

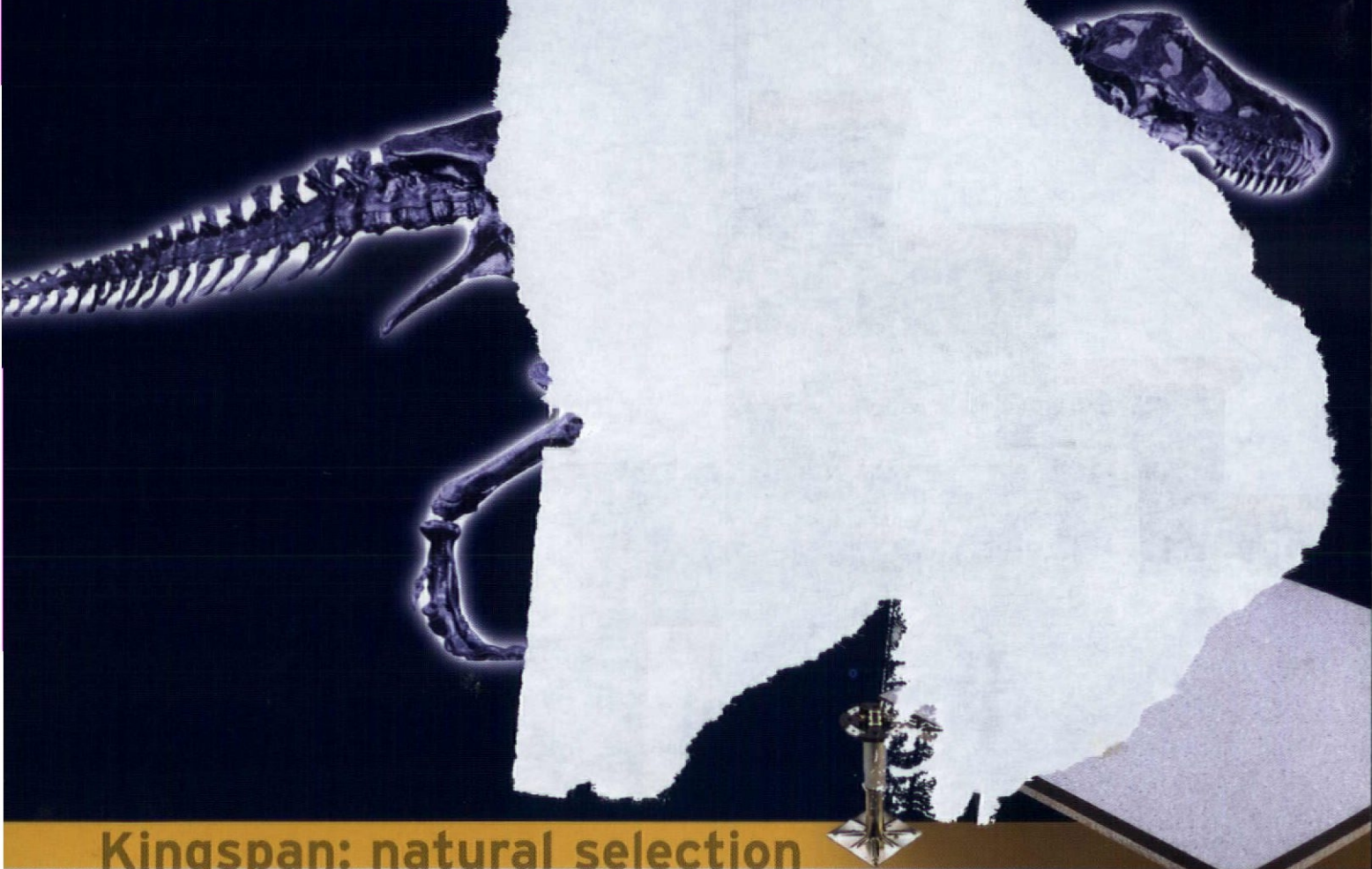
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# DOMESTIC BLISS

Pardey in the New Forest | Nathaniel Kahn profiled



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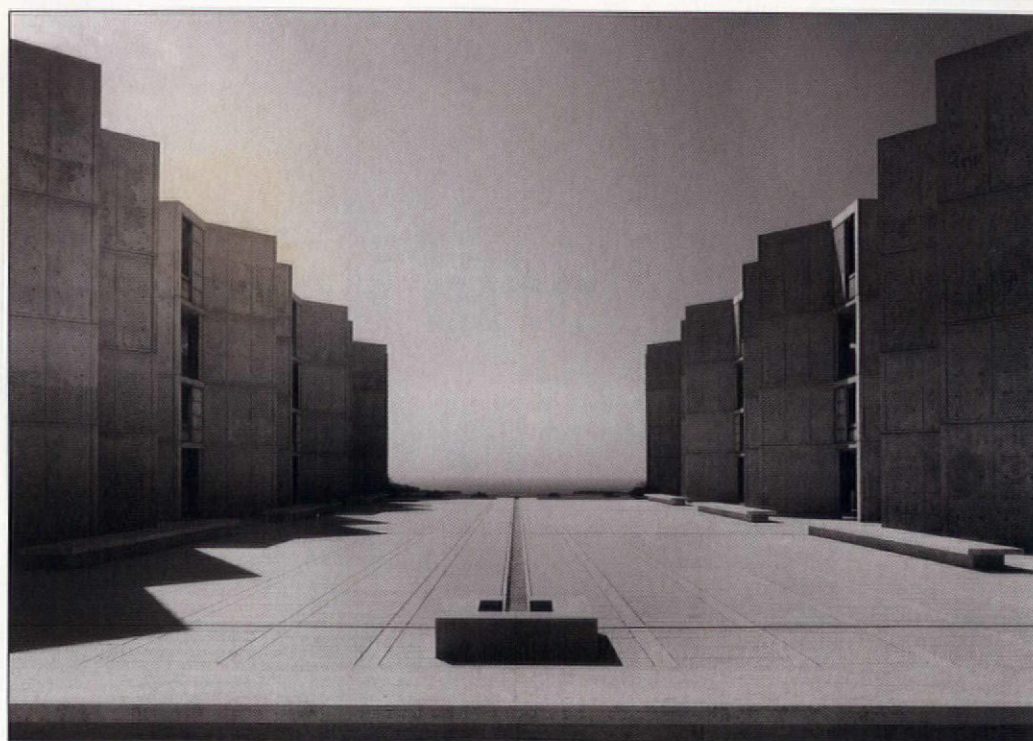
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Louis Kahn's Salk Institute is just one of the buildings featured in Nathaniel Kahn's film, *My Architect*, about his late father. AJ readers will have a special opportunity to see a preview at 7pm on Wednesday 4 August at the Other Cinema in Rupert Street, central London. Tickets are priced £8 each or £4.50 for students. Book via the ticket hotline on 020 7734 1506 or online at [www.picturehouses.co.uk](http://www.picturehouses.co.uk). Nathaniel Kahn is profiled on page 18.

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Middlesbrough gets  
the Alsop treatment  
» page 6

**“PINS simply has not recruited  
enough inspectors to deal with the problem”**  
Andy Rogers, chair of the ACA's planning group, on the Planning  
Inspectorate's failure to deal with appeals » page 6

**aj news**

#### HYBRID BILL FOR CROSSRAIL

Transport secretary Alistair Darling announced on Tuesday that the government would put a hybrid bill supporting Crossrail through parliament in the autumn, as predicted by the AJ earlier this month (AJ 1.7.04). ➤

#### SPIRAL CASH QUANDARY

The Heritage Lottery Fund was set to decide yesterday (Wednesday) whether it would hand out the cash to fund Daniel Libeskind's 'spiral' proposal for the V&A Museum in London. Rumours emerged at the weekend that the fund's executive was expected to turn it down, a move that would leave it without a future. ➤

#### DISGUST AT VIÑOLY'S 'DOME'

Raphael Viñoly's plans for a new art gallery in Colchester have met a storm of protest. The local council's Labour Group has warned that the £15 million project is set to become the 'town's Millennium Dome'.

#### JOWELL'S MEATY DECISION

Tessa Jowell, secretary of state for the Department for Culture, Media and Sport, is set to rule this week on whether three buildings on London's Smithfield Meat Market should be listed. The buildings are the subject of a planning application by KPF, to replace them with three new office buildings. ➤

## World Heritage status scuppers Alsop's Cloud

Liverpool's acceptance as a World Heritage Site was the main trigger behind the demise of Will Alsop's controversial Fourth Grace earlier this week.

Plans to make the project commercially viable raised concerns among the city's increasingly powerful heritage lobby about the additional residential and retail developments sited behind Alsop's much-maligned 'Cloud'.

With costs spiralling from £228 million to £324 million, the scheme relied on planning permission for the two apartment towers in order to finance the scheme.

There had already been a massive increase in the amount of apartments planned for the site, the initial estimate having doubled to nearly 700 homes.

But there were fears that these fundamental changes would lead to lengthy delays in the planning process and a possible public inquiry because of powerful heritage opposition.

A spokesman for the council admitted one of the key reasons for the ditching of the plans was because the project was becoming residential-driven and that, while the 'Cloud' was not a problem, two new tower blocks were problematic for the World Heritage Site.

A statement from Liverpool Vision, the city's regeneration company, reiterated these concerns. 'It is

felt the proposed development has now evolved in such a way that it no longer meets the original scheme agreed by the partners. The additional risks associated have become unacceptably high.'

And, after a meeting of partners Liverpool Vision, the Northwest Development Agency, Liverpool City Council and National Museums Liverpool on Monday, it was decided the project was no longer viable.

David Henshaw, chief executive of Liverpool City Council, said: 'The public-sector part-



The Fourth Grace's costs spiralled to £324 million

ners have been determined to ensure that the Fourth Grace would not be a Millennium Dome mark II. The project was too expensive and would have departed significantly from the envisaged scheme,' he added.

But Tony Siebenthaler of business lobby group Downtown Liverpool was not impressed by the decision. 'The root cause of the failure was the World Heritage status,' he said. 'The scheme was unable to be commercially viable because the density and massing of the other buildings would not have been fitting for a World Heritage Site. This has set an awful precedent. We will not get large-scale, top-quality architecture here unless it is commercially viable.'

● See Editorial, page 14.

Richard Waite

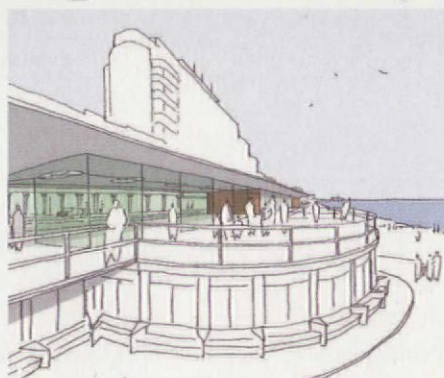
## Legal battle of Hastings set to delay regeneration plans

The much-anticipated foreshore development at Hastings has run into an unexpected storm that could delay the town's regeneration.

Following an investigation into the legal position of the beach area, it was uncovered that Hastings council – which bought the foreshore from the Crown in 1893 – only held the land on trust, subject to certain covenants.

This discovery is expected to mean that the Marina Pavilion project by local architect Neil Choudhury could be put back by up to a year, while Foster and Partners' mixed-use scheme at Pelham Place could also be delayed.

The council is taking legal advice and has



Neil Choudhury's proposed Marina Pavilion

written to the Charity Commission to register the trust, a move that will mean the property could then be compulsorily purchased.

A spokesman for SeaSpace, the development company behind the regeneration of Hastings and Bexhill, said: 'While it is impossible to predict exactly when the land rights will be resolved, in Pelham's case we don't foresee any significant disruption to plans as it has always been a long-term project. However, if the Marina Pavilion planning application had been approved, we had hoped to deliver the scheme in 2005. Now we will not be able to start work until this issue has been resolved.'



“The quintessential English gentleman”

Viscount Esher remembered ➔ page 8

Nathaniel Kahn on capturing his father, Louis, on film  
➔ pages 18-19



# Hodder: 'Clissold should be open'

The architect behind the troubled Clissold Leisure Centre in London's Stoke Newington has claimed there is no reason why it should have been closed for the past two years.

Stephen Hodder of Hodder Associates visited the out-of-commission centre at the end of last month, vowing to find out for himself what had gone wrong on the site (AJ 24.6.04).

The Manchester-based practitioner, who carried out the investigation with the help of two other consultants and the former president of the Royal Institute of Civil Engineers, Mark Whitby, concluded that the problems on the site were 'really very limited'.

'What we found was that there is very little wrong with the building structurally and we are more convinced than ever that it would take very little to get it back and open again. Perhaps it would cost something in the region of £500,000,' he told the AJ.

But the council this week responded by launching further legal action against Hodder Associates, claiming that there are major structural faults.

Hodder has admitted that there are prob-



Hodder is at centre of Clissold probe

lems but says he is convinced they are insignificant: 'Throughout the building we concede that there are problems, including such things as consistent leaks in the shower area. But the fact is that most of the damage seems to have been done by the two years of closure.

'There are also cracks in the walls of the squash courts, but there are no real reasons why these could not be closed off to the public and the rest of the centre remain open while they are fixed.

'On the one hand, I came away from our visit feeling better but I was also sad because of the way the building was handled. There is a very important question about the way this situation was dealt with,' he added.

Hodder said that he and his consultants would be working on a full report outlining an alternative assessment of the problems on the project during the next two months.

But Hackney council has stated that it is convinced that at least some of the liability for the problems on the site should fall on Hodder.

'Legal proceedings against Hodder Associates in respect of the defects to Clissold Leisure Centre are now under way,' an official council statement said. 'Hodder has been invited to inspect the premises and we await its response.'

Ed Dorrell

Adjaye Associates' £3 million Idea Store in east London's Bromley-by-Bow has opened to the public. The scheme – designed to create a civilising influence on the neighbouring estates – aims to replace the old-fashioned library concept with modern design and an atmosphere more attractive to the surrounding population. The project will become home to information and education sources, including the Internet, CD-ROMs and books, and will also provide borrowing services for entertainment such as CDs, videos and DVDs. The London Borough of Tower Hamlets has commissioned seven Idea Stores in total, another one of which – in Whitechapel – is also by Adjaye Associates and will complete this autumn.



TOM GATES



# Major appeal delays as 'creaking' inspectorate faces reform crisis

Architects are facing up to massive delays in planning appeals due to recent reforms to the planning system, the AJ has learned.

The Planning Inspectorate (PINS) is being overwhelmed with appeals following the government's decision to change the appeal rules governing 'non-determination'.

Figures produced by individual members of the Association of Consultant Architects (ACA) have shown that PINS is failing to hit targets for producing decisions in written and hearing appeals and inquiries by up to 50 per cent.

The crisis is set against reforms that see a reduction in the period of time allowed to take schemes to appeal for non-determination from six months to three. As a result, developers and their architects are rushing to appeal decisions.

PINS has indicated that it is incapable of meeting its targets because it has failed to recruit the inspectors it now needs.

The chair of the ACA's planning group, Andy Rogers, told the AJ that the planning inspectorate is 'creaking' because of the changes. 'This is a real

problem and I can't see how it is going to be solved,' he said. 'PINS simply has not recruited enough inspectors to deal with the problem.'

'This is of the government's making, though.'

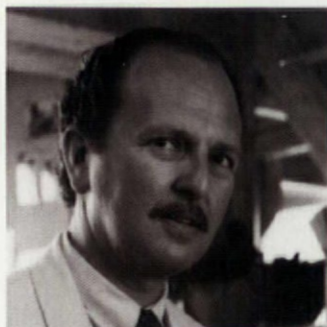
There was no real reason for changing the rules,' Rogers added.

And Brian Waters, chairman of the London Planning and Development Forum, agrees that PINS was completely unprepared for the rush in applications. 'I asked PINS about this some time ago and it said that it expected a small blip when the new government rules came in,' he said. 'But it said it would soon settle down.'

'This clearly has not happened and it is well behind schedule. It now says that it warned the government that this would happen, but that is not what it said at the time of the rule changes,' Waters added.

In its last official statement on the issue at the end of last year, PINS said it was expecting to face an increase in workload but predicted it would certainly handle the jump.

Ed Dorrell



Waters: 'PINS is behind schedule'

## Prince joins RIBA's training network

The RIBA and The Prince's Foundation have formed an unlikely alliance to provide architectural and urban design training.

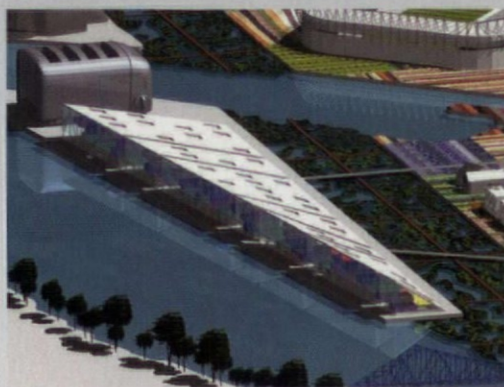
The foundation has teamed up with RIBA's Continuing Professional Development (CPD) Providers Network to offer low-cost educational courses for those within the industry. The foundation is among 40 new companies to have linked up with the network this year and joins a growing consortium of more than 400 institutions.

Joni Tyler, head of CPD at the RIBA, said: 'With talk of sustainable communities at the top of the design agenda, this will prove to be a very valuable partnership for the RIBA and our members.'

Michael Mehaffy, director of education for The Prince's Foundation, said: 'We are working hard to address the most timely topics facing professionals today.'

Other companies in the network include Color Kinetics, Interact Fire Solutions, Bauer Inner City and Drivers Jonas.

Will Alsop Architects has unveiled this extraordinary masterplan to transform the Middlehaven area of Middlesbrough. The scheme – part of which is already starting on site – aims to convert the existing post-industrial area into 'one of the most important landscapes in the world'. Alsop's designs will sweep away most of the existing structures, including cooling towers and the Transporter Bridge, and replace them with apartment blocks 'shaped like Prada skirts' and a multi-storey car park shaped like a champagne bottle. Other projects on the 100ha site will include a Museum of Digital Media inspired by *Space Invaders* and an office building designed to resemble a toaster. The local council believes the scheme will create up to 3,000 permanent jobs. Will Alsop said the practice was determined to create a masterplan that reflects the area's heritage. 'We decided we would create a beautiful landscape for Middlehaven – a landscape fit for the 21st century and occupied by 21st-century icons,' he added.





# Tutors 'not up to scratch' claim students as UCE closes course

Architecture students at the University of Central England (UCE) have blamed a lack of feedback from tutors for the appalling results that saw 93 per cent of them fail their Part 1 examinations.

Though there is still no official statement about the causes, according to student body Archaos many undergraduates are pointing the finger at the tutors, after they were led to believe that their work was of a high enough standard.

And with only four of the 66 students managing to pass the examination (AJ 15.7.04), most now face taking resits in September. It is a prospect that is not being welcomed.

A spokesman for Archaos said: 'If the same tutors are going to be in charge of the resits, many feel they won't be able to help that much.'

Meanwhile, the university has decided to take the unprecedented step of closing the course to the new first-year intake in September while it undertakes a full investigation of what went wrong. They will help students who had already accepted places to find comparable courses in other universities.

Understandably, Adam Truran, a part-time first-year student, is concerned about the future of the school. He said: 'It looks bad on the students and this has all come at the wrong time for me.'

'Though I was pleased with my own tutoring, I know a couple of

full-time students who complained that their tutors were not up to scratch and that some of the modules were rushed.'

The news has also come as a shock to Jack Pringle, the RIBA's vice-president for education and recently voted the next president of the institute. 'We had no indication that anything like this would happen,' he said. 'The troubling thing is that there appears to be no single reason for the results.'

'Our concern is for the individual students, but the first indications are that everything is being done for them. However, if UCE comes to us and asks us to help, we would be delighted to do that,' he added.

In response, Peter Knight, vice-chancellor at UCE, commented: 'The events in relation to the BA (honours) architecture course are unprecedented, hence the immediate and decisive action that has been taken to address the situation.'

'Our priorities are to support the existing students to ensure a successful outcome when they resit in September, and to identify and address the issues before the course is reopened to new students,' he added.

The university denied that it had received any complaints about the standard of tutoring.

Richard Waite

## Fury as UCE students fail in droves

Antagonised architecture students at the University of Central England (UCE) have been left horrified and disillusioned by some of the worst results in academic history.

It was hoped to appoint an expert external adviser and to give disgruntled students extra support to help them pass their resits in September.





# Lionel Brett (Viscount Esher) 1913-2004

Much-respected architect, planner and writer Lionel Brett, the 4th Viscount Esher, died on 9 July at the age of 90.

Esher was educated at Eton and Oxford and trained as an architect in the office of A S G Butler. He became an associate of the RIBA in 1939, when he also received the RIBA Aspitel Prize as that year's best student.

After military service in the Second World War, he commenced in practice from his family house near Oxford, soon obtaining housing projects for the burgeoning new towns including Hatfield, for which he became architect/planner from 1949-59.

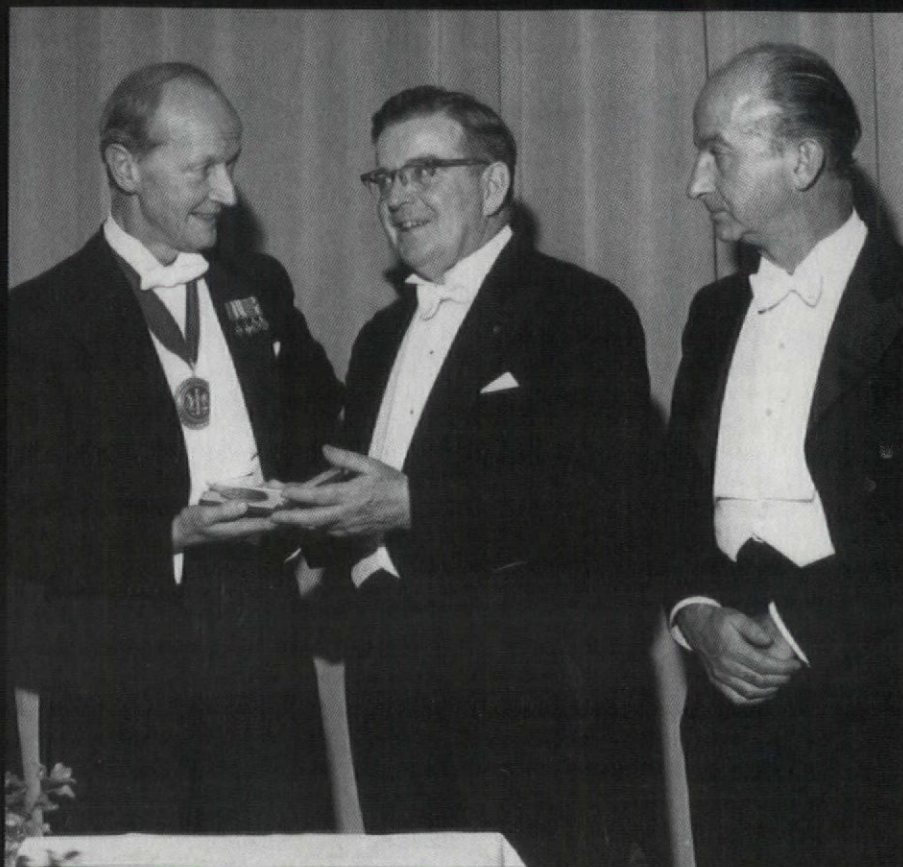
Paradoxically, it was also in Hatfield that he suffered a major career setback in the 1960s when a local hurricane (despite George Bernard Shaw's claim to the contrary) blew off the roofs of a number of mono-pitched houses. The case that followed exposed the need for professional indemnity insurance (PII) for architects.

Esher was the quintessential English gentleman: tall, elegant, urbane, courteous and utterly self-confident – the epitome of the intelligent and capable working professional, unfazed by rhetoric or politics. He held strong and well-formed opinions in any position that he accepted. This included the challenging post of rector of the Royal College of Art (1972-76), which he held with tact and great skill during an unstable period, despite the obvious opposition there was to someone from his titled background.

His RIBA presidency between 1965-67 had also seen him embroiled in student unrest but, according to RIBA past president David Rock, it was during his term that the RIBA moved to regional representation.



An example of Esher's domestic work in Hatfield



The 4th Viscount Esher, aka Lionel Brett (left), presents the RIBA Bronze Medal to architect Peter Moro (right) and contractor E Sermon (centre) during his presidency of the institute

He also served on the boards of the Royal Fine Art Commission (1951-69), the Arts Council, the V&A and the Architects' Benevolent Society.

In practice he worked with Francis Pollen, Peter Bosanquet and Tiggen and Taylor on a variety of projects including civic buildings in Maidenhead and Portsmouth. He was widely known for his interest in planning and landscape architecture, more recently lecturing on the subjects, and acting as adviser to a number of countries abroad, principally in Latin America. In 1968 his report on the city of York was published as part of a series commissioned by the Ministry of Housing and Local Government on English historic towns.

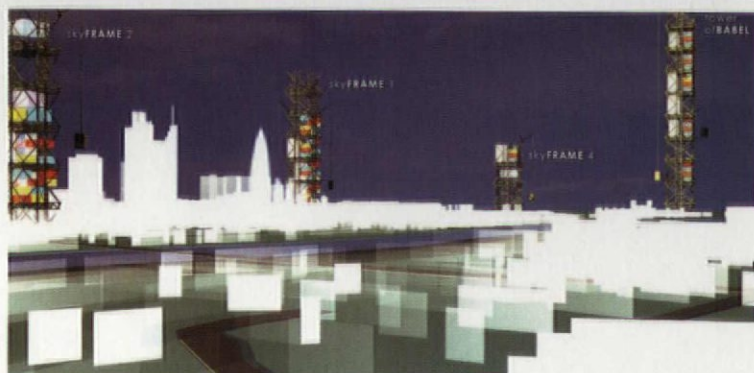
Esher was a prolific author, producing elegantly written books such as *The World*

of Architecture (1963), an important critique *Landscape in Distress* (1965), *Parameters and Images* (1970) and, most significantly, with its telling challenge to the efficacy of post-war idealism, *A Broken Wave: The Rebuilding of England 1940-1980* (1981). His last book was *The Glory of the English House* (1991), a work that brought him full circle to the subject of his first book, *Houses* (1941), part of the popular 'Things We See' series edited by his lifetime friend Hugh Casson.

His work as an architect, planner and administrator was widely respected and he received honorary doctorates from Edinburgh, York and Strathclyde universities and an honorary fellowship from the American Institute of Architects.

Dennis Sharp

## STUDENT SHOWCASE



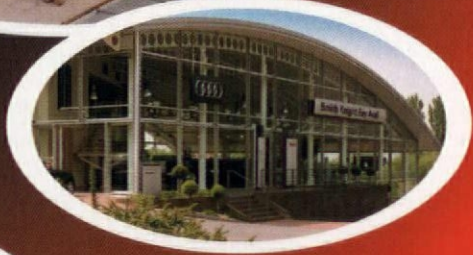
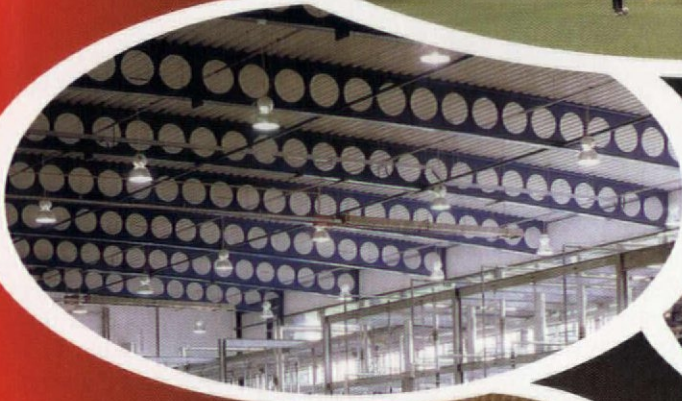
Ahmad Barclay designed 'skyFRAME' as a final-year Part 1 student at the University of Nottingham. It is intended as a prototype for the implementation of high-rise buildings as an adaptable and expandable extension of the urban fabric – a masterplan for the skies. Barclay's tutor was Antony Wood.

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





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# Retail therapy

'Shopping in the City', an AJ conference on retail design and planning at the RSA in London, examined how, through collaboration and commitment, impressive architecture could be created in the most unlikely of spaces.

Paul Finch reports

THE NATIONAL RETAIL  
PLANNING FORUM

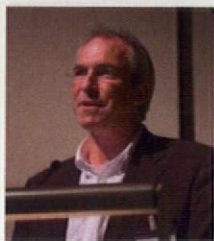
WSP

The history of UK retail development goes like this: 700 years of agglomeration, mixed use, glazing, arcades, stores and multiples is disrupted by out-of-town shopping centres. Now the old patterns are back again, with retail developments taking on the full characteristics of urban design, responding to local context – urban grain, permeability – and restoring vitality to our city centres.

A race through the story by BDP's Peter Drummond set the scene for the AJ one-day conference on retail design and planning, 'Shopping in the City'. Organised in association with the National Retail Planning Forum (and sponsored by WSP), it examined how design and planning could produce convincing architecture in unlikely circumstances, given combined commitment by public and private sectors. As Drummond pointed out, government guidance had resulted in poor mall schemes in Bracknell and Liverpool being rejected in favour of more considered developments, particularly in Liverpool, where Grosvenor Estates is undertaking the important Paradise Street development using an urban model related to its 300-year history.

In terms of the government's formal planning agenda, as planning consultant Geoff Wright (Robert Turley Associates) pointed out, retailing is not a priority – that honour going to sustainable communities. It was important, therefore, that planning authorities achieved what they wanted by detailed supplementary guidance covering hierarchies of centres and space targets, rather than what he called 'trend planning', responding to the latest twists of fashion. 'Why doesn't the planning system accept endemic uncertainty?' he wondered.

As an adviser to the Broadmead development, Wright played an informing role for the scheme by Chapman Taylor, presented by Adrian Griffiths, which involves scheduled monuments, a 3,000-space car park (by Wilkinson Eyre) and the revamping of a failed 1960s retail model. Griffiths noted the inherent flexibility of its planning approach,



Clockwise from  
above: Paul Finch,  
Jim Greaves, John  
Gummer, Pat Brown,  
Peter Drummond,  
John Harding and  
Keith Brownlie

which set out a series of principles to accompany an outline application for much of the scheme, and which in turn referred to a range of areas and storey heights.

By contrast, the Grosvenor scheme in Liverpool comprises 30 individual buildings, roads and public spaces designed by, among others, Cesar Pelli, Jacques Herzog, Allies and Morrison, BDP and Piers Gough (a natty-looking unit for 'Herbert the Hairdresser'). Grosvenor's Rod Holmes observed that each time a new wave of retail development took place, there was a concomitant change in the relationship between developer, designer, funding agent, etc. His view was that in order to achieve the 'new urban agenda' required, investors, retailers and agents had to commit *in advance* of detailed design. Timescales were crucial and he reserved particular criticism for lawyers who insisted on painting 'what if...' scenarios instead of addressing the 'how can we?' questions posed by clients.

## Mixed-use dilemmas

Presentations by Jim Greaves from Hopkins Architects and John Harding of GMW Architects analysed in some detail the very different dilemmas faced in creating developments in, respectively, Bury St Edmunds and Ilford – one dealing with the mixed-use extension of a market town, the other creating an urban centre combining retail and public-realm elements. Both had comments on the need for ground-floor activity, Greaves reminding us that buildings have four elevations, and Harding suggesting to Sainsbury's that 'big oranges don't make active frontages'.

An interesting presentation by Jonathan Baldock of CB Richard Ellis revealed the result of a detailed survey into secondary shopping locations, such as district centres, small towns and non-prime streets in big towns, on behalf of the National Retail Planning Forum. Conclusions included that most of these areas were changing, not dying (except in cases of extreme traffic change); that larger centres were growing faster; that Asian food outlets

were keeping things lively; and that survival depended on specialisation.

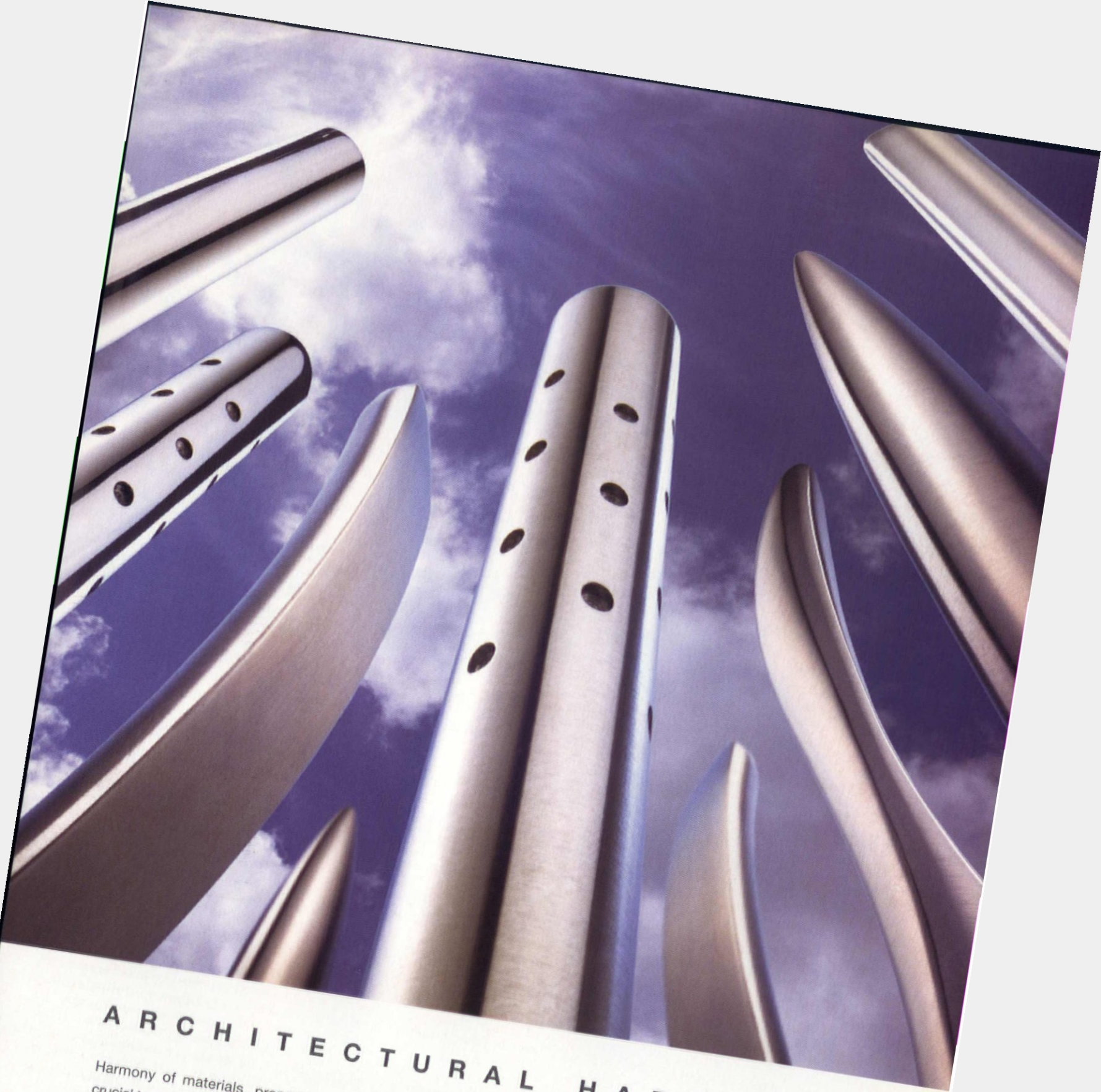
Baldock called for changes to the Leasehold Properties Repairs Act 1938 to brighten up individual units, advised local authorities to ensure parking facilities were kept close, and urged supermarket chains not to mop up the specialist services that keep secondary areas active. He believed town-centre management policies should be applied as much to secondary as to primary locations.

The final speakers, Pat Brown from Central London Partnership and Keith Brownlie of Wilkinson Eyre, looked at the subject from different ends of the telescope. For Brown, the retail context was one in which 28 million visitors annually spent £1.53 billion and 78 per cent of visitors to London's West End went there to shop – but facilities were poor for families and the old, there was not enough town-centre management to look after the 'walking wallets', and cities outside London were doing things much better. She looked to the Business Improvement District model, complete with levies on business rates, as a way forward.

Brownlie concentrated on a neglected aspect of retail development: car-park buildings. A good experience would encourage return visits, and the second-rate wouldn't. In design terms you had to break down the mass of the car parking; celebrate or disguise function; decide whether to run ramps inside or outside the box (or both); think about how to 'facade out' the soffit; and think about how to arrest the view from the outside while making it clear within. Nice examples of the practice's current work made his points and, as he noted, every driver and passenger, having arrived at a car park, becomes a pedestrian: 'They convert.'

John Gummer summed up the need for both first-rate parking and a retail offer: 'Go and smell Cambridge car park and see if it's somewhere you want to go.'





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## who said what

**'Apart from the weather, obviously, there is a lot of comparison'**

Martin Jackson of estate agent Knight Frank, which is marketing Liverpool as 'the new Barcelona'. *Guardian*, 15.7.04

**'I am against Modernist orthodoxy but I'm not Quinlan Terry'**

Griff Rhys-Jones, presenter of the BBC's new Restoration series. *Sunday Times*, 18.7.04

**'The Incredibly Shrinking Daniel Libeskind has had a rough year...'**

Paul Sullivan on Libeskind's decision to sue WTC leaseholder Larry Silverstein. *Financial Times*, 19.7.04

**'We are bringing our autumn leaf system forward to July'**

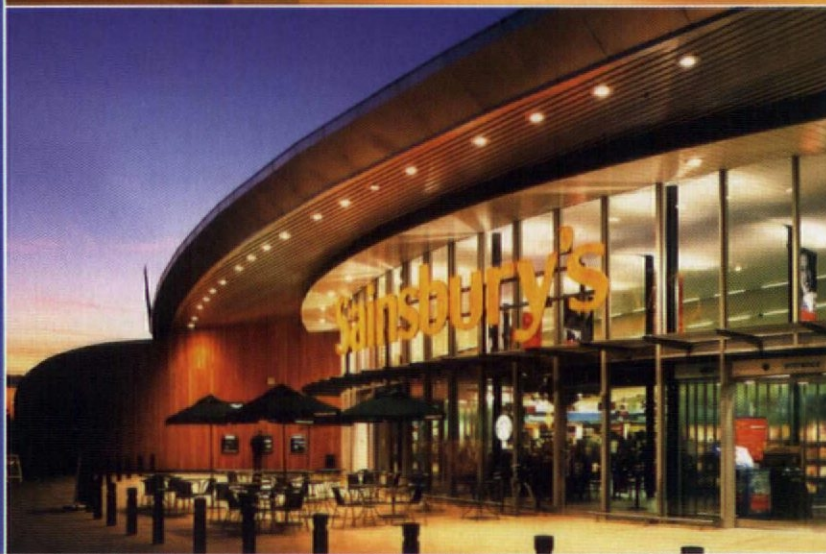
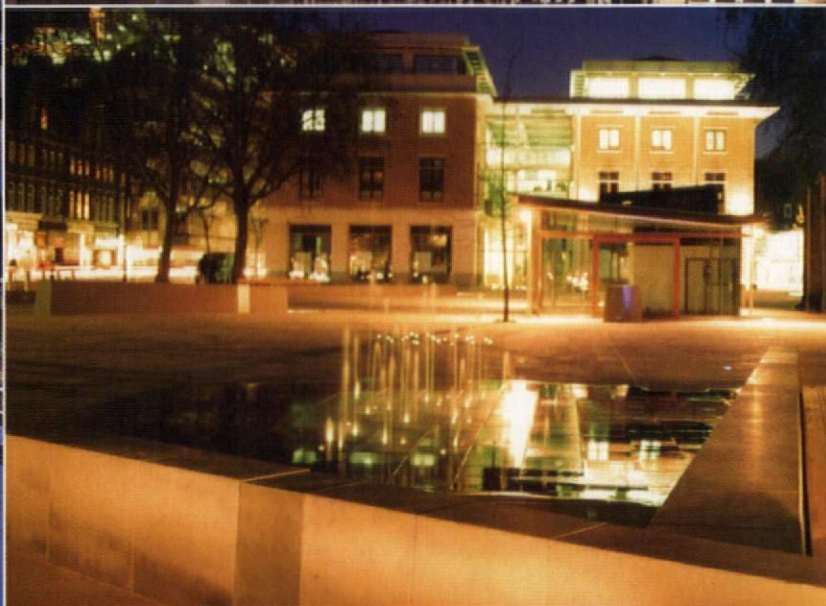
A Royal Parks spokesman after the Diana Memorial Fountain is immobilised by leaves. *Times*, 14.7.04

## vital statistics

- Fewer than one in five workers take a full lunch hour, a recent survey has revealed. According to the Eures Lunchtime Report 2004, the average midday break is now down to just 27 minutes.
- More than one in three male fish are being mutated into females. Following a survey of 42 rivers by the Environment Agency, researchers claim that pollutants in sewerage are causing a third of male fish to grow female reproductive organs and tissue.
- The average house price in the UK has risen to £170,719 – an increase of 12.2 per cent from last year. London is still the most expensive area to buy in, with property prices averaging £258,828. Northern Ireland remains the cheapest at £109,737.
- It seems it's a case of sour grapes for the French – not one of their wines made the top 10 list of brands sold in British off-licences and supermarkets. The Australians continue to dominate the table, with 23.8 per cent of all off-licence sales.



# Engineering Innovations





# HEALTH CHECK FOR HOSPITALS

As cross-infection rates in British hospitals hit the headlines, a new report suggests that this may only be part of the problem. Is hospital design hampering patients' recovery and costing too much?

**Fiona McWilliam**  
investigates

After decades of inactivity, healthcare architecture in the UK is a fast-developing and increasingly dynamic field. Recent years have seen the emergence of a major building programme of privately financed hospitals and hospital refurbishment projects, and the ongoing construction of numerous smaller, and increasingly innovative and well-designed, PPP (Public-Private Partnership) and LIFT (Local Improvement Finance Trust) healthcare buildings.

However, *Learning from French Hospital Design*, a report published by BDP, suggests that when it comes to hospital design UK architects could learn a lot from their French counterparts. The result of an internal study into the work of Groupe 6 Architectes, one of France's leading architects in hospital design and partly owned by BDP, the report asserts that French hospitals deliver more benefit for less cost than UK hospitals. It claims that French hospitals cost between half and two-thirds as much as UK hospitals per square metre, although it concedes that per-bed costs are similar as the area per bed is much higher in France – with single-bed wards 'used universally'.

The report finds that building services costs in France are less than half those in the UK. 'More ambitious automation and ICT [information and computer technologies] are used in France,' it states, 'and fabric costs dominate French examples as they plan for natural daylighting and ventilation, and thus generate more gross plan areas than UK and US examples.' It notes too that French contractors 'reportedly' regard UK hospital

building notes and technical memoranda as 'excessive in specification'.

Contractor-led detail design in France seems to lie behind much of the economy of means and, while consultants' fees are comparatively high as a percentage, 'many Egan-advocated processes are used'. The benefits of this approach contribute to 'the better outcomes of the French system', the report concludes, with single beds speeding recovery, day-lit plans and good amenities aiding staff well-being, 'and better architecture fostering community pride and user morale'.

## French better

The design quality of French hospitals is generally high, the report claims, 'while in the UK standards achieved in the past five years have often been disappointing'. In French hospitals, 'generous circulation spaces are normal', while 'broad architectural gestures' help generate 'a sense of place'. Fittings costs in France are described as negligible, 'perhaps because of a bias towards moveable furniture'.

Constructional simplicity is said to follow from the French approach: 'French architects have little control of details and do not worry too much about doors, windows, ceilings, etc. Low-cost concrete structure and envelope is put up rapidly with basic techniques.'

For all its low cost, the report maintains, 'the French hospital has very sophisticated technology'. It mentions the comparatively generous lift provision, the widespread installation of conveyor and robot delivery systems, ambitious ICT installations and the

practice of sterilising 'whole room contents' between patient uses for infection control.

The concept of learning from French hospital design is not a new one, says Richard Burton, inaugural partner of ABK Architects and design adviser to the NHS. 'The French and English have always been close together on this,' he insists, adding that there has been a great deal of interchange on issues such as planning and cross-infection since the time of Florence Nightingale.

John Cooper, a director with Anshen/Dyer, is more phlegmatic. 'Hospitals are no different from other building types, all of which are built significantly more cheaply in France than they are in the UK,' he says. 'The British construction industry compares poorly with its US and European counterparts, which build at much lower rates per square metre – effectively doing for a euro or dollar what we can do for a pound.'

No one, claims Cooper, has been able to explain this state of affairs: 'Our view is that this is a historic consequence of the construction industry's organisation as a series of multilayered subcontracts.'

Another partial explanation, he suggests, might be a 'continuing legacy of an overly adversarial climate in the construction industry, which persisted throughout the last century'. His hunch is that hospitals as a building type suffer from the attitudes toward their engineering that were formed in the 'command economy' of the old NHS. 'This system could not afford systematic maintenance and compensated





French hospital design, in this case in Aix-en-Provence (left) and Digne-les-Bains by BDP's associate company Groupe 6, is good for patient health

by over-investing in the capital costs of the installations in certain key areas,' he says.

'While hospital briefing does not always encourage design excellence, this is beginning to change,' Burton wrote earlier this year (AJ 19.2.04). NHS Estates and the public are beginning to focus on the subject through design review panels, he claims, and the fast-developing discipline of evidence-based design (EBD) is revealing more about the beneficial effects of design on patients and staff.

It is a fast-developing field, Burton maintains, and as healthcare trusts and design champions become increasingly aware of the practical, psychological and financial advantages of exemplary environments, they might well start favouring bidders who have employed architects of international renown.

This could, presumably, mean appointing architectural firms from outside the UK to design our hospitals, as much as it does UK practices with overseas' experience. One only has to look at the abysmally high cross-infection rates in UK hospitals – and the ongoing and ever-worsening MRSA (Methicillin Resistant Staphylococcus) crisis – to realise that doing things differently can often mean doing them better. So should we be looking at hospital design elsewhere in the world to inform how we design our hospitals in future?

'Oh yes,' says Burton. 'We should always be willing to learn from overseas.'

While slightly less emphatic – noting that there is no perfect hospital anywhere in the world – Richard Mazuch, a design planner, researcher and director with Nightingale



Group 6 hospital at Besançon

Associates, agrees that hospital designers in the UK can learn a great deal from what happens in other countries. Mazuch describes how advanced ICT facilitates the efficient processing of outpatients in Japan; the 'greener solutions' and patient-focus of Scandinavian hospitals, with their abundant use of light penetration and natural ventilation; and the influence of hospitality on the hotel-like environments of US hospitals. Key archi-

tectural issues, he says, are: planning, which includes 'avoiding incorrect adjacencies of spaces'; the specification of suitable materials; and the detailing of these materials – avoiding dirt traps, for example, and installing foot-operated washing facilities.

He mentions the well-established use in the US of 'universal rooms'. Larger than the standard single hospital room, universal rooms are designed for flexibility, enabling clinicians to take procedures – from radiography to invasive surgery – to the patient, rather like the increasingly popular LDRP (labour, delivery, recovery and post-partum) rooms in UK maternity units. Less disruptive and ultimately safer for patients than being moved around a hospital, universal rooms are expensive, Mazuch adds, as they require several pieces of specialist equipment including overhead gantries and suspended lighting.

While single-bed wards help with issues such as cross-infection, they make patient observation more difficult for hospital staff and, consequently, more labour intensive – a particularly pertinent issue in non-private hospitals. And generally, Mazuch maintains, the elderly and the very young 'like the opportunity to be together in multiple-bed wards'.

When it comes to infection control, Mazuch adds, management procedures are crucial, and these too can benefit from international exchanges of ideas and practice. He cites as an example the government's decision to consult hospital managers in the Netherlands, where cross-infection rates are relatively low, as part of its efforts to solve the MRSA crisis.





## Demise of Alsop's Fourth Grace casts a giant cloud over any future scheme

In the context of current architectural debate, it is inevitable that the demise of Will Alsop's Cloud will be interpreted as a nail in the coffin of the architectural icon. But does anybody really believe that Liverpool's Fourth Grace would have fared better had one of the more conservative proposals been taken on board?

The sorry tale is more an indictment of look-at-me patronage than of love-it-or-hate-it architecture. Keen to prove the extent of their vision and ambition, would-be clients are quick to seize on headline-grabbing schemes before gradually arriving at the realisation that the building they have commissioned is neither practical nor deliverable. The fact that these sober calculations are couched in terms of funding and planning – as opposed to purely architectural – issues, suggests that any of the proposals would have met a similar fate. But thanks to the controversial nature of the Cloud, this classic case of bureaucratic ineptitude will inevitably be overshadowed by the impression that Alsop's architecture is simply too crazy or too costly to see the light of day.

The real tragedy is not the loss of Alsop's scheme but the fact that, in their hastiness, those who have too hastily commissioned and then jettisoned Alsop's Cloud have unwittingly cast a shadow over any future scheme. Whatever its intrinsic merits, any successor to the Cloud will, like Cardiff's Millennium Centre, inevitably be viewed as both a comedown and a compromise.

The one person who is likely to end up believing that every Cloud has a silver lining is Alsop himself. Just as Zaha Hadid now defines the loss of the Cardiff Opera House as one of the defining positive moments of her career, it is likely that Alsop will come to be revel in the role of the super-radical visionary Liverpool did not quite have the guts to commission. In any case, you only need to look at Alsop's recently unveiled – and, crucially, already under construction – plans for the Middlehaven area of Middlesbrough (pages 6-7) to realise that the Alsop office is like a Hydra. Cut off one of its heads and more will grow.

Isabel Allen

### Gough's point-scoring sells Morrison short

Your publication of a summary of Graham Morrison's speech at the AJ/Bovis Awards ('Taming those troublesome icons', AJ 8.7.04) and the response by Piers Gough opens a debate that could be worthwhile if it is not conducted on the basis of personal point-scoring.

Gough misses the point – Morrison is not 'anti-icon' (as a reading of the full text of his speech on your website makes clear), but he is arguing for integrity and authenticity, and to restore a situation where the outward expression of a building does not compromise or contradict its programme and content.

At its core, the argument is that architecture is about specifics; of place-making and space-making, and not about creating a language of iconic 'types' that can be used to create symbols without substance – in any context, regardless of content. Such specific concerns require a more considered response from the profession than the 'one-liner' of empty rhetoric.

The danger of loading architecture with symbolic meanings that it cannot support is that, paradoxically, it becomes less intelligible to its users and speaks only to itself.

Euan Durston, London

### Towering Modernism makes icons inevitable

Graham Morrison's AJ/Bovis Awards speech (AJ 8.7.04) has been interpreted as taking up a novel position criticising iconic design when, in reality, he only claimed some icons are good and some are bad. Your editorial and George Ferguson's follow-up letter also claim preferences for this or that icon.

But the really significant point about icons is that they are part and parcel of the desire

for perpetual avant-gardism that is an essential aspect of contemporary Modernism. As long as we have an atmosphere that places great merit on the way a design represents a radical departure from what went before, the attainment of iconic status is going to be the goal of any building that seeks respect.

In the same issue of the AJ, the reported shock Ken Shuttleworth experienced in finding a 15-year-old precedent for his Vortex Tower comes from the fact that this instantly devalues its avant-garde status. His attempt to refute this by saying that the precedent was red while his is pink and blue is unlikely to convince many of its claim to be avant-garde, and so as a potential future icon it is already stillborn.

Perpetual avant-gardism by its nature produces diminishing returns, which is why successive waves of icons are now looking more and more tired.

Peter Kellow, Plymouth

### Shuttleworth prefers the way he Makes it

Dear disillusioned young architect, we were most interested by your letter (AJ 15.7.04) as we see 'the Vortex' as rather beautiful. We remain to be convinced that your proposed value-engineered version to make it the same all the way up – in other words, a cylinder – would produce a more elegant result.

Ken Shuttleworth,  
Make Architects, London

### Kings Waterfront fine; not sure about CUBE

Your article on the Kings Waterfront (News, AJ 15.7.04) is surprising, incorrect and raises doubts about CUBE's ethics.

Having presented our Stage C design to CUBE on 3 June, with Bill Hanway of EDAW and Neil Porter of Gustafson Porter, we were all of the opinion that



the design was extremely well received. Indeed, our letter from CABA dated 21 June backs this up. In the opening paragraph it states: 'In general we feel that the revised masterplan (by EDAW) is moving in the right direction, and the civic facilities building (WEA) has the potential to be an excellent design. The conclusion (quoted in full) reads as follows: "We support most of the major moves proposed in this revised scheme and feel that this has the potential to be a successful approach to development on this site. The next stage is to work through fully the consequences of these moves, particularly the primacy of the civic facilities and the landscape strategy. The quality of the other buildings, including the housing to the south of the site, will be crucial to the overall success of the scheme, and we would like to see details of this in due course."

Certainly, in the body of the four-page letter there were some minor quibbles – mostly about site layout and landscaping, which are still in their early stages – but there was no evidence of CABA being unconvinced about the strategic aspects of the design.

In my opinion, the CABA comments should have stayed confidential, since at the time the design had not been submitted for planning. But if the press do comment on CABA findings, then at least it should be accurately reported without spin.

**Chris Wilkinson, Wilkinson Eyre Architects, London**

### A modern country house doesn't mean Modernist

I commend your strong stance on the PPG 7 country house issue, and I appreciate your positive comment on our appeal success last week (New, AJ 15.7.04), but I'm afraid I was misquoted. Maybe I'm

### Hadid, Libeskind and the zimmerframe gang



I was trying to describe my impressions of the winning proposals for Milan Fiera (AJ 15.7.04) – alas, words failed me...

**Andrzej Bisztyga, Guildford**



being picky, but what I actually said was that our design was modern, not Modernist. Louis Kahn's theory was that the way to design a house was to find the idea of 'house'; similarly, we are aiming to find the essence of 'country house' and express it anew. This is very different from the blank-sheet Modernist approach, which means throwing out the baby with the bath water. We want to end up with a clean baby, not an empty bath.

**Adrian James, Adrian James Architects, Oxford**

### Cotswolds catastrophe closes the clause's case

I hope that the AJ is satisfied that the campaign to save PPG 7 is fully exonerated by the proposal

from Adrian James Architects for a 'Modernist' country house in the Cotswolds, which you published last week (AJ 15.7.04). Myself, I think this bloated ugly monster one of the most inept designs I have ever seen published. It rather goes to prove the opposite of the AJ's 'Save the Clause' campaign – that money can't buy good taste.

Good architecture can be cheap (the trailer extension that won the Small Projects Award earlier this year) or it can be expensive (the Scottish Parliament), but at its heart it is about good design and this published example (supported by CABA!) shows that PPG 7 is exactly what is says on the tin – a rich man's planning loophole. The country

house is dead as a social construct and we all enjoy visiting the stuffed remains at the weekend, but it certainly does not follow that we should support the creation of these Frankenstein monsters with stitched together follies, summer houses and gazebos.

The AJ, its silly campaign and all the pathetic toadies who have signed up to it should come clean. Is this project any good? If not, then neither is the clause – case and clause closed.

**Crawford Wright, Taunton, Somerset**

### Terry Farrell in fresh parrot-eating horror!

I read with interest the article 'Terry Farrell stole my walkway!' (AJ 15.7.04), which prompted me to write. I think it may interest the architectural community to know that Terry Farrell ate my parrot.

In the past few years I have come to accept that it was an accident following an extremely long lunch where, towards the end, Tel – looking rather tired and emotional – quaffed his sixth port, grabbed my African Grey off his perch and in a single gulp devoured him. At the time the After Eights were just circulating – obviously this wasn't good enough for him. Other lunch guests were visibly shaken and one lady was sick.

I bear no grudge over this episode and wish Terry every success, but I think your readers should be forewarned to lock their pets away before inviting signature architects to lunch.

**Huw Jampton, Novac & Goode, Chalfont St Giles**

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





simon allford

people

**In making the film *My Architect*, Nathaniel Kahn came to understand a lot about his father, the late Louis Kahn**

## History, casts of thousands and ephemera everywhere

I have been busy recently with a haze of architectural parties celebrating the subject in general, certain individuals and student work. Somewhat jaded by discussions with planning and conservation officers, I staggered around the V&A, offering my take on the collection. My theme was that the relationship of the object to everyday life was lost; that the dislocated objects simulate the confused contemporary perception of cities; and that new buildings are viewed as non-functioning abstracts to be judged in terms of adjacency and form rather than delight in use. Or so it seemed.

I began at a Baroque choir in the middle of a great hall, blocking views and destroying space. It was sold in the 19th century by a Dutch church for exactly the same reasons – a nice example of history repeating itself. Contemporary reports suggest the congregation was happy to see it go, despite it being original with 300 years' service. It was sold and dispatched because it was no longer required. It all sounds very sensible, but can you imagine offering that solution today?

Next stop was the cast halls: admiring the technique of the casters, the scale of the castings, and finally the enthusiasm and wealth of the collectors, literally plastering Europe on their Grand Tour. How strange must much of 18th-century and 19th-century Europe have appeared as the early tourist souvenir business emerged – sheathed doors, interiors and whole towers in a scaffold of dripping plaster. It made brilliant business sense: to see what you had traveled to marvel at you were forced to admire and buy the reproduction; an early illustration of the value (or not) of 'authenticity'. These casts, which record a random moment in history – when tourism first met antiquity – are now being used in the restoration of the originals, which are all damaged by pollution. Restoration is not to an original state but to a previous, earlier, better condition. As such

they represent the unanswered question of conservation: to when do you return and why? Should we rip out the Gothic arches of our ancient cathedrals and restore them to the first three rows of the original Romanesque arches, or their original Norman foundations?

After the emotion of the cast halls, we passed the original casts of Andrea della Robbia, the inventor of mass-produced architectural ornament – all manufactured at least 450 years before the Arts & Crafts romanticised the notion of 'working on the tools' and Loos' later condemnation of ornament and brogues. Passing a religious icon, *Jesus on an Ass*, I was introduced to early sculpture; mis-scaled objects trundled around ancient streets striking the fear of God into the populace.

Admiring Jock Kinnear's transport signs, I noticed that the greatest current assault on the physical and visual delights of the environment is the plethora of traffic signs, streetlights, CCTV cameras, railings and estate agents' boards that dominate all views. These supposed ephemera are, in fact, permanent, as are the hoardings of the new urban vernacular of plastic sheeting, plywood and dodgy art: mobile facadism. Tower cranes are another manifestation – unseen by planning officialdom because of their continuous relocation, they are actually a permanent intrusion into supposedly sacred views.

I concluded at Paxton's train-ticket sketch for the Crystal Palace. It is difficult to assess what has been more influential: his invention of an integrated glass and steel construction system; the architecture of frame and infill; the idea of mobile building; the transformation of the temporary to the permanent; or the iconic power of the back of an envelope sketch. I cannot be sure. What is worth noting is that this great inventor of architecture was manager of the Duke of Devonshire's estate, and never set foot in a school of architecture.

'This isn't so much a story about architecture,' Nathaniel Kahn says of his film *My Architect*. 'I set out to look for my father like Telemachus searched for Odysseus. It's a road movie made more interesting by the fact that Lou made a series of really special places to see which brought me and the audience closer to him.'

Louis Kahn had three families, one with his wife, and two with women with whom he had long-term affairs. Already an acclaimed documentary maker, Kahn's only son Nathaniel had been trying various ways to explore his on/off relationship with his father, who died suddenly when he was 11 years old. He has spent the past five years meeting those who knew and worked with him, filming these interviews in and around all of Kahn's most influential buildings.

Through the film, Nathaniel has clearly satisfied his longing for his often absent father. 'Before the film, his buildings seemed more remote and cold than the man I remembered. Even though he was unavailable in so many ways, my overriding memory was of a warm, undistracted, fun and engaged man.'

Interviewed in the film, I M Pei says that he has only seen pictures of Dacca but that he wants to know whether the building works for the people. I asked Nathaniel how his view of Kahn's work was altered through making the film.

'I had certainly expected to find the serene, the spiritual and the monumental,' he says. 'What I didn't expect to find was the part of it that was filled with romance, intimacy and emotions such as longing, an emotion not generally ascribed to his work. So the act of filming them allowed me to find those other warm aspects of his personality within the piece. The works are a pure expression of himself.'

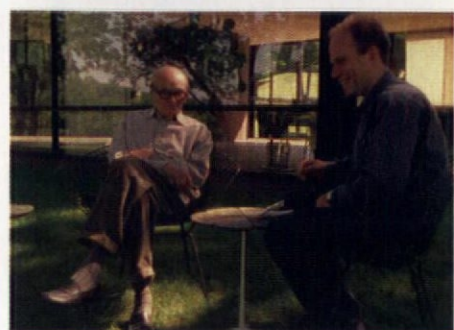
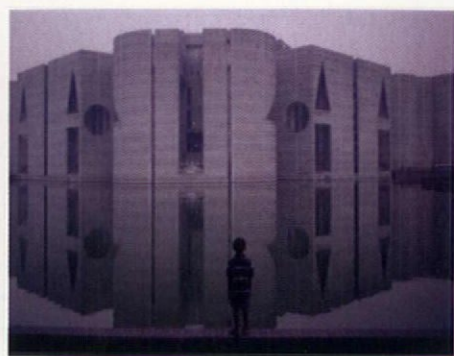
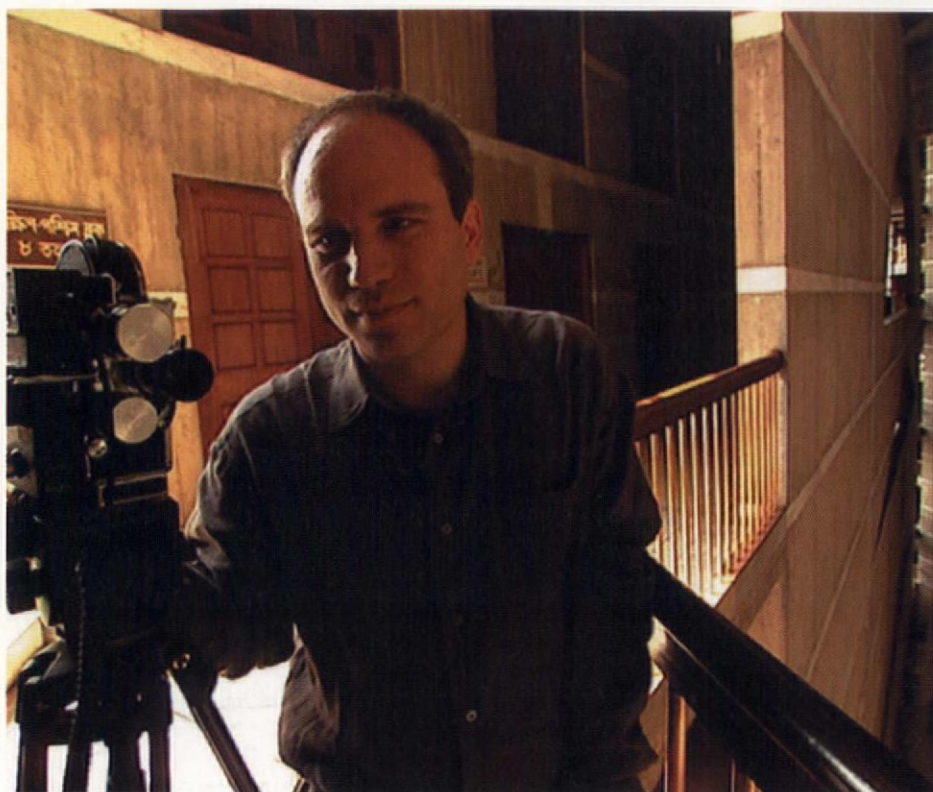
Architecture films rarely manage to capture these qualities in a building. For Nathaniel, this was a priority. 'When filming the buildings,' he says, 'I had to ask "is this just a pretty view or is it an emotional view?". I wanted to communicate the emotional, as well as the structural, intentions.'

The buildings are used as dramatic settings for meetings, encounters or activities. 'Each encounter was then intended to reveal a different aspect of my father. I also wanted to find some way of interacting with the buildings.'

Nathaniel is filmed roller-skating at the Salk Institute, dancing around the arid cen-

'Restoration is not to an original state but to an earlier, better condition. As such, the question is: to when do you return and why?'





Nathaniel Kahn has come closer to his father by making the film. Top: Dacca, Bangladesh. Above: in conversation with Philip Johnson

## Keep it in the family

tral courtyard, skipping back and forth over the narrow channel of water running down its centre. He is seen filming the Richards Medical Research Building, asking students what they make of it. He chats about Kahn to his old friends and colleagues, leaning up against the buildings and glancing around them.

'I wanted to make sure I kept the story moving for the non-architects while ensuring that they were still learning something, so I tried to find ways that would amplify the emotional elements,' he says. 'Once we had set up the shots, the architectural elements really spoke for themselves.'

What comes across strongly in the film is how Kahn's background influenced his concern for man's joy in using a building or a city. 'Lou was a poor Jewish kid on the streets of Philadelphia and that city gave him everything. He had much to aspire to beyond his own station. The institutions of man, libraries, museums, and zoos were his salvation. As a kid, the idea that you could walk into a library and simply borrow a book – for free – was fundamental to his way of looking at things. The encounters that you had on the street each day without spending a dime were what shaped the places that he made. When he came to design his own city at Dacca, these practical considerations were at the forefront – how a boy would navigate from A to B, what he might be thinking about was paramount to him. The symbol always came after.'

For the next generation, some of the fundamental failures of the Modern Movement to indulge those whose lives it purported to improve are now evident. Kahn's work, on the other hand, still possesses a humility and concern for those using the buildings that develops with age.

'Form may well follow function but how you experience that function in your own life will shape the form,' Nathaniel says. 'Indeed, some of the Modernists had a certain level of privilege which may have meant that their experiences were more theoretical than Lou's. In his earlier years he was not so contemplative. Later in his life he certainly became more aphoristic and theoretical, but the "floating balloon" qualities to his ideas were always well tethered to the ground. His most successful ideas were the practical ones. Lou never asked: "What would be cool? What hasn't been done before?" For him, these things got in the way of asking what a building should actually do.'

In terms of their physical expression, his buildings have developed a patina and retained a quality of antiquity while the white boxes of the Modernists aren't looking so white. Nathaniel talks of a 'desert' quality to Kahn's architecture.

'There was a great moment that didn't go in the film where well-known Israeli architects Ada Karmi and Moshe Safdie reenact a visit they took with Lou right after the six-day war to the Medieval monas-

tery of Marsaba in the Judean desert. Ada remarked that Lou had seemed like an old man on the journey out there but that on arrival he was literally "dancing", completely at home in that desert landscape. He looked at the huge buttresses saying: "Gee, I wonder about the space inside". After that visit, Ada thought about his architecture as "desert" architecture. The Salk Institute certainly has that quality.'

Kahn's untimely death not only left Nathaniel bereft but also meant that a number of projects that could have changed the world remained unbuilt. Unrealised plans for his home city of Philadelphia were a constant source of frustration for him. The film also explores the complex issues surrounding Kahn's stunning unbuilt synagogue on the site of the original Hurva Synagogue in Jerusalem, destroyed in 1948 by the Arab Legion. It shows a computer-generated walkthrough of what might have been.

Nathaniel adds: 'Today, with the ascendancy of ultra-religious factions and continued tensions in Muslim/Jewish relations, it is unlikely that such a symbol could be built. I think one of the great tragedies of the Hurva project is that it would have been a phenomenal monument – a Kahn building that would have made a worldwide impact.'

Julian de Metz

● To book tickets for the AJ's special preview of *My Architect* on August 4, call 020 7734 1506





# Forget the cities – our country paradise is ripe for development

So now it has happened, entirely as predicted in this column years ago. The super-high-density city proving unpopular – as well as horrendously expensive and as unwieldy as a juggernaut to steer through the planning process – we have reverted to nibbling away at the Green Belt. And so 'protecting the countryside' retreats from being an inviolable principle to an empty slogan backed up by newspaper stories about outraged or distraught country-dwellers gazing out for the last time over green fields they thought they possessed forever.

The scene is affecting, so much so that it would deserve a prize for tragedy, were it not in line for an even better one for farce. The high-density urbanised-rural 'million new homes to be crammed into the South East', about which there has been such a long-standing furore, represents the absolute minimum of greenfield land and the absolute maximum of transplanted urban density. In all but name these houses will be urban houses, high-density low-rise 'millennium' dwellings designed to 'wean people away from their cars' – an absurd ambition for any rural area – and pig-pile them into dependence on a public transport network that does not yet exist.

The media take an ambivalent view of all this. 'Key workers' must, of course, be found homes but on the other hand crocodile tears must be shed over the 'fears' of environmental groups about new runways, airports and other evidence of economic life in addition to housing. It is a commentary on our strange value system that building houses in the Green Belt is seen as an 'intrusive' and 'inappropriate' activity in the non-urban South East, where there is room for at least three million dwellings at densities as low as the Australian outback. Yet it is one that would be 'welcomed' anywhere in Greater London, where there is scarcely room to run a bus, let alone boast about a pie-in-the-sky public transport system.

'Building houses in the spacious Green Belt is seen as "intrusive", yet it is "welcomed" in Greater London, where there is scarcely room to run a bus'

The reason for this anomaly is a mixture of abstract classification and political spin. Hypnotised by the glitz of the Urban Task Force celebrity floor show, today's planners refuse to pay attention to the enormously increased quantity of surplus agricultural land available for low-density development on the market as a result of the globalisation of the food industry. For them there is still only brownfield land, Green Belt land and 'countryside' – the last an ill-defined, but hotly defended, paradise that only Genghis Khan (or a farmer) would be so insensitive as to consider selling off for such an unexotic purpose as development.

It is the anomalous state of the countryside – sacrosanct but also redundant and, thus far, Brussels-wise, administratively unclaimed – that focuses attention on the wholly inadequate development prospects offered by patchy brownfields and marginal Green Belts, wherever they may be. Conversely, it is the lack of contact between politicians and land-use issues – without foot and mouth disease, approximately nil contact – that shows us the truce between agriculture and environmental stewardship will not last forever.

In any case, bidders other than housebuilders are not so reticent. The burgeoning Nature Conservancy movement has long been eager to take over the grants and the mystique that were for many

years the source of farming wealth. And even thinner bones are being squabbled over. The Council for British Archaeology has made a pitch for 'entirely non-renewable' resources in the shape of unexcavated prehistoric sites hitherto 'lost to posterity under the plough', but now, 'within the current rethink of agri-environment funding', enjoying an important opportunity. An opportunity, hopefully, to insert low-density rural development into the real countryside – the richest, most bountiful, plentiful and suitable source of building land on these islands.

## Dominic Manfredi

Aedas

**When and where were you born?**  
1971, Davenham, Cheshire.

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



The German Pavilion, Barcelona (pictured), by Mies van der Rohe. Its elegance and simplicity results in a beautiful and tranquil space.

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

Anything Italian in San Rocco, Manchester.

**What vehicle(s) do you own?**  
Audi A4 1.9TDi.

**What is your favourite film?**  
*The Shawshank Redemption.*

**What is your favourite book?**  
*The Hobbit* by JRR Tolkien.

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

Le Corbusier's sofa.

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

The Travelodge on Princess Road coming into Manchester, a blot on the landscape at this key entry point to the city.

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

Renzo Piano. The craft evident in the detailing of his buildings is something to aspire to.

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

The late Andy Robson, who could sketch the solution to any brief before the client had finished describing its requirements.

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

A lawyer, but I don't know whether I could have slept at night.

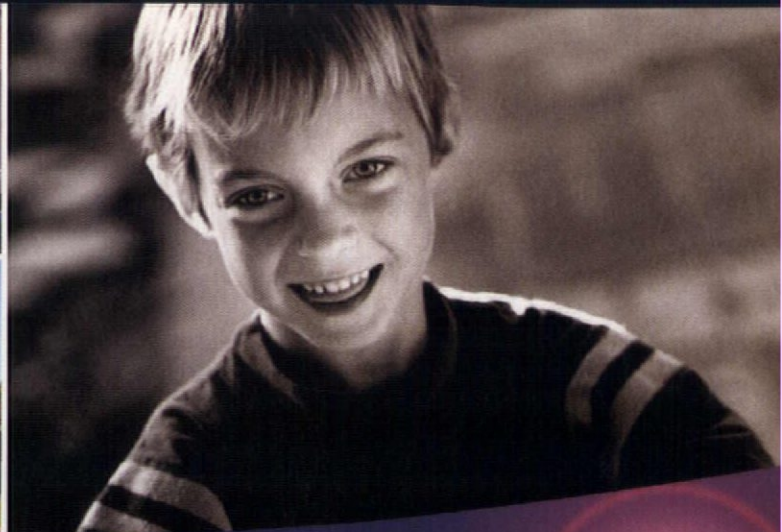
**What would your advice be to architectural students?**

Try to get experience of as many different types of architects' offices to make sure they pursue the path best suited to their aspirations.

**What would your motto be?**

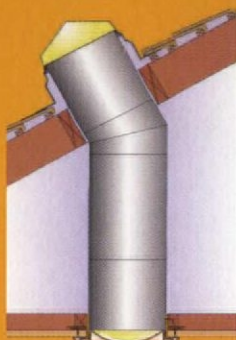
'In omnibus labora' (In all things work).









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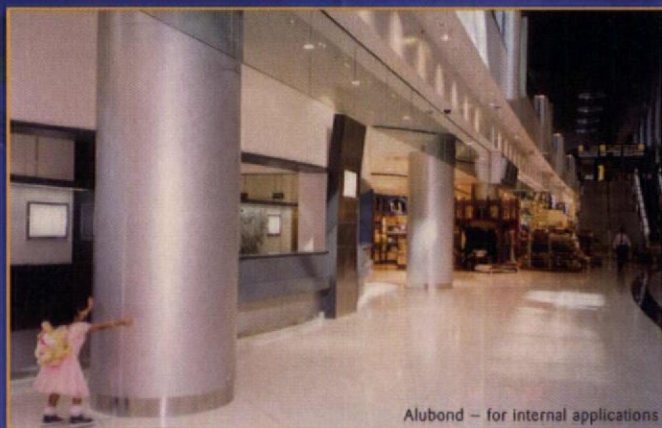
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COMPETITION  COMMISSION

## ACQUISITION BY Emap PLC OF ABI BUILDING DATA LTD

### Competition Commission invites evidence

The Office of Fair Trading has referred the completed acquisition by Emap plc of ABI Building Data Ltd to the Competition Commission (CC).

The CC has been asked to consider whether the acquisition will result in a relevant merger situation and, if so, whether its creation may be expected to result in a substantial lessening of competition within the markets for the supply of construction project information and contact data products in the United Kingdom.

The CC is required to publish its report by 15 December 2004.

The CC would like to hear from all interested parties, in writing, by 6 August 2004. To submit evidence, please write to:

**Inquiry Secretary (Emap/ABI merger inquiry)**

**Competition Commission**

**Victoria House**

**Southampton Row**

**LONDON WC1B 4AD**

**Or email: [emap.abi@competition-commission.gsi.gov.uk](mailto:emap.abi@competition-commission.gsi.gov.uk)**

Further information on the CC and its procedures, including its policy on the provision of information and the disclosure of evidence, can be obtained from its web site at: <http://www.competition-commission.org.uk>

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# Forestry commission

A photograph of the Duckett House, a modern white building with a dark roof, situated in a grassy field with a dense forest in the background. The house has a minimalist design with a prominent rectangular window and a dark entrance. The background is a lush, green forest under a clear sky.

**John Pardey's Duckett House is a contemporary take on the agricultural vernacular of the New Forest and a celebration of domestic life**

By Isabel Allen. Photographs by James Morris



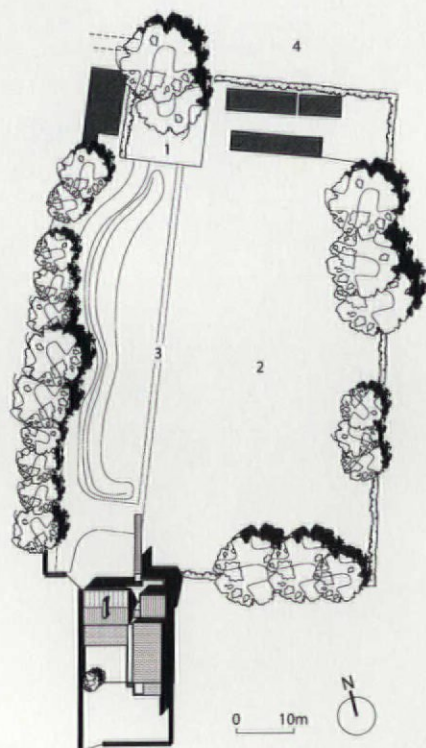




John Pardey is a man with a mission, albeit a humble one. He wants to design 'the perfect courtyard house' and, ideally, he would like to do it close to home. Since moving from London to the Hampshire coastal town of Lymington in the early 1990s, he has been in a more or less constant state of warfare with a planning authority, and a populace, with a natural predisposition towards preservation and pastiche.

There have been low points – most recently the local development control committee's rejection of plans for a large Modernist country house in Lymington (AJ 10.6.04) – and Pardey's predicament is unlikely to improve with the New Forest's recent designation as a National Park.

But there have also been many triumphs – the most recent being Duckett House. Fortunately for Pardey, the forces of conservatism have been countered by the support of the odd sympathetic planning officer and a steady stream of enlightened clients. Will and Libby Duckett, two engineers in search of a house in which to raise their three children, approached Pardey after having seen an article on his renovation and extension of the house Basil Spence built for



- KEY**
- |                  |                   |
|------------------|-------------------|
| 1 entrance court | 3 gravel causeway |
| 2 paddock        | 4 open forest     |

site plan

The view from the entrance hall towards the living area, showing the Juliet balcony to the master bedroom. Sliding glazed doors allow the kitchen and living room to spill out onto the timber deck





Coloured beanbags in the children's play area contrast with the stone flooring and antique furniture in the hall



himself by the Beaulieu River in Hampshire (AJ 28.9.00). Having bought a site within a conservation area and on the outskirts of the picture-postcard village of Burley, their vision of a home that was 'extremely modern' could easily have remained a pipe dream. Yet the house has been built, with little sign of compromise – a result which can probably be attributed to the fact that it is an essentially modest piece of work. With a floor area of 195m<sup>2</sup> it is not that much larger than the house it replaces, with an aesthetic informed by the clients' proviso that the house should be 'modest, calm and simple in design; bold in concept but not too arrogant or showy'. What's more, it is tucked away, out of sight.

From photographs, the position of the house, nestled against a backdrop of mature trees, looks like a straightforward response to the clients' request for a house which 'should be sensitive to its surroundings and seek to embrace them and blend with them rather than to impose on them'. But the choice of site was a bold and arguably counter-intuitive move. This apparently cosy plot is in fact the bottom of a large grassy field and the point which is furthest from the road. Cars are left by a cluster of ramshackle farm build-

ings next to the main gate, so that the house itself has to be approached by foot. Pardey has long been preoccupied by the architectural expression of the domestic entrance ritual. Here, the simplest of devices, a very long, very straight, very simple garden path, has been used to dramatic effect.

The visitor is forced to take the time to contemplate the architecture of the house from a particular vantage point. Conceived as a collection of pitch-roofed volumes, it pays more than a passing nod to the farmyards which populate the surrounding area. Black standing-seam roofs sit above boarded walls of western red cedar, which in turn sit on white rendered walls, evoking the dark roofs and white walls of the local agricultural vernacular. The composition is anchored by a large central chimney which clearly announces that this is a family home. Overall, the impression is of the functional clarity of, say, Scandinavian Modernism tempered with an exaggerated doll's-house

like domesticity – an effect which is reinforced by the fact that the straightness of the approach and the abstract simplicity of the surroundings make it impossible to judge the length of the path and, consequently, the size of the house itself.

If Pardey's willingness to sacrifice the convenience of a speedy drop-off point for the sheer delight of a prolonged sense of arrival seems a little wilful, it is a wilfulness which the clients have eagerly embraced. Having moved from London in a bid to escape the clock-watching freneticism of city life, the Ducketts were receptive to the idea of finding delight in the detail of domestic life. Their young daughter makes a habit of running the entire length of the pathway, adding a Hollywood-esque euphoria to the everyday ritual of coming home from school.

The front door opens onto a stone-floored, top-lit entrance hall. In the old farmhouse tradition, the hallway doubles as a formal dining room but also serves as



The master bedroom is expressed as a timber box topped with a pitched roof with glazed gable ends and sitting on a white-rendered wall. The single-storey wing contains the children's rooms



a music room – a hive of noise and activity as opposed to the muted formality so often associated with a grand entrance space. More importantly, it is a pivotal space where the different elements of the house interlock. Like Pardey's earlier Sellers House on the Isle of Wight (AJ 28.8.03) Duckett House is L-shaped in plan allowing for clearly divided zones; living in one wing, sleeping in the other with a study and guest accommodation at the junction between the two. It is, however, subtly more complex in plan – or rather in volume. Pardey's architecture is profoundly volumetric; not in the sense of the crazy sculptural spaces facilitated by computer technology but in a rather more elementary way. Carefully crafted compositions of simple rectilinear volumes designed – and best understood – through freehand sketches and hand-drawn models as opposed to conventional sections and plans.

In their original brief the Ducketts wrote: 'We wish to have a contemporary, broadly open plan layout, but rather than one single massive space we envisage distinct areas each with their own function. These should feel at the same time both separate and linked.' Accordingly, the entrance hall offers a glimpse of the other key areas of the house.

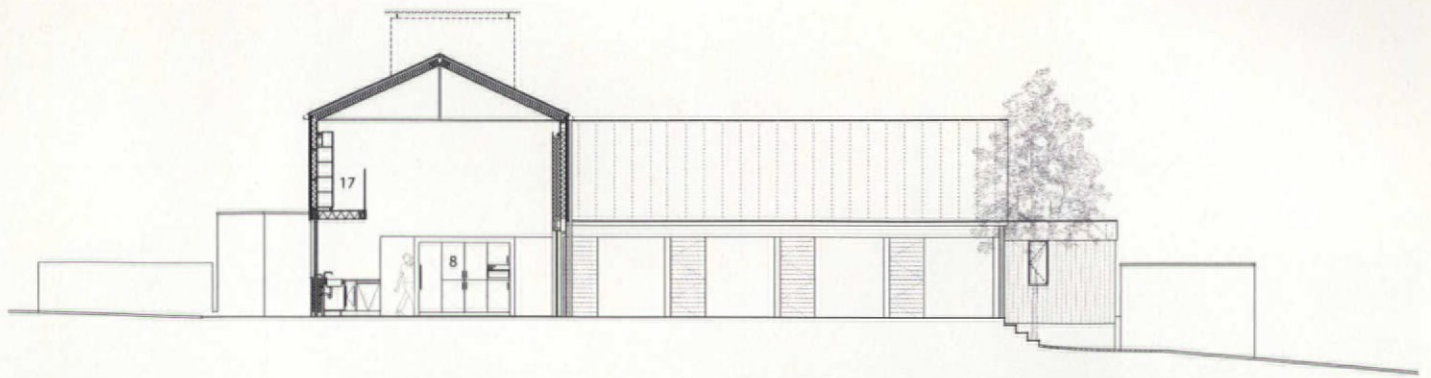
Here, as at the Sellers House, the main living space lies to the right of the entrance hall, with a kitchen giving way to a 'linked but separate' living area clearly visible beyond, while sliding glass doors allow the entire space to spill out onto a raised external terrace. Whereas at the Sellers House, a single-storey kitchen opened out to a lofty double-height living room, here the formula is reversed. The double-height kitchen is clearly the heart of the house, while the single-storey living area, with its large masonry-built fireplace, is more cosy and domestic in feel. The Sellers mezzanine, which was inserted above the kitchen area as an afterthought, was spatially effective but of indeterminate function. Here the upper floor houses the master bedroom, where full-height glazing offers views of the valley and an internal oak-shuttered Juliet balcony overlooks the kitchen below.

Also at first floor level is a galleried library area above the kitchen. Tiny in size, this library area allows every member of the household to enjoy semi-private space, apart from – but not entirely detached from – the bustle of family life, and to enjoy the

Oak-faced panel doors and matt grey basalt worktops meet the client's request for a kitchen that was 'as unkitchen like as possible'. Only the purpose-designed stainless steel sink signals its function



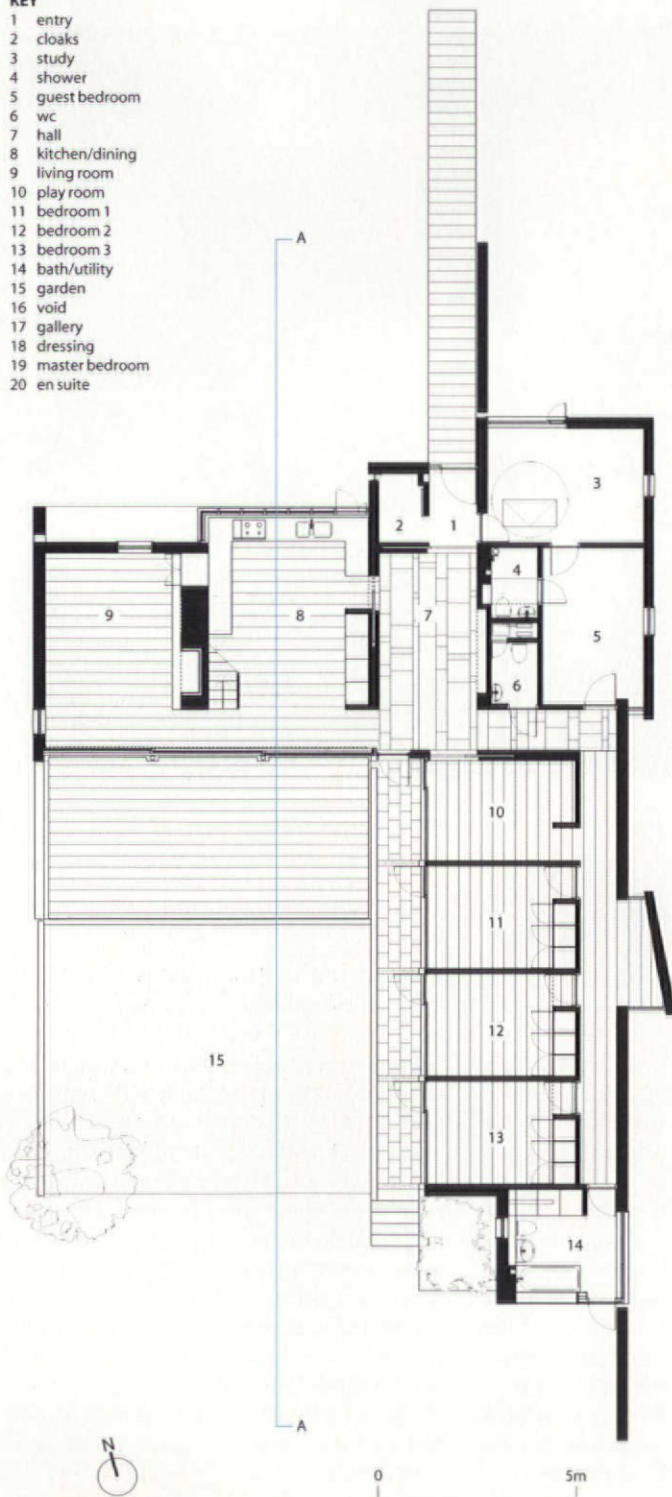




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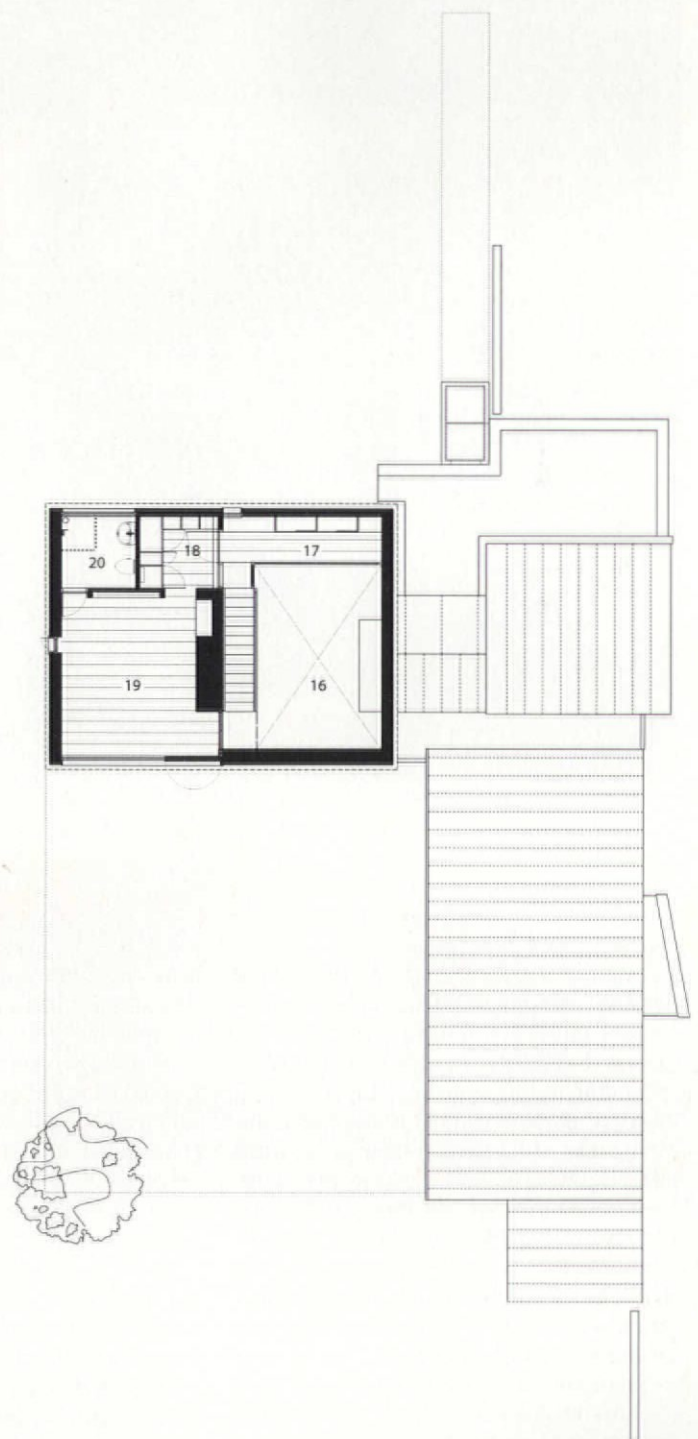
KEY

- 1 entry
- 2 cloaks
- 3 study
- 4 shower
- 5 guest bedroom
- 6 wc
- 7 hall
- 8 kitchen/dining
- 9 living room
- 10 play room
- 11 bedroom 1
- 12 bedroom 2
- 13 bedroom 3
- 14 bath/utility
- 15 garden
- 16 void
- 17 gallery
- 18 dressing
- 19 master bedroom
- 20 en suite



ground floor plan

22 July 2004



first floor plan





spectacular high-level views. It also elevates the staircase from being simply a means of access to the most private room in the house, to a more symbolic ascent to a semi-public space. This subtle shift in status may seem like a rather esoteric point but it does make more sense of the predominance accorded to the staircase, a semi-cantilevered sculptural element inspired by 'Steps and Stairs', an essay by Jonathan Miller which poetically addresses the symbolic potential of the staircase, and by the simple folded-timber cantilevered stair which Louis Barragán designed for his own home.

The decision to locate the master bedroom in the main living space and the guest accommodation off the study mean that the 'sleeping zone' is effectively a children's space. An open doorway at the far end of the entrance hall offers an immediate glimpse of a play/chillout area; its coloured bean-

bags and timber floor contrasting against the entrance hall's antique furnishings and stone floor. Affectionately dubbed the 'accident and emergency room', on the basis that it could be called onto service as a bedroom for an additional child, it currently acts as a transitional space to the children's bedrooms beyond.

As at the Sellers House, these rooms are identical cellular spaces ranged along a corridor, each with full-height fixed glazing overlooking the semi-enclosed outdoor courtyard. Once again, the simplicity of the planning is enriched by Pardey's volumetric games: the mono-pitch roof creates the necessary height for the corridor to be straddled by a high-level storage platform, thereby creating the necessary wall space on the eastern elevation to provide slit windows which capture the rising sun. The run of bedrooms terminates in a laundry room/family bath-

room where a long low window allows views of the surrounding fields to be enjoyed from the comfort of a warm bath.

Every aspect of the design is informed by an appreciation of the landscape, reflecting both Pardey's instinctive preferences but also the Ducketts' clear instruction that: 'Our hope is for a home where the interior and exterior spaces blend almost seamlessly. During daylight hours, the natural focus will be the wonderful outdoor views.' The house, in turn, contributes greatly to the view – or at least it would, if anybody saw it. In reality its delights are the sole reserve of the Ducketts and their visitors.

The tragedy of Pardey's stand-off with the local bureaucracies is that his considered – and highly contextual – oeuvre is best able to flourish in instances where it can make only a minimal contribution to the public realm.





Clockwise from left: southern and eastern elevations are cedar clad and extensively glazed. The purpose-designed oak bed in the master bedroom incorporates a seat from which to enjoy the view. Each child helped to choose the single coloured wall in their bedroom. A 'lay-by' space off the corridor provides an informal play area in the children's wing





## COSTS

Data based on tender sum, for gross internal area

### SUBSTRUCTURE

#### FOUNDATIONS SLABS £245.11/m<sup>2</sup>

Includes £7,345 for demolitions. Strip foundations, beam-and-block floor

### SUPERSTRUCTURE

#### FRAME £87.51/m<sup>2</sup>

Cedar and steel frame in combination with loadbearing blockwork

#### UPPER FLOORS £61.54/m<sup>2</sup>

Timber joist

#### ROOF £232.82/m<sup>2</sup>

Parallam I-section truss joists and timber joists

#### STAIRCASES £20.51/m<sup>2</sup>

4mm steel folded plate with 40mm oak treads

#### EXTERNAL WALLS £167.36/m<sup>2</sup>

Ground floor: blockwork cavity walls with render. First floor: timber construction with Western Red Cedar boarding

#### WINDOWS £168.64/m<sup>2</sup>

COMAR 45lt windows, Schüco Royal S120

#### EXTERNAL DOORS £45.10/m<sup>2</sup>

Bespoke joinery

#### INTERNAL WALLS AND PARTITIONS £62.30/m<sup>2</sup>

Blockwork, plaster/timber plus plasterboard, skim coat

#### INTERNAL DOORS £34.85/m<sup>2</sup>

Painted ply, oak-veneered

### INTERNAL FINISHES

#### WALL FINISHES £34.65/m<sup>2</sup>

Plaster, PermaRock Scratch render

#### FLOOR FINISHES £55.83/m<sup>2</sup>

Pietra Laro Limestone. Nordik1 white oiled oak

#### CEILING FINISHES £28.91/m<sup>2</sup>

Plasterboard and skim coat

### FITTINGS AND FURNISHINGS

#### FURNITURE £15.38/m<sup>2</sup>

Bespoke joinery

### SERVICES

#### SANITARY APPLIANCES £44.14/m<sup>2</sup>

Ideal Standard

#### DISPOSAL INSTALLATIONS £15.85/m<sup>2</sup>

Soakaway and land drains

#### WATER INSTALLATIONS £5.13/m<sup>2</sup>

#### SPACE HEATING/AIR TREATMENT £87.18/m<sup>2</sup>

Myson underfloor heating. Jaga trench heaters

#### ELECTRICAL SERVICES £44.39/m<sup>2</sup>

#### COMMUNICATION INSTALLATIONS £5.13/m<sup>2</sup>

#### BUILDERS' WORK IN CONNECTION £20.51/m<sup>2</sup>

### EXTERNAL WORKS

#### LANDSCAPING £122.35/m<sup>2</sup>

Hogging access track

### PRELIMINARIES AND INSURANCES

#### PRELIMINARIES, OVERHEADS AND PROFIT £140.19/m<sup>2</sup>

### COST SUMMARY

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>245.11</b>	<b>14.05</b>
<b>SUPERSTRUCTURE</b>		
Frame	87.51	5.01
Upper floors	61.54	3.53
Roof	232.82	13.34
Staircases	20.51	1.18
External walls	167.36	9.59
Windows	168.64	9.66
External doors	45.10	2.58
Internal walls and partitions	62.30	3.57
Internal doors	34.85	2.00
<b>Group element total</b>	<b>880.63</b>	<b>50.47</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	34.65	1.99
Floor finishes	55.83	3.20
Ceiling finishes	28.91	1.66
<b>Group element total</b>	<b>119.39</b>	<b>6.84</b>
<b>FITTINGS AND FURNITURE</b>	<b>15.38</b>	<b>0.88</b>
<b>SERVICES</b>		
Sanitary appliances	44.14	2.53
Disposal installations	15.85	0.91
Water installations	5.13	0.29
Space heating and air treatment	87.18	5.00
Electrical services	44.39	2.54
Communication installation	5.13	0.29
Builders' work in connection	20.51	1.18
<b>Group element total</b>	<b>222.33</b>	<b>12.74</b>
<b>EXTERNAL WORKS</b>	<b>122.35</b>	<b>7.01</b>
<b>PRELIMINARIES AND INSURANCE</b>	<b>140.19</b>	<b>8.03</b>
<b>TOTAL</b>	<b>1745.38</b>	<b>100</b>

Cost data provided by John Pardey Architects

### CREDITS

#### TENDER DATE

October 2002

#### START ON SITE DATE

January 2003

#### CONTRACT DURATION

7 months

#### GROSS INTERNAL FLOOR AREA

195m<sup>2</sup>

#### FORM OF CONTRACT

JCT Minor Works

#### TOTAL COST

£339,253

#### CLIENT

Will and Libby Duckett

#### ARCHITECT

John Pardey Architects: Magnus Ström

#### STRUCTURAL ENGINEER

Barton Engineers

#### SERVICES ENGINEER

E+M Technica

#### MAIN CONTRACTOR

Dunford Construction

#### SUBCONTRACTORS

Roofing Mansbridge Roofing; steelwork VR

Construction Services

#### SUPPLIERS

Stone flooring, worktops Stone Age Masonry; purpose-made stainless steel sink Associated Metal (Stainless); taps Vola (UK); sanitaryware Ideal Standard; underfloor heating Myson; trench heaters Jaga Heating Products (UK); towel radiators Vasco; Western Red Cedar, truss joist I beams Crendon Timber Engineering; metal roofing VM Zinc; render PermaRock; wine cellar Spiral Cellars; windows Comar; sliding door system Schüco; oak flooring Nordik; sisal matting Fired Earth; purpose-made bed New Forest Antique Restorations; purpose-made sofa Saxum Design (Sarah George)

### WEBLINKS

John Pardey Architects

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

Barton Engineers

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

Above: a grey sofa made by Sara George of Saxum Design faces an open fireplace which rises through the double-height space and supports the cantilevered stair. Left: a long, low window in the family bathroom allows the views to be appreciated from the comfort of a warm bath





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## A staircase of folded steel plate

At the heart of the house is a large masonry-built fireplace which divides the sitting room from the kitchen – a double-height space with a first floor gallery running along one wall. The rear wall of the chimney breast supports a cantilevered staircase which rises along it to give access to the gallery and the adjacent en suite master bedroom.

The staircase consists of a 4mm-thick steel plate carriage, folded to form treads and risers. It is 740mm wide and welded to a 10mm steel string that is secured to the chimney breast with M12 resin bolts. The folded plate cantilever spans from ground floor to landing so that the forces act together to achieve stability.

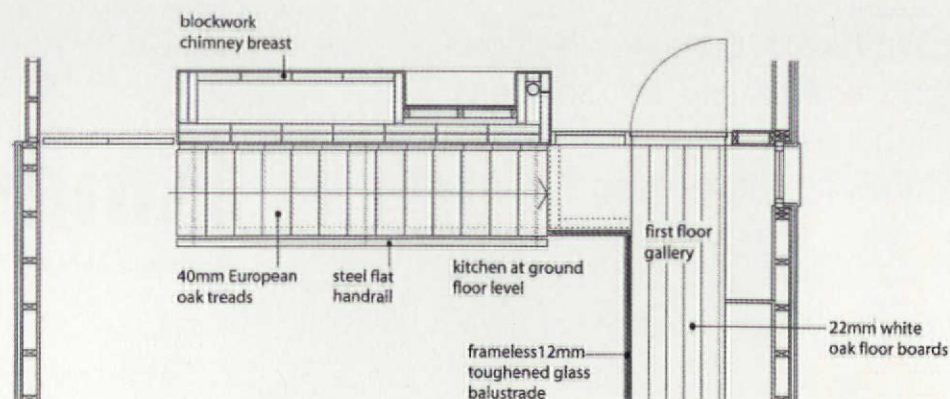
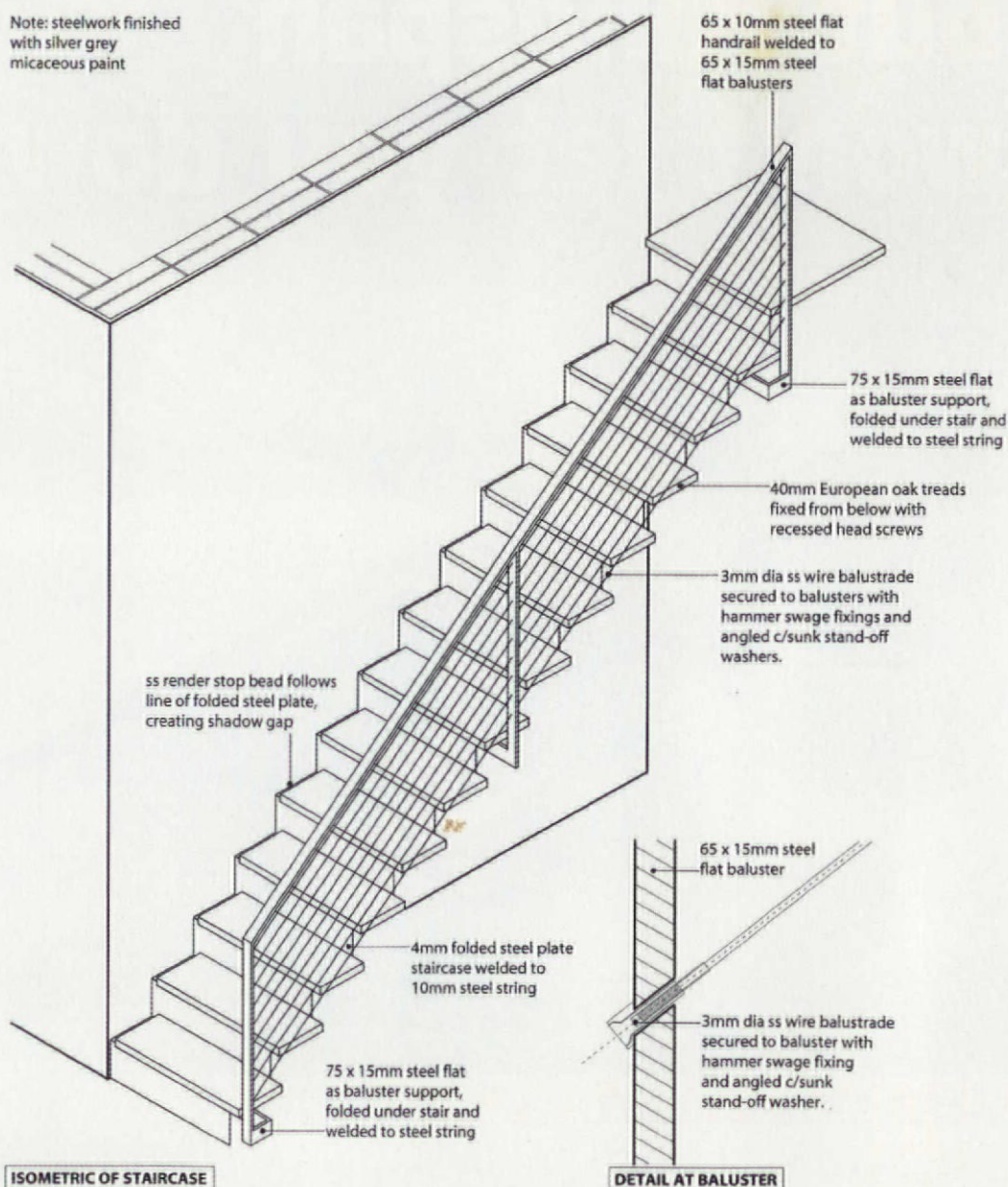
The 40mm-thick European oak treads are secured from below with recessed head screw fixings (all slot heads neatly aligned), and project over the outer edge of the folded steel carriage. The resulting problem – how to fix the balustrade – was solved by another cantilever. Three 75 x 15mm steel flats are welded to the wall string as baluster supports; they project below, and free of, the folded steel plate and turn up beyond the treads to form 65 x 15mm balusters. A continuous 65 x 10mm handrail is welded to the balusters.

A balustrade of 3mm stainless steel wire rope, obtained from a local yacht chandlery, is secured by 'standard special' hammer swage fittings with angled countersunk stand off washers. All steelwork is finished in silver grey micaceous paint and the oak treads are oiled.

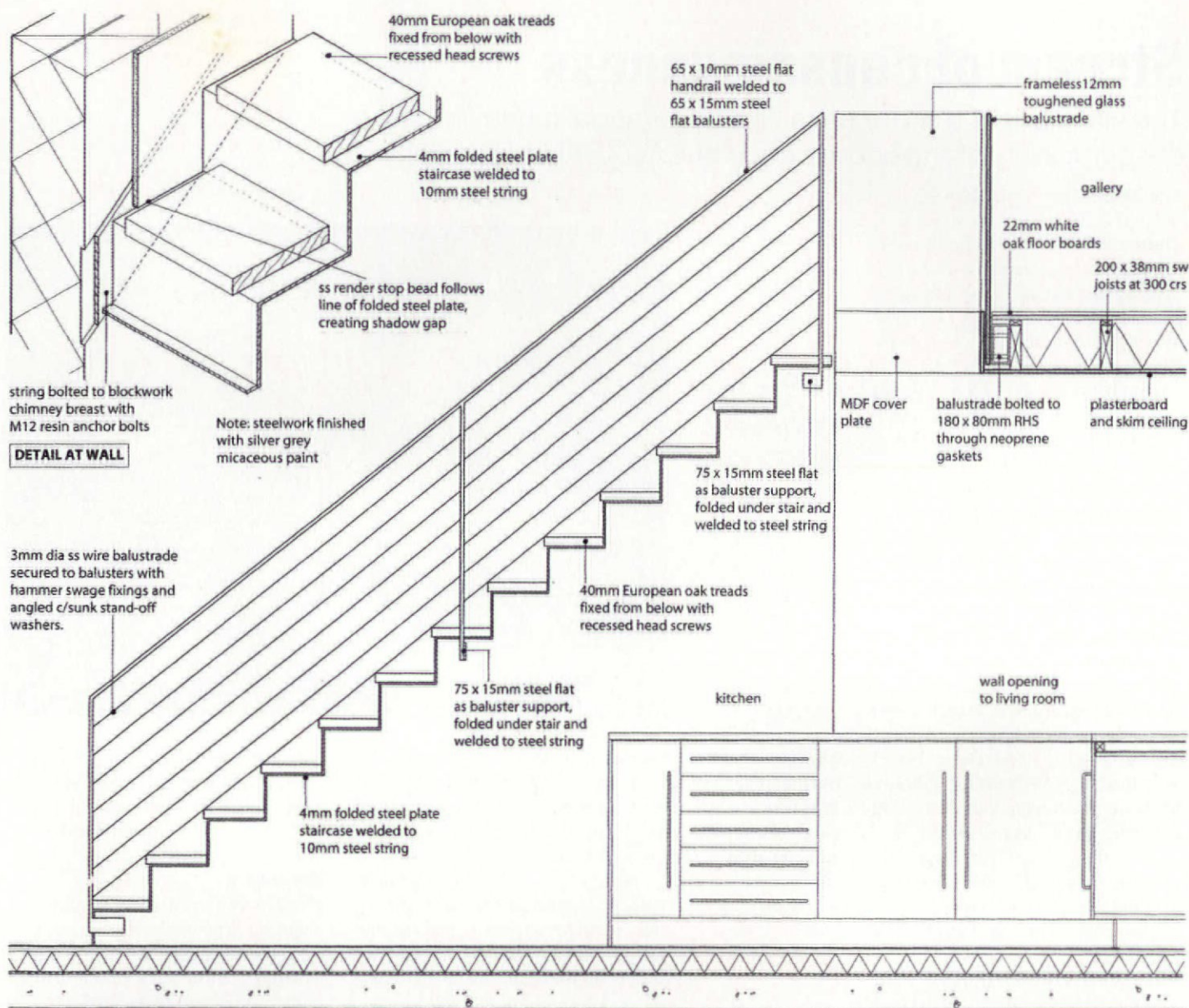
In the architect's own words: 'The cantilevered stair takes flight off the chimney and aims to make the owner's ascent to bed each night a minor ascent to a higher plane.'

Susan Dawson

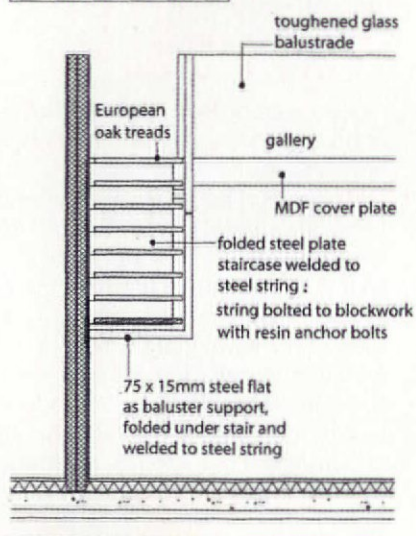
Note: steelwork finished with silver grey micaceous paint



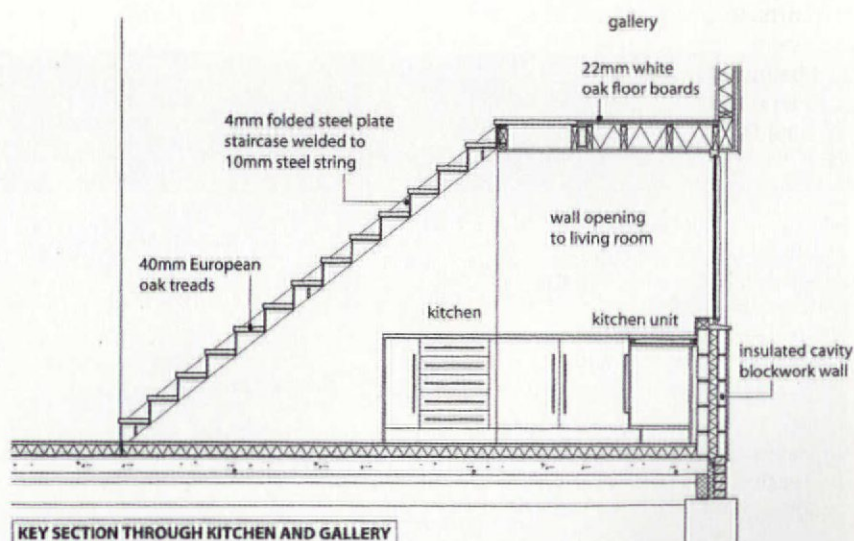




ELEVATION OF STAIRCASE



KEY CROSS-SECTION





# Stream of consciousness

The simplicity of the Princess Diana memorial fountain masks the complexity of the coordination of CAD/CAM technology

BY AUSTIN WILLIAMS

Andrew Morton's third book about Princess Diana, *Diana: a Pursuit of Love*, was published one month ago in readiness for the upswing of publicity surrounding the unveiling of the Diana, Princess of Wales Memorial Fountain. On the day of the unveiling in Hyde Park on 6 July, emotions were high and the tabloids conveyed their joy at seeing the warring Spencers and Windsors seated together in harmonious reverie. The 'queen of people's' hearts' evidently still bringing people together through a socially inclusive piece of water-feature artwork.

Indeed, much has been written about the symbolic representation between the torrid water movement and the Princess's 'turbulent life', as Andrew Morton described it; between the eddy currents and the 'battered this, battered that', as Diana herself described it; or between the ebbs and flows and the 'bingeing and vomiting', as Martin Bashir described it.

The design by Gustafson Porter has previously been described in the AJ in the course of its arduous journey from competition win to physical realisation. Suffice to say that it comprises an elevated circular water cascade which, as designer Kathryn Gustafson says, represents the many facets of the Princess's life. 'She was so inclusive,' she says, 'we

'The story of the fountain's manufacture and construction is a stirring tale of ingenuity, skill and technical excellence'

**Above: setting out the stonework in Ireland to make sure it fits. Below: completed dry run to check joints and levels**



wanted it to be a place you felt you were part of.' Some unkind reviewers have described it as a storm drain, suggesting that the only thing moving about the sculpture is the water.

Not so. The story of its manufacture and construction is a stirring tale of ingenuity, skill and technical excellence. The project involved the transportation of huge blocks of granite around the country and abroad to facilitate each local part of the production chain. Besides, the idea that this is nothing more than a

glorified storm drain was given lie by the fact that it overflowed and had to be closed on the second day of its official opening after torrential rains.

## Hew it

The 210m circumference fountain has been constructed from granite mined from the De Lank Quarry in Bodmin, Cornwall, chosen for its hard-wearing qualities and its lack of porosity. This type of stone is silver-grey and has been used on projects as diverse as Beachy Head lighthouse and Karl Marx's gravestone. Unfortunately, as the stonemasons testify, the hardness of the material also meant that it is a bugger to work.

The basis of the design was that 545 individual shaped pieces – finished to  $\pm 5\text{mm}$  tolerances – would be delivered to site and fitted together into a smooth, tightly jointed jigsaw. Great slabs of the hewn granite, ranging in weight from 250kg to 1.5 tonnes, were transported to Northern Ireland to be cut into shape by a family firm of masons based in Kilkeel, to the south of Belfast. Masonry techniques have moved on since Marx's day and now the job involves computer-driven sawing, routing and modelling tech-

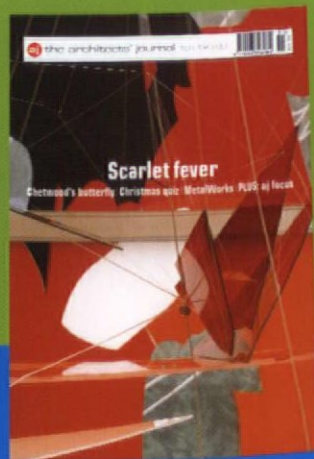
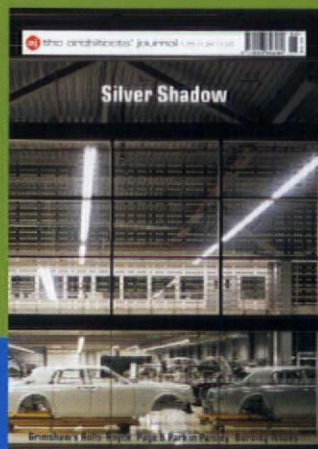
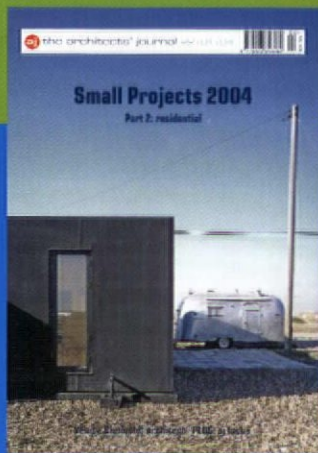
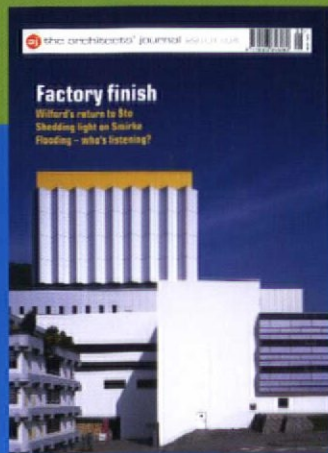






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nology, but the complexity of this project necessitated new unified protocols between designer, modeller and manufacturer – effectively introducing automated car design techniques and product manufacture technology to the project.

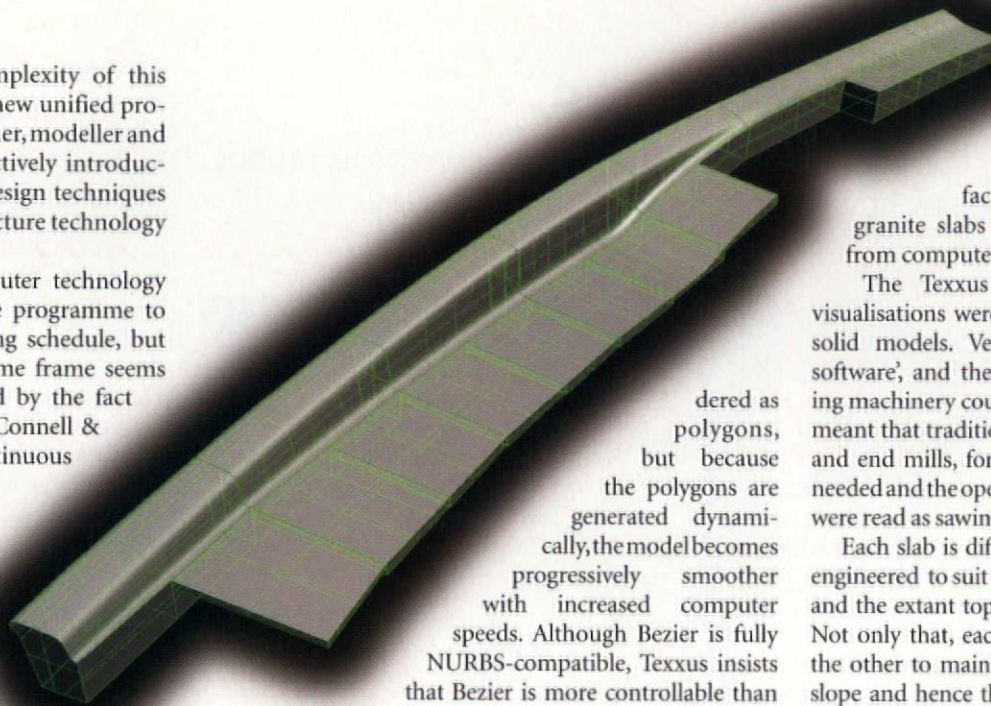
The use of computer technology helped to reduce the programme to just a 32-week cutting schedule, but this foreshortened time frame seems to have been assisted by the fact that stonemason McConnell & Sons worked a continuous 24-hour shift.

### CAD confessions

Surface Development & Engineering (SDE) engineered the scheme proposal on screen using ICEM Surf, an advanced, 'extremely expensive' modelling, analysis and visualisation software package used to play with the shape. It is usually associated with the automotive industry as 'very few cars, these days have any straight lines,' says John Gould of three-dimensional modelling company Texxus. The benefits of this tried-and-tested modelling software facilitated the manipulation and development of this flexible form.

SDE worked with the architect to develop the neckless shape of the fountain. This design was then passed over to Texxus to 'superimpose the surface textures'. Texxus coordinated the computer input and developed the surface treatment to come up with a surface modelling technique that used Bezier parametric surface patches to generate accurate representations of flowing forms. Its system, which it is not divulging details of, allows designers to create and mould forms in a much more flexible and free-form way than is generally available in solid computer models. Using Bezier rendering – favoured by Texxus in preference to the other industry standard 'NURBS' (non-uniform rational B-spline), preferred by Rhinoceros – geometric three-dimensional shapes, as well as complex undulating skins, can be created.

Bezier curves are generally ren-



**Above: computer-aided surface model onto which the patterning was applied and transferred to the stone-cutting machinery. Below: the completed fountain on its first full day**

dered as polygons, but because the polygons are generated dynamically, the model becomes progressively smoother with increased computer speeds. Although Bezier is fully NURBS-compatible, Texxus insists that Bezier is more controllable than NURBS-based systems.

What Texxus has achieved with this project is the development of a computer system that coordinates the spatial and realisation requirements of designers with the rigours and tolerances of the manufacturing industry. This completed visualisation was sent over to Ireland via Vero International's VISI-Series CAD/CAM software, used in the milling and tooling industry.

### Cutting-edge technology

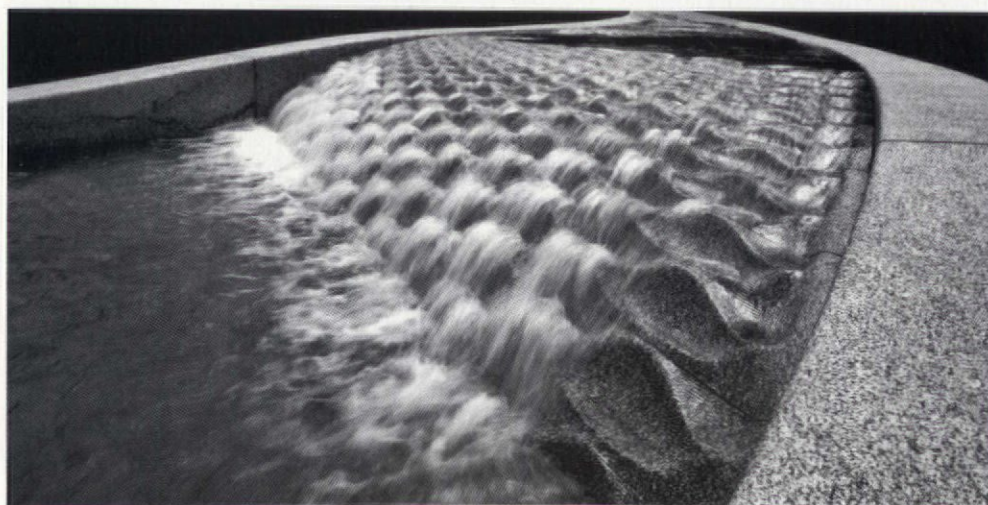
McConnell & Sons geared up to receive 520 tonnes of stone. Two CNC (computer numerical control) milling machines were used to maintain the project on its tight programme, with milling times for individual sections of up to 70 hours for the more

complex blocks. Effectively, during the manufacturing process, the granite slabs were milled direct from computer programmes.

The Texxus three-dimensional visualisations were converted back to solid models. Vero's 'conversational software', and the fact that the milling machinery could move on all axes, meant that traditional ball end cutters and end mills, for example, were not needed and the operational commands were read as sawing operations.

Each slab is different and has been engineered to suit the laid foundations and the extant topography of the site. Not only that, each piece has to abut the other to maintain the top surface slope and hence the flow of water. At McConnell & Son's workshop, the large open area adjoining its production facilities allowed it to cold-assemble key sections of the fountain to ensure that it worked as planned.

This is undoubtedly a case study in prefabricated construction excellence and hints at the possibilities of using technology imaginatively to assist speed and accuracy on other sites. However, the inevitable problems of real, as opposed to virtual, sites still blight construction projects. The discovery of Roman remains at the original designated site of the memorial fountain, necessitating its relocation to its current location, possibly added a further £600,000 to the project. As Princess Diana might have said, a good site survey might have avoided an unnecessary minefield.





# Construction futures

Our quarterly survey examines the impact recent government interventions may have on the construction industry

BY PAUL MOORE

Construction activity remains at a high level across the country and output in the fourth quarter of 2003 was higher than the previous quarter in all regions of the UK except London, where activity fell by 10 per cent.

However, the industry is worried about the recent hikes in the price of reinforcement and structural steelwork, which will add 2 per cent to contractors' costs during the first half of this year. According to Experian Business Strategies (formerly Construction Forecasting and Research), growth in 2004 is expected to continue its seven-year continuous increase, with a rise of 3.2 per cent in 2004 followed by a further 2.6 per cent in 2005 and 3.3 per cent in 2006.

The increases in contractors' costs, plus a steady rise in workload, are forecast to drive up building tender price rises nationally by 4.8 per cent in the year to the second quarter of 2005, while in London tenders are forecast to rise by 6 per cent. In the year to the second quarter of 2006, tender prices are expected to rise by a further 3.4 per cent nationally and by 4.6 per cent in London.

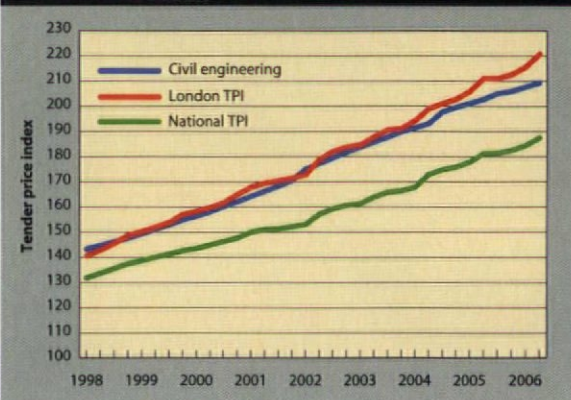
Civil engineering prices are forecast to increase by almost 5 per cent in the next year, slowing to a further 3.2 per cent in the year to the second quarter of 2006, driven by a shortage of specialist skills and those increased steel prices.

## Input costs

Contractors' input costs in the UK rose by 9.5 per cent in the year to June 2004 and by 6.1 per cent in the past three months, according to the survey carried out by EC Harris.

Price rises were boosted by huge increases in steel prices; those for reinforcement rose nationally by 25 per cent in the three months to June 2004 and by 33 per cent in the year. Structural steel prices increased by 14 per cent in the year while labour rates are now on average 7.5 per cent higher across the country than a year ago.

TENDER PRICE INDEX



## Survey highlights

- Construction output in the fourth quarter of 2003 was 2 per cent higher than the previous quarter and 6 per cent higher than the fourth quarter of 2002.
- Construction output is forecast to increase by 3.2 per cent this year, by 2.6 per cent in 2005 and by 3.3 per cent in 2006.
- Skilled labour costs rose by 2.2 per cent during the past three months and by 7.5 per cent since June 2003.
- Materials' prices rose by 10.8 per cent in the year from June 2003.
- Structural steel prices rose by 14 per cent in the past three months and 14 per cent in the past year.
- Reinforcement prices rose by 25 per cent in the past three months and by 33 per cent in the past year.
- New regulations on the disposal of hazardous waste are likely to double the cost of disposal.
- The commercial sector is expected to slow by 4 per cent in 2004 with no change in 2005, before rising by 3 per cent in 2006.
- Infrastructure output is expected to show no change this year, then rise by 4 per cent in 2005 and 6 per cent in 2006.
- Investment in health and education will boost public non-housing sector output by 13 per cent this year, by a further 6 per cent in 2005 and by 6 per cent in 2006.
- Tender prices are forecast to rise nationally by 4.8 per cent during the next year and by 3.4 per cent in the year to the second quarter of 2006.
- Tender prices in London are set to rise by 6 per cent in the next year and by 4.6 per cent the year after.
- Civil tender prices are set to rise by 4.9 per cent in the next year with a further 3.2 per cent rise during the year to the second quarter of 2006.
- The underlying rate of retail price inflation is expected to run at 3.2 per cent this year and 2.8 per cent in 2005.
- Economic growth in the UK is expected to rise by 3 per cent this year and by 2.7 per cent in 2005.

Further cost increases are likely to result from tighter asbestos regulations and from higher oil prices. The introduction of the EU Landfill Directive on 16 July places onerous new requirements on the disposal of hazardous waste, and is likely to result in a doubling of the cost of disposal of hazardous waste including contaminated soils.

## Civil engineering

Output of infrastructure projects fell by almost 11 per cent in 2003 and new orders for the first quarter of this year were significantly down, despite the usual annual rush to get contracts awarded before the end of the fiscal year. Underlying reasons for the shortfall of new orders are undoubtedly the hiatus of work associated with Network Rail's internal reorganisation and the fact that as we move into the final year of the AMP (Asset Management Programme), most water programme contracts are already placed.

Tender prices for civil engineering works are forecast to rise by almost 5 per cent in the year to the second quarter of 2005 and by a further 3.2 per cent in the following year. Notwithstanding the worry about steel, concern about labour availability has still not gone away and shortages of resources could push tender prices considerably higher.

## Construction activity

Construction output during 2003 was up by 4.5 per cent compared with 2002 and is part of a continuous seven-year expansion of the industry.

However, the detailed figures show a shift of emphasis to public sector non-housing works and private residential. Output in the private commercial sector dropped by almost 6 per cent last year and Experian is forecasting a further fall of 4 per cent in 2004, followed by no change during 2005 and a modest 3 per cent rise in 2006.

Everyone is now interested in health and education. Output in the public non-housing sector rose by 20 per cent during 2003 and the forecast is for further growth of 13 per cent this year and 6 per cent in 2005 and 2006. When analysed, government figures indicate increased spending in the next two to three years of £5 billion on health and £22-25 billion



on education, while housing is set to increase by £15-20 billion.

However, despite the government's healthcare policy, there are doubts about the ability of the sector to resource and manage massive PFI ventures. As a result, the NHS Private Finance Unit is restricting the number of PFI developments on the market in any one year.

Output in the private residential sector in 2003 was up by 12.5 per cent on the previous year and the new orders figures for the first three months of 2004 are 9 per cent higher than last year. Certainly private residential is attracting a great deal more interest from developers than it has for many years, with many schemes, including conversion of offices to residential use, in for planning. However, there is some danger of too many people wanting to get into the market, which would drive rents down and make some schemes unsustainable.

Demand for contractors' services then, has been driven by a buoyant economy, low interest rates and government initiatives. Apart from commercial offices, output in all the key industry sectors is expected to increase substantially above the long-term trend over the next two years, leading to strain on already stretched resources.

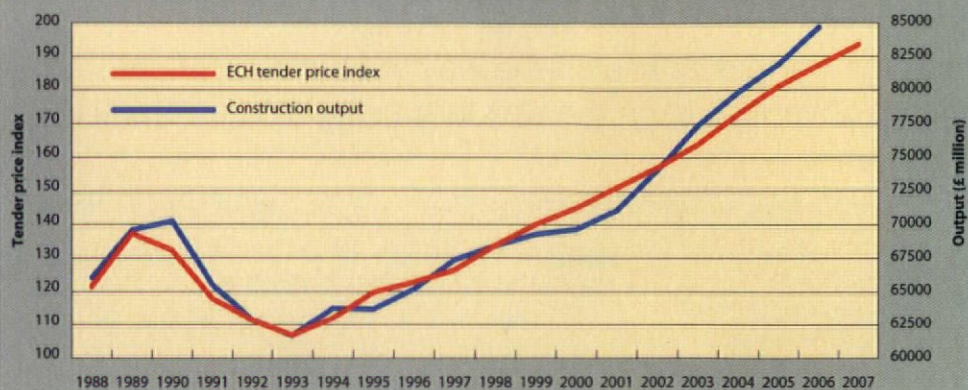
### Tender prices

The increases in steel prices have added approximately 2 per cent to the costs of buildings, while labour and other increases have all substantially added to contractors' input costs. Given the present situation in the market, it is almost certain that contractors will pass these costs on in the form of higher tender prices.

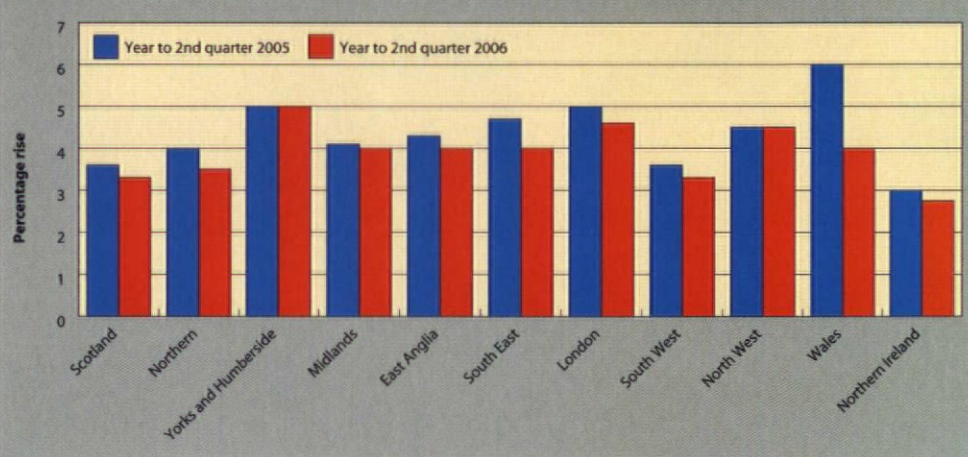
Increased workload and a general capacity shortage in the market is leading to contractors becoming more selective and looking for more bespoke contract arrangements through negotiation rather than the more traditional tender arrangements. They are also becoming more focused on securing repeat business from selected clients and are more interested in partnering/framework opportunities.

What is apparent is that with unit costs of construction rising, alternative procurement – which involves

### CONSTRUCTION OUTPUT v TENDER PRICE INDEX



### REGIONAL TENDER PRICE FORECAST



'Everyone is now interested in health and education. Output in the public non-housing sector rose by 20 per cent during 2003 and the forecast is for further growth of 13 per cent this year and 6 per cent in 2005 and 2006'

rationalisation and incentivisation of the supply chain – is improving productivity, eliminating waste and adding substantially to value.

The tender prices index for the second quarter of 2004 has been revised upwards to reflect the higher steel prices. Looking ahead, the active state of the market, higher costs for the disposal of hazardous waste, a limited supply of skilled labour and further increases in supply prices of key materials are forecast to lead to rises in tender prices nationally of 4.8 per cent over the next year, with a further increase of 3.4 per cent in the year to the second quarter of 2006.

In London, despite the fall-off in commercial offices activity, there are a substantial number of major schemes in other sectors in the pipeline to make good the loss; with workload levels high, the forecast is that tender prices in London will rise by 6 per cent in the year to the second quarter of 2005 and by a further 4.6 per cent in the following year.

### Macro economic factors

A booming market in China and a surge of growth in India are being blamed for the shortages of steel in the UK market. Certainly events that take place outside the UK have a huge bearing on the UK economy, not least the revival of the US economy, which has grown at an average annualised rate of 5.6 per cent during the past nine months.

In the UK, the latest forecast produced by the panel of independent forecasters shows an expectation of growth of 3 per cent in 2004 and 2.7 per cent in 2005, with retail price inflation increasing to 3.2 per cent by the end of this year, falling to 2.8 per cent next year. Higher inflation rates have led to the Bank of England increasing base rates by a quarter of a percentage point in both May and June; the base rate, which now stands at 4.5 per cent, is a full percentage point higher than November last year.

Paul Moore is head of the cost research department at EC Harris. Tel 020 7391 2586



# Cab to the future

Routemaster buses are on the way out but are robotic, guided, driverless taxis the way forward for urban transit?

BY BRIAN RICHARDS



The CyberCars conference – held in Antibes, France, this month – was the culmination of three years' research and development by a number of universities and companies, sponsored by the EU, into the development of electric robotic vehicles.

Firms such as Fiat and Dutch company Frog Navigation Systems attended the conference, organised by INRIA from France. Presentations covered many aspects of CyberCars, such as safety, user reaction, cost reduction and the large potential market – at present untapped.

The 20-person ParkShuttle bus, by Frog subsidiary 2getthere, ran along a 500m stretch of exclusive roadway. Running driverless, using an onboard computer, the bus 'read' tiny magnets set at 3m intervals, allowing it to do precise reverse turns at either end and stop at two points. In an impressive 'safety' demonstration, a staff member stood in its path and the bus, travelling at 16km/hr using its infra-

**Road age: a two-person CyCab bubble car (above) and a 20-person ParkShuttle (below right) in operation**

red camera, started to slow at 20m, to come to a stop 1m away from its 'obstacle'.

Six ParkShuttles, run by Dutch transport authority Connexxion, will connect an underground station in Rotterdam with the Rivium busi-

ness park and will be running by next spring.

The other CyberCars demonstrated were two-person bubble cars, called CyCabs, or four to six-person cabins intended for use individually or as taxis in towns. A CyCab could be hailed and the passenger driven to his or her required destination, whereupon it would find its way back automatically to its parking area. The control systems use infrared and GPS (Global Positioning System, ie satellite), sensing the position of pavement kerbs or following a white painted line.

Mixing such tiny vehicles with other road vehicles seemed doubtful and the open-sided cabins looked vulnerable, although running them slowly within pedestrian-only areas might work and their use as small-goods delivery vehicles would also be worth studying.

Local politicians, the mayor and a state senator all made stirring speeches about 'L'avenir' (the future), which would be car-free, safe and clean. None suggested that anything should be done now about traffic in Antibes, which by mid-summer is pretty awful.

The intention is that ParkShuttles would run around the harbour within three years but must not remove any parking. So whether CyberCars will be the catalyst to change this attitude in the future remains the big question.

*Brian Richards is a freelance writer and author of Future Transport in Cities*

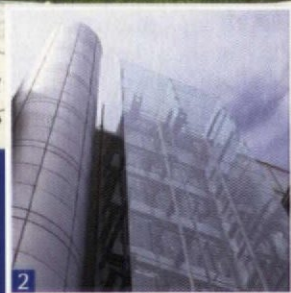
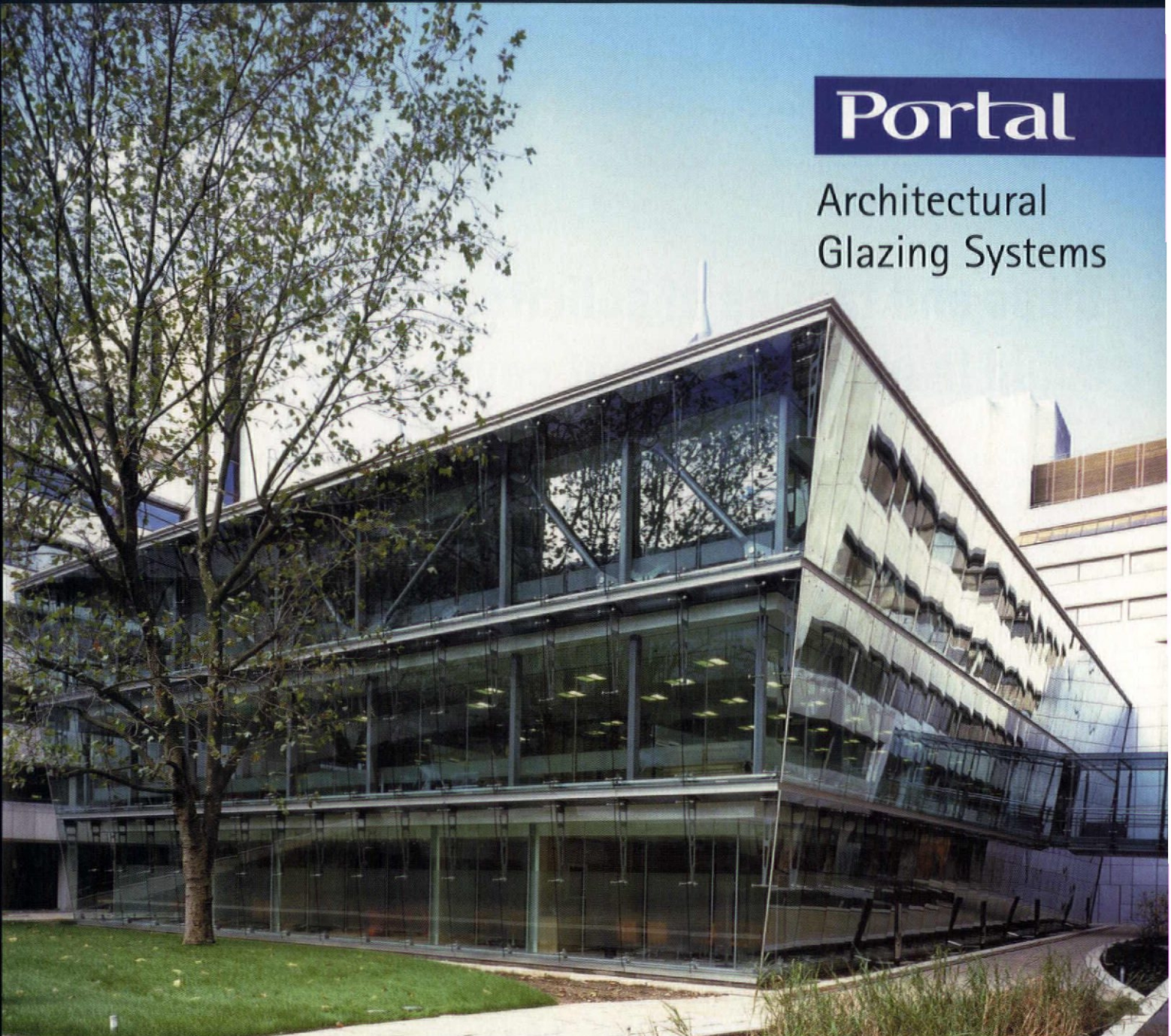
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## Traps and tactics of solicitors could leave you without cover

During the 1990s the MoD employed John Mowlem to design and build what was, at the time, the biggest office accommodation project in the UK. The Court of Appeal has recently given judgment on one of Mowlem's claims arising from the project, which was, rather unconventionally, pursued against one of its subcontractor's solicitors (*John Mowlem Construction v Neil F Jones*, 30 June 2004). The case is a useful reminder of the need to think about where the money to satisfy any judgment might be coming from, and a warning to treat insurers and their notification provisions with care.

Mowlem won an arbitration against its subcontractor, Commissioning South West (CSW), but CSW's professional indemnity insurer refused to pay up. To understand why not, the chronology is important.

CSW started the arbitration, and in February 1997 Mowlem's solicitor wrote to CSW's solicitor (Mr Jones) intimating a large counterclaim. That counterclaim, on which Mowlem was ultimately successful, was served in June 1997. Meanwhile, CSW's insurance was due to expire in March 1997, and Mr Povey of CSW filled in a renewal form. The form asked whether CSW was aware of circumstances that might give rise to a claim, to which he answered 'no'. As a result of non-disclosure or misrepresentation, the insurers would not pay.

CSW went into liquidation and there was an assignment of its rights to Mowlem. So Mowlem ended up suing Jones, saying that Jones should have advised CSW to notify its insurer of a threatened claim, and its failure to do so resulted in the insurer avoiding liability. The trial judge found against Mowlem on both liability and causation, and the court upheld his judgment.

Jones accepted that when Mowlem threatened to counterclaim, its scope of services extended to deal with every aspect of the counterclaim. The question was whether this included an obligation to ask CSW about its insurance and to advise about notification. Jones had taken the view that the threat of a counterclaim in February 1997 was tactical, and said that the question of CSW's insurance simply did not enter his mind. Tellingly, Mowlem's solicitor said

it had not occurred to them to ask about CSW's insurance until after the counterclaim had been served, having 'woken up to the fact that we might obtain a pyrrhic victory'.

The court referred to Povey's experience in arranging and maintaining CSW's professional indemnity (PI) insurance, and the guidance about notification that the insurer had provided. In considering Jones' obligations, the court said that Jones had not been retained to advise the client about insurance, 'who was perfectly competent to deal with such matters'.

Against that background, the court asked itself whether a reasonably competent solicitor, faced with what it thought was a tactical counterclaim, would have immediately asked about insurance and advised notification. It decided that the answer was no, particularly as at the time the insurance question had not occurred to Mowlem's solicitor either.

The court also agreed with the trial judge that even if Jones had advised CSW to notify its insurer, Mowlem could not show that the result would have been notification. Two key facts led it to this conclusion. First, in July 1997, after the counterclaim had been

served, Jones did advise Povey to notify insurers. Povey told Jones that he had made a notification, but in fact did not do so until October 1997. Second, there was a CSW board meeting note, which the trial judge decided that Povey had prepared, which said: 'I believed that if we had no PI cover then Mowlem would probably cave in and settle our claim for additional monies.' The court decided that the evidence was consistent with Povey having chosen not to notify, in the belief that Mowlem's counterclaim was a tactical ploy best defeated by not involving CSW's insurer.

As to the wisdom about PI policies that emerges, it is noteworthy that in reaching its conclusions as to what Jones should have done, the court weighed in the balance CSW's competence to deal with its own PI policy. And it is perhaps worth bearing in mind Mowlem's counsel's description of the notification provisions in such policies: 'A trap for the unwary.'

Sue Lindsey

## Mozilla mania and the mother of all upgrades

You know how it is when you have been using something regularly – after a few weeks you stop noticing its virtues and you start thinking of it as simply the way things are. So when the daily *Wired* magazine news feed (subscribe free at [www.wired.com](http://www.wired.com)) reported that readers were enraged at a recent piece about Mozilla, I realised how comfortable I had got with this alternative to Internet Explorer (IE). Its big conceptual difference is that you download plug-ins to make a slim, fast, basic application do more interesting things.

As *Wired* readers have vigorously pointed out, some of these are crucial, such as the ad blocker, 'AdBlock', and 'Flashblock', which blocks ads made with Flash but gives you a button to turn them on. Then there is 'Tab Extensions', which allows you to open new pages in the same browser window and switch between them. Other recommended plug-ins are 'Super Drag&Go', 'Mouse Gestures', 'Stumbleupon' for searching, and a lot more, some of which, I have to say, are a tad obscure. I guess there is the danger that overloading Mozilla with plug-ins would make it as dull as IE. But, hey-ho. You can find the plug-ins at <http://update.mozilla.org/extensions>.

A few notes from the tech world: it is said that Intel will be dropping its processor prices quite dramatically in a month or two, so maybe hang on for that office kit upgrade. And, on the general topic of upgrade, it might be wise to hang on a bit longer until motherboards have caught up with the new PCI Express bus; with the Serial ATA data bus; and with the new, very fast processors such as the Athlon 64. When you have waited, say six months, for all this to become mainstream, you will find you can't use any of your existing kit: memory chips; hard and optical drives; graphics, network and sound cards; and, since there is a big move to very small motherboards using the new BTX layout, the very cases containing the computer's works. Progress. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)





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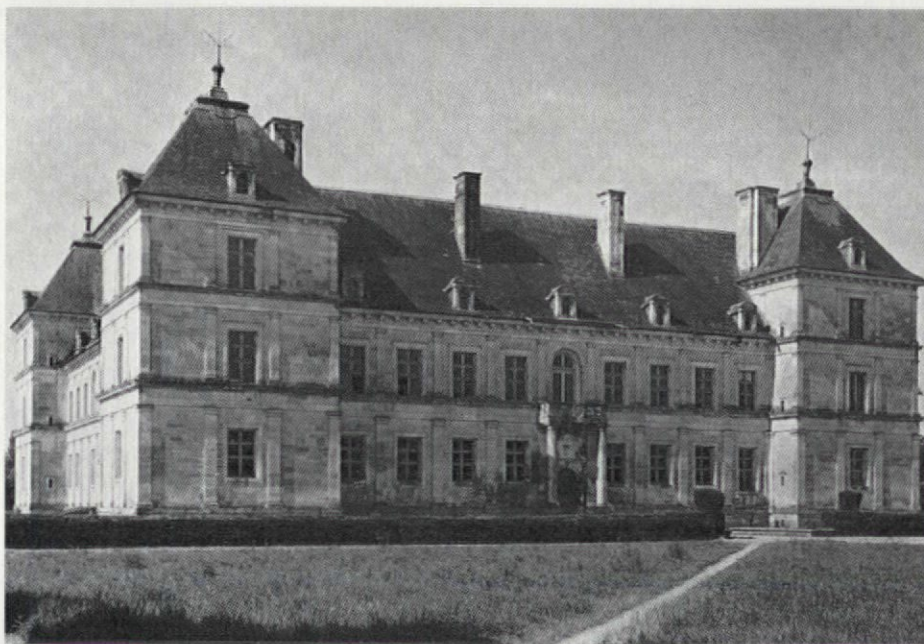


# Uphill struggle

ROBERT HARBISON

Sebastiano Serlio

By Sabine Frommel. Electa, 2004. 400 pp. £59.95



Ancy-le-Franc: subject of 'a painstaking analysis' by Sabine Frommel

Serlio always gets a line or two in histories of architecture as a theorist who comes between Alberti and Palladio. Theorist is not really the right word; codifier might be better. Serlio's innovation was to give more space to illustrations than to text, so he was a kind of populariser.

Now Sabine Frommel comes to put things right with this impressive tome, which argues that Serlio is an important architect. We know from the beginning that this will be an uphill struggle because there is only one surviving building, the chateau of Ancy-le-Franc in Champagne – and even that has sometimes been attributed to Primaticcio. Otherwise there was a smaller country house or suburban hotel on the outskirts of Fontainebleau, demolished during the Empire, and various doubtful attributions of which fragments and traces remain.

Frommel is reduced to totting up such minutiae as an elaborate altar (a commission that broke down in conflict), intarsie (designs Serlio *might* have sent back to a town he had left some time before), the picture frame for a royal portrait and an Egyptian portal at Fontainebleau (most interesting of all, but speculative).

Even if all the attributions were secure and all survived entirely, it would make a skimpy

and inconclusive body of work. Almost more serious than the shortage of material is its absence of strong character. By a strange twist of logic, Serlio's importance as an architectural contender is demonstrated by proving how dependent he is on his stronger contemporaries. To show him learning from Bramante or Peruzzi is to locate the high watermark of his achievement.

There is a kind of bifurcation in the book. Frommel is impatient with those who will not take Serlio seriously as an architect, but she is too honest to exaggerate his claims at those moments when she compares him with contemporaries like Philibert de l'Orme. Late in the book she is discussing Serlio's 'late style', developed after Ancy and pretty much confined to pages in the final *Libro straordinario*. At this point she mentions de l'Orme's wonderful complex at Anet, which at once puts paid to Serlio's *late* whimsy by reminding us what real invention feels like. The comparison makes us think that Serlio was better off when he stuck to being a safer, duller copybook architect.

Frommel's method in making her case is ultra-methodical, breaking the book up into a series of sub-books. Near the beginning comes a painstaking biography of the artist, in which are included facsimiles of two

unpublished letters to a French patron who might have been. (Incidentally, he is one of the Frenchmen in Holbein's famous double portrait in the National Gallery.) These letters in Italian and a beautiful italic hand take up seven full pages: five to reproduce, two to transcribe. They are not without interest, but they are not integrated into the argument, and give a sense of stretching a little matter a long way.

Serlio's intellectual development and the influences he came under are contained in a whole other section. After this, we are in France where the core of the book resides. But now the pace slows still further. Ancy-le-Franc fills 140 pages, broken down into nine distinct topics. The third of these is the building history. To our surprise, this is followed by the exterior; then comes the *cour d'honneur*, two chapters which form the very heart of the matter. I am not sure I have ever read a more painstaking analysis of the external arrangement of a relatively unremarkable building.

As a sample of the procedure, admittedly an extreme one, we might pick out the decision to defer discussion of capitals and bases in the court until pilasters and window openings have been extensively discussed. I can't convey my dismay at finding that the best part was being saved for another, larger meal later, in a further whole series of pages stretching out in front of me.

Most readers of this book will probably treat it like one of Serlio's *Libri*; they will concentrate on the pictures, which are lavish and would convince you, if anything could, of the subtlety of Serlio's details. When the capitals finally come, we get two pages about acanthus foliage and five or six close-ups of capitals.

The level of detail in this part of the text may be accurate in conveying the intensity of Serlio's attention to architecture. He was a designer who lost the wood in the trees, as this book does. At the end of it, I had the sinking feeling that all of Sabine Frommel's intelligent persistence had just elaborately confirmed the dismissive estimates of Wittkower, Blunt and others, which was based on a far more superficial knowledge of Serlio than hers.

Robert Harbison is a professor at London Metropolitan University





**Fratelli Alinari – A Photographic Tradition: the Changing Face of Italy 1855-1935**

At the Estorick Collection, 39a Canonbury Square, London N1, until 19 September

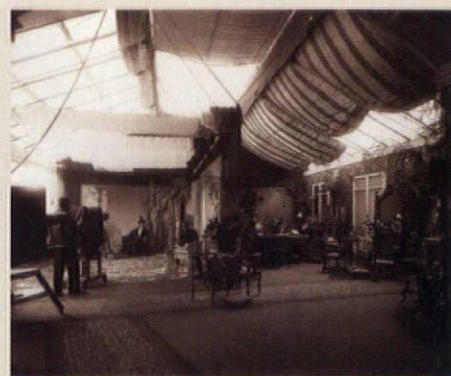
If you were a tourist in Tuscany a century ago and wanted a souvenir of your trip, you would probably have bought a photograph by Fratelli Alinari – the Florentine firm established in 1852 and still in business now, writes *Andrew Mead*. For, as Robert Elwall says in his incisive history of architectural photography, *Building with Light* (AJ 15.4.04): 'Of all the topographical view-making firms, Fratelli Alinari was the most architecturally significant, with an audience of art historians and architects as well as tourists. It developed a standardised approach to architecture, whereby the architectural monument was revered as an artwork to be

viewed separately from its surroundings'; an approach that gave the impression of 'documentary objectivity'.

This enjoyable show at the Estorick Collection presents prints drawn from 80 years of the firm's activity, while the excellent reproductions in an accompanying book – *Fratelli Alinari: Photographers in Florence* (£17.95) – bring the story up-to-date.

There are several examples of the Alinari's way of documenting buildings, in which they adopted the conventions of architectural drawing – the flat frontal view and the three-dimensional perspective – to a new medium; a pursuit of 'objectivity' that echoes still today in the approach of the Bechers and their pupils. The images are informative but not startling compositionally – one exception being a shot of Florence Cathedral, seen from the tower of the Palazzo Vecchio with its spiralling stair.

Both book and exhibition show how the



**Left: Florence Cathedral from the Palazzo Vecchio. Top: the Alinari's portrait studio. Above: a street scene in Genoa**

firm's work diversified with advances in photographic technology and the increasing modernisation of Italian life. There are two distinct strands, as the early images, empty of people, are supplanted by busy modern streetscapes (trams in Milan's Corso Vittorio Emanuele), but also by everyday scenes (children round a fountain in Naples, a Roman market) and studies of type (a fisherman, a 'macaroni vender'), that seem to propose a more timeless Italy.

One series of photos taken in 1899 shows the Alinari's Florence premises: the courtyard where the prints were washed, the portrait studio with its scope for manipulating backgrounds and light, the plush waiting room – already it has the air of a venerable business. And there are some real curiosities. Once you see the photo titled *Stabilimento fisioterapico*, which looks like a scene from the Inquisition, you'll think twice about physiotherapy.





## On the waterfront

DEBORAH MULHEARN

### Pevsner Architectural Guides: Liverpool

By Joseph Sharples. Yale University Press, 2004. £9.99

A city enjoying an unrivalled setting but curiously failing to take advantage of it, with a confusing centre, badly behaved Modern architecture (the university being the main offender), and Frederick Gibberd's Catholic Cathedral (*above*) the only major modern building of note. Anyone who knows Liverpool would find this a fair summation of the city, at least until the very recent past. These observations, however, come not from the new Pevsner Architectural Guide, *Liverpool* – the third in Yale's colour-illustrated, paperback city series – but from the original 1969 Pevsner Buildings of England volume, *South Lancashire*, published by Penguin.

Joseph Sharples, an architectural historian at the University of Liverpool (an institution Pevsner called 'a parasite in the finest domestic part of the city'), has doubled the original Liverpool section but also scaled it back to the 1835 municipal boundary so that only the city

centre and inner suburbs are covered in the new guide.

The outer suburbs and former villages, now subsumed by the sprawling north-west conurbation, will appear in the forthcoming revised *South Lancashire* edition, somewhat confusingly with a different city-centre section written by Richard Pollard, who wrote the docks section for the *Liverpool* guide. Any updating of a classic, of course, sends one scurrying back to the original, so people could end up buying three books. Clever.

This is not to suggest that *Liverpool* – despite the city's arrested development – isn't long overdue. It is a superb and erudite read, fluent and engrossing where Pevsner is often clipped and cursory. There may not be a great deal of new architecture to talk about but Sharples takes us behind doors, over walls and under floors. He digs out drawings and dusty tomes, airs details and newly discovered names and

dates ignored or not available to his predecessor, and takes a measured view, where Pevsner stood briefly (or sat in his clapped-out car), quietly fulminated and moved quickly on. The distinctive voice can't be replicated, of course, but Sharples makes up for it with verve.

It also has wonderful colour photography, mainly provided by English Heritage, which also funded research. From the first illustration showing the Stakhanovite Memorial to the Heroes of the Marine Engine Room, erected in 1916 at the Pier Head to the engineers of the Titanic, and its highlighting of unsung sculptors, designers, clients and builders as well as more famous architects, *Liverpool* announces itself as a very different animal from the original Pevsner. Sharples justly celebrates Liverpool's 200-year heritage of progressive public sculpture and statuary, from the Nelson monument of 1807 to 20th-century masterpieces by Frink and Epstein, barely mentioned by Pevsner.

Pevsner, nevertheless, remains the guiding spirit, and Sharples sticks largely to his gazetteer style and structure, and often indeed the script. But he is not afraid to take Pevsner to task. For example, where the latter dismissed the 1912 Adelphi Hotel accusingly as 'big, stone-faced and stodgy', Sharples commends its 'chaste Classicism' and takes us into its once-sumptuous interior, redolent of the great liner era.

While Pevsner harrumphs about the university precinct, where post-war growth destroyed a Georgian square and the architects created 'a zoo, with species after species represented', Sharples restores its reputation, pointing out that 'the late Georgian pattern provides a counterpoint to the clamouring individualism of their architecture'.

*Liverpool* is in the process of reinventing itself but, as Sharples wryly notes, much of its recent architectural vigour has been in small-scale conversions of its past port and commercial buildings legacy. Its future architectural interest resides with two major proposals: a huge shopping centre at Canning Place (site of the first dock and arguably the heart of the city), and the waterfront 'Fourth Grace' building, Alsop's Cloud. Neither of these excites Sharples.

One can only guess what Pevsner would have made of these proposals. 'Modern architecture is as much a matter of visual planning as of detailing, and most architects, if left to themselves, contrive sculptural monuments too strong in their display of personality to be acceptable neighbours,' he said of Liverpool in 1969; and Sharples would surely think this true of Liverpool today.

Deborah Mulhearn is a journalist in Liverpool



## London

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

**Future House London** Until 29 July. An exhibition at the GLA building, SE1. Details 020 7307 3659.

**AA Projects Review** Until 30 July. At the Architectural Association, 36 Bedford Sq, WC1. Details 020 7887 4000

**UEL Architecture Show** Until 30 July. At the Docklands Campus, University Way, E16. Details 020 8223 3223.

**Framed Space: Adam Kossoff** Until 7 August, Thurs-Sat 10.00-17.00. Goldfinger-inspired video works and photography at 2 Willow Rd, NW3. Details 020 7435 6166.

**Line & Form** Until 14 August. A group show at the Stephen Lacey Gallery, One Crawford Passage, Ray St, EC1. Details 020 7837 5507.

**Perrault's New Mariinsky Theatre, St Petersburg** Until 28 August. An exhibition at the Building Centre, 26 Store St, WC1. Details 020 7692 6209.

**Dusan Dzamonja: From Sculpture to Architecture** Until 28 August. An exhibition at the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

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

**Dennis Gilbert and Jon May** Until 11 September. Architectural photographs at Photofusion, 17a Electric Lane, SW9 (020 7738 5774).

**True Colours: Exploring the Potential of Colour in the Built Environment** Friday 17 September. An AJ conference at the RIBA, 66 Portland Place, W1. Speakers include John Outram and Spencer de Grey. Details 020 7505 6044. Website [www.ajtruecolours.co.uk](http://www.ajtruecolours.co.uk)

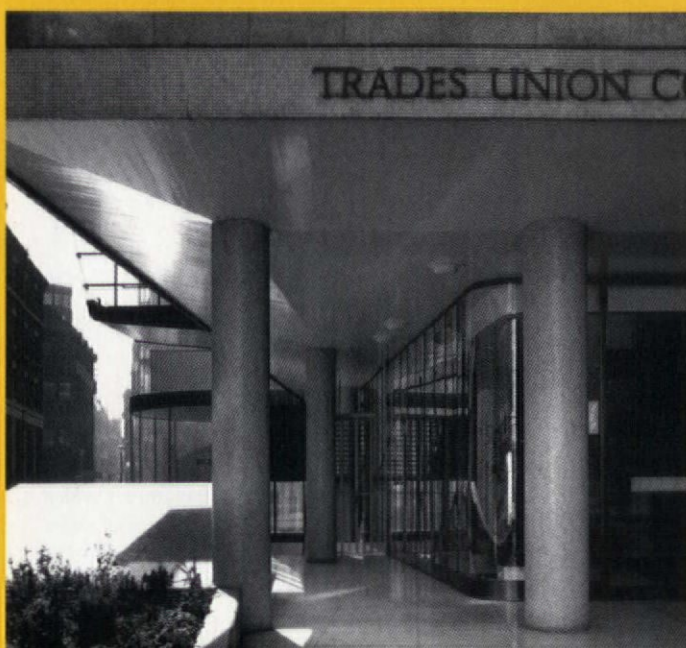
**Fratelli Alinari: The Changing Face of Italy 1855-1935** Until 19 September. A photographic exhibition at the Estorick Collection, 39a Canonbury Sq, N1. Details 020 7704 9522.

**Saving Wotton: The Remarkable Story of a Soane Country House** Until 25 September. An exhibition at the Soane Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7440 4246.

**Part E: Designing for Compliance** Thursday 30 September. An AJ conference at the RIBA, 66 Portland Place, W1. Details 020 7505 6044 ([www.partE-conference.co.uk](http://www.partE-conference.co.uk)).

## East

**Coast** 31 July-4 September. Site-specific projects on the Essex coastline – an exhibition at Firstsite,



### STATE OF THE UNION

It is 50 years since the foundation stone of David Du R Aberdeen's Trades Union Congress building was laid. Recently refurbished by Hugh Broughton Architects (AJ 11.3.04), the building is now hosting an exhibition on its history. At Congress House, Gt Russell St, London WC1, until 3 September.

74 High St, Colchester. Details 01206 577067.

**Landscape and Historic Buildings** Thursday 19 August. A one-day conservation seminar at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

**Ruin or Rebuild?** Thursday 2 September. A one-day seminar at Cressing Temple, Essex. Details Pauline Hudspeth 01245 437672.

**The Pier Arts Collection/Douglas Allsop** Until 12 September. Two exhibitions at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

## East Midlands

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

**ArchiCAD University** 9-11 September. A conference for ArchiCAD users at the University of Nottingham. Details [www.archicad-university.com](http://www.archicad-university.com)

## North

**Archigram** 31 July-31 October. An exhibition curated by the Design Museum and designed by Archigram. At Baltic, Gateshead. Details 0191 478 1810.

**Justin Carter: Feedback Loop** Until 31 August. An exhibition at Berwick Gymnasium Art Gallery, Berwick upon Tweed. Details 01289 304493.

## North West

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

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

**CUBE Retrospective 1998-2004** Until 26 August. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

## South

**Elizabeth Magill: Recent Paintings** Until 12 September. Landscape-based work at Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes. Details 01908 676 900.

**RIBA CPD Event: Building Regulations Update** Wednesday 8 September, 13.30. At the Forest Centre, Marston Vale Country Park, Beds. Details 01223 566285.

## Wessex

**Westonbirt Festival of the Garden 2004** Throughout the summer. A series of special gardens at the National Arboretum, Tetbury. Details [www.festivalofthegarden.com](http://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.

## Yorkshire

**A Light Crescendo** 23 July-30 October. An exhibition on the theme of light at a new arts venue – St Mary's, Castlegate, York. Details 01904 687687.

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

**RIBA CPD Event: Structured Project Visit** Thursday 19 August. A tour of Urbis, Manchester, and the Imperial War Museum North. Details 0113 245 6520.

**Lime Week** 4-7 October. A conservation studies course at the University of York. Details [www.york.ac.uk/dpts/arch/](http://www.york.ac.uk/dpts/arch/)

**Wolfgang Winter + Berthold Hörbelt** Until 31 October. 'Crate houses' etc at the Yorkshire Sculpture Park, Bretton Hall, nr Wakefield. Details 01924 832631.

## Scotland

**SIX** Until 1 August. An exhibition of student projects at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**Terra Nova** Until 27 August. Degree show work at Glasgow School of Art, 167 Renfrew St, Glasgow. Details 0141 353 4500.

**Rediscovering Mackintosh** Until 11 September. An exhibition at the Hunterian Art Gallery, Hillhead St, Glasgow. Details 0141 330 5431.

**City as Loft** Until 12 September. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

**Langlands & Bell at Mount Stuart** Until 26 September. An installation in William Burges' chapel. Details [www.mountstuartart.com](http://www.mountstuartart.com)

## International

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

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

**Docomomo 8th International Conference** 26-29 September. In New York, and followed by a series of technology seminars ([www.docomomo2004.org](http://www.docomomo2004.org)).

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

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



## people & practices

**Hoare Lea Consulting Engineers** has announced that **Ian Billington** has become a partner.

**McCormick Architecture** has appointed **Stephen Greasley** as senior architectural technician and **Daniel Illott** as architectural technician.

**Ian Leaper** and **Simon Wainwright** have become partners **Buro Happold**.

Expanding northern practice **Browne Smith Baker** has appointed seven new associate directors. They are **Steve Howmans**, **Christine Hudson**, **David Brown**, **Ray Nugent**, **John Dixon**, **Jason Cano** and **Phil Goffin**. Its four existing associates – **David Old**, **Chris Blackburn**, **Roger Hallett** and **Malcolm Robinson** – become associate directors. The practice has also introduced two new divisions to the business: **Portland Design** and **Portland Consulting Engineering**.

**Nightingale Associates** has opened its sixth office in the UK. **Milorad Vucinic**, supported by a core team of staff including his wife **Millica**, leads the new Exeter office.

**John Thompson & Partners** has announced the promotion of **Joanna Allen** and **Dominic Chapman** to associates.

At the AGM of the **Timber Trade Federation** on 14 July, **John Tong** was elected the Federation's 60th president.

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

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#### PERMANENT VACANCIES

##### Project Architect, London - to £38K

This medium sized Mayfair based practice, seeks applications from ambitious architects who would like to work on an exciting range of £multi-million commercial projects. Working closely with the practice Director, and being seen as a future associate, you will be responsible for: team & consultant coordination, job running, concept & feasibility work and design development. To be successful, you will have 3-5 years post part III experience and be a 'hands-on' project leader who has sound organisational skills and the creative flair to turn a client's brief into a commercially viable but aesthetically pleasing project. Ref: 10204

##### 4 x Project Architects, London - to £45K

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##### 7 x Project/Senior Architect, London & Hertfordshire - to £38K

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##### 3 x Architects & Project Architects, London & Guildford - to £36K

This large, design conscious AJ 100 practice, seeks applications from the up-and-coming stars of the industry to work on an exciting range of Hospitality & Leisure projects, both in the UK and abroad. If successful, you will be leading or working in small design teams responsible for project development. As such, and in addition to a good range of design skills and creative flair, good teamwork/leadership qualities are essential. AutoCAD literacy is desirable. Ref: 10088

##### Job Runners, SW London - to £36K

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#### CONTRACT VACANCIES

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##### 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

##### Senior Technician, London - to £22ph

Residential and commercial projects - AutoCAD.  
Ref: 10151

##### 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

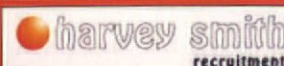
##### Senior Technician, Hertfordshire - to £22ph

High-density residential projects - AutoCAD.  
Ref: 10154

##### Mid-Weight Technician, Berkshire - to £18ph

A range of commercial projects - AutoCAD.  
Ref: 10051

For more vacancies please visit [www.justarchitecture.com](http://www.justarchitecture.com)



#### Senior Layout Designer

Wolverhampton

£35K+ plus benefits

This National Award Winning Housing Developer pride themselves on being the most forward thinking providers of new homes in the UK and, have been twice voted one of the top 100 best companies to work for by The Times Newspaper. This position has arisen due to an increased workload and the need to expand their team. You will be required to provide a full Layout Design Service to the Region from the initial concept and land appraisal through to completion of the development, including all necessary consents and agreements. You must have a minimum of 6-7 years experience and relevant qualifications. This company are renowned for treating their employees well and for this position, you could expect a salary range of £35K+, plus car allowance, pension, private healthcare and bonus. Ref A30114.

#### Architectural Technician

Derbyshire

£25 - 30K plus benefits

Established for over 35 years, one of the UK's largest house builders is looking for an Architectural CAD Technician. This is one of their eight nationwide branches dedicated to building in excess of 1800 homes each year. They hold a reputation for creating interesting and imaginative layouts that complement a whole range of properties, something that you will be responsible for maintaining. The main part of your work will be planning layouts and house types, therefore, past experience of this will be essential and you must be able to work unsupervised. You will have ideally worked for either a developer or an architectural practice for at least 6 years on residential projects, and be fully conversant with AutoCAD as well as being educated to a minimum of HNC level. Ref A30115

We also currently have a requirement for contract Architectural staff to work in the Midlands area. Good rates of pay are available for these contracts, expected to last a minimum of 3 months.

To apply for any of the above positions, or for further information, please contact Natalie Herrick on 0121 454 1108, e mail [natalie@harvey-smith.co.uk](mailto:natalie@harvey-smith.co.uk), or visit our website for more vacancies:

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#### Part II Assistant - Central London - Perm - £20K + Benefits

This large practice is currently seeking an assistant architect to work from their London office. Assisting on a large BAA Airport project you will be fully AutoCAD or Micro station literate and keen to work on projects within the air, rail or education sectors. You will be expected to have good presentation skills alongside good team and interpersonal skills. This is a fantastic opportunity for a young architect looking to establish a career with a market leading practice.

#### Architectural Technologist - Peterborough - Contract - £20ph+

This established practice is seeking an architectural technologist to complement their existing team. You will be BIAT registered with ideally 8-10 years previous experience. Initially employed on a contract basis for 3 months there is every possibility that the role will become permanent for the right candidate. You will have a proven capability in concept design interpretation, construction techniques and detailing, technology, contemporary materials and components. This is an ideal role for a keen professional looking to work with a prestigious and well known organisation.

#### Architect / Technician - Norfolk - Contract - £20ph+

This small rural practice is seeking either an architect or senior technician to support a number of their current projects. Working on a number of National Trust properties, you will be experienced within the conservation sector of architecture as well as holding a keen interest for such buildings. With the possibility of the role going permanent after 3 months this is an ideal opportunity to get your foot in the door to a niche and specialised sector.

#### Senior Technologist - Ipswich - Perm - £30K+

This large construction group is seeking an architectural technologist. Working out of Ipswich the ideal candidate will have 5+ years experience, be fully AutoCAD literate, and have good UK construction regulation knowledge. The client is ideally seeking an all rounder who isn't afraid of working hard to achieve their goals.

#### Technologists & Architects - South 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. This is a fantastic opportunity within a busy and vibrant office.

## PROJECT SERVICES/QA MANAGER

We are looking for a senior manager to oversee project resourcing and programming and maintain and audit the practice's QA and CDM policies.

Running ISO 9001 based QA systems and experience in Primavera or equivalent project management software would be an advantage.

Please apply by 06 August 2004 to:

Toby Johnson,  
Managing Director  
MacCormac Jamieson Prichard  
9 Heneage Street, London E1 5UJ  
e-mail: [recruitment@mjparchitects.co.uk](mailto:recruitment@mjparchitects.co.uk)

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### Architects' Journal Summer Publishing Dates

In August the Architects' Journal will be publishing on only the 12th and 26th of August.

The booking deadline for these issues will remain at 5pm the Monday prior to the issue date.

Following these issues due to the Monday Bank Holiday, the booking deadline for the 2nd September issue will move to 5pm on Friday, 27th August.

For further information or to place a booking please contact:

Charlie Connor on 0207 5056737  
[charlie.connor@emap.com](mailto:charlie.connor@emap.com)

Or

Laurie Shenoda on 0207 505 6803  
[laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)



## competitions & awards

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

### BASILDON BRIDGE

Expressions of interest are sought from multi-disciplinary teams to design a new bridge over the A127 (London-Southend arterial) in Basildon. The bridge will form part of a new junction to link the A127 with Gardiners Lane South – a major mixed-use scheme proposed by English Partnerships. The new bridge is envisaged as a landmark structure that will act as a gateway to the development and improve highway infrastructure within the local area. Deadline for expressions of interest is 4pm on 18 August.

### ATLANTIC COLLEGE HOUSING

Two-stage open design competition for four new housing blocks for students studying at Atlantic College, Wales. The college is set in beautiful countryside in the Vale of Glamorgan and at the heart of daily college life is the stunning 12th century St Donat's Castle. The brief will be available from the end of July with stage 1 submissions due by 21 September.

### EXTREME CHALLENGE

The British Antarctic Survey is seeking designs for a new research station in one of the earth's most extreme environments: Antarctica. Located on a floating ice shelf, the new complex must be self-sufficient and withstand temperatures of -300°C. The structure should have minimal impact on Antarctica's pristine environment but be an aesthetically stimulating place to live and work. This will require innovation and creativity in design, engineering and technology. The deadline for receipt of practice profiles is 3 August.

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London

Ref: ARJ040706A

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Central London

Ref: ATC040622A

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building c2, perdiswell park  
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worcester, wR3 7nw

t: 01905 757511  
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0207 505 6803

Email:

[laurie.shenoda@emap.com](mailto:laurie.shenoda@emap.com)



**Recruitment enquiries**

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

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

**Deadlines**

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

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**Design Architect - Central London - Perm - £35K + Benefits**

This large well established practice is seeking a design architect for its Central London office. Specifically they are seeking registered architects who are capable of managing projects and the client interface, have good conceptual design skills and a thorough knowledge of technology and build ability. Previous experience within the air, rail or education sectors would be advantageous. Additionally you will be a team player, with good interpersonal skills and enthusiasm for delivering a high quality product.

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75 Kenton Street  
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Ph. 020 7843 9460

Email: [george.palos@architects-interiordesign.com](mailto:george.palos@architects-interiordesign.com)

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

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**Architectural Asst Central London £to 20phr**

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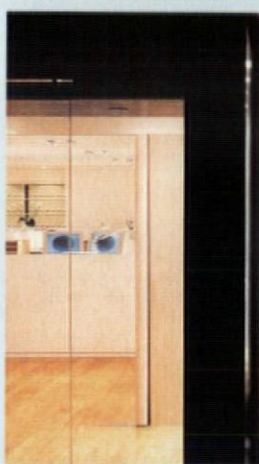
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Likes: Sex & The City  
Dislikes: EastEnders  
WLTm: Someone with a vacillated



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#### Recruitment enquiries

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

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

#### Deadlines

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

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Please quote ref: CXCP0269.

Apply immediately at [www.swansea.gov.uk](http://www.swansea.gov.uk)

Or contact Human Resources and Organisational Development, City and County of Swansea, Room 1.7.8, County Hall, Oystermouth Road, Swansea SA1 3SN.  
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Architect  
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#### Leicestershire Vacancies

Architectural Technician

Vac ref 0407-71

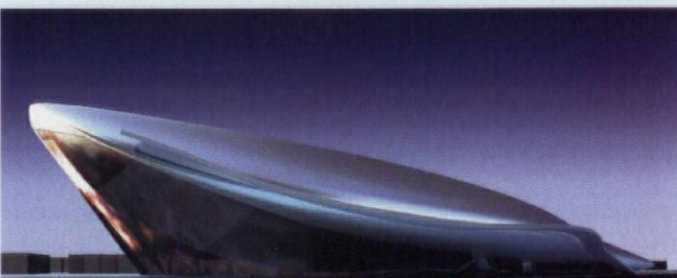
Permanent £Neg

My client is seeking an Architectural Technician who is able to work on their own initiative within the newly formed Residential division of the practice. They are quite flexible in the type of person that would be considered for the role and would welcome applications from Technicians with 2 or 3 years experience or more recently qualified Part 2 Architects with a little in-practice experience.

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For an application form and job description email:

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Recruitment Line, Kent County Council Contact Centre, Lower Ground Floor, Invicta House, County Hall, Maidstone, Kent ME14 1XX or to apply on-line visit [www.kent.gov.uk](http://www.kent.gov.uk) Please quote reference SP/04/080AJ.

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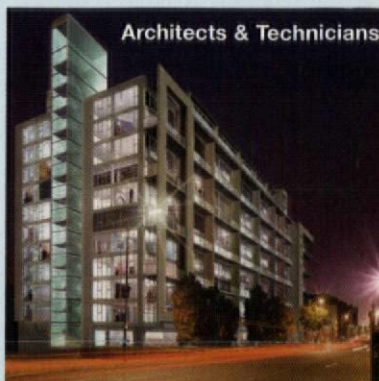
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For an application pack, please contact the Essex County Council Recruitment line on 0870 169 9722 or e-mail [essexcc.jobs@capita.co.uk](mailto:essexcc.jobs@capita.co.uk) Minicom number: 0870 169 9734. Please quote ref: 17/006/CP. Closing date: 6 August 2004.



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### 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

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Pay: Up to £36K Package

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### Architectural Technologist

Pay: Based on Exp.

This small multi-disciplinary practice based in central Surrey currently require a BIAT registered Technologist to work on new build construction projects throughout the South East. Applicants must be proficient in the use of AutoCAD and well versed in the UK Building Regulations. Based: Surrey Ref: DEB5201

### CAD Technician

Pay: Based on Exp.

This private practice based in southern Middlesex is currently looking to recruit a CAD Technician to work on complete drawing packages for retail projects throughout England. The successful candidate will have excellent AutoCAD skills as well as the ability to work in a team environment. Foreign nationals with the relevant experience and the right to work in the UK are welcome to apply. Based: Middlesex Ref: DEB5202

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NO AGENCIES



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For a full Project brief and job description please contact Paul Anderson, Director of Luton Carnival Arts Development Trust, C/O The Hat Factory, 65 - 67 Bute Street, Luton, LU1 2EY, email [lcadt@tiscali.co.uk](mailto:lcadt@tiscali.co.uk) or visit [www.Lutoncarnival.co.uk](http://www.Lutoncarnival.co.uk)

Deadline for applicants 30th July 2004

The Centre for Carnival arts is supported by the National Lottery, through Arts Council England, Luton Borough Council, Luton Dunstable Partnership and Go - East

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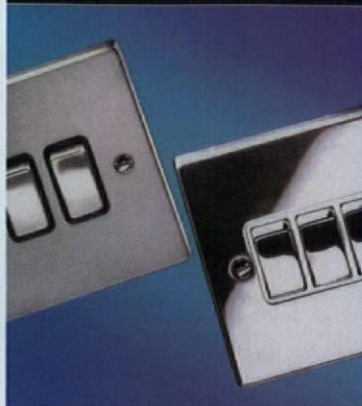
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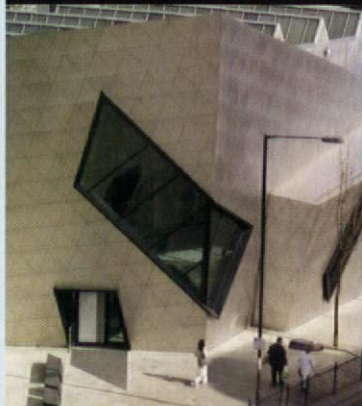
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INVISTA, formerly DuPont Textiles & Interiors (DTI), Antron carpet fibre is now installed in the offices at Ashfield House, Ashby-de-la-Zouch for Ashfield Healthcare Ltd. The Westbond Flex system allows clients to mix colours. The interior decor scheme was planned around shades in muted soft blues, creating a calm business like environment.

**KINGSPAN INSULATED PANELS**

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A traffic-stopping structure in London has been created with the help of Kingspan Insulated Panels. The design of the new Post Graduate Centre, known as Orion, at the London Metropolitan University incorporates stainless steel cladding to create a striking and ever changing surface. Architectural panels have been used underneath the cladding.

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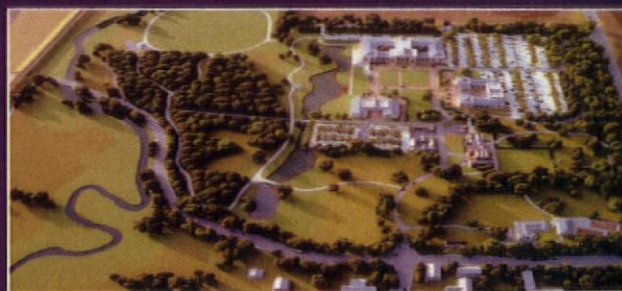
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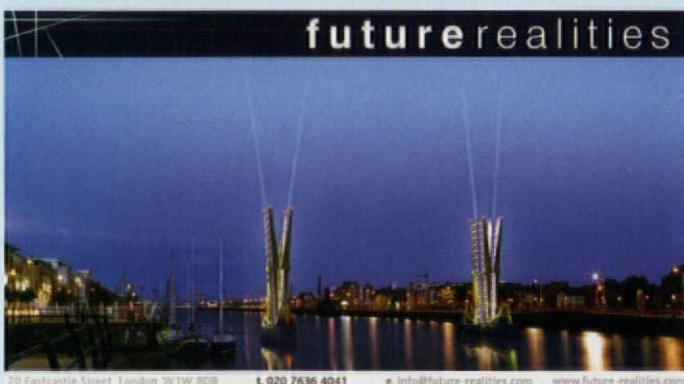


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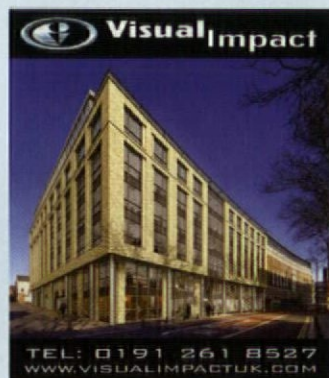
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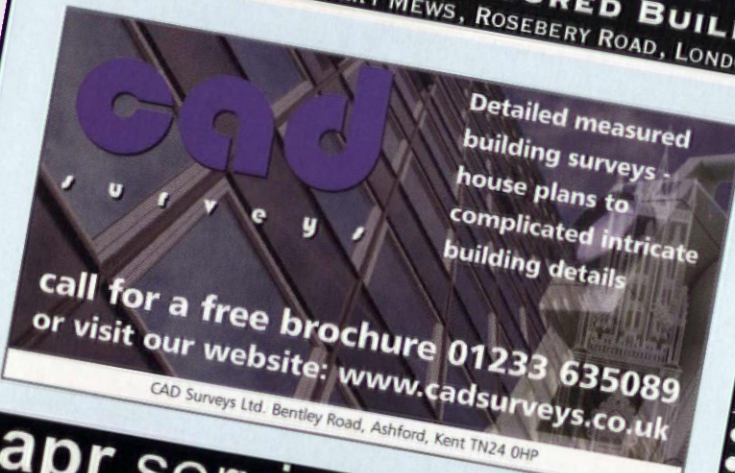
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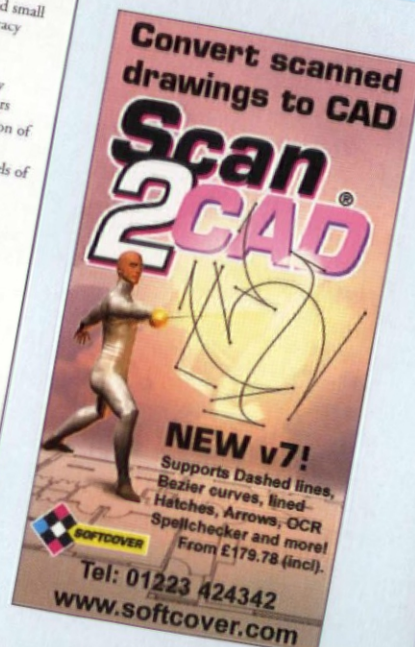


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## Zoo quest

**T**he Mappin Terraces at London Zoo provided the location for **Peter Cook's** very jolly retirement party last week. He appeared in a bear outfit, shed later in the evening because 'I was sweating like a pig', as he wittily put it. An army of supporters past and present, particularly from the Bartlett, were there to wish him well, after teaching some 10,000 students in the course of his career and, by his own estimate, reviewing some 30,000 portfolios. He compared the unit system to the various sections of the zoo: some jumping up and down to attract attention, others working away scarcely observed.

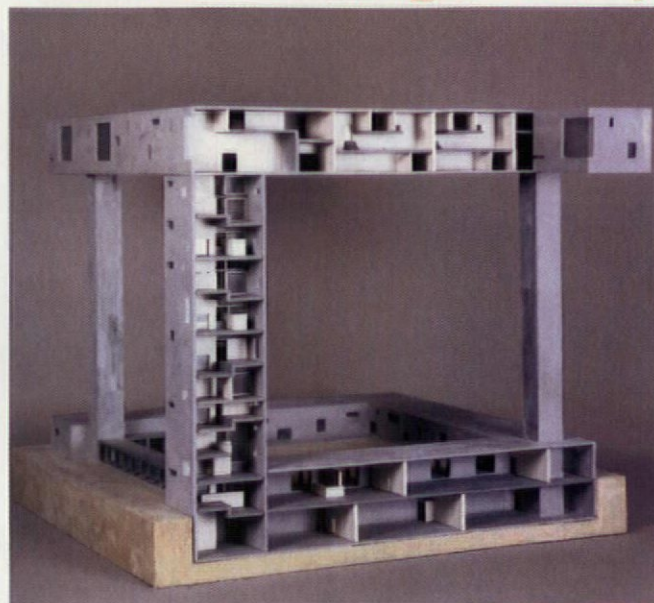
## No dilution

**O**ne of the great things about the Bartlett in Cook's time there was the decision to buck the system by playing everything by the rules, instead of ignoring them. The effect had been to expose, to some extent, those schools playing by the same rules that weren't doing very well. 'Fingers to the others,' said Cook, though he didn't mean Sheffield (head of school **Jeremy Till** was present). The Bartlett should remind itself, whoever takes over and whatever the ethos of the place might be in the future, that 'it can be done'. It was essential to have a broad vision, said this self-described 'professor architectural enthusiast'; he would rather the school went in a direction he disliked but did it really well, than ending up as a diluted version of its current condition.

## Cook in demand

**I**t is no secret that Cook is thinking of chairing the Architectural Association (AA), his old stamping ground, as a possible new career move. On the other hand, he has not been short of offers of consultancy, and indeed commissions. He has just won a new residential project in Madrid, to be known as the 'blue boat', and it seems possible that he will join up with **Ian Ritchie** (present on the night) to run a joint professorship of architecture at the Royal Academy

## 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 15.7.04) was **Juli Grot of EDAW**, London N1. The never-built scheme was **Moshe Safdie's** proposal for **Columbus Circle, New York**.

in succession to **Trevor Dannatt**. It was good to see **Isi Metzstein** at the party, one of life's honorary professors. He even had a gag about feeling his age: 'My legs have got Alzheimer's.'

## Read 'em 'n' speak

**A**nother attendee at the party was **Charles Jencks**, who has been man-about-London this season. He made a heartfelt contribution to a post-dinner discussion at the AA on this summer's great debate, as started by **Graham Morrison**: the place of the icon and its relation to context. Charles has generally read the latest book on any subject you care to mention, and therefore has an advantage in debating it. On this occasion he had gone one better, by actually writing a book, now with its publisher, which no one has therefore had the chance to read. It is called *The Iconic Building – the successor to the monument*, and will be published next spring. I don't think it is giving away too much to say that in his league table of icons, Ronchamp comes first.

## Puritan cloth

**B**ut what does Jencksian analysis tell us about the Morrison proposition? He thinks it is in a line of what he described as English puritans, from **Pevsner** via **Deyan Sudjic**, who he says have always criticised architecture that smacks of expressionism. They have got it all wrong, he thinks. Various people begged to disagree at the AA dinner, held for supporters and past presidents, and a nice occasion at which to say goodbye to outgoing chair **Mohsen Mostafavi**. **Sir Michael** and **Lady Hopkins**, **Sir Nicholas Grimshaw**, **Piers Gough** (who acted as host), **John Pringle**, **Eva Jiricna** and **Roger Zogolovitch** were among the past presidents who heard the debate. It was left to Mohsen to remind us of the dangers of dualism, and the assumption that concentrating on icons meant you could ignore housing or streetscape – or vice versa. A good point made was that achieving the ordinary would be more difficult if there were no architects operating

at the cutting edge, sometimes getting it wrong. 'Better a fertile error than a sterile accuracy,' as historian **Hugh Trevor-Roper** once said (before wrongly validating the *Hitler Diaries*).

## Glancey goes loco

**I**bumped into **Jonathan Glancey** in the always-pleasant surroundings of the St John bar in Smithfield. He tells me he is off to Inner Mongolia later this year, for a 600km railway journey on a steam locomotive. What's more, he plans to drive the loco himself. Can this be serious? Yes, he has a licence to pilot planes, drive buses and heavy goods vehicles, it is true. Now he shows me his international steam locomotive driving licence, which he has obtained in Poland, complete with a slightly loco-looking identification photograph. Will wonders ever cease?

## Playing it Kool

**V**enice, especially with the architecture biennale, is always good early autumn fun. This year promises much, given the gang of nine architects selected by Peter Cook to produce designs for the British Pavilion. The British Council is once again holding an 'international debate', in conjunction with the Architecture Foundation, on the subject of 'How do you boost a city?' – a highly topical theme given the competition now under way for the 2012 Olympic Games, and the plethora of Expos and other promotional events taking place around the globe. The man who has theorised this, of course, is **Rem Koolhaas**, and he is down to speak at the debate. Book now to avoid disappointment.

## Tower power

**F**unny how a set of initials can have an impact. In 1966, the Nelson Monument in Dublin was blown up by an IRA bomb. The competition to replace it, a Millennium project, was won by **Ian Ritchie** and, following a court case and long political battle, his triumphant scheme was put into effect. The name on all the drawings followed those of the full practice title: **Ian Ritchie Architects**. IRA has thus both destroyed and created Dublin's centrepiece.

astragal



**STO**

**AJ ENQUIRY NO: 201**

Sto has won the prestigious Best Bespoke Interior Product category at this year's Design & Decoration Awards with its StoSilent acoustic seamless suspended-ceiling system. The D&D Awards – in association with such famous names as Channel 4/4Homes, Gaggenau and House & Garden, among others – were hosted by *Grand Designs* presenter Kevin McCloud at the Royal Courts of Justice, London.



**HANSENGROUP**

**AJ ENQUIRY NO: 202**

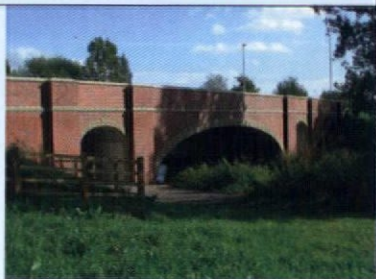
Oxford University's new chemistry building required the installation of almost 600 fire and security doors from specialist manufacturer AccentHansen. The new complex was constructed by Laing O'Rourke to the designs of RMJM Architects. The project team awarded AccentHansen the contract for the supply of its FireShield and MultiShield doors on the basis of the manufacturer's ability to meet the key specification and programme demands. For detailed technical literature or guidance on a specific project, call AccentHansen on 0161 284 4100 or email [sales@accenthansen.co.uk](mailto:sales@accenthansen.co.uk)



**BAGGERIDGE BRICK**

**AJ ENQUIRY NO: 203**

The town of Nantwich in Cheshire has a new award-winning bridge that has been constructed to match the historic nature of the town centre using precast concrete arches, together with Sienna Red Multi bricks from Baggeridge. Despite being brand new, the Sir Thomas Fairfax Bridge has the appearance and durability of a bridge more than 100 years old and its innovative design has received awards from both the Institution of Structural Engineers and the Institution of Civil Engineers.



**ASH & LACY BUILDING SYSTEMS**

**AJ ENQUIRY NO: 204**

Ash & Lacy Building Systems has introduced a new bracket for its Ashzip Standing-Seam Roofing Systems. The Halter Bracket was developed by Hub-Tek, a subsidiary of Prestige Engineering (Midlands), following a brief from Ash & Lacy. The project was initiated in response to the impending changes to the Building Regulations as they continue to address the environmental consequences of construction projects.



**EATON**

**AJ ENQUIRY NO: 205**

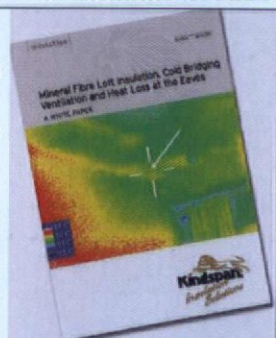
The massive benefits of combining the three businesses of MEM 250, MEM Circuit Protection and Control, and Bill Switchgear under the 'Eaton MEM' banner, to offer complete project solutions from a single source, are quickly being realised. Recent contracts include an £8 million deal for the new Heathrow Terminal 5 to supply low-voltage distribution equipment with project management services and start-up support, plus a contract to supply the electrical power to Birmingham's £500 million Bullring development.



**KINGSPAN INSULATION**

**AJ ENQUIRY NO: 206**

A research study into the problems of air infiltration in ventilated lofts has enabled market leader Kingspan Insulation to develop an effective solution that uses its high-performance Kingspan Thermawell TW56 zero-ODP urethane insulation. The research was carried out by the School of Architecture, Planning and Landscape at the University of Newcastle upon Tyne. Using the findings of the research, Kingspan Insulation has published a White Paper that details a more robust alternative to the conventional 'between and over' ceiling-joint quilt insulation.



**BRETT MARTIN DAYLIGHT SYSTEMS**

**AJ ENQUIRY NO: 207**

The UK's most progressive rooflight manufacturer, Brett Martin Daylight Systems, is delighted to announce that the company has been granted British Board of Agrément (BBA) approval, Certificate No 04/4114, on its entire range of glass-reinforced polyester (GRP) in-plane rooflights. The certification covers site-assembled single, double and triple-skin systems, as well as factory-assembled insulating rooflights (FAIRs).



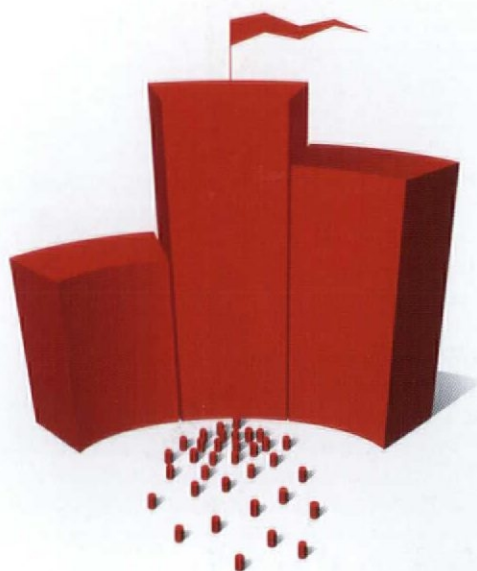
**LIGNACITE**

**AJ ENQUIRY NO: 208**

Lignacite has manufactured concrete blocks with a unique mix design for more than 50 years. These high-precision, top-quality concrete blocks incorporate graded wood particles, a recycled product from the timber building industry. The wood particles give Lignacite blocks many unique qualities. Lignacite is some 25 per cent lighter than the equivalent dense blocks, and its high thermal capacity and low drying shrinkage make it an ideal choice for the inner leaf of housing.







# CMA 2004 Construction Marketing Awards

Cafe Royal W1 **1 December 2004**

**Shout about your success...**  
**...and get the recognition you deserve**

**If you've developed a successful marketing initiative or  
your campaigns have increased the bottom line –enter the  
Construction Marketing Awards 2004**

The CMA recognise marketing excellence in the construction arena. If you are a Marketing or Business Development professional within the construction supply chain, then enter the Construction Marketing Awards 2004 NOW to gain the recognition you deserve. This is your chance to celebrate your achievements – so enter now and make sure you don't miss out.

Entries are invited from: house builders; architects; main contractors; sub-contractors; specialist contractors; product manufacturer/suppliers; materials manufacturer/suppliers; civil engineers and consultants.

The winners will be announced at a Gala Dinner on 1 December 2004.

**Campaign of the Year**  
**Best use of Direct Marketing**  
**Best use of Advertising**  
**Best use of Events & Exhibitions**  
**Best Small Budget Campaign (under £25k)**  
**Best Integrated Supply Chain**  
**Best Marketing Website**  
**Best Technical Literature**  
**Young Marketer of the Year**  
**Best Use of PR**  
**Agency of the Year**  
**Consultant of the Year**  
**Winning Performance Award**  
**Bid Team of the Year**  
**Team of the Year**  
**Brand of the Year**

For entry form and further information, call Jo Roberts on 020 7505 6745, email [jo.roberts@emap.com](mailto:jo.roberts@emap.com), or download an entry form from [www.ajplus.co.uk/cma2004](http://www.ajplus.co.uk/cma2004).

Closing date for entries 17 September 2004

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