflect this, and as such represents a fantastic opportunity for the right candidate.

Newmarket Vacancy dave.smith@rdrecruitment.co.uk

Contract Technician Vac ref 0406-18

Contract £20 [Ltd]

My client is seeking 2 contract Architectural Technicians who are able to start immediately and can work with minimum supervision.

Cheshire Vacancies dave.smith@rdrecruitment.co.uk

Pt2 Architect & A Technician Vac ref 0406-14

Permanent

An expanding Practice in Cheshire which specialises in listed buildings work requires a young highly enthusiastic Part 2 qualified Architect and a newly qualified architectural technician. The ideal candidate will be looking to be on the job trained with aspirations of taking on project and practice management. This is an ideal opportunity to join a small friendly practice who believe in rewarding talent by internal promotion.

Liverpool Vacancy dave.smith@rdrecruitment.co.uk

Senior Architect Vac ref 0406-16

Permanent

Seeking a Senior Architect to complement their existing team. The candidate will be expected to be an all rounder having gained previous experience within a number of architectural sectors. The projects that the practice are currently working on range from retail shopping developments to small local authority schools. Salary and benefits are negotiable.

Northamptonshire Vacancy dave.smith@rdrecruitment.co.uk

Architectural Technician Vac ref 0405-96

Permanent £28000

My client, a small/medium sized practice, is seeking a Senior Architectural Technician with at least 3 years post qualification experience gained in any sector. Their workload is mainly Industrial and Commercial projects, but they also cover residential and interiors work. You will have the Autocad skills, coupled with the ability to run jobs and lead small teams. This is a great opportunity to join a thriving practice and carve your own niche.

Staffordshire Vacancy dave.smith@rdrecruitment.co.uk

Architectural Technician Vac ref 0405-83

Permanent £Neg

This client is in the process of being awarded a large job in Manchester, for which they will need 2 Contract Architectural Technicians to work along-side their current team at their Newcastle-Under-Lyme Offices. The contract will initially run for 6 months starting in early June. To be considered for the position you will need a solid Architectural background gained in any sector, coupled with a sound knowledge of current UK Building Regulations and Autocad Software.



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people & practices

UK specialist technical and engineering recruiter **NES International** has appointed **Mark Tully** as its new managing director.

RKD Architects has appointed **Alan Larkin** as associate.

Shepherd Epstein Hunter has appointed four new associates, **Andrew Long**, **Samir Pandya**, **Joanne Stevens** and **Tea Teh**.

Anthony Hunt Associates has merged with **Sinclair Knight Merz** to form a new structural and civil engineering practice, **SKM Anthony Hunts**.

The Concrete Society has appointed **Peter Goring**, technical director at John Doyle Construction, as president designate for 2004/05.

Corenet Global's UK chapter has appointed **David Wright** as chairman of its Thames Valley branch. Wright takes over the chairmanship from **Tim Caiger**, recently appointed president.

Buckley Gray has changed its name to **Buckley Gray Yeoman** and has moved to Studio5.04, The Tea Building, 56 Shoreditch High Street, London E1 6JJ.

Terence O'Rourke has welcomed back **David Mulliner** as a technical director in town planning. He rejoins after almost four years working as a partner at Adams Hendry and as a regional director for Broadway Malyan.

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

Harvey Smith Recruitment
Tel: 0121 454 1100
E: natalie@harvey-smith.co.uk
W: www.harvey-smith.co.uk

Building Management Services

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Required to work in a busy small design and build office. The applicant will be responsible for preparation of sketch designs, detailed construction drawings and attending design site and client meetings.

The applicant must be proficient in AutoCAD and have a minimum of 10 years experience in the construction industry with experience in all aspects of commercial/industrial/retail type buildings.

Salary will be commensurate with experience and benefits include company car, pension scheme and private health plan after a qualification period.

Please reply in the first instance giving details of full CV including previous experience and employment to Building Management Services Limited, Huddersfield Road, Elland, West Yorkshire, HX5 9BW

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.

Apply in writing with full CV to
Lisa Hall
Agrarian Ltd
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Bristol
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psmithassociates@btconnect.com

Senior Architectural Technician

Nottingham

£20 - 28K

One of the most successful practices in the East Midlands is looking for Senior Architectural Technician to join them at their offices in Nottingham. Established since 1926 this company now have 3 regional offices which all have a wealth of experience behind them and favourable reputations. Their services include architecture, interior design, master planning, planning supervision and access consultancy. Their portfolio is diverse, however, current projects include: commercial, corporate and university. They are looking for a Senior Architectural Technician to be responsible for project running. You will be working with a team of Architects and Technicians, ensuring projects run smoothly from start to finish. This will include overseeing planning drawings, applications, building regulation drawings, site surveys, client liaison, presentations, working drawings and answering site queries. You will be a central reference point for the client, contractors, engineers and the team you are working with. The ideal candidate will be suitable for HNC / degree level with a minimum of 5 years experience in similar sectors. You must have an adaptable and flexible approach and have good interpersonal skills. Confidence and a sense of humour are essential assets for this role. Ref AJ0110

Architectural Technician

Nr Wolverhampton

£20 - 27K

A rural practice, just south of Wolverhampton is seeking an experienced Architectural Technician. Their countryside location offers free parking, no rush hour traffic and idyllic views over the cricket green. Projects they are currently working on include schools, offices, housing association, factories and flight simulators, ensuring a varied portfolio. These projects have values ranging from £1M to £8M. They use AutoCAD 2004 LT and ArchiCAD so previous experience of using either of these will be an advantage. You must have a strong technical ability and be capable of producing detailed drawings; you will also be expected to conduct site meetings with clients. Ideally you will have a minimum of 5 years work experience and be educated to at least HNC level. Ref AJ0111

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

If you would like to register for our alerts system, then please log on to our website:

www.harvey-smith.co.uk

Foster and Partners architects and designers

Architects

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

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

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

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.

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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.

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e-mail: gbetts@ddpc.co.uk
with c.v and A4 images of work





Our future
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One of the most respected names in professional support services is also one of the newest. Created in a 2003 merger, Mouchel Parkman started life with long-standing partnerships already in place and with a reputation as a key strategic adviser to both the public and private sectors. We're building on this impressive start and enjoying sustained growth in all areas of the company – from consultancy through to managed and project services.

Right now, we're looking to strengthen our Government Services division. This team oversees one of the largest public sector property portfolios in the country, working with Local Authorities and a range of other clients including, schools, police and fire authorities, magistrates courts, government agencies and private companies.

Our portfolio currently stands at around 2,000 schools and 4,000 public buildings, and counting, as we are expecting a major increase in our schools design and management workload resulting from the 'Building Schools for the Future' investment programme.

Join us and you'll be playing a part in helping our clients to preserve the value of that property and use it to its best effect. As our company continues to grow, we're looking for experienced professionals in all of the following roles: **Building Surveyors, Estates Surveyors, Quantity Surveyors, Project Managers, Architects, Architectural Technicians, Maintenance Engineers, Estates Management, Building Services Engineers.**

We've got vacancies nationwide, but we're particularly looking to strengthen our local office teams in Bedford, Cambridge, Hertford, Maidstone, Salford, Sidcup, Trowbridge and Woking.

To apply for any of these roles, please send a copy of your CV together with a covering letter quoting reference **GSAJ00503** and which role you are interested in, to careers@mouchelparkman.com. Alternatively, post to Recruitment, Mouchel Parkman, 5th Floor, Cunard Building, Liverpool L3 1ES.

To find out about Mouchel Parkman, please visit our website www.mouchelparkman.com

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Salford City Council

Architect/Senior Architect

P01/3 - £24,048 - £29,835 p.a. (Pay award pending)
(Ref: 9189)

Plus casual car user allowance and final salary pension

The above post represents an opportunity to join a busy design consultancy serving the Salford City Council and external clients as it moves forward into Constructor Partnering as the Council's main vehicle for construction procurement.

The post holder will join this consultancy as an Architect or Senior Architect taking a leading role in the design of a number of major projects. The applicant will be a registered Architect with at least three years' post registration experience and of proven design ability whose design work shows flair and originality. The applicant will be highly client focused and have highly developed organisational, leadership and CAD skills. In addition, they will also require proven communication and presentation skills.

The Development Services Directorate is pursuing a Joint Venture Partnership for provision of services. Staff will be seconded to the Joint Venture, remaining employees of Salford City Council.

The Joint Venture will create both additional capacity and opportunities for future business growth for the partners, providing innovative working arrangements and improving performance against key national and local indicators.

The City Council aim to have the new Joint Venture in place by September 2004.

Information pack and application form from

the Director of Personnel & Performance, Salford City Council, Civic Centre, Chorley Road, Swinton M27 5BN or our Customer Contact Centre. Tel: 0161 909 6503 (24 hours). Minicom: 0161 909 6527 (special line for the hearing/speech impaired). Please quote reference number at all times.

Closing date: 9 July 2004.

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As a practised communicator you will develop effective relationships with authors to maximise the potential from their material. Your understanding of market need, and your ability to write and edit in appropriate styles will result in commercially viable market focused products.

Quality, accuracy and good project management skills are critical. Knowledge of Quark, In-design, Illustrator and Photoshop would be hugely beneficial. The position is based at BRE in Watford.

Send your CV and a covering letter to Stuart Mead, BRE Bookshop, Garston, Watford WD25 9XX, email stuart.mead@emap.com or call for an informal chat on 01923 664652.

Closing date is Monday 28 June.

Designs on a new career?



Architectural Assistant / Technicians Birmingham £22000-£28000

Established in 1982, the practice has grown steadily in recent years and has built up an impressive portfolio of completed and current projects for retailers, commercial businesses, residential developers, manufacturers, health trusts, education authorities and the leisure industry. Experienced design teams keep pace with advances in technology to create modern buildings and stylish refurbishments for Clients both regionally and nationally. They are now setting up a new office in Birmingham City Centre and so require a number of talented candidates. You will have a minimum of two years experience within an Architectural practice. AutoCAD skills are essential along with excellent understanding of Building Regulations. This is an excellent opportunity to join a new regional office that will provide you with a real chance to develop your skills. Ref: ASH210601

Architect Birmingham £35000

Specialising in Education and Commercial sectors this practice now seeks a fully qualified Architect. You will possess a proven track record in a relevant field, and be a driven individual to succeed in this thriving practice. AutoCAD would be a distinct advantage but is not essential. This is a superb chance to join this city centre based private practice that could lead to an Associate level role for the right candidate. Ref: ASH210602

Architectural Technician Nottingham £28000

This well-established medium sized private practice whose expertise covers Residential, Industrial and Commercial sectors now seek to appoint a skilled Architectural Technician. You must be fully conversant with AutoCAD and be able to work on your own initiative. If you have a professional & enthusiastic approach to your work then this is the one for you. Ref: ASH210603

Architectural Assistant Nottingham £24000

This city centre based consultancy now require an enthusiastic Architectural Assistant, you will have good AutoCAD exposure and must be able to produce excellent detailed working drawings. In return for your dedication and hard work you will receive excellent starting salary and benefits package. Ref: ASH210604

For further details and information on many other roles,

please contact Adrian Sharpe on 0121 450 5020

or email on adrian.sharpe@netrec.co.uk

www.netrec.co.uk/property.php

Network Property, Consulting & Construction Ltd., Westbourne Manor, Westbourne Road, Edgbaston, Birmingham, B15 3TR



Architects - Education

We have exciting opportunities for qualified architects who have experience in school design, ideally both secondary and primary. AMEC already has an established track record in the education sector. However, it is seeking to appoint a senior architect who will take the lead on several multi-disciplinary projects.

You will have:

- A thorough knowledge of the DfES standards and guidelines
- The ability to translate schedules of accommodation into design proposals which meet academic requirements as well as other design criteria
- Experience in taking at least 2 or 3 secondary schools from inception to detailed design
- Excellent design skills
- Sound organisational and presentation skills
- Experience of working within a PFI project environment will be useful but not essential
- A good knowledge of AUTOCAD
- Capacity to manage staff and motivate teams

We can promise opportunities to exercise your design and leadership skills. You will be working in, or leading, multi-disciplinary design teams on a wide range of design projects from £1million to multi-million pounds in value. You will also have the opportunity to exert your design influence on projects across other sectors.

Please send a current CV and work examples to:

Peter Trebilcock, Head of Architecture

Email: peter.trebilcock@amec.com

www.amec.com



Recruitment enquiries

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

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

Deadlines

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Artwork 12 noon Tuesday
Cancellations 12pm Monday

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

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• Salary Scale M2 - £25,911 - £28,320
+ Essential car user allowance

Working for the Directorate of Community and Housing you will be required to manage a group within the Design Consultancy Division providing Architectural and associated services, ensuring that all procedures are in accordance with financial regulations and departmental policy. You must be a registered Architect and have a high level of architectural design ability.

For an informal discussion please contact Mr John Williams, Design and Consultancy Manager, telephone: (01352) 703140.

For an application pack please contact Head of Human Resources, Flintshire County Council, County Hall, Mold, Flintshire, CH7 6NG. Telephone Number: (01352) 702727.

Completed applications must be returned by Friday 09/07/2004.

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Rhif ffôn: (01352) 702727.

Rhaid anfon ffurfienni cais yn ôl
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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. Health-care 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

For more vacancies please visit www.justarchitecture.com

www.aps-recruitment.co.uk



APS Recruitment Ltd

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**Architects & Technologists - Manchester - Perm - £25-35K**

To be considered you will be: A Senior Technologist or Architect looking to work on a number of projects in varying sectors. You will have experience in either PFI Leisure Centre projects, Retail or residential mill conversions, Retail/ Business / Leisure Parks, large urban regeneration projects, office refurbishment projects. Micro station literacy is preferred although the client will cross train suitable applicants.

Senior Architectural Technician - North London - Perm - £ up to 40K

This front running housing developer is seeking an out and out professional. With 5 years + experience you will have a housing development background and be keen to implement your skills in a deadline driven environment. Full UK construction and regulation knowledge is a must.

Architectural Technician - Warwick - Perm - £22K

A leading developer of prestige marque car showrooms is seeking technical staff to support its current expansion. You will be AutoCAD literate with at least 3 years previous practice experience. Car showroom experience or interest would be an added bonus!

Energy Manager / Architect - Blackburn - Perm - £25K+

A large corporate organisation is currently recruiting for an Energy Manager. You will be expected to undertake a range of Energy Management Services such as Energy Audits, Sustainability Surveys, Environmental Building Design, Building Regulation Compliance Checking and Utilities Procurement. This is an excellent opportunity within this niche sector if you feel you have good UK experience within the above fields.

Architectural Graduate - Cambridge - £12-15K

A large private practice is seeking either a part 1 or Architectural Technology graduate. Starting in June of this year you will be dynamic and seeking a challenging position from day one. You will be comprehensively trained in return for being intelligent and dynamic in your approach.

Please apply for all positions through our new website:

www.aps-recruitment.co.uk



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Qualifications - Essential - Registered Architect.

Scope - New build, refurbishment and maintenance. Varying building type but predominantly schools. Effective communication is essential in English and the ability to communicate in Welsh would be desirable to provide an added qualification.

For additional information contact: Mrs. Kim Lewis on
01492 574255

CLOSING DATE: MIDDAY, 09/07/2004

For a Recruitment Pack please contact the Personnel
Section, Conwy County Borough Council, Bodlondeb,
Conwy, LL32 8DU. Tel 01492 576124 (24 hour).
e-mail: jobs@conwy.gov.uk

Or visit our website www.conwy.gov.uk

If not informed within two weeks of the closing date, candidates must assume they have not been shortlisted for interview and will therefore not be notified in writing. This authority is committed to, and working towards, equal opportunities in employment. The Council will provide appropriate additional work facilities for disabled applicants.

**Architect and Architectural Technologist**

Ambitious practice with a small friendly team of talented and enthusiastic individuals seeks like minded individuals for fun, friendship and evenings out.....

You will need a minimum of 3-5 years post qualification experience, with good design and project management skills. Experience in Health, Education, Housing and Regeneration would be preferred.

AutoCAD experience essential, Architectural Desktop 2005 and 3D computer design skills an advantage.

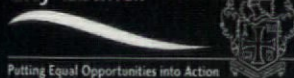
Please write/email enclosing your CV to Andrew Hardy. Please no agencies

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PROPERTY SERVICES

Wolverhampton
City Council



ARCHITECT

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or

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£21,282 - £25,911 (Pay Award Pending)

We are seeking to employ a motivated Architect, or Part II Graduate, to carry forward architectural design and supervision of construction within a team, which forms part of our multi-disciplinary practice, on a wide range of Education, Social Housing, Leisure and Civic projects.

This is a career graded post and salary points will be dependent upon qualifications and experience. Knowledge of the Rethinking Construction agenda, experience of partnering and/or project management and an interest in sustainability issues will be beneficial. Familiarity with the Education sector is desirable.

You will have:-

- the ability and enthusiasm to produce high quality designs
- AutoCAD skills
- a sound knowledge of construction.

In return we offer:-

- flexible working hours
- a generous holiday entitlement
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For an informal discussion please contact Neil Woolley on (01902) 555422 or Rod Holt on (01902) 555420.

Application forms/further details are available from:-

✉ Human Resources, Finance & Physical Resources, Civic Centre, St Peter's Square, Wolverhampton

WV1 1RL

☎ (01902) 554369

@ fandpr.humanresources@wolverhampton.gov.uk

- Minicom/Textphone users may request a form by telephoning (01902) 554086.
- This post is subject to the Disclosure of Spent Criminal Convictions.

CLOSING DATE 9 JULY 2004
INTERVIEWS 23 JULY 2004



Birmingham Vacancy

Architectural Technician

Vac ref 0406-54

Permanent £28000

My client is seeking a Senior Technician. You will be involved in a wide range of projects including Perspectives, 3D designs, Building, Planning and Site Layouts. In addition you will be expected to take briefs from clients, and liaise with them over the duration of a project. Whilst age is not a factor in finding the right applicant for the position, it is unlikely that anyone under 28 would have the experience and professional gravitas required.

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pubs!

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Architect and a Technician

to help our small practice with an exciting range of mainly pub projects in the Manchester area.

Salary: up to 30k depending on experience
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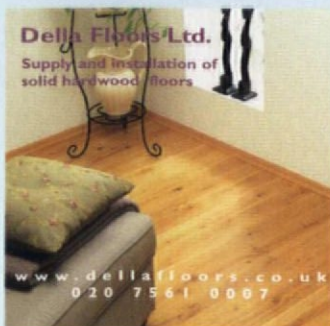
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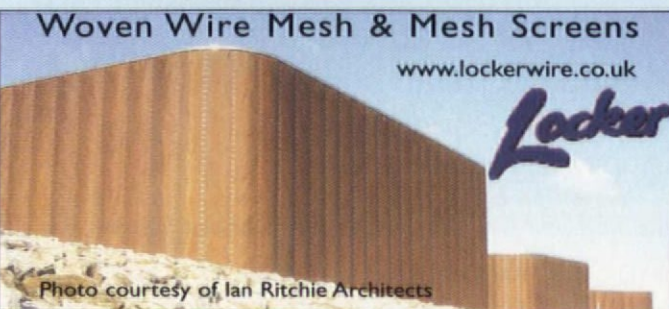
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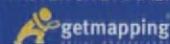
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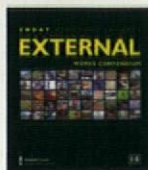
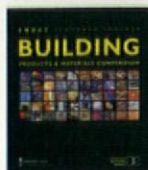
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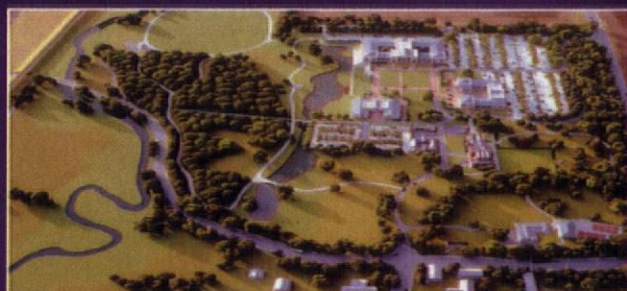
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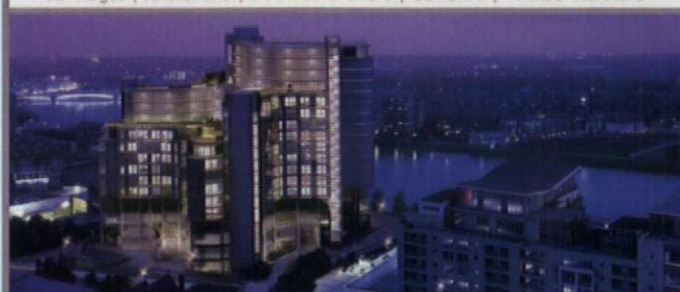
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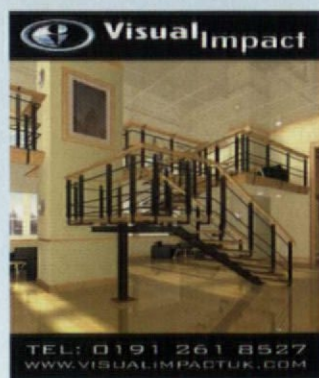


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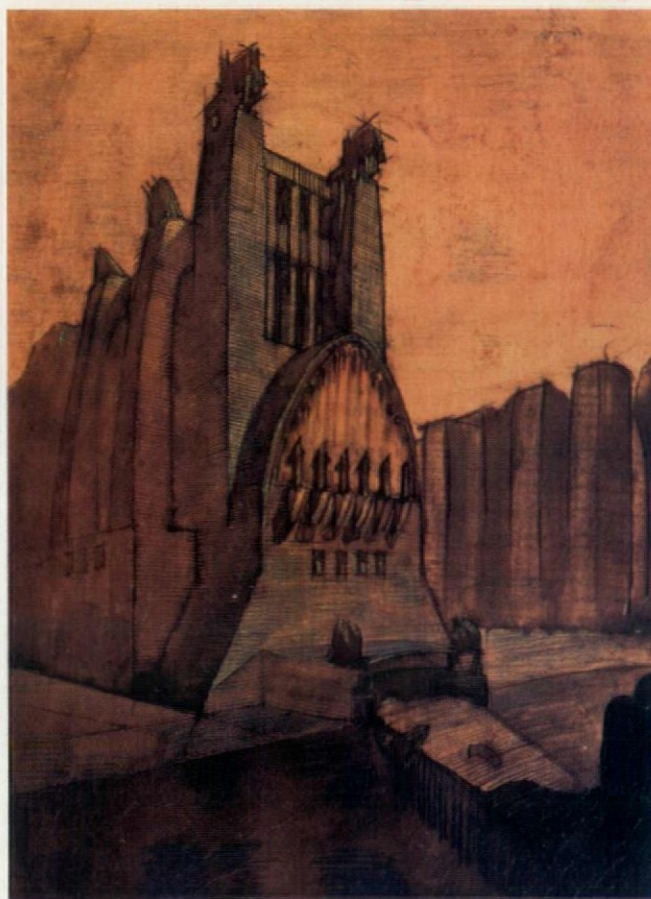
Hottest yet

Weather, of the inclemently hot kind, resulted in the RIBA awards dinner taking place on the hottest night of the year. It was the biggest-ever institute awards night, with more than 750 people present in the former Truman's Brewery in Brick Lane, east London. Jackets were instantly discarded as the room turned into a simulacrum of an East End sweat shop; some guests decided discretion was the better part of environmental behaviour (including genial engineer **Albert Taylor** of Adams Kara Taylor) and moved to cooler locations. **Tessa (Baroness) Blackstone**, chair of the new RIBA Trust, was on hand to announce this year's new category of award, for work done by RIBA members outside the EU – a welcome initiative and one of the last under RIBA Awards Group chair Eric Parry, who retires later this year. He will be succeeded by **Professor Jeremy Till**. President **George Ferguson** was on good form; his vote of thanks at the end of the evening included praise for **Sir Stuart Lipton's** role at CABE, winning a spontaneous round of applause.

Farmer's market

Happily the weather held out for the spectacularly successful London Architectural Biennale family weekend in the Farmiloes Building off St John Street in Clerkenwell/Smithfield. They said it couldn't be done, but a group of cows and calves did indeed arrive for public display, walked down the grassed bottom end of the street, and enjoyed substantial hay supplies in the June sunshine. Biennale organiser **Peter Murray** initially wanted to drive the cattle from **Rab Bennetts'** office further up the street, an office which was originally an overnight cattle 'hotel'. But in the spirit of keeping London dull, the authorities told him that if he did so, he would be arrested and the cows would be confiscated. The police and council warned him that he would need insurance to cover his personal liability for anything untoward which

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 17.6.04) was **Richard M Andrews**, of Warwick. The never-built scheme was **Jože Plečnik's** Slovenian Parliament.

happened; and of course it took months to organise the (modest) road closure. What didn't happen on the day was collection of rubbish bins first thing in the morning, promised by Islington council.

Moving on

The Farmiloes building, which has been in family possession since the 18th century when it was used to make white lead, was a revelation to the thousands who have passed through it in the past few days, courtesy of **Tim Farmiloe**, who allowed the buildings and courtyard to be used, and **Allford Hall Monaghan Morris**, who helped bring everything up to regulatory standard for public use.

An application for a mixed-use refurbishment/redevelopment of the complex went in for planning this week, which should ensure a lively future for a historic part of London.

Plymouth sounds

One of Barcelona's most eminent architect-planners, **David Mackay**, was in Plymouth last week to chair the first meeting of the city's new design review panel, which will comment on significant projects as an independent body giving advice to the council and other authorities. This prolongs Mackay's relationship with the city, for which he has produced (with architect/developer **Roger Zogolovitch**) a conceptual

masterplan which really takes up where Abercrombie left off. There seems to be a new spirit in the city to reclaim some of the lost connections and public spaces which evaporated as a result of traffic planning in recent decades; one can only hope that the brilliance of its setting can be matched by robust urban design and architectural responses.

Waterloo calm

After last week's excitement at CABE, departing chairman (date yet to be established) **Sir Stuart Lipton** addressed staff and other commissioners this Monday with a positive message to continue the battle to push good design on all fronts. New chief executive **Richard Simmons** takes up his post on 20 September, and the Department for Culture, Media and Sport will doubtless advertise the chairmanship in the near future. Meanwhile, CABE enjoyed the massive publicity given to one of its commissioners on the front page of the *Guardian*: the 'Vortex' tower design by **Ken Shuttleworth**, chair of CABE's design review committee. Ken was one of the architects who took part in the AJ Smithfield charette at the weekend; **Will Alsop** managed to slip a 'Ken Tower' image into his painting of what might happen in the area.

Chat time

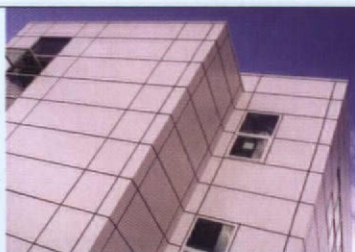
I see that **Peter Cook**, curator of the British Pavilion at this year's Venice Architecture Biennale, wants to 'put the chatter back' with his choice. Well, he was doing that last week at a press briefing on the event, commending director **Kurt Forster's** 'elegant' presentation on the biennale's content, then adding: 'It includes a great number of friends and enemies – certain people who I don't think have very much talent'. Running briefly through the cast-list for the British pavilion, he mentioned **John Pawson** – 'he's very amusing in private, which I hadn't expected at all'. No doubt there will plenty of chatter at the party thrown by artist **Brian Clarke** to mark Cook's retirement from the Bartlett this summer. Predictions he will go for the AA are gathering pace...

astragal

AME FACADES

AJ ENQUIRY NO: 201

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



HANSENGROUP

AJ ENQUIRY NO: 202

HansenGroup company AccentHansen has supplied 20 specially developed SecureShield single and double steel security doors for a new primary school and health centre serving Greenwich Millennium Village. Design is by Edward Cullinan Architects for English Partnerships, and the main contractor is Wates Construction. For detailed technical literature on security and fire doors or guidance on a specific project, call AccentHansen on 0161 284 4100 or email sales@accenthansen.co.uk



SIKA

AJ ENQUIRY NO: 203

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.



ASH & LACY

AJ ENQUIRY NO: 204

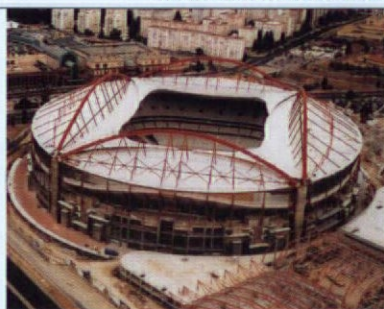
Ash & Lacy has added a new brochure to the suite of literature available on the company's wide-ranging capability in metal building envelope solutions. Ashtech is a rainscreen cladding system widely used in both new-build and refurbishment projects to provide weather protection for a building's fabric and structure. The new 16-page full-colour brochure outlines the features and benefits of rainscreen cladding.



CORUS BUILDING SYSTEMS

AJ ENQUIRY NO: 205

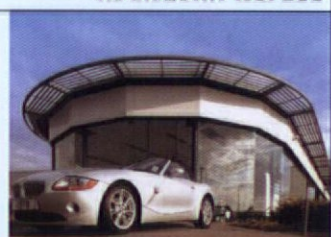
Football fever is mounting with the 2004 European Championships currently being held in Portugal. The impressive Stadium of Light in Lisbon, home of Portugal's most successful football team, Benfica, is the worthy venue for the final on 4 July, thanks to its magnificent sweeping Kalzip roof. For further information on Kalzip Systems, contact Corus on 01925 825100, or email kalzip-uk@corusgroup.com



KINGSPAN

AJ ENQUIRY NO: 206

The superior fire resistance of high-performance Kingspan Thermarof TR26 LPCB/FM zero ODP flat roof insulation made it the natural choice for a major project that has expanded the Halliwell Jones BMW car dealership at Warrington. Protection of the prestige vehicles which pass through the new facility was of the utmost importance, so only building products able to achieve the highest levels of fire performance were used. Some 7,000m² of Kingspan Thermarof TR26 LPCB/FM zero ODP boards were installed beneath a Sika Trocal waterproofing membrane.



ENVIRO-FRESH

AJ ENQUIRY NO: 207

The Sanisleeve system developed and patented by Enviro-Fresh to eliminate the sour smell common in urinals has the added advantage of making very substantial savings in water usage. Since a flush is required only once every four-to-six hours instead of the 15-minute flush cycle necessary in a conventional system, a water saving of up to 95 per cent is achievable; an environmental advantage that also cuts costs significantly.



CRANE INTERIORS

AJ ENQUIRY NO: 208

Crane Interiors has completed a design-and-build project for a new primary care unit in Streatham, South London. The work was carried out for Primary Care Developments, which owns the new two-storey building and leases it to a local GPs' surgery, the Greyswood Practice, and is the largest new-build project that Crane has carried out in the primary-care sector to date.



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