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The Massachusetts Institute of Technology's Media Lab is teaming up with architectural superstar Frank Gehry to design the car of the future. The highly adaptable concept vehicle has already received the backing of General Motors, which has agreed to build a prototype model by the end of 2006. Among the car's many new features are interchangeable parts, location sensors to find parking spaces and a bodyshell that can change colour according to the driver's mood.

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**Cover**

Putney Wharf, Putney, London  
Photograph by Peter Cook/VIEW

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**“I treat this building the way I treat my mother: with the utmost respect”**

Graham Morrison on his proposed refurbishment of the Royal Festival Hall » page 6

Naish Waddington jazzes up Jersey with a hotel design » page 7

**ai** news



# Milton Keynes plan is 'garbage'

The government's massive Milton Keynes expansion programme has become embroiled in controversy, with the area's only civic society issuing drastic warnings about the city's future.

MK Forum's chairman Mike O'Sullivan, a town planner and architect who worked on the original development from 1974 to 1992, has hit out at the Milton Keynes Partnership Committee (MKPC) after a 'disastrous start'.

With the size of the city set to double by 2031, O'Sullivan feels the MKPC, a development agency headed by former British Rail boss Bob Reid, has left itself with a 'mountain to climb'.

The agency has already performed a U-turn over adopting a 30-year masterplan – a plan that Reid is reported to have said sounded like something 'straight from Moscow' and was 'unlikely to work'. It has since been announced that Milton Keynes council will now finally appoint consultants to draft a new long-term plan.

'At its public meeting, MKPC denied the need for a long-term masterplan, yet within two weeks it decided to have one,' said O'Sullivan. 'Its original idea was to split the development into five-year chunks. In a planning context, that was no vision at all. You can't plan



Milton Keynes council has announced it is to appoint consultants to draft a new long-term plan for the city

a 500,000-strong community 10 fields at a time. It's garbage.'

The city is one of four areas earmarked by the government for huge urban growth during the next two decades in its Milton Keynes-south Midlands sub-region strategy.

But O'Sullivan maintains that key funding issues still need to be resolved before any building can get under way.

'They are placing a heavy reliance on section 106 agreements, but this does not work in relation to advance infrastructure. You only get the developer's financial contributions after the development has been largely completed,' he added.

Locals are also fuming after claiming that the MKPC only booked a meeting room with a capacity for 40 people for the first

public meeting and advertised it locally once. In common with many of the residents, O'Sullivan is not against growth. However, he has warned that developers will buy up plots and sit on them while their values escalate.

MKPC, part of English Partnerships, was unavailable to comment at the time of going to press. ➤

Richard Waite

## Select Committee slams EH and CABE conflict

English Heritage's relationship with CABE is just one of the areas that comes in for severe criticism for hampering the regeneration of historic buildings in a damning new report.

The ODPM Select Committee has warned that old buildings should not be kept as unused 'relics of a bygone age' and highlighted a number of key factors still obstructing regeneration.

Among the areas singled out were poorly coordinated funding schemes, an ambiguous listing system, and the lack of trained conservation officers. The government is also set to

review the overall handling of the 'historic environment' – a responsibility currently split between the ODPM and the Department for Culture, Media and Sport.

However, the committee, chaired by Andrew Bennett, saved special criticism for the lack of coordination between CABE and English Heritage. 'In some instances they are giving conflicting advice, with CABE favouring modern solutions and English Heritage favouring more conservationism, while accepting the need for regeneration,' the report states.

It also condemns the number of planning hoops through which projects are required to jump. 'The historic environment is subject to up to nine regimes, including planning controls, listed building consent and conservation area controls. The listing system lacks clarity.'

The committee also panned the 'perverse' tax situation: 'The tax system should favour, not deter, the preservation and reuse of historic buildings. The government is prepared to negotiate with the EU about [VAT] zero-rating on all repairs to listed churches.'





Anish Kapoor's bean-shaped sculpture in Chicago's Millennium Park is just one of several unrelated objects  
» pages 12-13

**“We speak to both architects regularly”**

Engineer Guy Battle on dealing with both Libeskind and SOM on the troubled World Trade Center project » pages 16-17

# ‘Shocking’ report set to shut down NHS Estates

The much-lauded NHS Estates property agency is set to close, in plans that threaten the massive steps forward in hospital design, it has been revealed this week.

The government amazed the architectural and construction communities with news of a report into the Department of Health's 'Arm's Length Bodies' that recommended the agency be shut down.

As yet, ministers have failed to make it clear what will happen to the Centre for Healthcare Architecture and Design (CHAD) or the Design Review Panel.

The news that the report could lead to the agency – which was singled out for praise in John Egan's 1998 *Rethinking Construction* – being abolished without serious consultation has left healthcare architects 'shocked'.

Sunand Prasad, CABE's commissioner with responsibility for healthcare, described the move as 'extraordinary', while adding there is 'no reason to panic yet'. 'This is a real surprise. We now have to make sure that all the positive things that have been achieved are not written off. We at CABE have been impressed by the work of CHAD and the Design Review, and it is important that they are kept going.

'But we don't know what is going to happen to them yet – it has not been made clear. We need to ensure their function is maintained,' Prasad added.

Other healthcare specialists were also shocked. Mike Nightingale, chairman of Nightingale Associates and an NHS Estates design champion, said a lot needed to be protected: 'The design sides of the organisation have been slimline and efficient, and it's hard to see how getting rid of them will save money. But I'm reticent about making a judgement call because we have not been told what is happening.

'We have also been impressed by the procurement method Procure 21, which has been a positive alternative to PFI. However, it seems to face an uncertain future,' he added.

James Hindley, Aedas' director in charge of healthcare, agreed: 'NHS Estates was something of a leading organisation and there was nothing unwieldy about it. We always found it to be positive and now we need to make sure that not all the good work will be lost.'

● See Editorial, page 14.

Ed Dorrell

John Lyall Architects has won detailed planning approval for a mixed-use regeneration scheme at Ipswich docks. The scheme, on the 1.2ha site of the former Cranfields Flour Mills, will renovate a selection of Victorian buildings and create a 'family' of new commercial and cultural buildings around a central courtyard. Bars, restaurants and galleries are planned to face the waterfront. The project will also include a 23-storey residential 'landmark' building designed to replace the 15-storey concrete grain silos currently on the site. +



## GLASGOW'S WESTON WAIT

Glasgow City Council has insisted that it is still expecting a planning application for Toyo Ito's planned Selfridges store in the city centre. The news follows the takeover of the retail giant by new Canadian owners, the Weston Family, a move which triggered speculation that all the firm's expansion plans were set to be dropped (AJ 30.10.04). +

## DIANA MEMORIAL CLOSED

Gustafson Porter's Diana Memorial Fountain has hit further problems this week. The Royal Parks Agency closed the site indefinitely at the weekend following an accident when a Canadian mother and daughter were hospitalised after slipping on the wet stone.

## BRIEF BUT COMPLEX QUERIES

A collaborative project between Hong Kong Polytechnic University and Glasgow Caledonian University has launched an investigation to discover 'why construction briefing is so complex'. It is seeking practising architects to answer a web-based questionnaire, which can be found at [www.gcal.ac.uk/construction\\_briefing/index.htm](http://www.gcal.ac.uk/construction_briefing/index.htm). Those responding and leaving an email address will receive the final report when it is published in early 2005.

## ON THE BALL WITH KINGSPAN

If you have ever fancied managing your own dream team, this is your chance to put your football knowledge to the test. Enter this free competition organised by Kingspan Insulated Panels and you could win a trip to the 2006 World Cup Finals in Germany. To join the likes of Shankly, Busby and Pleat in football's hall of fame, simply go to <http://kingspan.profantasyfootball.tv>

The AJ is taking a summer break next week. The next issue will be published on 12 August. Don't forget to visit AJ Plus every day for the latest news. +



# Alsop's 'Cloud' set for new skies

Will Alsop is willing to take his axed Fourth Grace project elsewhere and has already found another local council prepared to back the scheme as part of its own major development plans.

On Monday, Alsop spent the day in discussions at another 'significant town' where both a site and funds are available to build the controversial icon.

Alsop was left fuming last week when his 'Cloud', part of the Fourth Grace scheme in Liverpool, was unexpectedly ditched (AJ 22.7.04). He was particularly unhappy with the official reasons given for the death of the project.

'The press release talks about spiralling costs,' he told the AJ. 'It's not true. It's complete crap. We have spent the majority of the last nine months making sure that it doesn't go over budget.'

'And comparisons to the Millennium Dome are ridiculous. The cost to the public purse is what it's always been.'

The decision, he claimed, was even more surprising because of the progress that appeared to be being made. 'We had a meeting with David Henshaw [chief executive of Liverpool City Council] and Mike Storey of Liverpool Vision a week ago last Thursday and we said it's nearly there,' Alsop added.

The repercussions of the decision are still being felt across the city. Opposition leader Joe Anderson resigned from the board in protest, and it is believed a letter has been written to deputy prime minister John Prescott asking him to investigate the mess.

Alsop's anger is understandable, not least because he only heard the news from a reporter at Radio Merseyside who had seen a press release.

However, despite interest from elsewhere – there are murmurs from Birmingham, which lost out to Liverpool to become this year's city of culture – Alsop still has not given up on the dream of creating his original vision on Liverpool's waterfront.

'I don't think it's dead,' he said. 'We know we have a viable scheme. We have the support of CABA and the full support of English Heritage.'

'A lot of support is coming out of the woodwork. People who like a project never say anything until it's under threat,' Alsop added.

However, rumours that £43 million in public money earmarked for the Fourth Grace scheme could now go towards other waterfront projects in the city, have been denied by both Liverpool Vision and the Northwest Regional Development Agency (NWDA).

NWDA chairman Bryan Gray said he had always given the 'Cloud' his wholehearted support. '[We] have supported Liverpool's aspiration for this site from the very beginning, when our purchase of the Mann Island development kick-started the scheme. We remain committed with all our public-sector partners to the delivery of a world-class scheme for this crucially important development site, and our funding provision remains firmly in place.'

Richard Waite



The axing of Alsop's plans for Liverpool was blamed on spiralling costs

## 'I am not RFH vandal' says angry Morrison



Graham Morrison of Allies and Morrison has hit back at critics of his proposed refurbishment of the Grade I-listed Royal Festival Hall.

The project director accused both Derek Sugden, retired founder of Arup Acoustics, and the Twentieth Century Society of not understanding his alterations.

'I've found it all a little mean-spirited. Much time has been spent working on something close to everyone's heart,' he told the AJ. 'Arup has now distanced itself from his [Sugden's] comments, I believe.'

'The Twentieth Century Society made misinformed comments. It's taken a very emotional story and used it to drum up press, but where's the beef? The backbone word here is integrity. This is not an act of vandalism. I treat this building the way I treat my mother: with the upmost respect,' he added.

When the proposed changes go ahead in 2005 they will include moving the concert organ in the main auditorium and the installation of concrete and acoustic reflectors.

## Sustainable code gets Prescott nod

The government has today given the green light to the Sustainable Buildings Task Group's recommendation that it should set up a Code for Sustainable Building.

Deputy prime minister John Prescott said he wanted to see a new code that would establish higher standards in the use of sustainable building materials, more efficient use of energy and water, and the recycling of waste produced by buildings.

Prescott said the code would be complete by the end of 2005, in order to take action on a national rollout by early 2006.

The Town and Country Planning Association (TCPA) has welcomed the move as an 'important step towards bringing more sustainable houses into the mainstream'.

'The TCPA has long called for higher standards that go beyond the requirements of the Building Regulations,' said TCPA policy officer, Robert Shaw. 'The new code will set the standard for future changes to the regulations.'



# Brighton Marina plans slammed as Wilkinson Eyre decides to go solo

Wilkinson Eyre Architects' proposals for a 37-storey development at Brighton Marina have come under fire from both the council and other developers on the site.

The tower proposals – for developer Brunswick – have thrown a spanner in the works for a wider masterplan by Hopkins Architects that will include a large residential contribution from CZWG's Piers Gough.

Hopkins' developer, Park Ridge, is the major landowner on the whole of the marina site and has shown frustration at the Wilkinson Eyre plans.

The rival development teams have now found themselves jockeying for position while they attempt to negotiate over the future of the land and the masterplan.

Both the council and Park Ridge have warned that Wilkinson Eyre's scheme is endangering the regeneration process by ignoring the existing council-backed proposals.

'It would make a big difference if we were singing off the same song sheet as we own all the important land down there,' said Philip O'Callaghan of Park Ridge.

'The only details we know are those we have got from its website. To us it would make a great deal of sense if it was a coordinated approach to these developments, but Wilkinson Eyre has decided to go out on its own.

'If it was to work within the Hopkins masterplan it would be better, as this scheme currently looks like a case of putting the cart before the horse,' O'Callaghan added. 'There are also those warning that it is serious over-development.'

The council – which has drawn up supplementary planning guidance for the site based on Hopkins' proposals – agreed that Wilkinson Eyre's scheme is causing trouble.

'It is clearly thinking about putting a lot of residential [buildings] on this site, which brings up many issues within the context of the masterplan,' said Alan Buck, the council's planning projects manager. 'There are fundamental planning issues at stake.'

'Wilkinson Eyre is going to have to illustrate the cumulative effects of what it is planning to build for the whole area,' Buck added.

Ed Dorrell

## Iceberg fears call for man from Mars

Chris Dyson Architects has recruited the scientist who headed up Britain's Beagle II mission to Mars to assist it in an architectural competition.

Professor Colin Pillinger – who became famous shortly before the botched landing at Christmas – will assist in drawing up a scheme for the British Antarctic Survey's (BAS) recently launched competition.

Dyson said the professor's knowledge of extreme conditions would be 'invaluable' in working on proposals for a new research station.

The BAS announced the competition at the start of this month (AJ 1.7.04), when it was discovered that its current base is set to drift off on an iceberg by 2009.

Extreme conditions include temperatures as low as -30°C and iceflows that can move the building by up to 400m a year.



The Royal Yacht Hotel in St Helier, Jersey, could get an £18 million facelift if new plans by architect Naish Waddington are given the go-ahead. Linked to the original hotel by a five-storey glazed atrium, the proposed extension would comprise 73 bedrooms, roof gardens and 60m<sup>2</sup> penthouse suites, with the first floor boasting a continuous balcony that will overlook the yacht marina and proposed new public plaza. If plans are approved, the scheme will become one of the largest private investments in tourism anywhere in the Channel Islands. The project is scheduled for completion by late 2006.



# ODPM blocks Stanhope Gateway

Foster and Partners' controversial Croydon Gateway scheme for developer Stanhope and Schroders has lost its appeal.

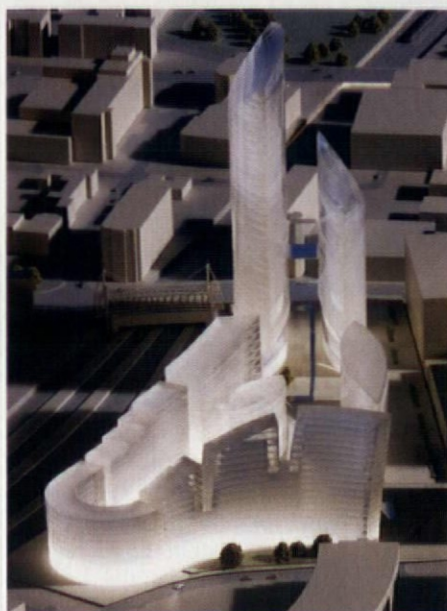
Deputy prime minister John Prescott has given his backing to an inspector's report that rejected the proposals – plans at the heart of last month's investigation into conflicts of interest at CABE.

The report argued that the CABE-backed planning application for the site – adjacent to East Croydon station – failed to contain 'enough technical information to enable an informed decision'.

It called for the planning application to provide more information in its Environmental Impact Report and also questioned whether an outline planning application was sufficient for a scheme of this magnitude.

If the project is ever given the green light it will include two major residential towers, a substantial retail site and other mixed-use developments.

The scheme became subject to massive debate earlier this year when a leading Croydon councillor wrote to the Department for Culture Media and Sport complaining about CABE's support for it. The letter pointed to an alleged conflict of interest between Stuart Lipton's chairmanship of developer Stanhope and his leadership of CABE, a move that triggered last month's audit report on the design watchdog.



Foster's scheme includes two residential towers

Croydon council – which has already given its wholesale support to an alternative scheme drawn up by Michael Aukett Architects for developer Arrowcroft – reacted to Prescott's decision with delight.

Cabinet member for planning Adrian Dennis said the result was positive for the area. 'The outcome of the planning appeal is

an excellent result for Croydon. It shows that the inspector and the secretary of state were unimpressed with Stanhope's rather restricted vision for the site and encourages the council to take forward redevelopment.'

Daniel Carter, the boss of Croydon-backed developer Arrowcroft, said he was 'delighted by the ODPM's decision'.

'This decision has brought much-needed clarity to the situation and means that we can now implement plans for the development of the site in partnership with the council and in accordance with its planning policies,' Carter said.

However, Stanhope chief executive David Camp has vowed to lodge another planning application for Foster's scheme – which the AJ understands is currently being revised.

'We intend to take forward discussions with Croydon council, CABE, the mayor and other interested parties, with a view to submitting a detailed application as soon as possible and negotiating a consent based upon the ODPM's guidance.'

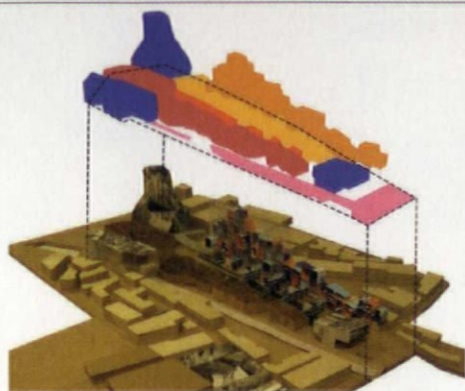
'Now that the ODPM has established the principles for regeneration, we fully expect to be able to negotiate early approval with Croydon council and bring forward the regeneration of this important site without any further delay,' Camp added.

Ed Dorrell



Allies and Morrison has won a competition to design a purpose-built London headquarters for the Rambert Dance Company. The winning proposals, which will become part of a larger Coin Street Community Builders project in Doon Street on the South Bank, saw off competition from Burrell Foley Fischer, Lifschutz Davidson and Malcolm Fraser Architects. The £8 million designs – which aim to allow the dance company to expand both its artistic and education programmes – include rehearsal studios, a physiotherapy and exercise room, office space, a resource centre and a new purpose-built home for the Rambert Archive. Project director Bob Allies said he was excited to take on the project and 'further add to the revitalisation of the South Bank'.

## STUDENT SHOWCASE



Darryl Chen and Dale Liao, on the MA housing and urbanism course at the Architectural Association, produced this image exploring masterplanning techniques for a large inner-city London brownfield site. They are preoccupied with the processes of the city, and setting parameters based upon the big, medium and small scales in urbanism. The project seeks to reserve a space in the city for opportunity and diversity, using 'strips' and 'valves' as 'conditioning devices that reintegrate circulation, programme and public domain in specific spatial formations'.

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 [ajstudentsshowcase@emap.com](mailto:ajstudentsshowcase@emap.com)







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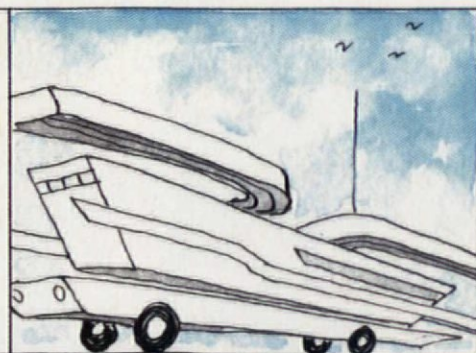


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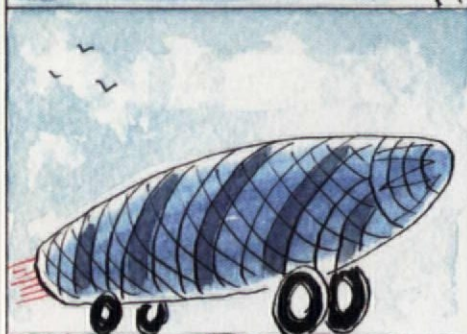
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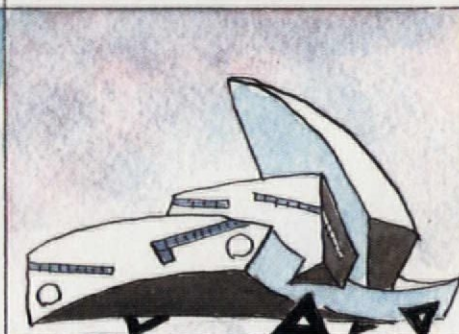
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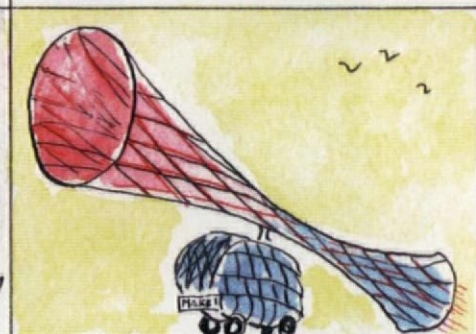
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## who said what

**'Long before there were organic biscuits, there was organic architecture. And they have their similarities: a tendency towards knobbly, irregular shapes and a very high nut content'**

Stephen Bayley. *IoS*, 25.7.04

**'Whether it succeeds or not, the Dome-as-casino will be a metaphor for the way that London, or other cities, is being "regenerated". Or shafted'**

Jonathan Glancey. *Guardian*, 24.7.04

**'If you don't watch *Restoration* and act on it, you end up having to watch a series called *Lost Buildings*'**

EH chief executive Simon Thurley, presenter of Channel 4's *Lost Buildings*. *The Times*, 24.7.04

**'In a practical sense, it helped with the ladies: it's an enormously attractive profession to have'**

Nathaniel Kahn on his father Lou being an architect. *Observer*, 25.7.04

## vital statistics

- Rents fell by almost a fifth in parts of the country last month, signalling a continuation of a slowdown in the buy-to-let market. Landlords in Greater London witnessed a 10 per cent drop, while rents in the east Midlands plummeted by up to 18.5 per cent.
- Brainy children are twice as likely to be short-sighted as youngsters with lower IQs. Researchers at the National University of Singapore found the unusual link between myopia and intelligence after studying the eyesight of more than 1,200 children.
- Greenhouse gas emissions from manufacturing industries have fallen by 15 per cent since 1990, according to the Office for National Statistics. However, transport emissions rose by nearly 47 per cent during the same period.
- A survey has revealed that 34 per cent of parents admit to polishing off their children's unfinished food. Leftover rusks and fish fingers are among the favourites for a growing nation of greedy parents.



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# Empty promises

It's touted as 'a park for the 21st century', but now the inaugural fireworks have faded, does Chicago's Millennium Park justify the rhetoric and claims of its commissioners – or has an opportunity been missed? **Andrew Mead** reports

Four years late and costing \$475 million (£260 million) – more than three times the original budget – Chicago Millennium Park has now opened, with a lot of razzmatazz, and high-profile contributions from Frank Gehry, artists Anish Kapoor and Jaume Plensa, and landscape architect Kathryn Gustafson. But does it live up to the hype?

The 10ha site in central Chicago is at the north-west corner of Grant Park, which was created after the 1909 Plan of Chicago, in line with that plan's Beaux Arts tendencies. To the east, beyond a couple of major highways, are the vast reaches of Lake Michigan, while immediately to the west is Michigan Avenue, with its architectural landmarks.

This north-west corner had long been an eyesore – a car park beside a hole in the ground where the railway tracks ran – so turning it into a green roof, with extras like an outdoor concert venue, became one of mayor Richard Daley's priorities.

In 1998 his chosen architect, Skidmore, Owings & Merrill (SOM), presented its Millennium Park plan, firmly in the Beaux Arts tradition, but as more of the city's leading personalities got involved in the project – specifically John H Bryan, ex-chairman of food manufacturer Sara Lee and a virtuoso fund-raiser – it began to evolve, though only in a piecemeal way.

Bryan went on to raise more than \$200 million (£110 million), with the biggest donors getting their designer of choice. Hence, for instance, Henry Crown, a major shareholder in defence industry contractor General Dynamics, selected Spanish sculptor Plensa for the Crown Fountain, after an invited competition which also included Maya Lin and Robert Venturi. But one by one these new sponsored elements were just eased into the mundane, retrogressive plan, which remains the basis for the completed park.

As if you were in a contemporary museum, every space or feature seems to have a donor's name attached – so you reach Mil-

lennium Park from the east over Gehry's stainless-steel BP Pedestrian Bridge, which snakes eccentrically over Columbus Drive. A sensitive creature in Chicago's arts community says: 'Walking on that bridge was one of the great spiritual experiences of my life. It takes you on a journey in which you rise up and go back down, all the while feeling like you're undergoing a preparation for the soul. For me, it was like crossing the Red Sea – it was that astounding an experience' (*Chicago Sun-Times*, 11.7.04). Crikey. But Gehry's main contribution is the 11,000-seat concert venue, the Jay Pritzker Pavilion and Great Lawn.

'Chicago, in my humble opinion, is architecturally the best American city. I knew Jay, so being able to do something in his memory is warm and fuzzy for me,' says Gehry, in best 'bashful genius' mode. The pavilion comprises a 35m-high stainless-steel 'bandshell',

connected to a steel trellis-like structure that arches over and defines the lawn. It's the bandshell that gives Gehry scope to be 'expressive', with forms that seem to be billowing in Chicago's infamous wind. 'I stood agog at the Gehry pavilion. Its maw of curling steel looks like a celestial gateway to another universe,' writes Ann Raver (*New York Times*, 15.7.04). Clearly Frank's fan base is still intact.

But even an enthusiast like the respected architecture critic of the *Chicago Tribune*, Blair Kamin, acknowledges that the pavilion splits uneasily into an articulated front and disregarded back; still more than with the Guggenheim Bilbao, Gehry hasn't made a building that 'works' from every angle. As for the quality of the acoustics, it depends on where you sit. Those already less enamoured of Gehry might think that, when the global infatuation with him is over – as it must be a decade from now – his architecture will seem as bereft of substance as the Post-Modernism it disdainfully supplanted.

Stranded in the middle of the SBC Plaza, like an alien invader in a 1950s science fiction film, is yet more stainless steel in the form of a 10m-high, arched blob of a sculpture by Anish Kapoor. It's been nicknamed 'The Bean' by locals, but Kapoor reminds us how poetic he is by calling it *Cloud Gate*. Those with long memories may recall that Kapoor was once an impressive artist, who made potent little pigmented sculptures – bright in colour, and often architectural in form, like tiny ziggurats. Today, though, his work often seems slick and vacuous, or over-inflated, like his *Marsyas* in Tate Modern's Turbine Hall last year.

*Cloud Gate* has no real relation to its site: it could as well be in Brisbane or Brighton, had either of them wanted it and come up with the cash. The warped reflections in its polished swollen form, like the tricks of distorting mirrors in an old-fashioned fair-ground, might detain people for a while; and, responding readily to changes in light and







PETER J. SCHULZ

weather, the sculpture should be more alive than inert. It will figure in countless photographs, if probably of the facile kind where people 'prop-up' the leaning Tower of Pisa, but it's unlikely to be a source of aesthetic revelations. As with *Marsyas*, some may find the story of the sculpture's realisation more interesting than the work itself.

Facing each other at the south-west corner of the park are the two 16m-high glass-block towers of Jaime Plensa's Crown Fountain. Water cascades down them and fills a shallow oblong pool in the black granite plaza where they stand – so shallow you can walk in it among the reflections. Within each tower is a huge LED screen on which the faces of numerous Chicagoans successively appear. At intervals their lips purse and they spit out a jet of water – which some people find amusing. Plensa sees this as being in the tradition of gargoyles and Baroque fountains, with their water-spewing faces. He talks of the work that has gone into making this hi-tech fountain glitch-free; but perhaps some Chicago politicians will be watching the maintenance bills.

It's a crowd-pleaser and quite spectacular. Altogether quieter is the Lurie Garden to the south-east, by Kathryn Gustafson with set designer Robert Israel and plant expert Piet Oudolf. Split by a diagonal boardwalk into two areas of contrasted vegetation, subtly lit at night and only revealing its secrets gradually, this should certainly restore Gustafson's reputation after the lukewarm reception of her Princess Diana memorial. But it is a world within a world – totally distinct from the overall Beaux Arts framework. It *coheres*, whereas the rest of the park is an assembly of one-off set-pieces, which are at odds with, or indifferent to, each other.

The Lurie Garden points up what Millennium Park lacks: an imaginative governing aesthetic. If Daley had acted wisely at the start, he would have staged an international competition for its design, in which Gustafson may well have been shortlisted. Other entrants would doubtless have included West 8, OMA, Foreign Office Architects, and a range of accomplished practices from France, Spain, Scandinavia and elsewhere.

As the landscape magazine *Topos* continually proves, there is no shortage now of firms who can fuse landscape architecture with urban design as this Chicago site demanded.

Such a procedure needn't have ruled out the involvement of other architects and artists alongside the winner, nor eliminated the chance for donors to attach their names to pavilions or various other features. But it would surely have produced a more enterprising plan for the park, not one that just repeats the right-angles of Chicago's powerful grid. The design would have addressed the specifics of the site in ways that SOM failed to do. There would have been a more sophisticated treatment of levels, promenades, vistas and enclaves, a richer and more integrated mix of parts. Again the city of Sullivan, Wright and Mies could have fostered the new – a scheme truly for the 21st century.

Mayor Daley hopes that tourists will flock to the Millennium Park, and perhaps – before the novelty wears off – they will, but what they'll find is a failure of vision that Chicago may come to regret.





## Secrets and whys? The prognosis for hospital design looks poor

Whatever happened to communication? The NHS Estates website tells you that 'NHS Estates' mission is to advise on and enable a modern environment of care for NHS services'. John Egan, the author of *Rethinking Construction*, called its Procure21 procurement initiative 'world class' and 'a model for the public sector'. CABE described its 'Achieving Excellence in Healthcare Design' programme as the 'best in government'. So what do you do with such an excellent organisation? Obviously, you get rid of it, with scarcely any consultation and without even telling anybody.

That is what the Department of Health did last week, posting a notice very quietly on the NHS Estates website, and also sneaking it in as item 27 on page 25 of a report, catchily titled *Reconfiguring the Department of Health's Arm's Length Bodies*. Brilliantly, responsibility for design will now be split between the NHS and the National Patient Safety Agency. Known as the NPSA – number 31 in a list of 42 ALBs (arm's length bodies, do keep up) in an annexe to the report – it will take responsibility for 'work on hospital food, cleanliness and safe hospital design'. So that's OK then. With hygiene and hospital-acquired infections top of people's list of concerns, responsibility for designing against those will be with a completely different organisation from the one that deals with building design in general. This is an entirely naive view of architecture as a divisible entity, and echoes the way that architecture is already split between three government departments.

So what do architects think of this? Not much at the moment, since neither NHS Estates nor the Department of Health have seen fit to carry out any widescale consultation. NHS Estates says it will spend the next three months (much of it holiday time) running through the detail of the report. But there is no mention of talking to architects. All this is happening at the same time that new parts of the Building Regulations are being sneaked out as quietly as possible, and is eerily reminiscent of the decision to abolish part of the House of Lords and then wonder what to do next. Anybody for open government?

Ruth Slavid

Isabel Allen is on maternity leave

### Alsop plans have eluded Middlesbrough council

You say in your report on Will Alsop's plan for Middlesbrough that he is to 'sweep away most of the existing structures, including cooling towers and the Transporter Bridge' (AJ 22.7.04). If this is accurate, it would seem a shame that one of Middlesbrough's few iconic industrial buildings needs to come down to be replaced by what appears in your illustration to be rather lumpen, if fancily decorated, blocks.

Perhaps someone should tell Middlesbrough council, whose website states that 'just to reassure all those who were wondering, Middlesbrough's Transporter Bridge is here to stay!'

Tim Godsmark, Godsmark Architecture, London

### Get rid of second homes for sustainability

Martin Pawley's (hopefully tongue-in-cheek) article on Green Belt development last week (AJ 22.7.04) ought certainly to have alerted us to the danger of allowing market forces to dictate. It seems that we are nothing if not predictable in our knee-jerk reaction to all forms of 'crises' – more often than not passing phases.

Setting aside the rhetoric associated with such crises, there are serious issues to be discussed – not least the sustainability of constructing yet more buildings on yet more countryside, or even of densifying our already overcrowded cities.

Ideally, a more lateral approach is required to deflect such crises. In the past few years we have seen a substantial increase in the numbers of families owning second or third homes. Surely it is socially unacceptable and unethical for some to have two or three homes when others have none? Would it not be more fitting for families with two or more homes to be heavily taxed on their properties unless

they were available for rent? This would encourage such people to sell, thus lowering prices and making property more affordable and available to others lower down the property ladder.

We are all outliving ourselves and the planet. Others have in the past advocated that each of us should have an environmental profile. Linking this to our tax system may be an opportune way for government to encourage a more responsible, socially inclusive and environmentally aware lifestyle – or is that asking too much of an establishment too dependent upon our global consumeristic lifestyle to be serious about sustainability and social inclusivity? They probably all have three homes themselves.

Gareth Dobson, Dobson : Owen, Gwynedd, Wales

### Packington Estate will not collapse just yet

The Packington Estate is not 'teetering on the brink of collapse', as Ed Dorrell states (News, AJ 15.7.04) – nor, as far as I know, are any other large panel system (LPS) blocks in the UK.

However, what investigations by myself and Brian Stocker have shown – and our investigations verify the council's own independent consulting engineer's findings – is that there are very serious structural problems at the Packington Estate.

These problems have been found elsewhere, most notably in the LPS blocks I inspected in Birmingham in 1999. They concern piped gas supplies and illegal use of bottled gas often by people suffering from 'fuel poverty'.

A further complication at Packington is the missing 50 per cent of reinforcing bars in the floor slabs. Even though Packington should have been checked following BRE advice in 1987, it is only recently that it has come under scrutiny. The structure fails at a most basic level.



One of the questions we have asked is how many more of these blocks are there like this in the UK, with an illegal gas supply?  
**Sam Webb, Canterbury**

### McKean's diatribe was more fire than fact

Before I am dismissed as a paranoid Scot, I had better declare that, despite my name, I am an English architectural historian who, on moving to Scotland, was surprised at how little Scots celebrated the riches of Scottish architecture.

The sight of a Scots expatriate in full cry about the 'hame country' – whether mawkishly extolling the far-away scenes of heath and heather, or thundering from the pulpit against the narrow, parochial, provincial society he/she has thankfully left behind – is always a colourful one, and guaranteed to conjure up a kind of sentimental, impassioned Victorian rhetoric – blusteringly confident, yet laced with overtones of insecurity – that is long forgotten in mainstream modern British society, whether north or south of the border.

John McKean's recent diatribe in this vein against the 'inferiority complex of parochial [Scottish] nationalism' (Review, AJ 8.7.04) would have sat well in the *Daily Express*, *Daily Mirror* or some other populist tabloid. But it was less appropriate – putting it mildly – in the context of a scholarly book review, where the main requirement is to describe and evaluate a book in a balanced and accurate way.

In fact, on first reading McKean's 'review' of *Scottish Architecture*, my initial reaction was one of disbelief that it could be about the same book that I had bought three days earlier. After that came astonishment that such a shoddy farrago of inaccuracies and distortions could have been allowed to



### What's the crack with the cruck?

I feel you are muddying the water in describing the structure of the long barn as a cruck structure (AJ. 15.7.04).

Crucks have been defined by N W Alcock and others in the CBA Research Report, *Cruck Construction*, as 'a single piece of timber, straight or curved, serving as the principal of a roof, and stretching from a point at, or close to, the apex of the roof to a point substantially down the side walls, often to ground level.

Sorry, but what we have here is a fabricated portal frame.

**John Napier, historic buildings secretary, CBA Wales**

appear in a reputable journal. For in McKean's Presbyterian-style sermon of denunciation and heavy sarcasm, all pretence at accuracy is drowned out by the relentless, rhetorical drumbeat.

The mistakes begin even with the price (£8.95, not £9.95), but just two examples of major distortions will have to suffice. McKean lambasts *Scottish Architecture* as 'desperate to sense primordial continuity' between prehistoric and modern buildings, when the book's entire conclusion chapter is, in fact, devoted to a comprehensive deconstruction of all such ideas of 'national continuity' or 'essential identity'.

And he claims that 'virtually the first cultural reference beyond architecture' concerns the late-18th century – hav-

ing presumably neglected even to skim-read the first three chapters, with their wealth of background material on, for example, the 12th-century Renaissance, the Reformation or the dynastic struggles of the 17th century!

Please, AJ, do find a more serious reviewer for any future 'Scottish books'. Otherwise, it might be better not to cover them at all.

**Ian Campbell, Edinburgh**

### Blobs and sticks sending architecture to top shelf

How refreshing to hear the views from the whole profession in one issue (Letters, AJ 15.7.04) – from the 'disillusioned young architect' to RIBA president George Ferguson himself – all on the increasingly irritating exposure of daft buildings.

Blobs and sticks, ludicrously leaning towers and clouds – all by the usual suspects – everywhere. These CAD-led abstract, impossible geometric exercises are no more mature than infant art classes; ideas not even fit for Dan Dare – and how out of date is he?

Still, there's no glamour in quietness, delicacy, context, sensibility, practicality and craftsmanship, is there? Only gravity defiance, outrageously expensive and unlikely Jordanesque curves and cheap quick shocks can be seen in the architectural press these days – could it be our architectural periodicals are becoming top-shelf material? Gets us even further away from the public then, doesn't it?

**Gerry Sanderson, Sanderson Associates, Gloucestershire**

### One-stop shop for all your judgemental needs

I thoroughly enjoyed Roy Mitins' response ('OCAD is new Peckham – no visit necessary', AJ 15.7.04) to my letter and fully intend to embrace his time and cost-saving notion of only visiting one building upon which all future judgements can be based. Having, for instance, visited several Le Corbusier projects in past years, I need never make the effort to go to any others; equally, Ludwig becomes tedious – once you've seen one Miesian corner, you've seen them all.

Oh – my apologies, I almost forgot – the Hôtel du Département des Bouches-du-Rhône, Marseilles: not an 'amorphous blob' in sight. Vive la difference!

**Matt Harding, Leicester**

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.





## Performance pedants offer us progress in a straitjacket

The impact of time and cost on architecture has inspired thinkers and pedants alike.

Think Cedric Price for the former: 'Design is concerned with the conscious distortion of time, distance and size.' Think of those who drink at the shrine to innovation known as 'Rethinking Construction' for the latter.

'Rethinking Construction' answers a government obsession with statistics via a misdirected plethora of new measurements of performance. We are bombarded with supposed successes – jobs finished on time and budget – because we still use historical tools that entrench anachronistic thinking. Measurement remains a straitjacket, focusing on cost, not value; quantity, not quality; and the short term. There is no satisfactory method for measuring the long term. Little is done to explore the allocation of risk; we remain focused on the cost of procurement.

There is much subterfuge in the presentation of the 'facts' of construction. If an extension of time is granted under clause 25, is the project to be acclaimed as 'on time'? If delays are incurred and liquidated damages are levied under clause 24, are these deducted from the final 'out-turn cost', thus delivering a project 'on budget'? Clearly there is scope for manipulation to ensure favourable headlines while undermining intelligent criticism. The lazy sections of the press accept dubious information far too easily as they bury their snouts in the dustbins of supposed failure.

Setting aside press and promotion, extensions of time are contractually difficult. Not only are we advocate, judge, jury and executioner, but also the accused and the witness. Our models of professional detachment are increasingly difficult for others to understand and for us to pursue; analysing design-team delays eventually involves us in identifying consultant culpability. If delay is down to the architect, it leads to conflict

with our responsibility to our professional-indemnity insurers. I am not suggesting that others are better positioned to deal in what are usually muddy waters, but you can see why some clients seek the supposedly detached position offered by project managers, even if they are often less informed. New contracts, such as PPC2000, seek to resolve disputes by promoting mechanisms of consultation, of risk and reward, yet they often confuse further.

Increasingly, we work in new relationships between the design team, the client and the contractor; a world of incentivised fees, framework agreements and risk registers. It locates us in new situations where we deliver products for sale, not service to a client; where our assumptions of independence and detachment are irrelevant; a sometimes dull world of sound bites and acronyms. But is all of



The lazy press bury their snouts in supposed failure

this really new? As a septuagenarian architect in my office remarked of key suppliers in the supply chain: 'We used to call them nominated subcontractors.'

Schemes once acclaimed as on time and on budget, but redundant before paid for, are numerous – you need only look back at recently demolished mass housing. Which is why PFI and PPP remain a concern: a continuous gravy train of bad fees and sad products. Contrast this with Alexandra Road and Trellick Tower, once fiercely criticised in respect of cost and time. We have heard little of that since they were listed and their apartments rocketed in value.

So next time you read of the delivery of a building, consider the reality of time and budget and whether either was well spent. Until a system of life-cycle costing becomes the norm, you can only guess. Good clients and architects have an intuitive understanding of the possibilities of future value and I'm not sure measurement will ever improve on that. But we still need progress in this area because the good are likely to remain a minority.

## Leading lights in the World Trade Center resurrection and tackling the Childs/Libeskind dispute head-on, Guy Battle and Chris McCarthy are not your average engineers

'We didn't need to dig the foundations on this one,' says Chris McCarthy, of multi-disciplinary engineering practice Battle McCarthy, leaning back in his chair and looking rather pleased with himself. 'We just used a mine clearance vehicle to do that.'

How can engineering be suffering such a serious recruitment crisis when McCarthy and his partner, Guy Battle, are potential figureheads? With their stories of building universities on Angolan minefields, one would have thought that these two would be a marketing man's dream.

How many 16 year olds would be able to resist the lure of a job that sees you flying around the globe putting up incredibly complex structures in some of the world's most interesting places? And how many adults would be able to resist the opportunity to spend vast swathes of time in the Big Apple working with one of the world's most famous architects on 'greening' the highest profile construction project in the universe? Daniel Libeskind's Freedom Tower is that important.

Holborn-based Battle McCarthy is not the biggest engineering firm in the world but must surely be one of the most unusual. McCarthy – a fop of shambolic hair and public-school physics teacher mannerisms – is a structural engineer and Battle, the younger and clearly trendier of the two, is qualified in the environmental disciplines. It is hard to resist mental references to the 'original odd couple' when you meet them and see their relationship.

What makes the firm more unusual still is its commitment to landscape architecture. This is an abnormal set-up and must have taken a major leap of faith for the firm's founders when they decided that people really needed a company to design systems that integrate the air conditioning with the external shrubbery and car parking. However, it all make sense when you realise the stock that Battle, in particular, puts in reed beds as part of drainage and plumbing systems.

But without doubt the most interesting aspect of the firm is the work it is doing with Libeskind and SOM's David Childs on the World Trade Center site in New York. Battle was brought in back at the scheme's inception, two years ago, to help out on the designs, after gaining a North American reputation developing the new stadium proposals for the New York Jets in Manhattan.

What nobody could have expected was that Battle McCarthy would come up with plans



World in action:  
Guy Battle (left) and  
Chris McCarthy

CHARLES GLOVER



## Freedom fighters

for the largest urban windfarm in the world on top of the 1,776-foot Freedom Tower. In a country that has spent the past three and a half years backing out of its Kyoto Protocol targets for the reduction of CO<sub>2</sub> emissions, this must seem an amazing proposal.

Even on this side of the pond, it seems pretty unusual. The concept design shows something resembling a transparent second tower balancing on top of the office skyscraper, with a mixture of turbines each facing into the prevailing wind. The project will, when it eventually enters the public consciousness, almost certainly leave Battle McCarthy as the trendiest engineer in the world. You can imagine this role sitting easily on Battle's shoulders but perhaps not with McCarthy.

Throughout the interview, both Battle and McCarthy behave more like a married couple than business partners: both talking at the same time, contradicting one another and teetering on the edge of bickering.

But what of working on the World Trade Center designs? The first and rather striking

observation is that between the pair of them they only manage to make one reference to Libeskind, while simultaneously talking in the most glowing terms about SOM and Childs.

What does this mean? Can this possibly reflect the pair of them taking sides in what is the world's most well-known architectural dispute? Suddenly, when this subject comes up, the atmosphere changes. Gone is the almost child-like babble of chat and enthusiasm, replaced with an on-message political response. There's no chance that these two are going to be entrapped by leading questions.

'We worked on both the proposals drawn up by SOM and those by Libeskind,' says Battle, looking a little uncomfortable. 'I feel that the scheme will benefit from the way that the two were drawn up separately – the Freedom Tower is definitely better for it.'

When pushed about the ongoing row, both wriggle uncomfortably. 'This was and is a great scheme,' Battle insists. 'We speak to both architects regularly – for example, Danny [Libeskind] was on the phone this morning.

'But what is really important is that we are developing an amazing project,' he adds. 'Just imagine the fact that this wind farm is going to produce 40 per cent of the required energy for the entire office. That is incredible.'

The interview rambles on for the best part of an hour, with topics cropping up and vanishing without any discernible pattern. Both men take it in turns to hold court on various issues that they hold dear – ranging from the government's failure to support knowledge-based firms working overseas to the potential use of the energy found in the tension of a skyscraper tower.

What becomes completely apparent is that the pair of them have a very clear concern for – and are probably mildly obsessed about – the world's ecology and environment. But then you probably have to be, to spend large chunks of your time worrying about the 'crapping pattern of office inhabitants and the way that it effects drainage patterns'.

Ed Dorrell





**martin pawley**

**Q & A**

# High-Tech's high drama bridges the scepticism and symbolism divide

About half a century ago the Russians launched a rocket called Lunik II that landed on the Moon. It placed there metal pennants bearing the emblem of the Soviet Union and the date. Although universally seen in the West as the prelude to a manned mission, the Russians insisted that they had no immediate project to land a man on the Moon. Instead the flight was described as 'the first bridge to an infinite universe'.

This very poetic description turned out to be partly true but also partly false. It is many years since the American bridge to the Moon carried any traffic, while the claimed Soviet bridge was never a real one – even though there were plans to match its American equivalent, which fell victim to the collapse of the Soviet Union in 1991.

The truth is that all bridges have a powerful symbolic significance – metaphorical bridges as well as terrestrial ones. Pictures of broken bridges, such as we have seen aplenty from Kosovo to Baghdad, mean defeat in any language. On the other hand, pictures of bridges completely put back together again are a rarity because most collapsed bridges of any size are replaced rather than repaired, frequently in locations other than their original position. Oddly enough this seldom happens to buildings and this may be why they lack the symbolic value of bridges. They collapse just as readily but are more frequently rebuilt in the same place, often upon the same foundations and connected to the surviving service and sewage terminals. As a result, while pictures of restored buildings are plentiful, their significance is correspondingly diminished. Which, in turn, may be why the post-Cold War space racers stuck with bridges. Instead of colonising the Moon they turned their attention to unmanned missions to Mars.

Readers of this homily on the value of bridges will

no doubt be put in mind of the argument that once raged on this page about what exactly it was that distinguished High-Tech architecture from Modern architecture, and the contingent argument about the identity of the first ever truly High-Tech building. Neither of these arguments was ever really concluded, although it is probably fair to say that what ended up as the majority position on the first was that, whereas High-Tech architecture dramatised structure,

Modern architecture expressed function. The non-conclusion to the second argument was equally enlightening. By and large the trend-spotters who concerned themselves with this question ended up in one of two camps, both centred on an extinct building: the first a 'historical' group clustered around the Crystal Palace, and the second a non-historical group loyal to the present in the shape of the Reliance Controls potentiometer factory, which stood in Swindon from 1966 to 1991. To the first, High-Tech architecture was no more than a return to the ideals of engineering – bridge building, in fact. To the second, it was something entirely new, invented in the 1960s in Belsize Park.

The difference between these two positions illuminates the whole phenomenon of the virtual bridge in space. The more we look into them, the more sceptical we must become. In all but size the Crystal Palace turns out to owe more than a little to earlier greenhouse structures whose dates creep backwards into the 18th century. But in the same way, the pioneering role of Reliance Controls too begins to disintegrate under comparison with Mies van der Rohe's Farnsworth House, Buckminster Fuller's Wichita House of 1945 and so on – back to the bowstring-trussed Nissen hut of 1916, Gustave Eiffel's 1879 airship hangar at Chalais-Meudon, Sheerness Boat Store and, finally, the Crystal Palace itself.

**Peter Barber**

Peter Barber Architects

**When and where were you born?**  
1960, Guildford.

**What are your favourite buildings and why?**

Borromini's San Carlo alle Quattro Fontane – it has a weird and bizarre exterior, with taut plastic forms inside; proto-plasticism. Everybody should go and see it. Also, San Miniato al Monte in Florence has good carving; Koolhaas' Kunsthal and Miralles' cemetery are thought-provoking; and Le Corbusier's Villa Savoye makes you want to dance about... well, it does me anyway.

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

Pollo Bar, Old Compton Street, London.

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

Two pushbikes and a beat-up Rover.

**What are your favourite films?**  
Charles Laughton's *Night of the Hunter* and Tarkovsky's *Stalker*.

**What is your favourite book?**  
*All That is Solid Melts in Air* by Marshall Berman.

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

Paper Mate 'non-stop' plastic disposable propelling pencils with integral eraser. A thousand times more versatile than any computer and only 25p each.

**What is the worst building you've ever seen and why?**  
Don't get me started.

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

Koolhaas – cerebral; Miralles – sensual; Le Corbusier – social; and Borromini – for all of the above.

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

**If you hadn't been an architect, what would you have been?**  
A film director.

**What would your advice be to architectural students?**  
Ignore the ARB/RIBA's learning outcomes – get on with making beautiful projects.

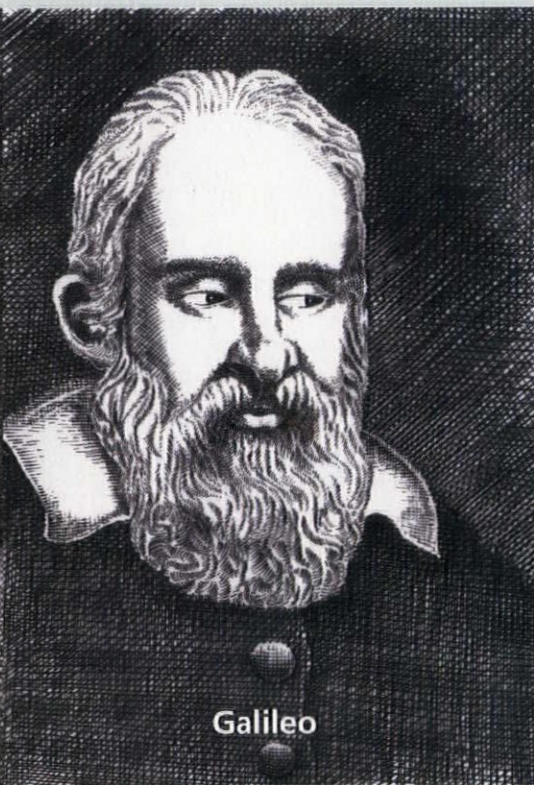
**What would your motto be?**  
Don't panic.

29 July 2004





Copernicus

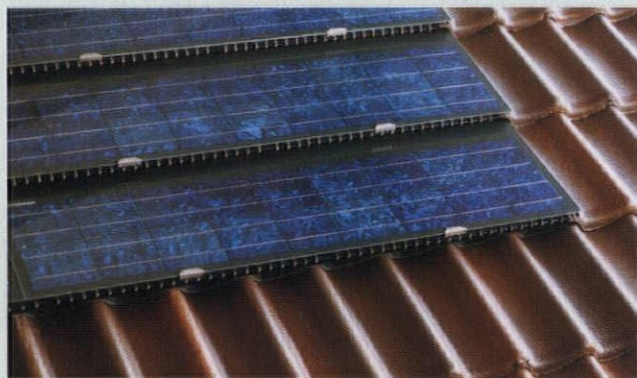


Galileo



Stuart Pocock

## They've taught us a great deal about the solar system.



Copernicus and Galileo's belief that the sun – not the earth – is at the centre of the universe caused widespread disbelief.

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# RIVERSIDE REVIVAL

**Patel Taylor has transformed a 1960s eyesore in Putney into Thames-side housing and made major additions to the public realm**

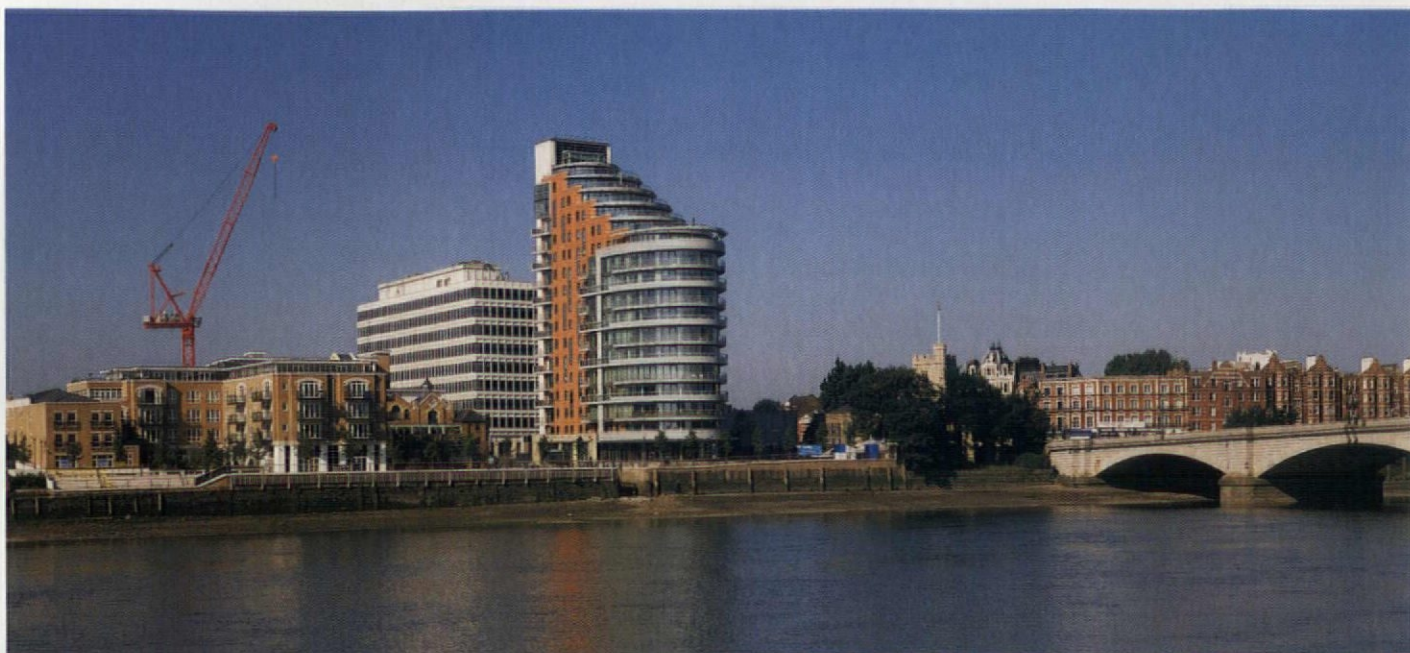
By Kenneth Powell. Photographs by Peter Cook/VIEW







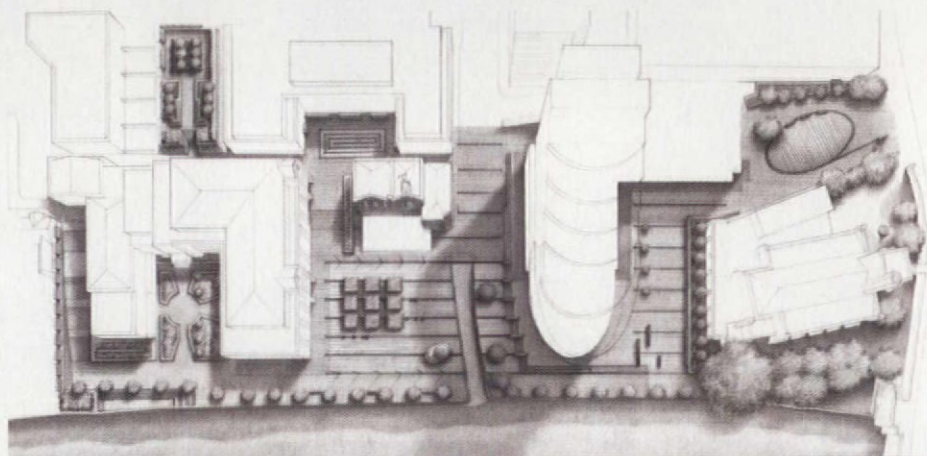




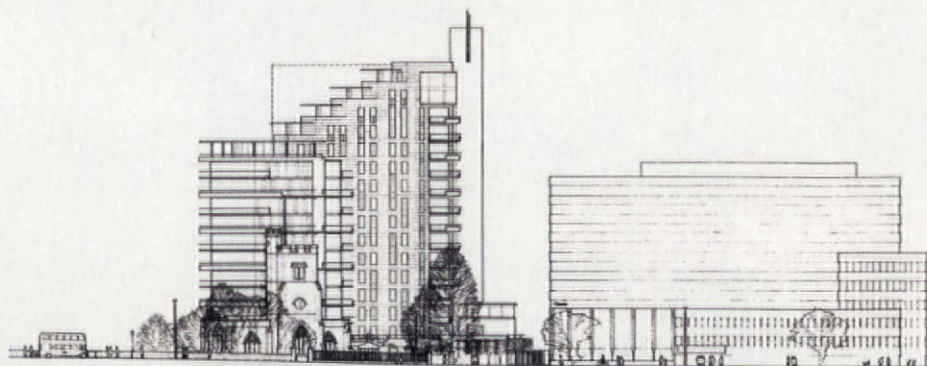
The Berkeley Homes Group – the client for Patel Taylor's Putney Wharf project, via its subsidiary St George – claims to be 'Britain's premier urban regenerator'. With a turnover in 2003/04 of £1.27 billion and operating profits of £213 million, Berkeley is making regeneration pay. Indeed, the entire group (including the Berkeley, Crosby and St James' 'brands') is now focusing almost exclusively on urban brownfield sites, far removed from the suburban plots where it started nearly 30 years ago.

Putney is, of course, a long way from the ex-industrial, inner-city contexts more usually associated with urban regeneration. The high street that extends south of Bazalgette's splendid bridge is prosperous and lively, with highly desirable suburban avenues and riverside mansion blocks nearby. Putney's Grade I-listed parish church, St Mary's, internally an interesting rebuilding by Ronald Sims (completed in 1982 after a disastrous fire), retains its 15th-century tower, echoing that of Fulham's old parish church across the Thames. During the 1960s, however, the setting of St Mary's was seriously compromised by the construction of a bulky office building in the immediate vicinity. Long occupied by ICL, it was a particular object of loathing for many locally, so that when it was vacated in 1997 there were hopes it might be demolished. For any intelligent housing developer, however, it made sense to retain and adapt the 16-storey slab. St George's strategy was to integrate it into a larger development of the riverside site, formerly occupied by low-grade industrial space, extending eastwards from the bridge.

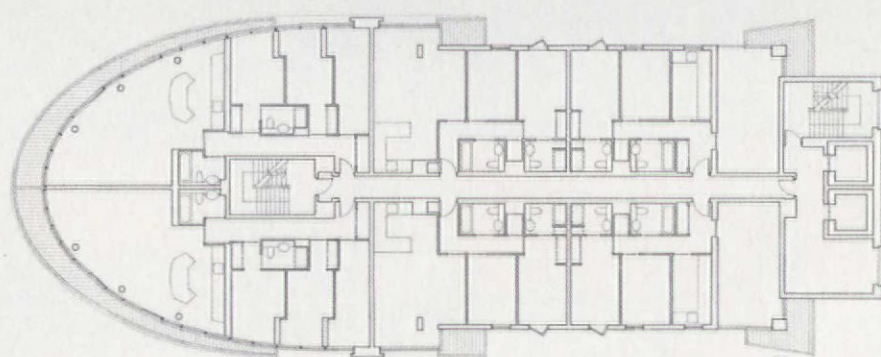
Recognising the realities of the situation, Wandsworth planners helpfully suggested some architectural practices capable of transforming this '60s eyesore. Out of a shortlist of six and via a competitive process, Patel Taylor was selected by St George. Encouraged by the planners, it developed its scheme in detail to provide 67 apartments, plus a restaurant and a small amount of office space. Unfortunately, elected members, lobbied by local residents, threw out the proposals



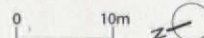
site plan



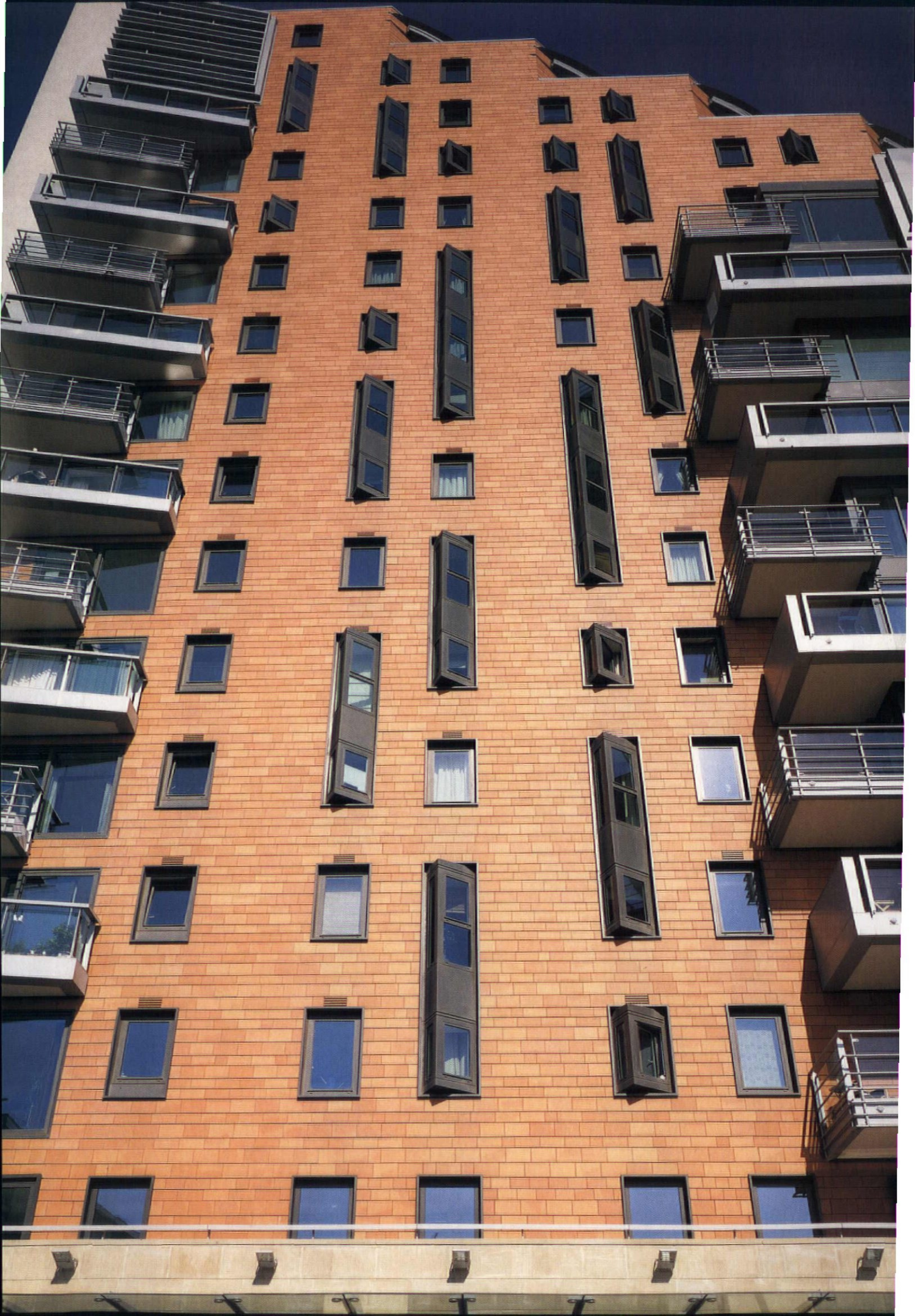
elevation



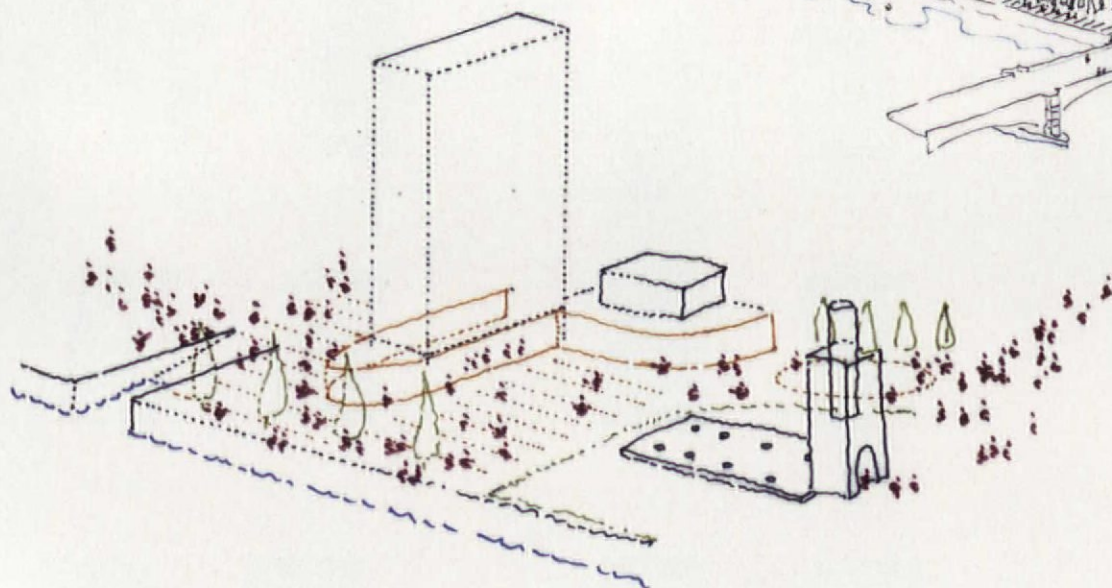
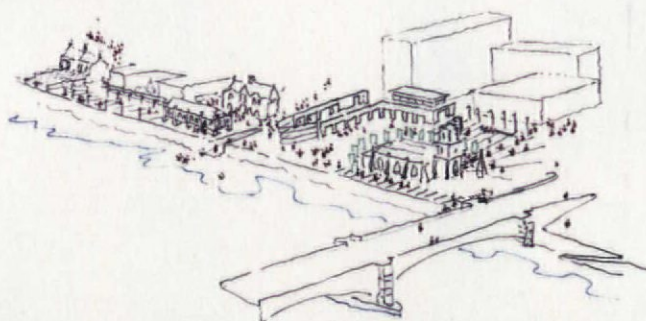
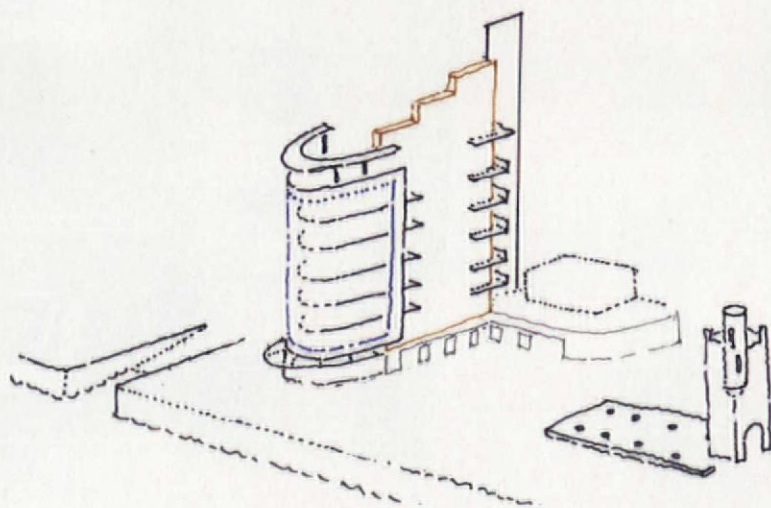
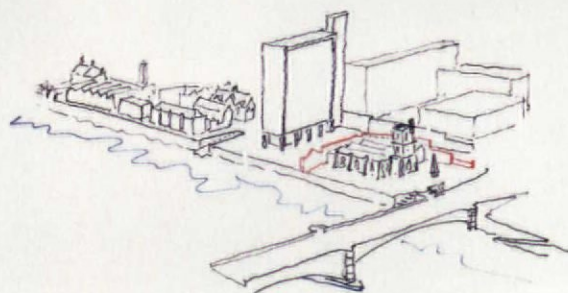
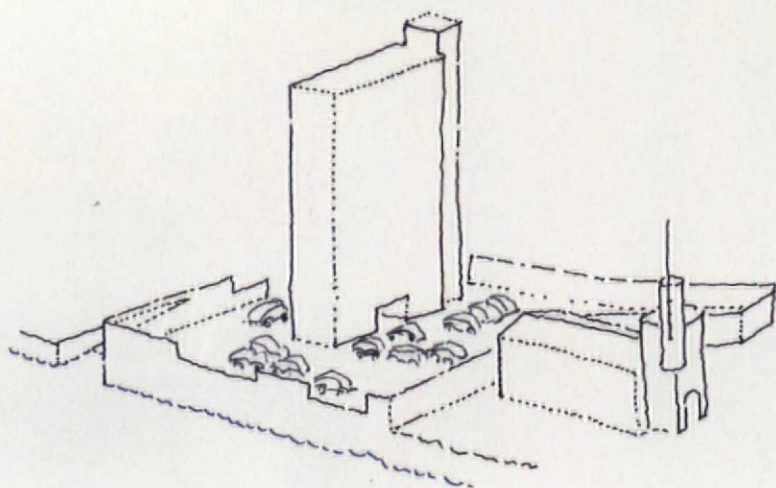
typical floor plan





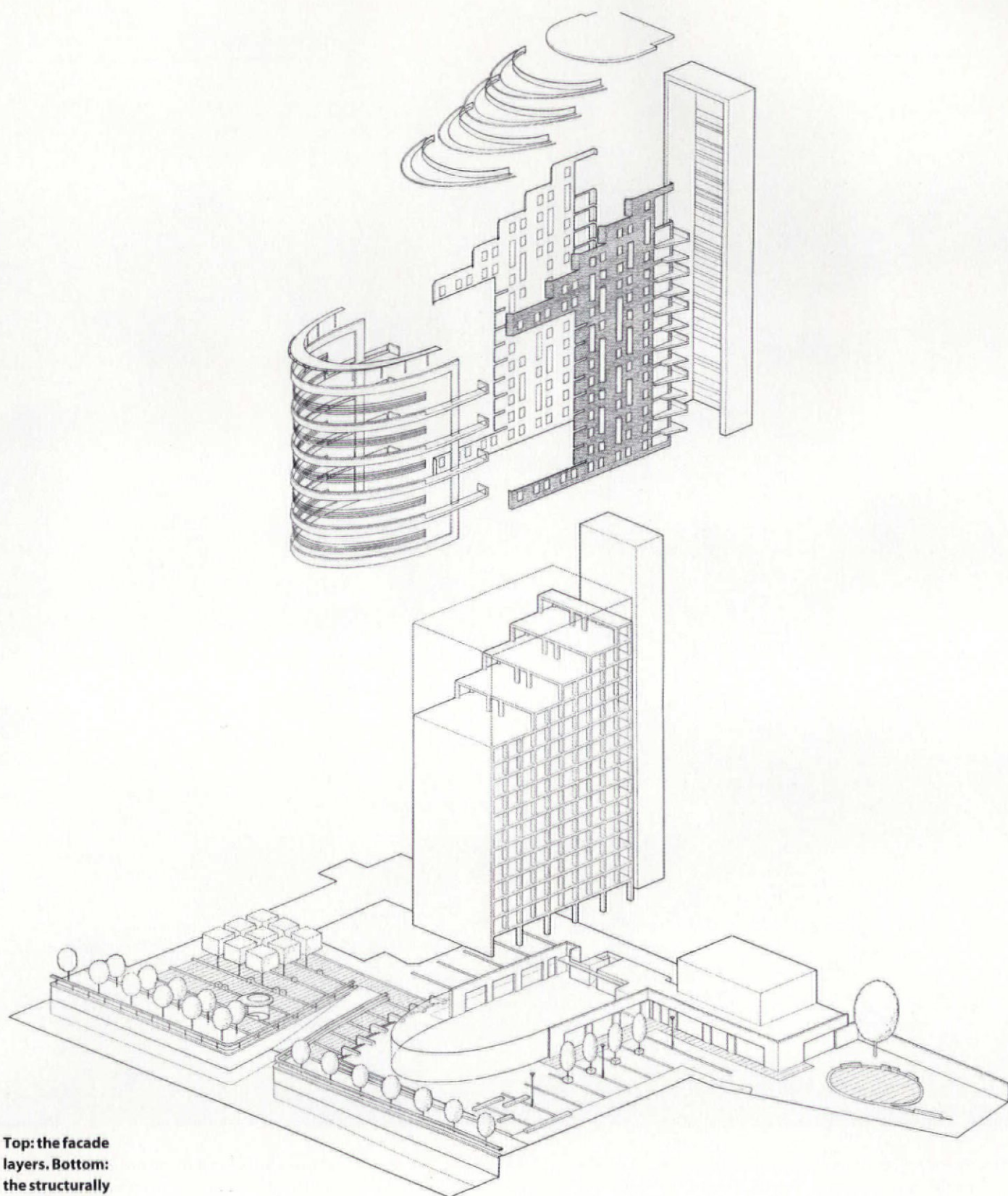






Top left: existing condition, an introverted site. Top right: the existing site. Middle left: the facade as a contextual response. Middle right: Putney's new riverfront. Bottom: animated public realm





**Top: the facade  
layers. Bottom:  
the structurally  
remodelled frame  
with the setting  
of the new public  
realm**





Part of the extended riverfront public space

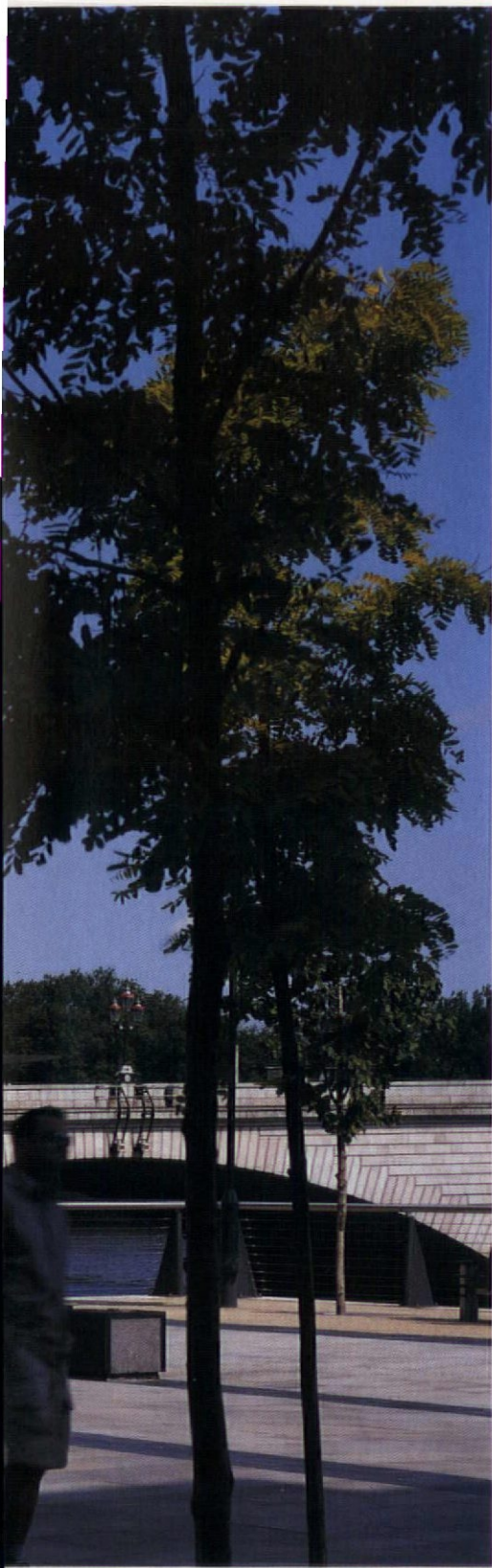
and they were given planning consent only after a public inquiry in 2001. The inspector concluded that what was proposed would enhance the context of the listed church. The reconstruction of the tower was completed a year ago, though the impact of the associated landscaping – a very important aspect of Patel Taylor's project – could not be appreciated until this summer.

The Putney Wharf development, including more than 150 houses and apartments in total, plus restaurants, bars, retailing, health club and offices, is architecturally variegated.

John Thompson & Partners was responsible for other new buildings on the site, which are largely in the pastiche warehouse manner and, though appropriate in scale and materials, weakly detailed. The only old building retained has been converted into a pub. What makes the development a striking success in comparison with other recent riverside schemes, many of them Berkeley/St George projects, is the quality of the new public spaces (very popular with locals) that it has generated. The entire site has been made permeable, with convenient routes connecting

the residential area to the east with the bridge and high street. There is nothing of the gated community ethos that regrettably detracts, for example, from the success of Richard Rogers Partnership's Montevetro, a mile or so downstream at Battersea, nor any sense that public space is a low priority – regrettably the case at Foster and Partners' Albion Wharf next to Battersea Bridge. At Putney Wharf, the immaculately maintained riverside squares and gardens are a real public asset, an astute use of the planning system to provide gains for the whole community.





Patel Taylor, of course, has a reputation for skilful landscape design, exemplified in its collaboration with Group Signes at Thames Barrier Park (AJ 12.7.01). At Putney Wharf it has achieved landscaping of an exceptionally high quality – granite benches and bollards, for example, and riverside railings that eschew heavy pseudo-historicism in favour of lightweight transparency, enhancing the connection with the river.

There were extended discussions with the planners, Patel Taylor's Pankaj Patel recalls, 'but in the end, everyone was the winner'.

Indeed, the local authority recently gave the whole development one of its Wandsworth Design Awards. The new hard landscape of ashlar and stone setts extends round the tower and connects the high street to the river, with St Mary's, formerly isolated behind a high wall, now integrated into the neighbourhood. (The parish is developing a new social centre, currently under construction, attached to the south aisle of the church and very much intended as an outreach facility, open seven days a week.)

'Demolishing the 1960s tower and building from scratch would have undoubtedly saved money,' says Patel – but, of course, a tall new building would have generated strong resistance. St George's strongest bargaining counter was the option of adapting the much-disliked ICL building with minimal external changes. Patel Taylor's strategy was, however, to reshape it substantially on the basis of the existing concrete frame. The existing office block effectively turned its back on the river and the design strategy for its makeover was naturally to capitalise on riverside views.

The basic structure of the building and its main circulation core, which is on the south side of the tower away from the river, were retained, with the stairs refurbished and new lifts installed. On the north side, a 'prow' was constructed to provide a stepped series of open balconies to the river, enclosed by alternate bands of solid or glazed balustrading, each with a slightly different elliptical profile – the effect is to break down the monolithic form of the building. New spine corridors were formed for access to apartments.

On upper floors there was a degree of demolition to achieve the desired stepped effect and to provide the topmost penthouse with a particularly spectacular external terrace – the views are, needless to say, stunning. The metal and glass aesthetic of the prow is balanced by the recladding of the flank elevations of the building in red terracotta tiles. Patel says that the aim was to achieve a richly textured, layered look, very different from the bland surfaces of the '60s. Random bonding and the use of misfired tiles, with a wide variation in colour and pattern, gives the facades a sense of life and movement. The ground-floor restaurant, with its stone cladding, roots the building to its site. Windows are arranged in a staggered pattern to further erode the sense of regularity – the projecting windows, Patel says, were inspired by Aalto's Villa Mairea. To the south, the service core is plainly rendered. The attached three-storey office building is equally unassuming and looks rather incidental.

Whereas the ICL building provided a depressing backdrop to the tower of St Mary's, its reincarnation – and it is hard to think of them as the same building – actually enhances the impact of the medieval tower, its light stone highlighted against the rich backcloth of terracotta. Visually, the reclad tower connects with the brick Victorian and Edwardian commercial buildings and apartment blocks around the top of the high street. Yet the reconfigured structure

provides a gain of 22 per cent in usable space over its predecessor.

The bottom line, of course, is that this is developer architecture, built to a commercial budget. If the generosity of the landscape surprises, the details of the tower, especially internally, are sometimes disappointing. Yet the overall impact of the development on the surrounding area is incontestably positive. St George has, in the past, played it safe with architectural commissions, not looking to be leading-edge. It has a longstanding relationship with Broadway Malyan, architect for a number of its projects, including the much-heralded St George's Wharf next to Vauxhall Bridge. But Patel believes that St George is now responding to a market that shows every sign of a developing interest in innovative design: 'Tony Carey of St George was a model client, supportive all the way,' he says.

For Patel Taylor, the experience of this project has been invaluable, feeding into, for example, its proposals for a residential tower in east London for the Peabody Trust. It seems that the experience has been equally positive for the client, with all the apartments quickly sold and the lettable space taken up. And for Putney it is an enormous public gain.

#### CREDITS

##### START ON SITE DATE

October 2000

##### CONTRACT DURATION

79 weeks

##### GROSS INTERNAL FLOOR AREA

8,019m<sup>2</sup>

##### PROCUREMENT

Subcontract packages

##### CLIENT

St George (South London)

##### ARCHITECT

Patel Taylor; Pankaj Patel, Adam Penton, David Calvert, Jon Brent, Mark Gorton, William Foster, Paul Allen, Peter Williams, Ruairi Reeves, Michael Jack, Gavin Harris

##### LANDSCAPE DESIGN

Patel Taylor

##### EXECUTIVE LANDSCAPE ARCHITECT

PRC Fewster

##### STRUCTURAL ENGINEER

John Savage Associates

##### SERVICES ENGINEER

SVM Partnership

##### INFRASTRUCTURE

Premier Energy Services

##### FACADE ENGINEERING

Cladtech Associates

##### ACOUSTICS

Hann Tucker Associates

##### FACADE LIGHTING

Speirs and Major

##### SUBCONTRACTORS AND SUPPLIERS

Stone cladding Gormley Masonry Services; facade glazing, terracotta Contano Aluminium; terracotta supplier James and Taylor; metalwork Crane and Rowbury; roofing Liquid Plastics; render Sto

#### WEBLINKS

St George (South London)

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

PRC Fewster

[www.prc-group.com](http://www.prc-group.com)

SVM Partnership

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

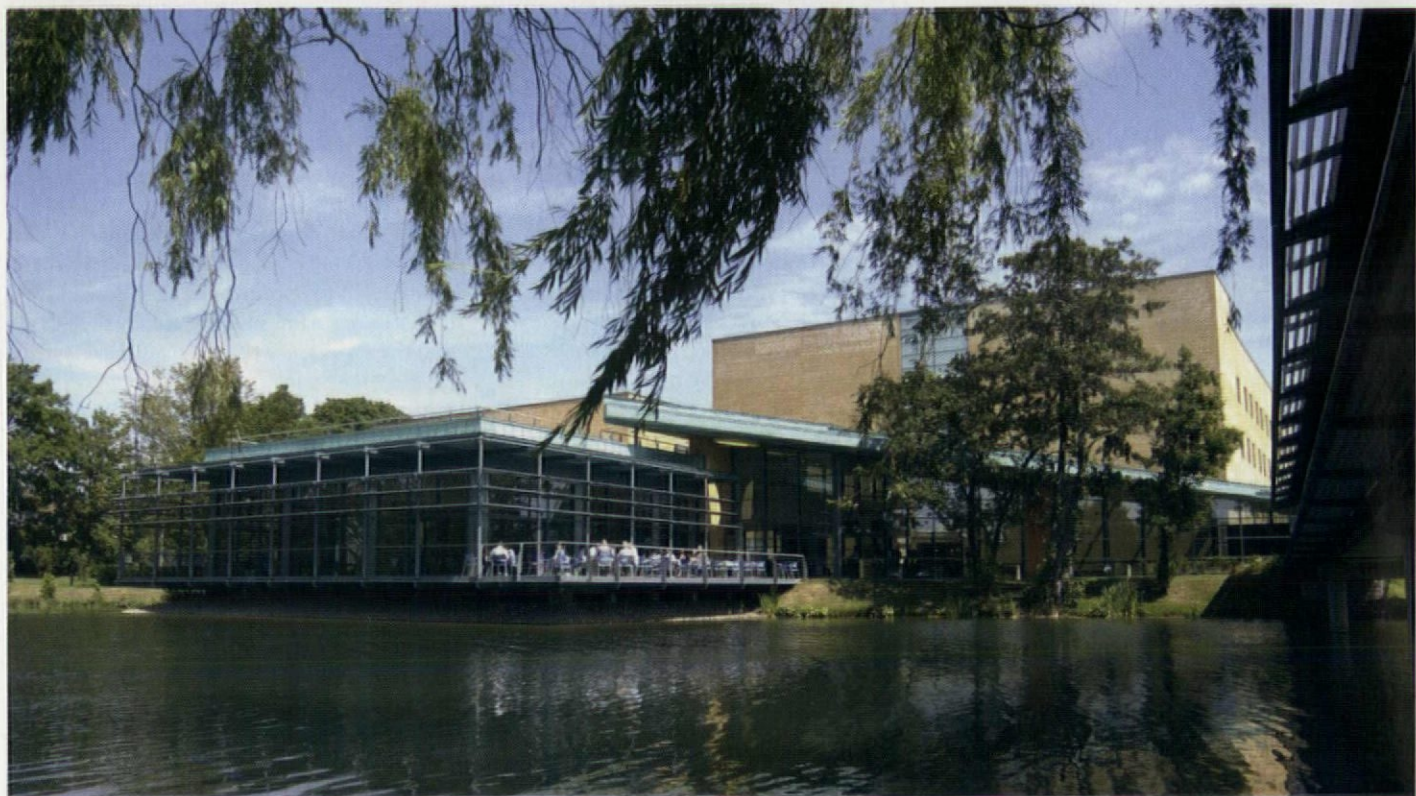
Hann Tucker Associates

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

Speirs and Major

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





## Walking on water

GHM Rock Townsend's new offices for the Pentland Group were voted the 'Best of the Best' at the most recent British Council for Offices (BCO) Annual Awards. Zumtobel Staff Lighting organised an AJ readers' visit to the building, a characterful project strongly tailored to a client at the forefront of product design

By Barrie Evans.

Photographs by Morley von Sternberg and Nick Wood

It is a surprise to find this oasis in the dense, Victorian suburbia of Finchley, the area's mature trees, walls and fences masking a small zone of workplaces. Pentland's site contains an existing office tower and the new five-storey building. Its entrance is modest but, once you pass through, the site opens out to reveal, centre-stage, a refurbished and extended lake, spanned by a gently arching bridge linking the existing office block to the left and the new building to the right, which now houses the main entrance.

You wouldn't have thought the anony-

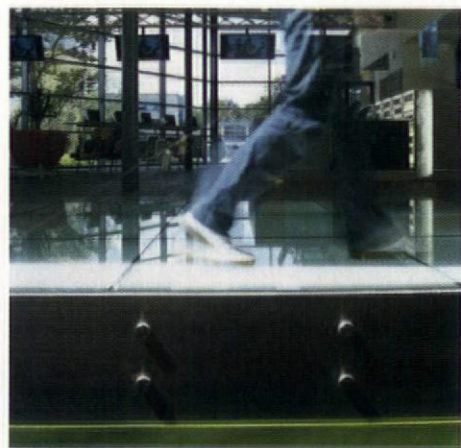
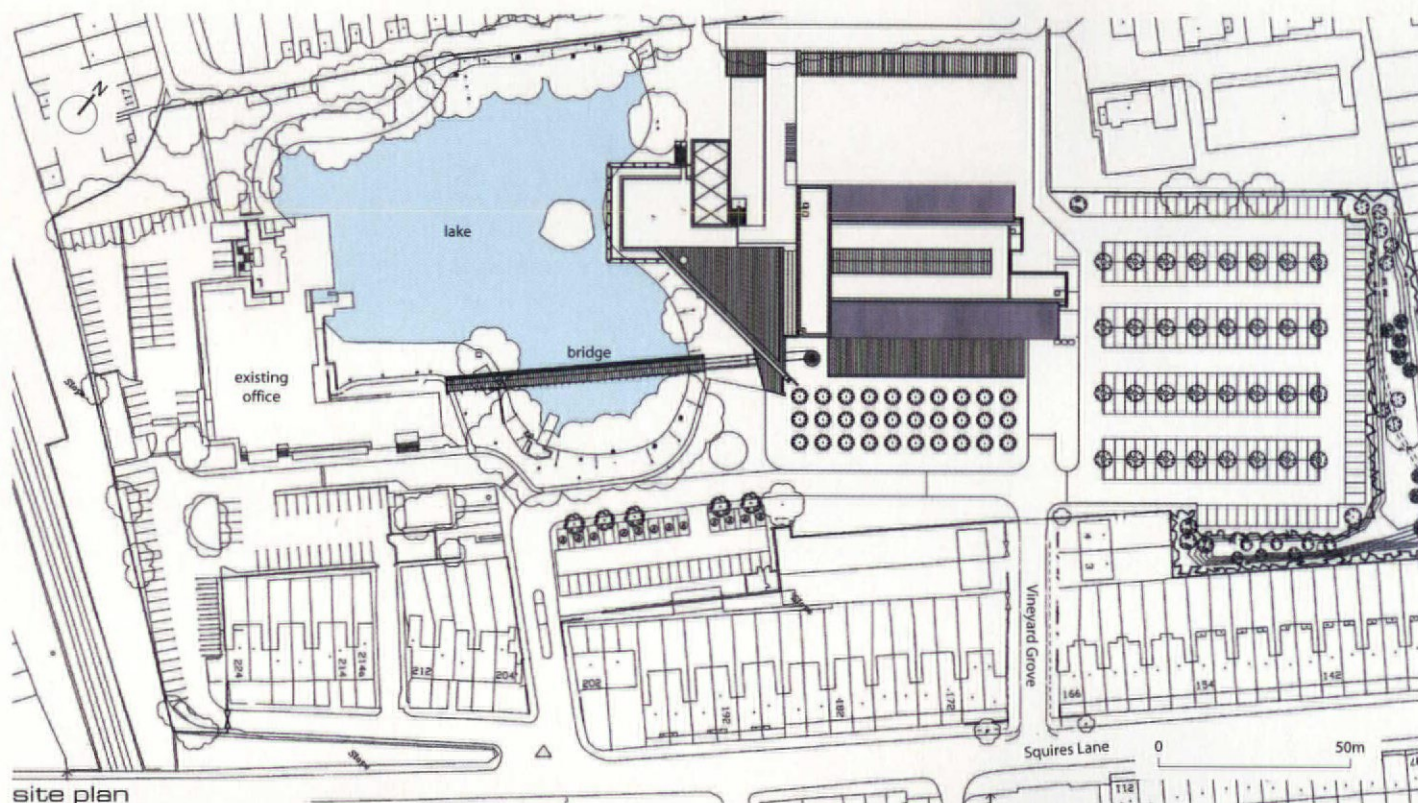
mous original 1960s eight-storey block housed 100 designers of an organisation owning high-profile brands such as Red or Dead, Speedo and Kickers. It has been refurbished but is a relatively background element in what, overall, has some of the feel of a small campus, bound together by its landscaping. Today the whole development much more reflects the personality of the organisation – creative, serious about work, yet a fun organisation to work for or with.

The new building comprises an exuberant single-storey entrance lobby and restaurant

'...particularly taken with the way the covered bridge acted visually as a wall, making the lake and buildings a single, particularly private, enclave'  
**Ed Hayden of Scott Brownrigg**

around the lakeside, with a cooler five storeys of offices attached. The heavily glazed entrance lobby is a monopitch, triangular in plan, that shoots up and broadens away from the door as you enter the building. The entrance floor has some sense of a floating plane, with the lake to one side and to the other a strip of glass floor with stairs down beyond (the offices start a floor lower than the entrance on the sloping site). This floating is a playing with expectations that continues in different ways throughout the building. A few of the more off-beat ideas did get cut, like the climbing wall in





MARLEY VON STERNBERG



NICK WOOD

**Left: the restaurant on the lake. Far left: glass floor in the entrance lobby. Opposite page: view from the existing block towards the restaurant, with the bridge to the right enclosing this private realm**

the entrance and the swimming pool – though even that remains as an echo of a pool, filled with recycled glass, underlit, retaining some of the swimming pool details; an apt surrealism.

Generally the building is quite straightforwardly built, something of a setting for objects in space – either the architect treating features such as entrance lobby light fittings as objects rather than integrating them into the fabric, or literally objects, such as one-off pieces of furniture, a couple of chandeliers, a crocodile and several more; as we left, an F1 car was being rolled into the entrance.

Leading off from this entrance, the generously sized, high-quality restaurant, set on the lakeside with its outdoor terrace, is an exceptional facility. The visiting AJ readers were all impressed by the creation of this waterside idyll. Ed Hayden of Scott Brownrigg was particularly taken with the way the covered bridge acted visually as a wall, making the lake and buildings a single, particularly private, enclave.

In part, the restaurant is another place to sit and think, to hold meetings or bring laptops away from the offices; but the whole

investment in the quality of the environment – including a gym, tennis courts and nursery – is also a move to encourage staff to want to work here rather than in the designers' more traditional location centred on London's Soho. Location here is a sustainability proposition picked up by the BCO judges; that if you want to keep living and working close together, you have to create compensations for the buzz of the city. There is also support for those who want to work at home from time to time.

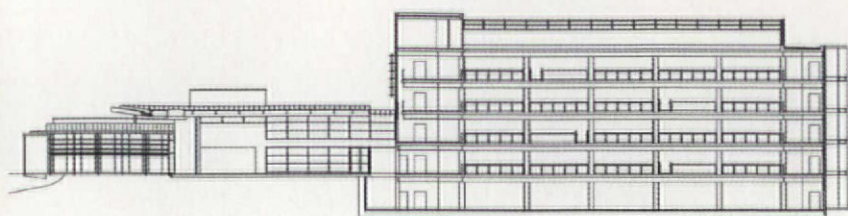
After the dramas of the entrance and



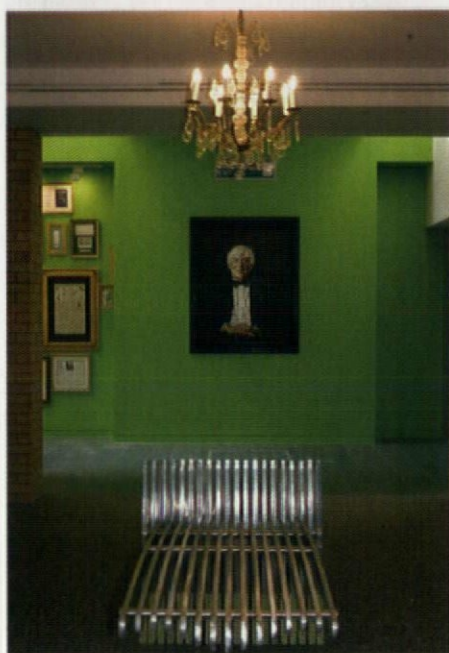


MORLEY VON STEINBERG

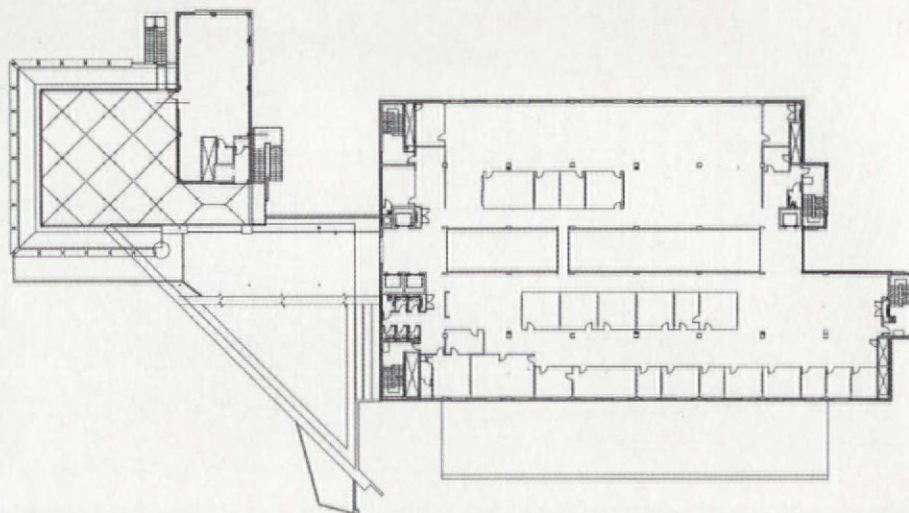
Alex Georgiou of HOK International saw this atrium configuration as an example he can cite to clients about the viability of atria this narrow, yet still achieving good daylight distribution



section through office and reception



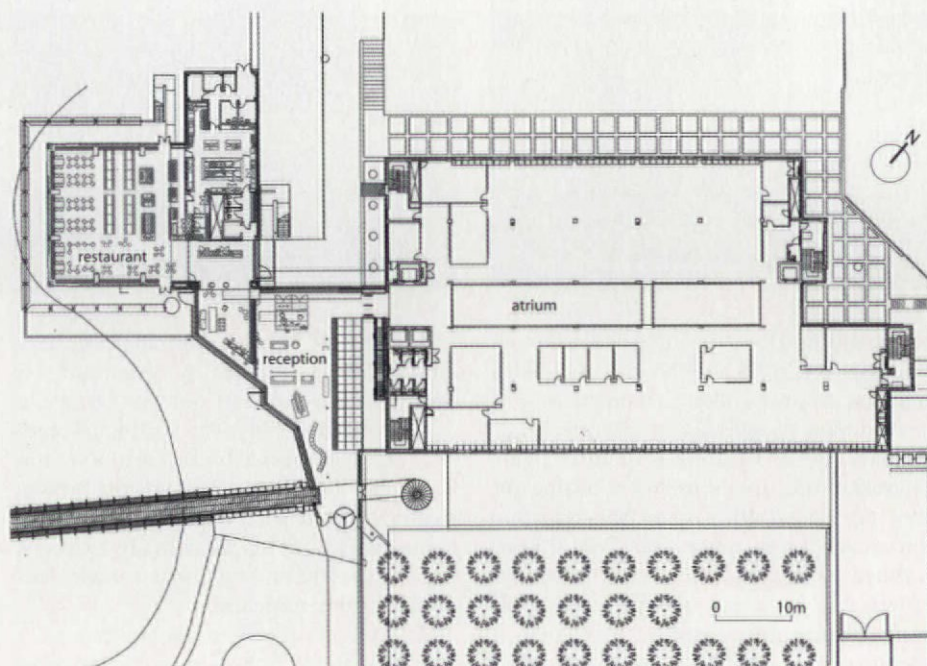
NICK WOOD



typical office floor plan

restaurant, the offices are altogether calmer, approximately 7,000m<sup>2</sup> on five floors of relatively straightforward space – two bays of a 7.5m grid, arranged either side of a narrow atrium, only 5.5m wide. Though the column lines are on the atrium edge, the atrium's apparent width is increased by the open circulation strips running along either side. (This planning also helps to create Chinese walls between Pentland's sometimes-competing brands.) Alex Georgiou of HOK International saw this atrium configuration as an example he can cite to clients about the viability of atria this narrow, yet still achieving good daylight distribution.

Currently, office spaces are only about half occupied, so it is difficult to assess how they will work. There is already a growing designers' clutter, as you would expect; design may centre on CAD but there are shoes and garment racks and other equivalents of the architects' work-in-progress models around. In parts it feels as if it might be more at home in a converted loft, the current set-



level 2 floor plan





One of the themed meeting rooms, with scaffold plank table. Above: office spaces looking across atrium. Opposite upper: atrium, with bridges treated as objects in space. Opposite lower: the atrium floor adjacent to entrance, with founder, student's prize-winning bench and second-hand chandelier

ting a bit clinical. Time will tell whether the organisation's style will take over the building here.

Elsewhere the Pentland stamp is more evident. The atrium ground floor is of resin-bonded gravel, with a showroom alongside. Circulation areas and offices are vinyl-floored. Some meeting rooms are themed – tropical, skateboarding. One of the meeting tables is framed and topped in smoothed scaffold planks. From the mid-floor of the atrium a fully glazed end wall looks down on to the reception area. 'Useful,' as Katie Greenyer, client and brand manager of Red or Dead, says, 'to check out guests, to see if they have sent the money man or the designer.' From here you see that the half-height 'door' on the side of the reception desk is a net curtain. Quirky corners abound.

When architects visit buildings there is always a forensic dimension: where are the fire escapes? And how is the fire protection done? And let's check out the toilets... There was the bigger picture, too.

Hayden liked the playful treatment of the smaller architectural elements, such as the stack-bonding of the large brick wall and alignment of windows. Stephen Newton of Anshen Dyer was impressed by the quality achieved under design and build. In part this is due to the close and continuing working relationship between Greenyer and project director Alistair Hay (even though GHM Rock Townsend was not novated to contractor Mowlem) and Greenyer's very hands-on involvement with the building process throughout. It is a rare major project where client and architect go off together to shop for second-hand chandeliers.

Among the general respect for what had been achieved, and a bit of envy of having a client like this, the most substantial query, raised by Newton, was whether a building in this location needs four-pipe air conditioning or whether more should have been made of natural ventilation? Generally, though, a very positive reaction. As Georgiou said: 'I'd like to work here.'

## COST SUMMARY

Data based on final account, for gross internal area

	Cost per m <sup>2</sup> (£)	Percentage of total
<b>SUBSTRUCTURE</b>	<b>71.44</b>	<b>3.77</b>
<b>SUPERSTRUCTURE</b>		
Frame/upper Floors	111.66	5.89
Roof	66.68	3.52
Staircases	16.41	0.86
External walls	79.91	4.22
Windows and external doors	73.03	3.85
Internal walls and partitions	89.97	4.75
Internal doors	30.17	1.60
<b>Group element total</b>	<b>467.83</b>	<b>24.69</b>
<b>INTERNAL FINISHES</b>		
Wall finishes	17.99	0.95
Floor finishes	100.02	5.28
Ceiling finishes	66.15	3.49
<b>Group element total</b>	<b>184.16</b>	<b>9.72</b>
<b>FITTINGS AND FURNITURE</b>	<b>86.79</b>	<b>4.58</b>
<b>SERVICES</b>		
Sanitary appliances	4.23	0.22
Mechanical services	336.58	17.77
Electrical services	232.85	12.30
Lift and conveyor installations	24.87	1.31
Minor building works	15.88	0.84
<b>Group element total</b>	<b>614.41</b>	<b>32.44</b>
<b>EXTERNAL WORKS</b>		
Site works	136.01	7.18
Drainage	17.99	0.95
Site services	13.23	0.70
<b>Group element total</b>	<b>167.23</b>	<b>8.83</b>
<b>PRELIMINARIES</b>	<b>302.71</b>	<b>15.97</b>
<b>TOTAL</b>	<b>1,894.58</b>	<b>100</b>

Cost data provided by John Shreeves & Partners

## CREDITS

<b>TENDER DATE</b>	September 1999	Impact Europe; circuit gym management Sona Health; digital graphics BA Media Group;
<b>START ON SITE DATE</b>	July 2000	filing cabinet systems Bisley Office Furniture; furniture Bullo Office Furniture; general office desks Ahrend; interiors, graphic design Pentland Group; lake, landscaping Hydrotechnology;
<b>CONTRACT DURATION</b>	22 months	mainfeed/sparks management Eures;
<b>GROSS INTERNAL AREA</b>	9,448m <sup>2</sup>	meltdown sofa, mirror, shelving Jarvis Newman Northern; one-off pieces of furniture Furniture File; one-off student design pieces Andy Tennant; painting, decorating S Lucas; source design and fitting Brinkworth Design; UFO design and installation Hollington Associates; glazing to windows, wall and roof CAP Aluminium; lighting Zumtobel Staff Lighting
<b>CONTRACT</b>	Enhanced D&B	
<b>TOTAL COST</b>	£17.9 million	
<b>CLIENT</b>	Pentland Group	
<b>ARCHITECT</b>	GHM Rock Townsend	
<b>INTERIOR DESIGN</b>	>>>id	
<b>PROJECT MANAGER</b>	John Shreeves & Partners	
<b>SERVICES ENGINEER</b>	Fulcrum Consulting	
<b>STRUCTURAL ENGINEER</b>	Whitbybird & Partners	
<b>MAIN CONTRACTOR</b>	Mowlem	
<b>SUBCONTRACTORS AND SUPPLIERS</b>	AV design and installation	

## WEBLINKS

Pentland Group	Mowlem
<a href="http://www.pentland.com">www.pentland.com</a>	<a href="http://www.mowlem.com">www.mowlem.com</a>
GHM Rock Townsend	Zumtobel Staff Lighting
<a href="http://www.ghm-group.co.uk">www.ghm-group.co.uk</a>	<a href="http://www.zumtobelstaff.co.uk">www.zumtobelstaff.co.uk</a>
John Shreeves & Partners	
<a href="http://www.shreeves.co.uk">www.shreeves.co.uk</a>	
Fulcrum Consulting	
<a href="http://www.fulcrumfirst.com">www.fulcrumfirst.com</a>	
Whitbybird & Partners	
<a href="http://www.whitbybird.com">www.whitbybird.com</a>	



# Core, what a success

The world's first modular composite lift core was erected in Ireland. We examine the process from inception to completion

BY CHRIS BEATTIE

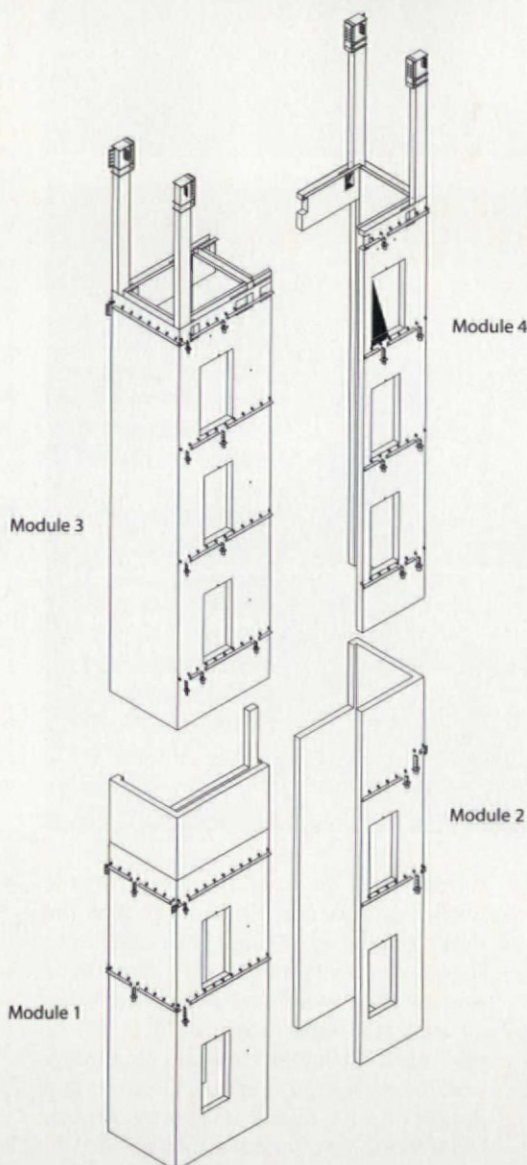
Dundrum town centre, 6.4km south of Dublin, is a retail and leisure complex comprising 80,800m<sup>2</sup> of retail space, a 12-screen multiplex cinema, 15 restaurants, a pub, 3,400 car parking spaces and 16,700m<sup>2</sup> of office accommodation. Due for completion in spring 2005, the development is being constructed in two phases. At the time of installation of the lift core, approximately 70 per cent of phase one had been completed.

Lift cores are always troublesome, necessitating special programme requirements to avoid delays to follow-on trades and to minimise the effect on work in surrounding areas. Reducing the time needed to install a lift thus has tremendous benefits for any construction project. This case study examines the Corefast system used at Dundrum. Corefast comprises a modular, rapid-erection structural core of fabricated modular Bi-Steel panels (two parallel faceplates jointed together) joined in situ with the Surefast bolting system. This combines the benefits of strength and stiffness, low cost and the quality and speed of off-site manufacture.

## Critical path

Structural engineer for the Dundrum development T J O'Connor & Associates (TJOC) approached Corus Bi-Steel in July 2003. A number of issues had been identified with the lift core for the cinema complex:

- The core was on the critical path



for the site works and would take more than eight weeks to construct from conventional reinforced concrete. The Bi-Steel team reviewed the design criteria and proposed a solution that could be erected on site in under two weeks.

- The core forms a key architectural feature of the cinema atrium and so the architect laid down strict requirements for the slenderness of the core walls, which called for composite stiffness.

- The Bi-Steel solution simplified the connections between the frame and the core by providing a steel-to-steel interface, and facilitating the attachment of fin-plates, seating brackets and floor-support angles – off site, in a quality-controlled environment.

- Construction of the core using prefabricated modules minimised the site-storage area and the requirement for temporary works, easing operations on a busy and congested site.

- Following a positive response to TJOC's original enquiries, the Corefast scheme was developed further through detailed discussions between Corus, TJOC, steelwork contractor Fisher Engineering and main contractor Sisk.

- Bi-Steel was confirmed as the material to be used for the lift core on 1 December 2003. Design issues aside, the resulting solution overcame onerous structural requirements with a total on-site installation time of 40 hours over a two-week period.

## Structural arrangement

The Bi-Steel core houses two lifts, and is six storeys (24m) high, with plan dimensions of approximately 5.5 x 2.4m. The lift shaft extends to the sixth floor, connecting the basement car parks to the cinema complex and retail spaces. To assist the transportation of materials and to utilise existing on-site crane capacity, the

## Site operations

### PHASE 1: PREPARATION AND ERECTION OF THE LOWER MODULES

Module 1 was delivered to site on 4 May. Following its arrival on site, it was lifted horizontally from the road level 10m above the site and laid onto the ground. The module was then rotated to the vertical, lifted into position, and secured with holding-down bolts onto pre-levelled packer plates. Each of these two lifting operations took approximately one hour. The module was then plumbed into position.

The following day, the second module was delivered and erected following the same procedure as Module 1. The modules were aligned using straps and secured together by using the Surefast connection system. This operation took approximately 2.5 hours. In total, the first two modules were installed in 4.5 hours. Over the next couple of days the base plates were grouted and the base slab was cast around the bottom metre of the modules; this was carried out while other site operations continued.





**Main picture:** temporary platform fixed to the top of modules 1 and 2 while the crane-hoisted concrete delivery pipe is lowered into place to pump into the cavity. **Inset:** module 2 being craned into position after module 1 has been bolted onto packer plates



## PHASE 2: CONCRETE FILLING OF THE LOWER MODULES

On Tuesday 11 May a temporary platform was installed onto the top of the Bi-Steel modules, eliminating the need for a full scaffold tower and other temporary works. Standard C40 pumpable-grade concrete was then pumped into the Bi-Steel walls via four tremi pipes lowered at each corner of the module and through the RHS sections forming the vertical Surefast joint (the RHS sections had pre-cut 100mm diameter holes at 1m centres to allow the concrete to flow).

Vibration was undertaken using external vibrators clamped to the fin plates in order to increase the mobility of the concrete and ensure an even fill. To ensure good compaction below the door sills, the sill plates were pre-drilled with 6mm diameter holes. These holes permitted air to escape as the concrete level rose; consistent grout flow through these holes provided assurance that the area below the sill had been filled effectively. Once the concrete was 3m from the top of the Bi-Steel, the tremi pipes were lifted out and the concrete was filled from the top. The concrete filling operation took approximately 4.5 hours, the rate being carefully controlled in order to limit concrete pressures within the Bi-Steel walls.



core was designed as four similar-sized modules. Each module was approximately three storeys in height, with two modules forming the lower part of the core, and a horizontal joint at about mid-height.

The largest module (module 3) was 12.4m high, 3.3m wide and 2.4m deep. This module weighed just under 17 tonnes when fabricated. Bi-Steel panels sized 8/200/8 @ 320 were used to form the core: that is, a panel constructed from two 8mm-thick steel sheets, 200mm apart, connected by bars at 320mm centres. The overall thickness of the core wall was therefore 216mm.

The core was designed by Corus in accordance with BS5950-1:2000. TJOC provided dead, imposed and notional loadings using output from

**Modules 3 (below) and 4 (right) being hoisted into place. The joints between the upper and lower units are covered with a welded face plate**



the RAM structural analysis software package. Close cooperation between Corus and TJOC ensured efficient exchange of their respective design data. A critical design requirement was the ability of the core to limit frame deflections.

The inherent stiffness of the steel-concrete composite core meant that a 'non sway' mode analysis was achieved, significantly simplifying the frame design. This onerous structural requirement was attained while complying with the architectural requirements for narrow wall thickness. A wall thickness of 216mm could not have been achieved using just reinforced concrete.

The main foundation connection was provided by embedding the lower modules 1.3m into the concrete base slab. Shear studs on the face plates transfer the forces to the foundations via the reinforced slab. The vertical connection between the two modules consists of RHS sections with shear studs. Surefast bolts were incorporated to clamp the

two modules together prior to concreting and form an effective seal. In situ welded plates were used to form the horizontal joint at mid-height.

Fin plates and seating plates pre-welded to the lift shaft provide a straightforward connection for the incoming beams. The metal decking sits on pre-welded angles and the horizontal forces are transferred from the slabs to the core by rebar tags. The local effects of loading from beams and floor slabs were assessed, and if necessary the position of the internal bar connectors was adjusted to provide additional stiffening to the Bi-Steel face plates. Brackets to support the lift guide rails were pre-fitted to maximise off-site assembly and to reduce the lift installation times. The four-week design period began on 12 January this year.

### Fire protection

A key design criterion was the ability of the lift core to maintain its strength and structural integrity during a fire,

### PHASE 3: ERECTION OF THE UPPER MODULES

Module 3 was delivered to site on 17 May. The module was lifted vertically onto the top of module 1 and secured with adjustable seating bolts. The module was then plumbed into position and the height was adjusted; this operation took approximately two hours. Finally the horizontal joint was made by welding an 80mm wide x 8mm thick cover plate across the gap between modules 1 and 3.

Module 4 was erected the next day. The module was positioned using straps to pull the RHS sections into the Bi-Steel. The seating bolts were engaged and the module was plumbed into position. The Surefast bolts were then tightened and cover plates welded to form the horizontal connection. Tight tolerances on verticality were achieved to less than 5mm over the 24m height, exceeding design requirements.





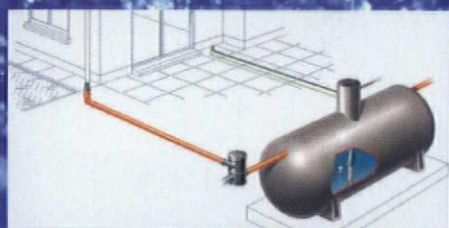
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 Telephone: 01709 770000 Fax: 01709 770001

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 Union Works, Bishops Meadow Road,  
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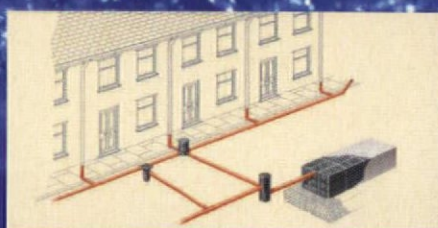


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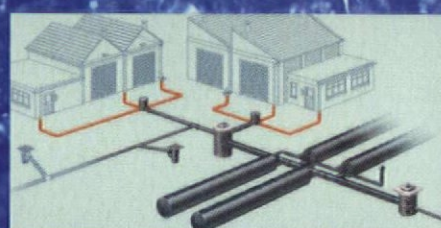
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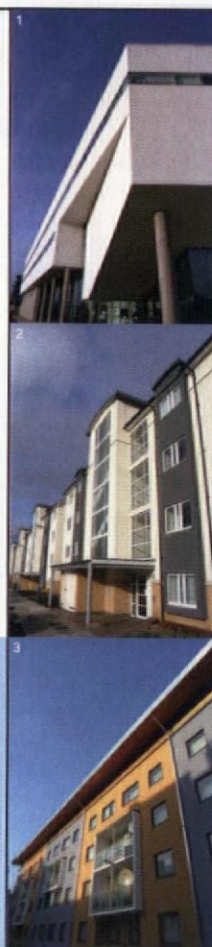


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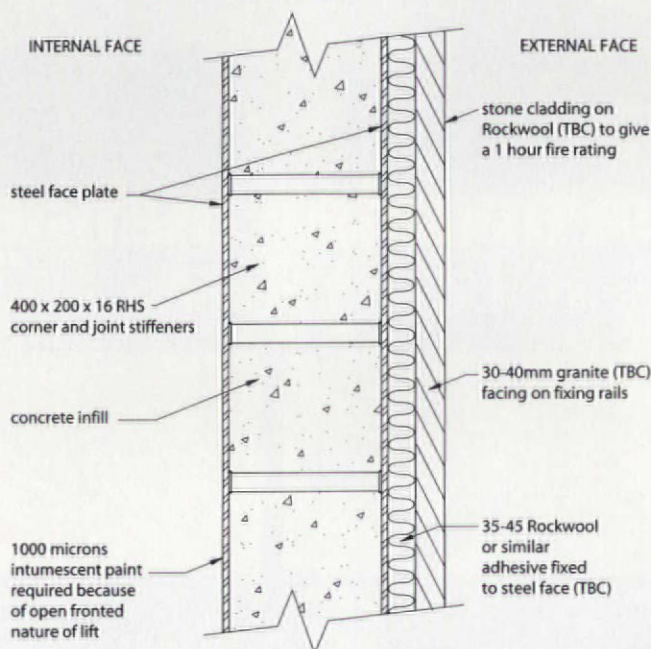
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SECTION THROUGH BI-STEEL CORE WALL



and the fire officer specified a two-hour fire rating. The open back face of the shaft meant that a fire had to be considered acting on both sides of the core wall. The situation was made more complex by an architectural requirement that the internal face of the core should have an exposed painted steel face. Intumescent paint was therefore the only option for fire protection in this area. Fire-resistant boarding was, however, an option for the stone-clad external faces.

A series of tests was undertaken at Warrington Fire Research in January to assess the thermal properties of the structural panel protected by trial thicknesses of intumescent paint. These properties were used to undertake a detailed elevated temperature analysis of the core in order to assess the structural behaviour under fire loads. This analysis, which was subject

**To suit the site programme, the upper modules have not yet been concrete filled. Detail: the respective insulation type and granite thicknesses are yet to be confirmed**

to independent approval by the Steel Construction Institute, validated the two-hour fire rating for the core protected by 1,000 microns of intumescent paint on the internal face and standard fireboard on the external face.

### Module production

The module production was carried out in two phases:

- Panel production and installation of Surefast bolts; and
- fabrication of modules from Bi-Steel panels, and attachment of secondary steelwork.

The panel production and the installation of Surefast bolts was undertaken at Corus' works in Scunthorpe, England. Panel production began on 11 February and the first batch of completed panels was dispatched to Fisher Engineering on 25 February. Remaining panels were

dispatched on 4 and 5 March.

Fabrication began at Fisher Engineering's works, Ballinamallard, Northern Ireland, on 29 February. Fabrication of the four modules, including a trial erection of modules 1 and 2, was undertaken between 29 February and the delivery of the first module to site on 4 May. Fabrication proceeded without incident, the trial erection was also successful and provided the necessary reassurance in advance of delivery of the world's first modular composite lift core to site.

*Chris Beattie is the senior structural engineer at Corus. For more information phone 01344 751670 or email bi-steel@corusgroup.com*

### CREDITS

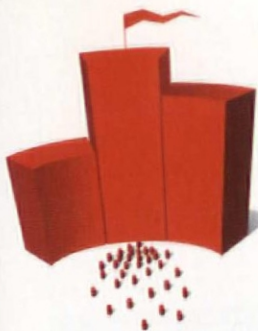
Fisher Engineering, Ballinamallard, N Ireland  
T J O'Connor & Associates, Dublin  
John Sisk & Son (Holdings), Dublin

### PHASE 4: CONCRETE FILLING OF THE UPPER MODULES

For ease of access and to fit in with the site programme, the upper floors will not be poured until the steelwork and decking have reached the top of the Bi-Steel core, scheduled for September 2004.

The end result has been that a notoriously frequently delayed building element completed on time, on a tight timescale and manufactured to close tolerances. Given that this is the first time that this type of modular construction has been attempted, the success of the project bodes well for future uses of this relatively cost-effective means of building a core in other situations.





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# Rounding up reforms

Changes to the planning and heritage protection systems could have big implications for architectural practices

BY BRIAN WATERS

The so-called 'heritage protection system' is to be reformed to make it more accountable and user-friendly. Today a listing can be unclear on which features are most important and should be retained; that can make long-term planning for a site difficult.

Under the new system a comprehensive pack for owners will be produced, including a site map and a 'summary of importance' highlighting what is notable about the site and why, and identifying particular areas of sensitivity.

If appropriate, the site could be protected under a management agreement, where English Heritage would work in partnership with the owners to establish an advance understanding of important buildings and features, and what could be changed without special consent. By this means, simple repeat requests for maintenance can be covered, thus avoiding the need to apply for listed building consent repeatedly.

At present, homeowners may not know that their building is under consideration for listing until they are informed that it has been. Even then, the decision notice is often not very comprehensive or easy to understand and there is no formal appeal process. Under the new arrangements, whenever a private home is put forward for designation there will be an opportunity for consultation with the homeowner and a chance for the latter to submit evidence.

Once the building is listed, the owner will be sent a comprehensive 'owners pack', which will state clearly why the building is listed and what

are its particularly important features, and a map will be included that will show the extent of the designation. Owners will also receive details of who to contact for further advice and the implications of owning a registered property, with details of how to seek a formal review or appeal. All this suggests a new area of work for architects.

There are also moves afoot to integrate as many of the heritage-control regimes as possible with the basic planning and building control systems. Ministers hope to have completed a major overhaul within three years or so.

'Simple repeat requests for maintenance can be covered, thus avoiding the need repeatedly to apply for listed building consent'

A major study by Arup concludes that the most feasible way of unifying some of the regimes is to bring together the 'core' (such as planning permission, listed building consent and conservation area consents) with the scheduled monument consent system. The first stage would be to unify the scheduled monument and listed building consents to form a 'heritage consent' regime, then the merging of conservation area consent and planning permission regimes. Both these steps would need primary legislation.

The second stage would bring these two merged regimes into one 'core' consent regime. At this juncture, Arup considered whether it would make sense to amalgamate building regulations with the planning regime. Sadly, its conclusion was that this would be a unification too far.

Brian Waters is principal of the Boisot Waters Cohen partnership. Visit [www.bwcp.co.uk](http://www.bwcp.co.uk)

## Planning reform timetable announced

The timetable for delivering reform of the planning system under the new Planning Act has been made clear in parliament. There will be a draft circular on planning obligations (the to-be-renumbered Section 106 agreements) this autumn, covering negotiations only that will replace Circular 1/97. The aim is to publish a final circular in early 2005, accompanied by a Good Practice Guide on negotiations. The new arrangements should be in force early next year.

Work is continuing on the 'optional planning charge' and ministers are hoping to encourage a number of local authorities to pilot options for charging. In parallel, the government has reiterated that the Barker proposal for a 'Planning Gain Supplement', with a scaled-back system of planning obligations, is still under consideration. However, it will not emerge until next year whether, or which of, these proposals will be implemented.

By early 2005, most of the PPGs will be upgraded in the following programmatic order:

- 1 – general policies and principles;
- 3 – housing;
- 4 – economic development;
- 6 – town centres;
- 7 – countryside;
- 9 – nature conservation/biodiversity;
- 10 – planning and waste management;
- 11 – regional planning;
- 12 – development plans;
- 22 – renewable energy;
- 23 – planning and pollution;
- 25 – development and flood risk.

Commencement orders for implementation of the new measures under the Planning Act are scheduled to start in September with most measures in force by the end of October.

Regulations on planning obligations will not be made until early 2006 and some parts of the development control section may have to wait until early next year because of secondary legislation or regulations, which have to be consulted upon.

## E-planning on its way

The government is on course to have all applications capable of being made and viewed online by the end of 2005. 'Parsol' is the favoured mechanism and it has been launched to local planning authorities as the means of getting their act together. Mainly aimed at providing the necessary software and data set-up, it will be promoted to applicants once it is in place. Largely based on the advanced work of the London Borough of Wandsworth, it should be 'rolled-out' next year.

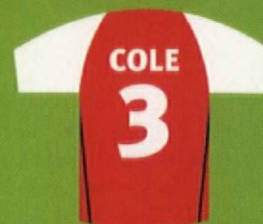
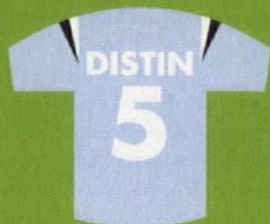
Although government has put £4 million into the system, it has also put £2 million into the Planning Portal, which is now under the wing of the Planning Inspectorate. Neither approach has secure ongoing funding. The application system of the portal appears less convincing than Parsol and is not cross-platform compatible (yet at least), so is likely to drop by the wayside. This limitation does not affect a third system by i-Document Systems, which is in use by a few authorities.

The Planning Portal does, however, provide an excellent means of reference and keeping in touch with what is going on in planning, and is worth a look ([www.planningportal.gov.uk](http://www.planningportal.gov.uk)).





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## Help-needy householders must beware the BBC's Good advice

The powers that be spend much of their time and effort trying to improve the lot of householders undertaking building works to boost their confidence in the construction industry. There are government initiatives to tackle cowboy builders; residential occupiers are exempted from the rigours of adjudication and the payment provisions of the Housing Grants Act; the conduct committees of the various professional institutions labour to uphold standards in the public interest – the list of initiatives goes on. But despite all these efforts, at the dispute end of the construction industry, we still see a regular procession of hapless householders in a horrible muddle, and their position cannot be overstated. For most, a building dispute about their own home is the stuff of nightmares. So how do these things happen?

It might be something to do with those rather jolly TV home-makeover programmes that inspire many to launch into building works, which seem to have spawned some equally jolly spin-off magazines. One of these is the BBC *Good Homes* magazine, the August 2004 issue of which includes, under the sub-heading 'Financial Advice', '20 ways to save on home extensions – use these tips to keep costs down'.

Some of these pearls of wisdom may raise the hackles of readers of this esteemed journal. One suggests: 'Employ an architectural technologist for small jobs. These are trained architects who haven't completed all the exams, so their fees should be lower.' Or ensure that your architect's fixed fee includes any redesigns as 'this could save you at least £320'. And how about this: a quantity or building surveyor (at a cost of about £90 an hour) 'will work out the cost of your project and prevent you from spending thousands of pounds on pursuing the wrong scheme'?

But to really defeat all the good work aimed at helping householders and whip up a bit of contractual confusion, just try out tip number 13: 'Pay subcontractors direct. This will lower the VAT on your builder's bill, but make sure you check who's liable for the work.'

Assuming that the basic premise holds water, which is that the main contractor is registered for VAT and their subcontractors are not (which is far

from certain), let's explore this idea. The reasons many employers opt for a main contractor/sub-contractor structure are well known. There is a single point of responsibility – the main contractor – that is liable for the works, and responsible for organising and paying subcontractors. That single point of responsibility has the benefit for the employer of knowing who to talk to about problems, and having only one potential dispute interface. As soon as payments bypass the main contractor, there will almost inevitably be confusion about who has a contract with whom, who is responsible for coordinating the works, and who is liable for what.

The potential nightmare scenarios are endless but, to invent one example, what if the main contractor lays an underfloor heating system, and another contractor lays the floor over it, and damages the heating? (This scenario, of course,

assumes that there is a flooring contractor, which disregards the tip: 'By doing jobs like tiling, painting, and the flooring yourself, you'll shave hundreds of pounds off your builder's fees'). Before anyone realises there has been damage, the householder pays the flooring man. The main contractor says there

is a direct agreement between the householder and the flooring man, and it is the householder's responsibility to get the floor lifted and replaced again after the heating is repaired. What is more, the main contractor says, the householder must pay for the heating repairs and try to get the money back from the flooring man. And the disruption has caused delay to the contract, and the main contractor wants some loss and expense. The householder can go along with the main contractor's view of things, or have a dispute there and then about the contractual arrangements. Neither route is trouble free, and certainly not cheap.

On further reflection, tip 13 might have something going for it. It does contain the caveat that the householder must check who is liable for the work. Who are they going to ask about that then? But, on second thoughts, they might be better off asking the person sitting next to them on the bus, who probably has minimal overheads and will not charge VAT. Never mind if the answer is wrong.

Sue Lindsey

Technologists are architects who haven't completed their exams, so fees should be lower'

## Register your discontent at online signing up

You don't have to be a subscriber to the *ArchNewsNow* newsletter to know that a lot of otherwise free websites insist on you registering. You can, I guess, understand this of newspapers which want your details in order to focus their advertising – or whatever they use the information for. The *Dallas Morning News* does, as does the *New York Times*. The *San Francisco Chronicle* and the *Guardian* do not. So you really wonder if the others really need to – especially when you have never had any ad-related stuff from any of them. But the baffling thing is why ordinary free websites, and especially architecture-related sites, require you to register. The answer, of course, is sad, simple vanity: 'My site is so important that if people want to enjoy the privilege of entering it, they have to register.' The blame should be shared with obsequious web designers pandering to their clients' sense of their own importance or who don't have the courage to tell them to stop being tossers. The fact is registration on free sites is stupid: people either go somewhere else; fill out all the details and seethe; or they enter false information. As the daily *Wired* newsfeed reported recently, 'anecdotal evidence and online chatter suggest readers are annoyed with the registration process. Some readers enter bogus information, while others are looking for ways to bypass the registration roadblocks.'

Well, according to *Wired*, it looks as though there is a way of bypassing registration. Devised by an anonymous anti-registration Australian, the site is at [www.bugmenot.com/faq.php](http://www.bugmenot.com/faq.php). Its reasons for not registering include the fact that it is a breach of privacy, that sites can't guarantee that spam won't follow in return, that it is against the spirit of the Web, a waste of time and, most convincing of all, 'is annoying as hell'. What it does is generate login names and passwords for registration sites. There are two nice little tutorials which even I could follow. And there are plug-ins for both Mozilla and Internet Explorer. Let me know if they are useful. [sutherland.lyall@btinternet.com](mailto:sutherland.lyall@btinternet.com)



## London

**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 the RIBA, 66 Portland Place, W1. Details 020 7580 5533.

**Congress House at 50** *Until 3 September.* An exhibition at the Trades Union Congress, Gt Russell St, WC1. Details www.tuc.org.uk

**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

**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).

## East

**Coast** *31 July-4 September.* Site-specific projects on the Essex coastline – an exhibition at Firstsite, 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 Hudspith 01245 437672.

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



## PLANET EARTH

Worldwide transformations in the landscape are the theme of the highly detailed colour photographs of Edward Burtynsky, as in the image above of an abandoned quarry in Vermont. They can be seen at Flowers Central, 21 Cork Street, London W1, from 4-14 August. Details 020 7439 7766.

Pauline Hudspith 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

## 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

**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

**Building Log Book Workshop** *Wednesday 4 August.* At Oxford Brookes University. Details bcunnick@brookes.ac.uk

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

**RIBA CPD Event: Wine & Design – New Architecture in Brighton** *Thursday 9 September, 15.00.* Cost £15. Details 01892 515878.

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

## Wessex

**Westonbirt Festival of the Garden 2004** *Throughout the summer.* A series of special gardens at the National Arboretum, Tetbury. Details www.festivalofthegarden.com

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

## West Midlands

**Ikon Gallery 40th Anniversary Exhibition** *Until 12 September.* At the Ikon Gallery, Brindleyplace, Birmingham. Details 0121 248 0708.

## Yorkshire

**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/

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

**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

## International

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

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

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

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

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



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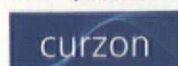


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JONATHAN SERGISON

## Giancarlo De Carlo: Layered Places

By John McKean. Edition Axel Menges, 2004. 208pp. £49

When studying this very handsome book, one photograph struck me more than any other. It is the image of an incident referred to as the 'Triennale confrontation', and was used by Stefano Boeri on the front cover of the first issue of *Domus* he edited (January 2004). This photograph describes a moment in history that seems utterly removed from the current, passive conduct of architects and students. Here, Giancarlo De Carlo's slight figure is surrounded by a melee of angry opposition. He appears tense, compact, leaning forward in an assertive manner. His sense of dress is dapper, of its time and correct.

This incident occurred in 1968. Milanese artists and designers felt excluded from an exhibition curated by De Carlo showing ideas and processes rather than objects and concrete work – and not their work but that of Team 10, Archigram and others. Their reaction was uncompromising. They started to destroy the exhibition before it had opened.

The photograph shows the moment when De Carlo tries to make a case for his curatorial policy. He is unsuccessful and the destruction restarts. When later the police intervened, De Carlo resigned. I am trying to imagine a contemporary equivalent of such a situation. How would Massimiliano Fuksas or Deyan

Sudjic have acted in similar circumstances? This incident helps us understand De Carlo in two ways. Firstly, he had the courage to defend his position against such clear hostility and, secondly, he resigned at the point that he felt compromised by the support of the agencies of the state.

Like his slightly younger contemporary, Aldo Rossi, De Carlo was politically committed, and critical of the tenets of international Modernism. Rossi questioned the canon of Modernism through his teaching and writing, as editor of *Domus*, and especially through his seminal books *Architecture and the City* (1966) and *Scientific Autobiography* (1981). Holding similar beliefs, De Carlo strongly argued for the revision of a prevailing mentality at the time: that the city should be constantly rebuilt to fit the needs of the modern age. But unlike Rossi, who promoted the study of type as the basis for urban addition, De Carlo proceeds in a subtler manner. He seems more willing to work with the very fabric of the city; to add to the social, as well as physical, fabric.

In John McKean's book *Giancarlo De Carlo: Layered Places*, the architect's oeuvre is arranged chronologically. The act of layering referred to in the title also describes

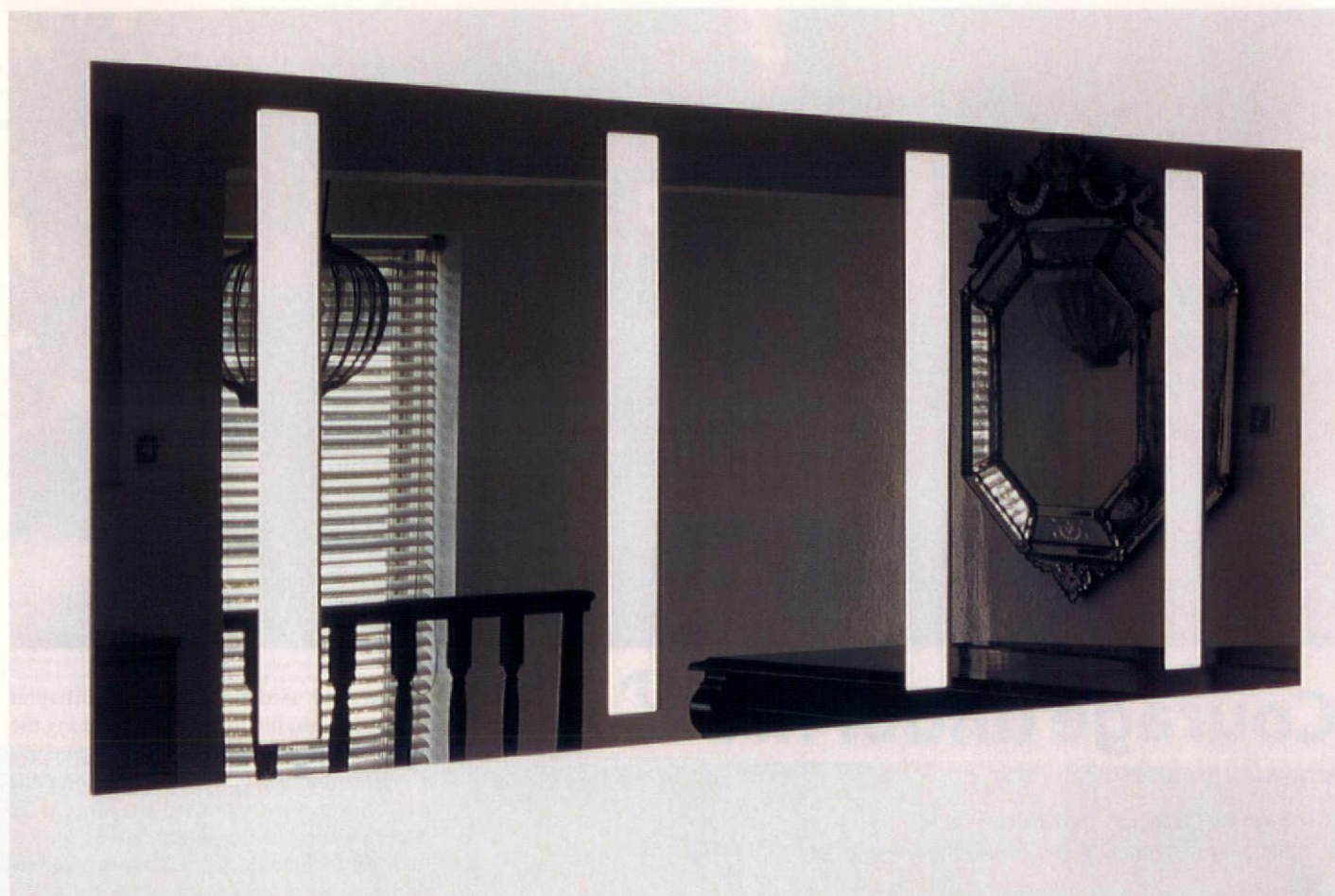
projects are interwoven with interpretative essays. The book gives space for photographs and drawings to be printed at a large scale, although there are instances when you feel that you are missing an image or two to fully understand a project.

Starting with the early projects with their strong social agenda, such as housing schemes and colonies, the book devotes a generous amount of space to De Carlo's impressive series of interventions in Urbino. These probably constitute the best-known moments in the architect's production and helped label him as a critical regionalist. I can think of few examples where a contemporary architect has had the opportunity to add to and restructure a place to this extent: Gion Caminada and his work in the Swiss village of Vrin comes to mind, but its scale is much smaller.

De Carlo's position is more involved with the difficult issue of reconciling the impulse to be 'modern' with a need to find a 'local' understanding in architecture. At its best, the work displays great rigour and it is a real pleasure to finally have a book that gives justice to its full range. Where I felt less satisfied with the book is where I feel less satisfied with the work of De Carlo generally, and that is in the later projects. There appears to be an impulse to be more playful and sculptural, which has the ultimate effect of detaching the work from its intellectual grounding – the same problem that I find with the work of the Smithsons in the last decade of their career.

Jonathan Sergison is an architect in London





## Time for reflection

SARAH JACKSON

**Douglas Allsop**

At Kettle's Yard, Castle Street, Cambridge, until 12 September

One of my favourite moments in Kettle's Yard is seeing *Prometheus*, the Brancusi child's head, resting on the Bechstein grand. The polished dark cement oval, the shiny wood-grained piano top, and the even darker shadow-pool, give incredible richness with such minimal means. There is a tense and poignant stillness: the form, surface and reflection between are in perfect balance but you feel it is about to tip.

Between the piano and the sash window is a new wall-piece by Douglas Allsop (above), one of five works currently installed in the house at Kettle's Yard. It is a large black acrylic sheet, about 0.5 x 1.25m, hung on tiny steel pins. Landscape in format, with four equally spaced vertical cut-out slots, it seems just to skim over the surface of the wall. The slots are quite wide, revealing the white roughcast wall behind, and are widely spaced, framing large

areas of acrylic within the whole. The acrylic is smooth, shiny and dark liquid-black, but as it reflects the space and objects around, sections become bright and light – brighter, even, than the white wall it is on.

You start to question what it is you are actually seeing – the surface, the reflection, movement beyond and behind; it is all there in front of you, momentarily captured at a point of change, but nothing is as it seems.

This piece is one of an ongoing series of works called *Reflective Editor* – a name that is completely apt, as the relationship between you and the works is a constantly changing dialogue between the reflecting and editing process. The series – three more of which are in display in other parts of the house and five in the gallery – explores the effects of different proportions, and the relationship between the material and the space they

frame, both through what is taken away – literally the space of the wall – and the space that is reflected back onto the acrylic.

There is a certain anxiety, for Allsop at least, about showing pieces like this in Kettle's Yard. Allsop's work is challenging. It is cool, mechanical and rational – in some ways diametrically opposed to the Kettle's Yard aesthetic, the comfortable 'just rightness' and gestural narratives of St Ives. Allsop is more accustomed to 'white cube' spaces, where attention can be focused on the work without having to compete. You can understand his concern about working within a domestic setting, particularly one as precious as this, but it's unfounded; here in Kettle's Yard, the Allsop works both complement, and are complemented by, the objects around. Both share, while expressing it differently, a basic concern for space and light.

The themes are explored further in *Blind Screen*, a piece that has been installed in the upstairs extension. A continuous weft of videotape is stretched backwards and forwards wall to wall at high level, its overall depth and length matching the roof light that it runs alongside. It appears taught and tight, and you feel the tension pull between





the walls. From an oblique angle the work appears solid, but as you move towards it you become aware of the small gaps between the tape; it shimmers and becomes more fragile.

From directly underneath, it is so thin that you hardly perceive it at all. The work is just made from ordinary videotape (60 hours play time, apparently), but it has an extraordinary presence in the room – being somehow both obtrusive but, at the same time, scarcely visible. *Blind Screen* acts as an ordering device, a sort of datum line, organising the collection of Alfred Wallis paintings on the wall behind. But it explains the essence of the room itself (see above).

The *Reflective Editor* series and *Blind Screen* are impeccably executed works that stem from simple, strong ideas of order, space and light. Much could be made of the theoretical connection, say, between framing and surveillance, but such ideas do not explain the most important aspect of these works: their arresting beauty – both as objects in their own right, and how they respond to their locale, whether white cube or home. They make you look, reflect and edit; you slow down and see things in a different way.

Sarah Jackson is a CABA design review adviser

# Lost in transit

DAVID DUNSTER

## Urban Forms: The Death and Life of the Urban Block

By Philippe Panerai et al. Architectural Press, 2004. 222pp. £24.99

In the great land grab that is urban regeneration, a particular planning problem recurs: can odd-shaped pieces of land be treated as blank canvases for the placing of new forms, or should a grid of some kind be superimposed? This leads to a further problem: if a grid is okay, are there good rules to block-formation that should be applied?

In the regeneration game, such questions have tended to be settled pragmatically, with dire results for stitching the new into the old. The blank-canvas approach at least overcomes that; however, *soi-disant* planners display a palpable blankness when their block sizes are questioned. Planners never majored on that issue here, but in Germany, Italy and France academic research has fed into the planning process (which in the UK seems more like a branch of estate agency and, therefore, profoundly anti-historical, if not anti-intellectual). This book won't change the current practitioners of the bleak arts of planning but it should become required reading for every student who intends to go anywhere near the subject.

*Urban Forms* began publishing life in 1977, and this translation includes two new chapters, the latter not to be found in the most recent French edition. The meat of the book is four case studies: Haussmann's Paris, London's Garden Cities, the expansion of Amsterdam (1913-34), and Ernst May's

New Frankfurt. Discussions of Modernism, exemplified by Le Corbusier and recent planning practices, complete the book.

While this list may appear old hat, the authors bring refreshing and ingenious perceptions to every page as they chart the decay of urban blocks towards the free-standing object of Modernism. Via some sharp structuralist boxes they show how streets have become mere corridors of transit instead of social spaces. 'Whether it is pre-existing or originates from a new layout, it is the street that distributes, feeds, and orders development. [A] dialectical relationship between street and built plot creates the tissue.'

That is their subject – the urban tissue or matrix that increasing hordes travel to Europe to enjoy, and which parts for the monumental buildings. Together, the monument and the tissue enable us to read where we are in cities; but, without streets, the buildings that guidebooks depend on would be simply an incoherent jumble.

Clear thinking about cities seems to depend more on balancing the interest groups, however defined, with planners and architects suggesting that they can really sort out whatever intricate solution is required. In this book we have the processes and the tools laid down very clearly.

David Dunster is professor at the University of Liverpool

In his review above, David Dunster refers to streets becoming 'mere corridors of transit', instead of the social spaces they once were. What keep recurring in *Neontigers* (Hatje Cantz, £29.90) – a book of photos by Peter Bialobrzeski of expanding Asian cities such as Shanghai – are ruthless disjunctions of scale, where tiny pockets of street life persist beneath great overhead expressways or at the base of high-rise canyons. Intense artificial light makes some scenes bizarrely ethereal.





## people & practices

**Fraser Brown MacKenna Architects** has appointed **Louise Newman** as senior architect and **Andrew Bacon** as architectural assistant.

**John McAslan + Partners** has appointed **Erica Cotton, Philip Blackshaw, Oliver Wong, Alasdair Travers, Matthew Burl, Dan Gibson and Hannah Lawson** as associates.

**Terence O'Rourke** has appointed **Tom Smith** as planner. Meanwhile, **Jim Claydon**, technical director in town planning at **Terence O'Rourke**, has been awarded the title of visiting professor in the faculty of the built environment at the **University of the West of England** in Bristol.

**TPS Consult** has appointed **Deirdre Corser** as senior designer at its Edinburgh office.

**AFL** has appointed **Tim McGreavy** to head its new project management division.

**Bernard Engle** has promoted **Alastair Paterson** to senior associate and appointed **Brent Katzin** as associate.

Project and construction company **Skansen** has appointed **John Richardson** as head of construction.

**BDSP Partnership** has appointed **Neil Campbell, Dan Brooks and Matthew Winter** as associates.

**Alasdair MacKerron** has joined **Whitbybird** as an associate director.

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

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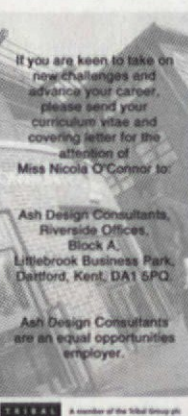
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In August the Architects' Journal will be publishing on only the 12th and 26th of August.

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:

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Luton Carnival Arts Development Trust seeks to appoint a Project Manager to manage the development of a £6million new purpose built centre for Carnival Arts in the Luton's Town Centre. The key function of this post is to develop the internal mechanisms and external partnerships needed to augment a centre for carnival arts.

This is an exciting and innovative project in England seeking to position its self as a carnival arts educational centre of excellence designed to attract carnival designers, Mas Bands, individual artists, Steel Bands, cultural groups and associations, schools, youth and community groups from across the globe.

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

**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  
McCormac Jamieson Prichard  
9 Heneage Street, London E1 5UJ  
e-mail: [recruitment@mjparchitects.co.uk](mailto:recruitment@mjparchitects.co.uk)



## competitions & awards

Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, web [www.ribacompetitions.com](http://www.ribacompetitions.com), 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. Deadline for receipt of practice profiles is 3 August.

## Recruitment Agency of the Royal Institute of British Architects

### ARCHITECT - TUFNELL PARK JOB REF 0456

This practice is looking to recruit an 'enthusiastic' newly qualified architect. The more experience the better. To work on a wide range of projects, most of which are in the Republic of Ireland and include large scale mixed-use schemes, even bringing in town re-development. They are a small practice, 5 strong, which offers good experience and the chance to get involved in a lot of different projects. Salary £30k

### DESIGN ARCHITECT - CLERKENWELL JOB REF 0476

This newly established London office of a nationwide design group is looking to expand its team. The requirement is for a design led architect with experience of high-quality design projects, who has preferably worked for a large, high-profile firm. The practice works on commercial residential and hotel projects, maintaining a high standard of design. This would be a good move for an experienced architect looking to down size to a smaller team while maintaining seniority. An attractive salary is on offer.

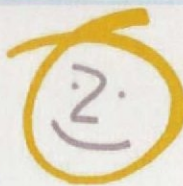
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Bristol BS1 6JJ

t 0117 910 5200 f 0117 926 0221  
e [info@architecton.co.uk](mailto:info@architecton.co.uk)



### Director

A prestigious 'top forty' architectural practice is seeking a Director to join their London office of 25 staff. The successful candidate should be an experienced and talented architect with proven design and management skills. An existing or potential client base would be desirable though not essential. Consideration would be given to merging with a small London practice. A comprehensive financial package would include the opportunity to purchase equity in the company.

Apply in writing including CV to:

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P O Box No.3201

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AJ100

### Feilden Clegg Bradley Architects LLP

#### Architect - Bath

We have a vacancy for a Part II Graduate and a Part III Architect with up to five years experience in Bath. If you have excellent design skills and CAD experience, preferably using Microstation, then we would like to hear from you.

Please apply in writing, with CV and examples of recent work, to:

Chris Askew, Feilden Clegg Bradley Architects LLP,

Bath Brewery, Toll Bridge Road, Bath BA1 7DE

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Tel: 020 7505 6737  
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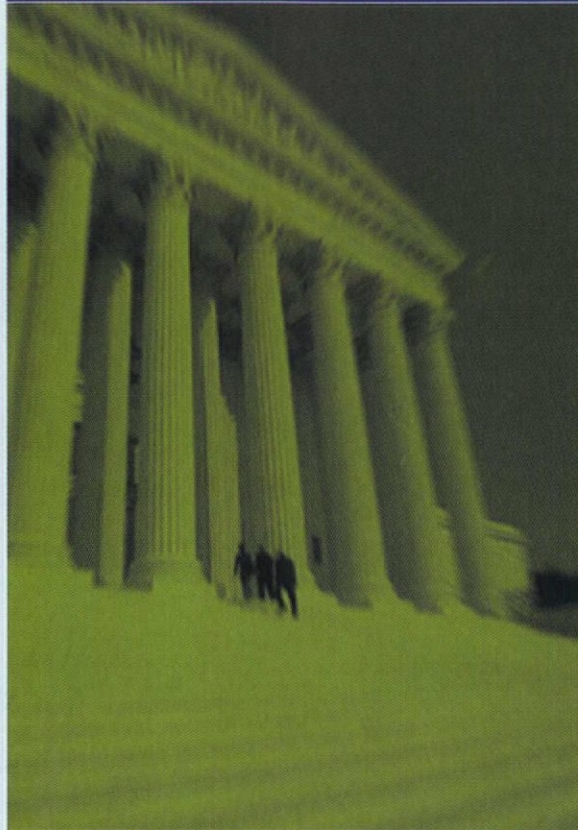
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Email: laurie.shenoda@emap.com

**Deadlines**

Bookings/copy 5pm Monday  
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## Appointment of Chief Executive of Architecture and Design Scotland

Architecture and Design Scotland is a new public body being established by the Scottish Executive as the national champion for good architecture, design and planning in the built environment. The principal aim of the body will be to inspire better quality in design and architecture so that Scotland's built environment contributes in a positive way to our quality of life and our built heritage. Applications are now invited for the post of Chief Executive. You should have a passion for and commitment to good design in the built environment. You should also have an appropriate professional qualification as well as extensive knowledge and experience in one or more of the following fields: architecture, urban design and spatial planning, the design and management of the public realm.

This is a permanent appointment analogued to Scottish Executive pay and conditions of employment. Appointment will be to the pay range £44,165 - £59,200. Starting salary will depend on experience. You will have the opportunity to join the Civil Service Pension Scheme.

For further details and an application form, please contact Jim Mitchell, Architecture Policy Unit, Scottish Executive, Area 1-B (N), Victoria Quay, Edinburgh EH6 6QQ (telephone 0131 244 7476 or e-mail [Jim.mitchell@scotland.gsi.gov.uk](mailto:Jim.mitchell@scotland.gsi.gov.uk)). Completed applications must be received by 17th September 2004. All correspondence will be treated in confidence.



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Salary points will be dependent upon qualifications and experience.

For an informal discussion please contact John Lewis on 01792 636619.

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.

Tel: 01792 636675. Please quote the relevant reference.

Closing date 5th August 2004.



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Email: laurie.shenoda@emap.com

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**ARCHITECTURAL TECHNICIAN - Newcastle upon Tyne**

An opportunity has arisen within our Design Group for an ambitious architectural technician to assist with the development of the Group and form part of a multi-disciplinary team. You will have a detailed understanding of building technology and a good eye for design. You must be fully conversant with AutoCAD and ideally be qualified to MBIAT or similar.

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Salary/package will be commensurate with experience.

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Must be able to travel at short notice. Apply only in writing with CV to the above address.

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**Maidstone, Kent ME14 1XX** or to apply on-line visit  
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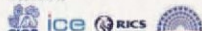


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WLTM: Someone with vacancies!



### Card Technician

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WLTM: Decision makers

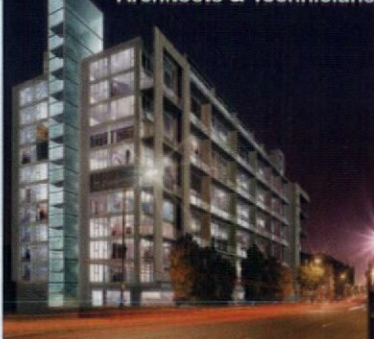


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**Recruitment enquiries**

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

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

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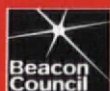
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For an application pack, please contact the Essex County Council Recruitment line on 0870 169 9722 or e-mail [essexcc.jobs@capita.co.uk](mailto:essexcc.jobs@capita.co.uk) Minicom number: 0870 169 9734. Please quote ref: 17/006/CP. Closing date: 6 August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



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**STONE AGE**

**AJ ENQUIRY NO: 302**



Stone Age introduces three new stones, Brownstone, Greystone and Bluestone. Sourced for outdoor use, specifically for drives and off-street parking. Unlike conventional brick, concrete or clay, the stones are 'sawn', then 'tumbled' to provide a more traditional and aesthetic appearance, yet the overall cost is only slightly more since the bulk of the cost, the fixing is the same.

**THORN LIGHTING LTD**

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A new sports floodlight designed for where the control of light pollution is critical is now available from Thorn Lighting. Champion is an asymmetric floodlight available in 1 and 2kW ratings for metal halide and high pressure sodium lamps. Instead of having a 'flat glass' construction Champion's front glass closure is inclined inside the floodlight.

**ANTRON**

**AJ ENQUIRY NO: 304**



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.

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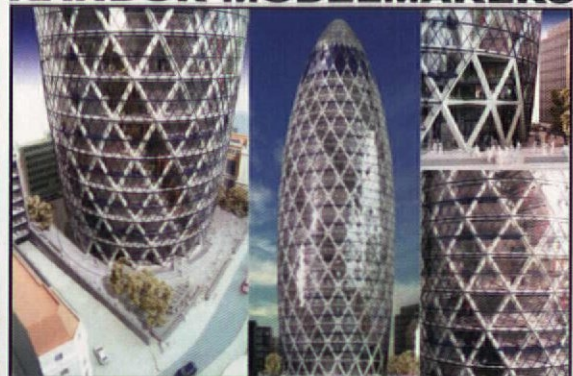
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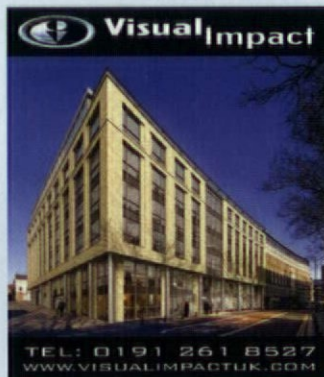
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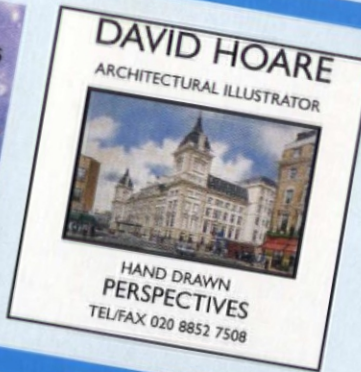
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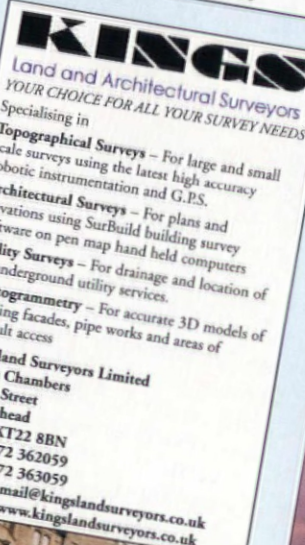


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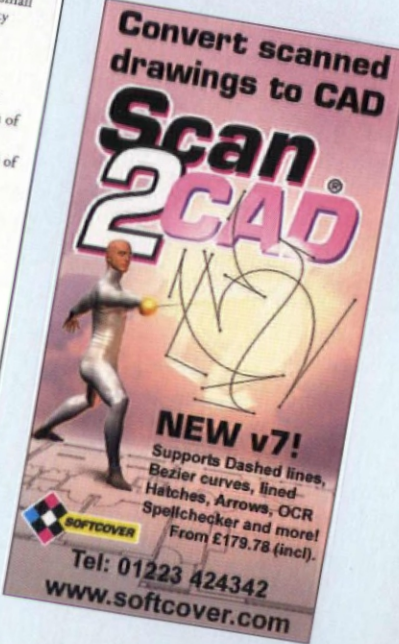


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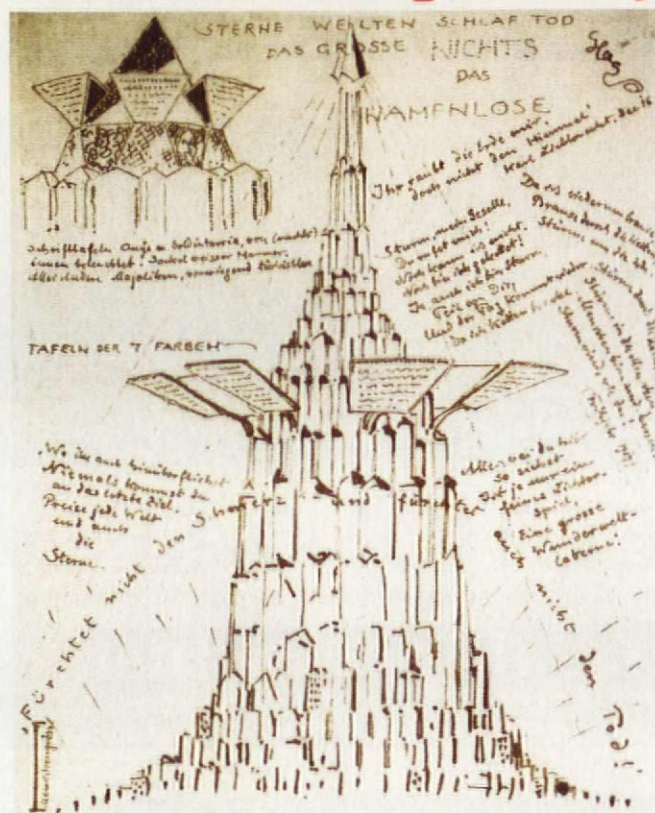
## Promises promises

Imagine you were one of the competitors for the European City of Culture 2008 title – say Gateshead/Newcastle or Birmingham. Wouldn't you be feeling fed-up at what has been going on in Liverpool in the past couple of weeks? The competition-winning design for the Fourth Grace, by **Will Alsop** – used by Liverpool as evidence of its commitment to architecture, the public realm and the city's cultural future – was scrapped behind closed doors. What this means is that Liverpool's successful bid was based on a false prospectus, and will be used as evidence that the cultural promises from that city are worthless. As it happens, Liverpool Corporation is not a scheme funder, nor does it directly own the site. This did not stop its chief executive making his kiss-of-death announcement without talking to the winning consortium or Alsop, which one would have thought common decency required.

## No place like Dome

It was all so different when the Fourth Grace competition was launched in the heady surroundings of the MIPIM property show in Cannes in 2002. No less a personage than Bob Scott, responsible for attracting international events to several cities, was on the platform extolling the virtues of the competition to a packed audience. But even then, there was a niggling doubt about the programme for the proposed building: what was it? **David Henshaw**, then and now the Liverpool chief exec, was buzzing around the mini-exhibition saying how wonderful it was all going to be. Now he makes a very silly comparison with the Millennium Dome (the Fourth Grace is largely funded by private money). But he was right in one respect: no one knew what would occupy the Dome, and no one knew who would end up occupying the Fourth Grace. But whose fault is that? Well, if Henshaw is taking the credit for scrapping the scheme, he must take the blame for having set up a meaningless competition in the first place. Some might regard that as a resigning matter.

## 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 22.7.04) was Lorna Davies of John Thompson & Partners, London. The never-built scheme was Steven Holl's spatial retaining bars, Phoenix, US.

## Northern soul?

And what of the North West Development Agency's role in all this? Back at MIPIM it had a sparky development director-type called **Baron Isherwood** (not actually a baron). He alas left the agency some while ago and appears not to have been replaced by anyone with the same commitment to making things happen. Could it be that rumours of agency overspending are correct, and the real reason for the decision to scrap the Fourth Grace is to get the agency off the hook? John Prescott should have a good look at this. If things go wrong in this flagship city, what hope for his dream of a brave new world of linked Northern cities stretching from west to east coast? How many more disappointments will there be along the way?

## Danny denied

We can add the refusal of the Lottery authorities (for the second time) to fund the **Daniel Libeskind** 'Spiral' at the V&A Museum to the British establishment's sorry history of Deconstructionist architecture. The Hadid opera house, the Behnisch building in Bristol, then in quick succession Libeskind's Imperial War Museum (built without Lottery cash) and the V&A job. What's the problem? When you look at some of the work by big-name UK architects, who reserved their most mundane efforts for Lottery-funded projects, it makes you wonder. Is it simply distrust of 'foreigners'?

## Schwartz on film

Garden and landscape design has taken a knock following the temporary

closure of the Diana memorial 'fountain', but is alive and well in Castleford, where a scheme by **Martha Schwartz** will open shortly. It is one of several schemes in a regeneration project for the town being filmed by Channel 4. A team from CABE, which is part-funding the exercise, took part in a review last week of proposals by architects including **Sarah Wigglesworth** and **Renato Benedetti**, both of whom are working on ways to engage the town with its river. Architect/developer **Roger Zogolovitch** is a consultant to the project and is keeping an eye on proceedings. Coincidentally, he is a member of the search committee for the new Architectural Association chair.

## Rule the routes

The great debate over the alleged failings of PFI as a procurement route may take a welcome turn for the better with the **Denton Corker Marshall** Manchester Crown Court scheme, procured by the Lord Chancellor's department using a sort of 'smart' PFI arrangement. The design was the subject of a competition (including client and site) and was given high priority in determining the choice of provider. Why can't all significant projects be subject to the same treatment? Perhaps **Lord Falconer**, the current Lord Chancellor, could pass on the message to his cabinet colleagues that there is a way to get the building you want while sticking by Treasury rules. In Astragal's view, the big problem about PFI is the way Eganite ideology has taken it over, implicitly casting architecture in the same subset of contracting as cleaning or catering.

## Family affairs

South Bank Centre chief exec **Michael Lynch** was accosted by **Peter Mandelson** at Glyndebourne the other day. 'Are your Royal Festival Hall plans going to endanger my grandfather's heritage?' he demanded, a reference to Labour stalwart **Herbert Morrison**. History does not record Lynch's response, but he might have asked our new European commissioner whether he thinks his behaviour to date has done much for the family reputation.

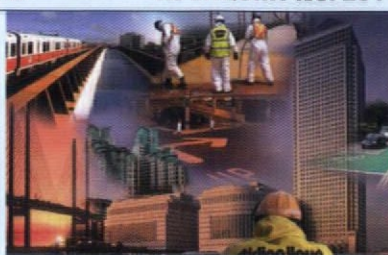
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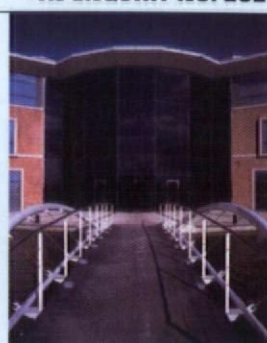


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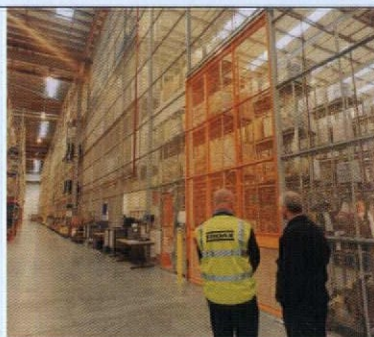
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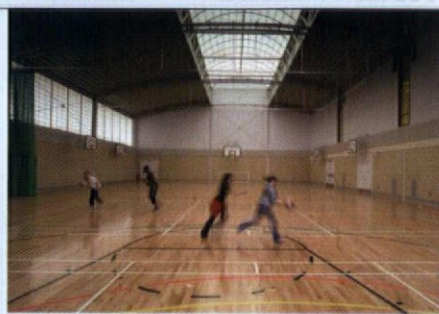
Somerfield is securing high-value goods such as alcohol and tobacco at its new distribution centre in Lea Green, St Helen's, Merseyside, with a large wire-mesh enclosure designed and installed by industrial safety and partitioning specialist Troax UK. The 5,570m<sup>2</sup>, wide-aisle warehouse has a total of 33,000 pallet locations and serves Somerfield and Kwik Save stores in north-west England, the Midlands and north Wales.



## KALWALL PROJECT OF THE WEEK

**AJ ENQUIRY NO: 204**

Waverley School's sports hall in Southwark, with its Kalwall wall panels and low vault, is a fine example of how to get away from the black-box image of sports halls. Here, Kalwall's diffused daylight

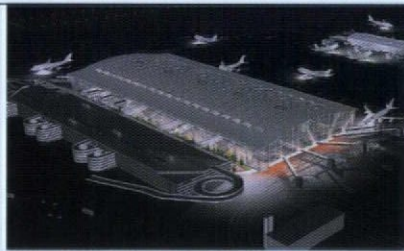


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Heralded as London's newest landmark, the new £4 billion Terminal 5 building at Heathrow, the world's busiest international airport, will be Europe's largest single-span building. It is



39m high, 384m long and 165m wide, and the total floor space covers an area equivalent to 50 football pitches. Designed by architect Richard Rogers Partnership, the new central terminal building of the airport will boast a spectacular 53,000m<sup>2</sup> single wave-form roof, made from the longest ever Corus Kalzip sheets.

## WILSONART INTERNATIONAL

**AJ ENQUIRY NO: 206**

A stunning new range of decors has been launched by Resopal. A carefully selected blend of colours and images has evolved into a most stylish and evocative collection of worktops and decorative surfaces. The collection includes many of the current 'favourites', but replaces eight of the present range with new, eye-catching designs, created to reflect and respond to changing market trends.



## METSEC

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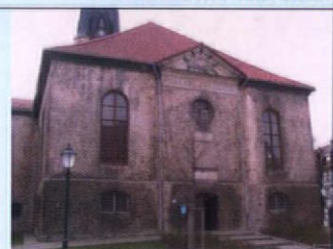
Metsec has developed a thin-floor solution that can typically span up to 5m using 100mm-deep light-gauge steel framing. The design is particularly suitable for converting old buildings with a high original floor-to-ceiling height into apartments by allowing the inclusion of a galleried sleeping deck to maximise the usable internal space. Metsec's SFS light-gauge steel site-fix framing system achieves clear spans of up to 5m by the use of 100mm-deep, 3mm-thick sections, with a 110mm flange, laid back to back and spaced at 400mm centres.




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"Have you seen  
the grinder?"

"I thought you  
had it last."

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