

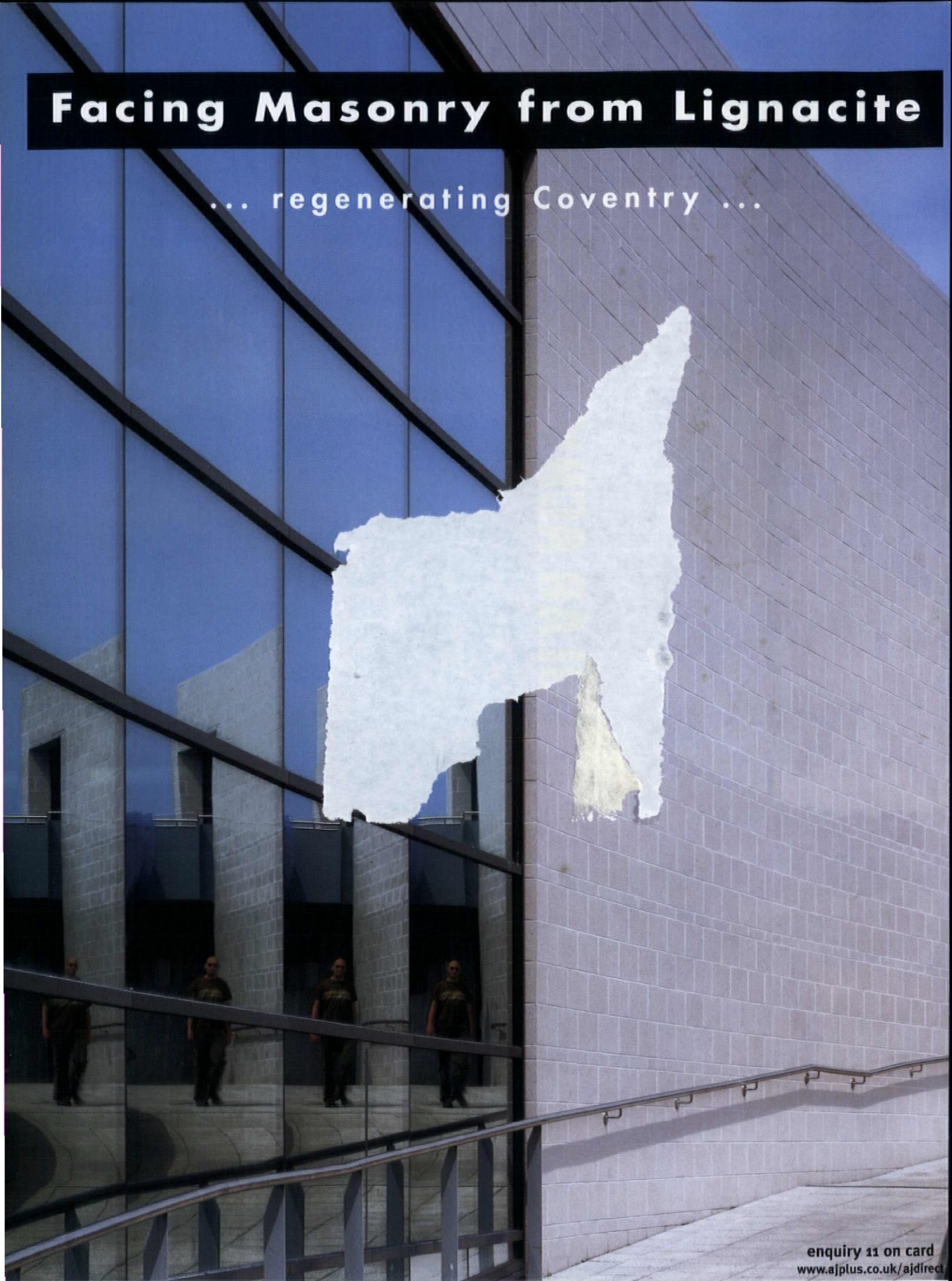
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This innovative lighting scheme in Parkhead Cross, Glasgow, has brought a new meaning to the term 'colourful nightlife'. Designed by Chris Stewart Architects, the project is the surprising result of a study about community safety. Parkhead Housing Association has now installed multi-coloured lights in 31 tenement closes, giving each block its own identity. The transformation of the area will be most visible during the winter months, when the streets will glow from the light spilling out from inside the buildings.

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Laurie Chetwood's Butterfly House has been shortlisted for a RIBA Special Award » pages 6-7

“George is subjecting buildings to the style police and he hopes to use taxpayers' money to do it”
Stride Treglown chairman Kevin Steer on George Ferguson's proposal to X-list Bristol's Tollgate House » page 11

aj news

Assael in High Court fees fight

Assael Architecture has launched a High Court action in a desperate bid to force a client to pay it more than £200,000 in unsettled fees.

The office has been fighting a two-year battle to compel Ridgewood Investments of Northamptonshire to pay for work undertaken on a failed £35 million scheme for two buildings – one a 27-storey tower – for the Albert Embankment in London's Lambeth.

The dispute arose over fee payments on the 2003 project, to be sited on top of an existing Texaco petrol station. According to a writ issued at London's High Court and made publicly available this week, Assael originally sought adjudication to settle the row.

However, when the adjudicator ruled on 21 May this year that Ridgewood should pay the practice £200,486.64, the developer refused. Despite a series of arguments and legal threats, Assael failed to make the client hand over the cash.

As a result the practice's bosses – understood to be led by director

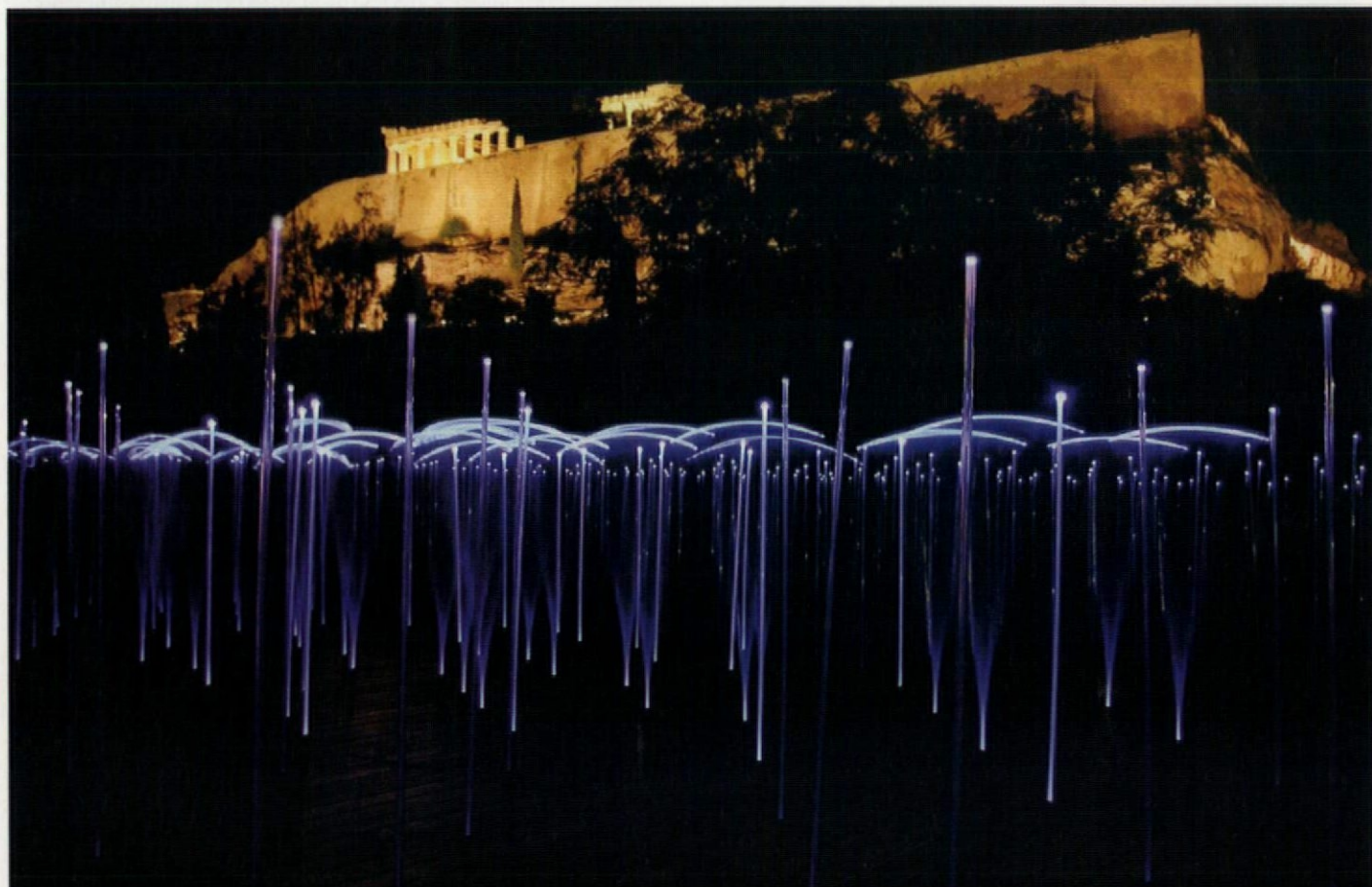
Chris Gaylord – decided to take on the services of Leeds-based corporate lawyer Hammonds, which instigated the High Court action.

The project failed to make it to the development control committee when Lambeth planners indicated in August last year that they were minded to refuse.

If the project – also opposed by Westminster council and Ken Livingstone's planning department – had been given the go-ahead, it would have included extensive mixed-use development with both retail and office elements. It would also have been the first pilot to make use of planning rule changes, which relaxed regulations governing the construction of buildings above petrol stations.

Other schemes planned to sit above petrol stations currently on the drawing board include a £15 million design by Lifschutz Davidson in Clerkenwell, which is also understood to have hit the buffers.

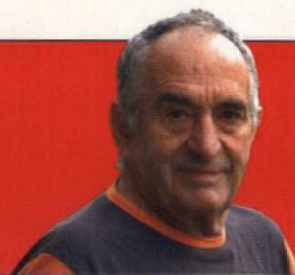
Ed Dorrell



Artist J Meejin Yoon has provided Olympic athletes with an imaginative sound and light installation strategically positioned below the Acropolis in Athens. *White Noise/White Light* is a 15m square artwork specially commissioned for the Athens Games. It comprises a field of chest-high fibre-optic lights and speakers that react to pedestrian movement by emitting a rhythm of white light and a spectrum of pre-recorded background sounds – otherwise known as white noise. The recordings form a 'soundscape' of overheard conversations, readings from Greek literature, traffic sounds and inaudible city bustle, explained Yoon, assistant professor of architecture at the Massachusetts Institute of Technology, US.

“These days we are all angst-ridden about whether we are adding enough value and if it's the right quality value”

Austin Williams derides 'tick-box architecture' » pages 14-15



Edward Cullinan explains why he is looking forward to judging the Stirling Prize » pages 18-19

Government slammed over illegal demolitions in Northern Ireland

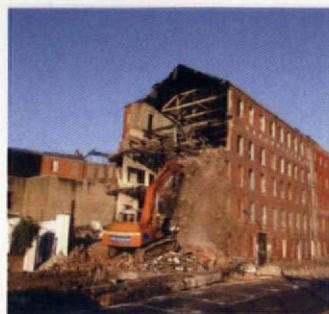
The government is 'deliberately sacrificing' Northern Ireland's architectural heritage in order to entice more developers to the troubled province, conservation watchdogs have claimed.

The Ulster Architectural Heritage Society (UAHS) and SAVE Britain's Heritage have accused the Northern Ireland Office of 'actively turning a blind eye' to the illegal demolition of listed buildings.

Key cases of unauthorised demolitions last year include Belfast's B2-listed Malone Place, the B+-listed Tillie & Henderson shirt factory in Derry and unlisted houses in Dromore Conservation Area, County Down.

Previous high-profile cases include Rock Castle, Portstewart, a B1-listed building demolished without consent in July 2001. The future of Belfast's Cathedral Quarter also remains in the balance.

The stance of the province's Department of the Environment (DoE) has incensed UAHS's Rita Harkin, who is convinced the government is sidestepping conservation in order to secure



The Tillie & Henderson shirt factory was demolished last year

new housing development.

'It seems any investment is good investment. Ministers are acting on behalf of developers and ignoring the sensibilities of heritage. Less funding is going into conservation and having no assembly means it is difficult to lobby government,' said Harkin.

More historic buildings within the province are being de-listed than listed, contrasting sharply with England, where the stock has quadrupled, revealed Harkin.

'Northern Ireland has 59 conservation areas but only two dedicated conservation officers to police the province,' she added.

London-based SAVE Britain's

Heritage has also entered the row, arguing that there is 'no will' within the province to impose the government's policy on preserving the built environment.

'Demolition of both the Tillie & Henderson shirt factory and Malone Place represents a major step backwards for conservation of the built environment,' said SAVE Britain's Heritage secretary Adam Wilkinson.

'It shows that for all the talk by Angela Smith, Northern Ireland under-secretary of state for the DoE, there is not the will to stand up and enforce the government's own law and policy relating to the historic environment,' he added.

However, a DoE spokesman disagreed: 'The DoE refutes any allegations that it favours new developments and allows demolition of listed buildings.'

'Each proposal is considered on its individual merits, taking into account all relevant issues, including current policy provisions, the structural condition of the listed building, advice from conservation architects and legal advisers,' he added.

Clive Walker

NO CONFLICT FOR FARRELL

Edinburgh City Council has confirmed Terry Farrell & Partners as the winner of a competition to design a £70 million extension to the city's international conference centre, brushing aside accusations of a conflict of interest. The council opted for Farrell's CALA-Morrison scheme last week, despite suggestions that Farrell's position as the city's urban design czar broke EU rules (AJ 1.7.04).

SIX GO TO THE ANTARCTIC

Six multidisciplinary design teams have made it on to the shortlist for an international competition to design a new British Antarctic Survey (BAS) base. The Halley VI competition attracted 86 entries and was launched in June by the BAS and the RIBA. The six teams were: Buro Happold with Lifschutz Davidson; Faber Maunsell with Hugh Broughton Architects; Francis Design with Arup; Hopkins Architects with Expedition Engineering; Make with the Design Laboratory; and the Richard Rogers Partnership, also with Arup. ➤

ARB GOES EASY ON ARCHITECT

A Glasgow-based architect has escaped punishment by the ARB despite being found guilty of unacceptable professional conduct. Alan Marshall, director of Marshall Associates, was prosecuted by the ARB's professional conduct committee for failing to record in writing terms and conditions of contract. However, an ARB spokesman said a penalty would not be imposed owing to the circumstances of the case.

JOWELL'S AFTER APETHORPE

Tessa Jowell, Secretary of State for Culture, Media and Sport, is to issue a compulsory purchase order for Apethorpe Hall to prevent the 15th-century country house decaying further. The Grade I-listed building in Northamptonshire has been on English Heritage's Buildings At Risk register since 1998.

Pringle backs Roche in parental rate spat

RIBA president elect Jack Pringle and deputy chief executive Baz Dickson have locked horns over radical proposals to grant free membership to architects on parental leave.

The motion, raised by councillor Chris Roche, is to be debated at next month's council meeting but has already triggered fierce division within the RIBA.

Dickson believes new parents on maternity and adoption leave should at least pay the hardship subscription rate – currently £64 per year – and has vowed to oppose the motion. He believes fathers should receive no discount.

Dickson said: 'New parents get money from the state and are not broke. It is not unreasonable to expect them to make a contribution to membership.'

It is improper for members to have to subsidise new parents. I am not clear how practicable it would be for the RIBA to administer subscription reductions.'

Sticking to his election promise to make practices 'family friendly', Pringle has defied Dickson by throwing his support behind a membership amnesty for architects on parental leave. Furthermore, he said he wanted an assurance that parents on statutory leave who let memberships lapse would not face penalties for non-payment when returning to work.

'The motion is a significant step towards making architecture family friendly and is therefore central to my agenda,' Pringle said. 'We are not a profession that retains enough women so I will definitely give Roche my support.'

Revealed: RIBA unveils shortlisted

RIBA CLIENT OF THE YEAR, in association with Arts Council England

- Maggie's Cancer Caring Respite Centres, for the Maggie's Centre buildings designed by Frank Gehry, Richard Murphy, Page & Park
- The Kielder Partnership, for the Minotaur labyrinth, designed by Nick Coombe & Shona Kitchen
- Coventry Phoenix, for the Phoenix Initiative, designed by MacCormac Jamieson Prichard with landscape architect Rumney Design Associates, artists Susanna Heron, Chris Browne, David Ward, Kate Whiteford, Francoise Schein, Jochen Gerz and Alex Beleschenko, and poet David Morley
- Selfridges, for its Birmingham store, by Future Systems
- Peabody Trust, for the Raines Court development, designed by Allford Hall Monaghan Morris

The RIBA has now produced its shortlists for the special awards that will be presented alongside the Stirling Prize on Saturday 16 October. Shortlisted projects were all among the 69 winners of RIBA Awards (see AJ 17.6.04). Each has an individual judging panel and prizes worth up to £5,000.

AJ FIRST BUILDING AWARD, in association with *The Architects' Journal* & Robin Ellis Design & Construction

- Black House, designed by Mole Architects
 - Double House (*below*), designed by Woolf Architects
 - In-Between, designed by Annalie Riches, Silvia Ullmayer and Barti Garibaldo
- For detailed articles on these buildings, see pages 22-33



MATTHEW WEDDERBURN

THE MANSER MEDAL FOR ONE OFF HOUSES, sponsored by Abrocour in association with Planahome

- Wakelins, designed by James Gorst Architects
- Black House, designed by Mole Architects
- Butterfly House, designed by Laurie Chetwood
- Vista (*below*), designed by Simon Conder Associates



CHRIS DANDRIDGE

THE RIBA SUSTAINABILITY AWARD, in association with Schüco

- Beaufort Court head office for Renewable Energy Systems, designed by Studio E Architects
- Davidson Building, designed by Lifschutz Davidson
- Stock Orchard Street 'straw bale house', designed by Jeremy Till & Sarah Wigglesworth
- Limerick County Hall (*below*), designed by Bucholz McEvoy



MICHAEL MORRIS



projects for special awards

The most frequently shortlisted project is the Black House, designed by Mole Architects, which is in line for the Manser Medal, the AJ First Building Award and the Stephen Lawrence Prize. For more details of all the shortlisted projects, go to www.ajplus.co.uk/riba2004

STEPHEN LAWRENCE PRIZE FOR A PROJECT WORTH LESS THAN £350,000, in association with the Goldschmied Foundation

- Black House, designed by Mole Architects
- La Concha house (below), designed by MOOARC
- Vista house, designed by Simon Conder Associates
- In-Between, designed by Annalie Riches, Silvia Ullmayer and Barti Garibaldo



KARL TAYLOR

RIBA INCLUSIVE DESIGN AWARD, in association with the Centre for Accessible Environments & Allgood

- Chinese Arts Centre, Manchester designed by OMI Architects
- City of Manchester Stadium (below), by Arup Associates
- Manchester Museum, by Ian Simpson Architects
- Horniman Museum, designed by Allies & Morrison



DERING GILBERT

THE CROWN ESTATE CONSERVATION AWARD

- Manchester Museum, by Ian Simpson Architects
- Sker House refurbishment (below), by Davies Sutton Architecture
- Compton Verney Mansion, designed by Stanton Williams
- Grange Park Opera House, designed by Studio E Architects
- King's Library at the British Museum, by HOK International



NEIL TURNER

The five judges for the 2004 Stirling Prize have now been announced. A mix of architects and public figures, they are:

- Isabel Allen, editor of *The Architects' Journal*
- Deborah Bull, a dancer and broadcaster who sits on the Arts Council
- Edward Cullinan, Edward Cullinan Architects
- sculptor Antony Gormley
- Francine Houben, founding partner of Dutch practice Mecanoo

The shortlisted projects for the Stirling Prize will be revealed in the AJ issue of 9 September. The judges will visit all the shortlisted projects, and make their final decision on 16 October.

Ted Cullinan is profiled in this issue on pages 18-19

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John Donat (1933-2004)

Although a fine writer, lecturer and broadcaster, John Donat will principally be remembered as one of Britain's foremost photographers of architecture who boldly challenged the genre's accepted conventions.

The son of Oscar-winning actor Robert Donat, and related through his mother to the pioneering Arts and Crafts architect CFA Voysey, Donat, like many other post-war British architectural photographers, trained as an architect. After studying at the Architectural Association, he joined the Schools Division of the London County Council Architects Department but was drawn increasingly to photography. A trip to Turkey and Iran in 1956 with his friends and fellow students Peter Ahrends, Richard Burton and Paul Koralek had produced a fine crop of pictures of Middle Eastern architecture, but it was successive visits to Crete in 1960 and 1961 to photograph its monuments and people – imagery belatedly exhibited and handsomely published in *John Donat's Crete 1960* (1999) – that convinced him to take up photography full-time.

From the outset Donat's photography was distinctive, marrying a deep knowledge and love of the subject with a passionate belief that architecture was about people. This led him to deplore much mainstream architectural photography, which he excoriated for its obsession with graphic pattern-making at the expense of context and use and for its relentless pursuit of the perfect, sunlit, usually uninhabited picture that failed to convey what Donat regarded as the photographer's prime duty, namely to communicate 'an experience of a slice of time in the life of a building'. These principles he provocatively expounded in a presentation to the RIBA in 1967, entitled 'The camera always lies', which should be required reading for any aspiring architectural photographer.

Donat sought to reinvigorate architectural photography by applying to it the photojournalistic ethos he admired in the work of Roger Mayne and especially Henri Cartier-Bresson, whose own death poignantly preceded Donat's by only a few days. Accordingly, in preference to the standard large-format camera, he employed smaller,



Donat (left) believed architecture was about people, and his work, such as Boots, Nottingham (above) and Foster's Willis Faber Dumas (below) captured this



more flexible cameras and faster films to achieve livelier pictures in which buildings and users interacted meaningfully. One of Donat's favourites was his shot of Boots, Nottingham, in the rain that he considered a telling rebuke to the *Architectural Review's* fetish for unrelenting sunshine. This more dynamic photographic style saw him in great demand from leading magazines and architects of the period, among them Norman Foster, Denys Lasdun and Eric Lyons. Although the 1980s explosion in colour reproduction placed renewed emphasis on formal abstraction in architectural photography, today this orthodoxy is again under attack, rendering Donat's work more relevant than ever.

'Architecture, Art & Life' was the title he gave to a talk at the RIBA in 1989 and to his website. For Donat, who died earlier this month, all three were indissolubly linked. His photographs will stand as eloquent testimony to his accomplished realisation of this humanistic vision.

Robert Elwall, photographs curator, Royal Institute of British Architects

STUDENT SHOWCASE

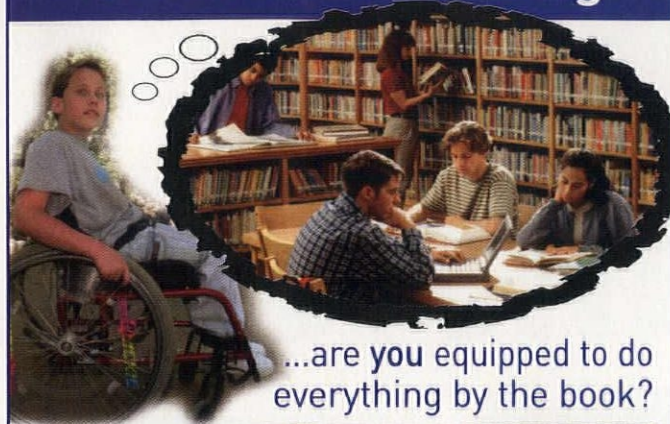


Drew Meakin at the University of Sheffield produced this project, which brings together analogies between 'the real and the mythical; a labyrinth through the sensible and absurd, culminating in a physical representation of my research as a place for lovers'. It is an installation consisting of a deconstructed dress suspended in a frame, 'an attempt to realise the connections between my research, Greek mythology and real events experienced through walks in Sheffield'.

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



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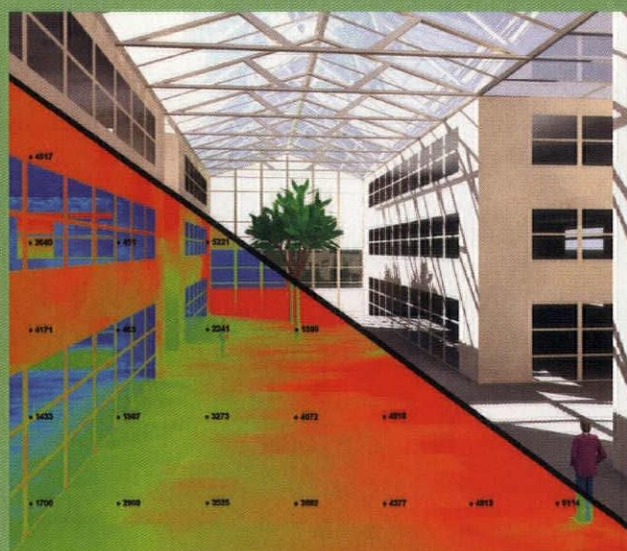
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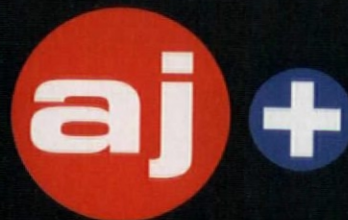
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Ferguson in 'ethnic cleansing' row

RIBA president George Ferguson's war on architectural eyesores amounts to 'ethnic cleansing', according to the man behind Bristol's 'vile' Tollgate House.

Ferguson described the 1970s office block as 'absolutely terrible' and a 'dreadful gateway into a splendid city', and wants the tower, known locally as 'the concrete Bible', placed on an X-list of Britain's worst buildings in order to speed up its demolition.

However, Kevin Steer, chairman of Stride Treglown, which designed the offices, has hit back: 'George is subjecting buildings to the style police and hopes to use taxpayers' money to do it. Tollgate House was conceived over 30 years ago and has fulfilled its need for years. I don't think it is a building of great beauty, but so what if it says something of its time? What George is saying is something akin to ethnic cleansing.'

Steer maintains there are more sustainable ways of improving the cityscape than pulling down 'ugly' buildings and that there are other options for ageing towers such as Tollgate House.

'Whether or not the building has reached the end of its life is open

to debate. With some imaginative lateral thinking it could still be used,' Steer added. 'Why not clad it and make it an icon for Bristol? Wholesale demolition is not sustainable and that decision should not be made by people who think it ought to come down.'

Ferguson is sticking to his guns and said: 'The building is past its sell-by date. It's an awful building and everybody thinks so. It's the first major building you see as you come in on the M32 – is that really good for the city? We all make mistakes and I'm not having a go at Stride Treglown but it was a child of its time.'

Other buildings targeted by Ferguson include Westgate House in Newcastle and the St James shopping centre in Edinburgh.

'We, as architects, have to move on and we have to admit that we didn't always get it right,' Ferguson added. 'We damage the profession by defending ourselves. Hurt feelings get mended but we have to live with buildings forever. This should be the motto in any practice.'

● See Editorial, page 16.

Richard Waite

Holyrood problems deepened by flood

Yet more controversy has hit the Scottish parliament's Holyrood building this week, with the admission that the basement has suffered flood problems.

The site's subterranean police offices were evacuated at the weekend, with the parliament's authorities insisting that the problem was a one-off, triggered by sudden heavy rainfall during last week's extreme weather conditions.

But observers, including veteran Holyrood watcher David Black, are adamant that there has been 'long-term concern' about the building's tanking.

CABE questions future of 'incoherent' PFI

CABE has raised fresh concerns over the PFI procurement model's future in healthcare.

The watchdog's Design Review Committee (DRC) has attacked Birmingham's new flagship PFI hospital, designed by BDP and Nightingale Associates, branding it 'incoherent and perplexing'. In its latest assault on the 180,000m² teaching complex in Edgbaston, CABE singled out a 137-bed mental health facility, describing the unit as 'lacking coherence or empathy with its surroundings'.

The news comes only days after Ken Livingstone's planning department savaged HOK's



BDP's 'perplexing' hospital plans

plans for a PFI hospital in London's Whitechapel (AJ 12.8.04).

The main 1,246-bed teaching hospital in Birmingham also came under attack. CABE insisted the ward blocks remain 'problematic' but stressed that

the project appears to be developing in a promising way.

The DRC report stated: 'Our previous concerns about the nature of the courtyards, the actual level of daylight in some of the light wells... and the potentially relentless internal curved corridors remain. We have some reservations about the dominant forms of the roofscape.'

BDP's project director Andrew Smith defended the scheme: 'There are a number of safeguarded zones that need to be replaced and cannot be built on. We have to reflect these constraints. But our reaction to CABE's comments is positive.'

Arup's Ham takes the chequered flag in national go-karting challenge



Friedhelm Stellet (centre right), chief executive (GB) of Schüco International, presents the winner's cup to Simon Ham of Arup Acoustics

Simon Ham of Arup Acoustics took first prize in the national final of the Schüco go-karting challenge on Thursday 12 August, qualifying him to take part in the 2005 UK Grand Prix.

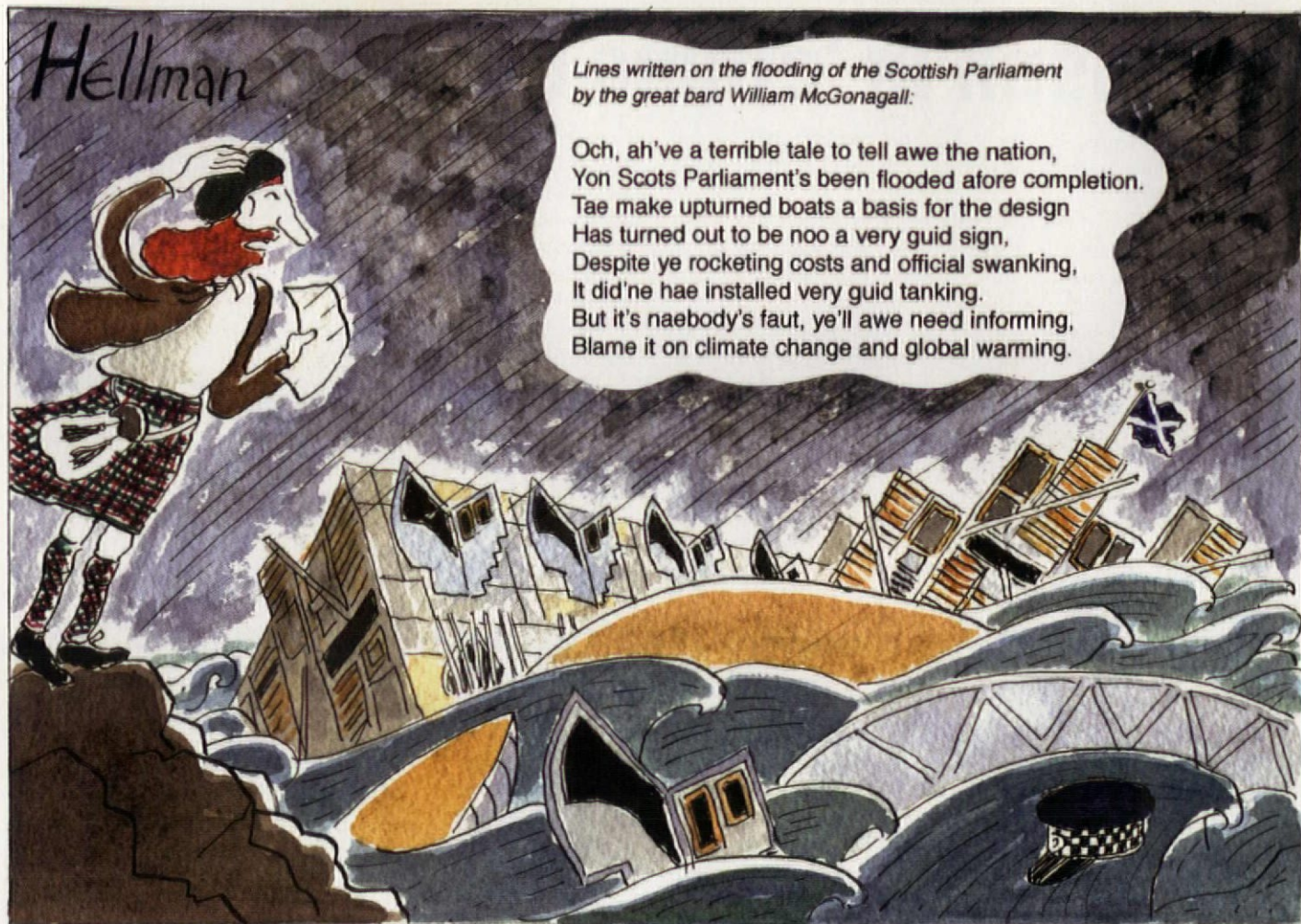
Ham battled to the winner's podium at the Whilton Mill National Karting Circuit near Daventry, Northamptonshire, in atrocious weather conditions, which included torrential rain and thunder and lightning. With visibility down to zero at times and the track flooding, there were several crashes and skids. One kart was reduced to three wheels in a collision.

Ham and the second and third-placed finalists, Martin Smart of

Acanthus Clews Architects and Stephen Johnson from contractor Peter Walker Group, will go forward to Schüco's European final, to be held in Majorca in the autumn.

There was one other prize awarded among the 26 finalists. It went to Jonathan Lisseter of the ATP Group, a previous winner who finished in fourth place despite starting last in all the heats.

The contestants were racing 100cc two-stroke karts, which have a top speed of 80mph. Schüco's go-karting challenge was organised by Walnut Motorsport in association with *The Architects' Journal* and *Construction News*.



Lines written on the flooding of the Scottish Parliament by the great bard William McGonagall:

Och, ah've a terrible tale to tell awe the nation,
Yon Scots Parliament's been flooded afore completion.
Tae make upturned boats a basis for the design
Has turned out to be noo a very guid sign,
Despite ye rocketing costs and official swanking,
It did'ne hae installed very guid tanking.
But it's naeboddy's faut, ye'll awe need informing,
Blame it on climate change and global warming.

www.louishellman.co.uk

who said what

'Why do we hold competitions between the top architects in the world to design our airports, and then hand the running of them over to torturers with zero people skills?'

Janet Street-Porter. *IoS*, 15.8.04

'These blocks are silos for the sick, whose only guiding principle seems to be to pile 'em high and cure 'em cheap'

Rowan Moore on HOK International's proposed Royal London Hospital. *Evening Standard*, 17.8.04

'While I agree that isolated tall buildings like the one at London Bridge are awful – they are dragon's teeth – we do need to cluster together some more buildings in the City and immediately adjacent to it to create the density we need to maintain our role'

City of London planning officer Peter Rees. *Independent*, 13.8.04

'I travel extensively, and am a great shopper, and this is the worst shopping centre I've been in. It's like a military airport that found itself in a well-heeled area of London'

Peter Cook on Brent Cross shopping centre. *Guardian*, 23.8.04

vital statistics

- Novelty doorbells put off more than nine out of 10 housebuyers, according to research by the Cheltenham and Gloucester. Some 92 per cent of respondents admitted that tacky tunes were the biggest turn-off when buying a new home.
- Less than half of Britons believe staying faithful to just one partner is 'natural'. A survey has found that only 42 per cent supported monogamy and that one in 10 would tolerate affairs that did not 'cause pain' to either party.
- Delays in paying expenses are costing workers more than £4 million a year, according to BACS, the payment clearing service. On average, employers in the UK wait at least a month before reimbursing staff, meaning workers miss out on interest.
- Aromatherapists are enjoying the sweet smell of success by becoming the fastest-growing category in the Yellow Pages. The number of listings for aromatherapists in the business directory shot up by more than 5,000 in the past decade.



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TICKING THE RIGHT BOXES

In today's quest to add value at all costs, are we not losing sight of the most important aspect of all – the architecture itself? **Austin Williams** reports

At the recent RIBA conference in Dublin – amid the gentle whirr of self-promotional Powerpoints and a rhythmic purr of well-oiled somnolence – debate turned to that old chestnut: 'the value' of architecture. I say 'old' chestnut as architecture has always been 'valued' to greater or lesser extent throughout history, but it is only recently that pundits have tried to quantify it; capture and bottle it.

'Value added' is now a recommended assessment tool in architectural circles. Whereas we used to get on with the business in hand, knowing that the product of architecture had intrinsic value, these days we all seem to be angst-ridden about whether we are adding enough value and if it is the right quality value. After all, how do we measure how valuable the added value is; is the value that we are trying to add sufficiently valued by others? Could a concentration on certain core values, devalue other fringe values? We just don't know and so we continue to have conferences to pontificate about it with little chance of reaching a conclusion. This is the recipe for building by numbers, with architects playing a demoralising never-ending game of benchmarking.

The real problem – and one that we miss at our peril – is that the tail is beginning to wag the dog. One developer at the RIBA conference spoke of preparing for a scheme by active engagement with the local community, of considering the historic value of the site, of partnering, of participatory involvement, of considering the sustainable viability of the scheme... before showing the audience a block plan for a hotel (not an ordinary hotel, he was at pains to explain, but a 'boutique hotel'). Some people in the audience nodded sagely; he had ticked the right boxes – 'sustainability', 'participation', 'community-centred'. What value! What a client! What a guy! But what architecture?

Counter-intuitively, 'design quality' is yet another of those coded references demanding quantifiable benefits. The noble Vitruvian ideals of commodity, firmness and delight have been reduced to mundane tick-box criteria such as 'functionality', 'build quality' and



Would our obsession with ticking the right boxes have allowed the construction of past masterpieces such as Ronchamp ...

'impact'. The 'impact' of a building is measured by how much of a 'positive impact on the local community and environment' it has. Presumably, the self-defining cabal of architectural advisors who are the mainstays of the conference circuit will determine what a positive impact means.

Nowadays, a positive impact is one where an architect shows empathetic respect for inanimate resources, the client, the user, the community, society at large, the planet, the ozone layer and who knows what else, as some kind of display of adding 'value'. Worse still, architects now have to justify their work in moral terms: does the design improve well-being? Does it add value to business efficiency? Will it improve the health of the occupant? Is the wilful use of materials being kept to a minimum? Ultimately, the debate centres on whether the architect can justify their scheme – not in design terms, you understand – but in terms of its 'quality' and 'value' to the fictional 'community'. Just as five year olds are taught citizenship in schools, so architects are being taught to prioritise environmental respect and social responsibility in their design out-turn.

It all sounds so laudable, doesn't it? But have we really come to such a sorry pass that architects are fêted for their literal, unmediated and instrumental role in creating architecture? Just as the arts world seems to have lost faith in its ability to promote 'art for art's sake,' and hence tries to validate individual projects using spurious social 'meaning,' so architects have ended up justifying their work through the idea that it improves a range of social ills: anything from productivity to health. It may look shite, but hey, it's added value. Tick. Do not be surprised if architecture is soon advertised as an aid to virility... or hair loss.

Architects' new clothes

Marrying 'design quality' with 'added value,' one speaker at the conference explained the 'fact' that schools in America have 'clearly shown (that) students have improved their performance by up to 30 per cent in schools with large windows.' Is it just me or does no-one recognise balderdash when they see it any more? For example, just how big do these magic windows have to be? If they were even bigger would students be even brainier? Are students more academically minded with round, square or arched windows?

My worry is that this sort of tosh, masquerading as a scientific exploration of cause and effect, used to be confined to the Feng Shui



... or the Pantheon?

fringe. Unfortunately, it is now the mainstream. In terms of educational facilities, one Californian Environment Committee Report includes such gems as: 'When teachers have white marker boards, rather than black or green chalk boards, they are more likely to use them and children perform better in math.'

Apart from the danger that if we buy into this arrant nonsense, the reverse is also true – that architects will be held liable in our increasingly litigious society when things go wrong. For example, Phil Dordai, an architect in Kansas, recently designed commercial facilities to encourage weight loss in its staff (he did not design a gymnasium, he just built the office car park a mile away, forcing car drivers to walk). Will he be liable if the morbidly chubby don't manage to shed a few pounds? By constantly talking up instrumental applications of architecture – that is, a deterministic exploration of the tangible, physical, environmental benefit that can be shown to have accrued through a piece of architecture – architects are playing a dangerous game. It reflects a tick-box mentality that seems to have seeped well and truly into the architectural mindset.

In times past, the benefit of architecture was an ethereal thing, that tended not to be expressed verbally except in the desire that it be beautiful, functional and stable.

After all, what else is architecture other than doing one's best to fulfil this triumvirate? Vitruvius did not judge the success of architecture by getting a range of responses from lay user and community groups. He did not use a questionnaire. He understood that good architecture could lift the spirit but did not claim that architecture could heal the sick. He

did, however, acknowledge that good architecture advances the health of society. But this is a different thing. It is one thing to study and understand the psychology of architecture and quite another to recognise that it adds to the sum gains of civilisation in many disparate, unconscious and conscious ways. Today the former is being lionised and there is claim for a direct connection between cause and effect... designing out crime; accessible design to prevent discrimination; inclusive design to build an egalitarian society; environmentally friendly design to save future generations from themselves; therapeutic design to improve health service turn-around.

When the Californian report could not legitimately find a link between increased window sizes and educational performance, it excused the inconvenient facts by flagging up 'potential confounding variables, including view-related distractions, glare, operable windows, radiant thermal comfort, indoor air quality and acoustic performance'. In conclusion it found that the 'reverberation problem tended to be aggravated by the presence of teaching assistants who provide in-class tutorials for individuals or small groups'. So, after all that, it seems that it was the teachers who were the most significant problem for poor educational performance, blocking the natural educationally enhancing benefits of daylight. This has all the hallmarks of pre-war social Darwinism. Once we accept an instrumental view of architecture, people can legitimately be seen as the problem.

It is fair to say that authoritarian architectural diktat, whereby an architect wantonly disregards quality, social impacts and the value of his or her work, is nothing to be celebrated. However, this scenario is premised on a fictitious architectural characterisation.

Architects, by the nature of their profession, do their best – to the best of their abilities – most of the time. It is a low opinion we have of ourselves if we believe that architects are so useless that they have to design to monitored criteria. Obviously, some of the people presiding over this new tick-box culture are not referring to themselves when they point out bad architecture. After all, they have determined the terms of the debate and have moral righteousness on their side.

Architects need to find their critical voice again and start challenging the craze for value added, that actually adds no value other than increased regulation, and for design quality masquerading as social engineering.



X marks the blot! Worst buildings list will open up the demolition debate

Congratulations are due to George Ferguson. Firstly, it is always exciting to have an idea discussed by the national media nearly a year after you first mooted it. And secondly, you know your proposal is of value when somebody gets really upset about it. Both these happened in relation to Ferguson's proposal for X-listing the worst buildings that we have, in an effort to speed their replacement. An idea that received its first serious airing in the RIBA's response to the DCMS' Heritage Review Consultation Paper in October 2003, it was taken up big time by the media this month. Who says we don't have a silly season?

Kevin Steer of Stride Treglown is furious that Ferguson's list includes Tollgate House, a project that Steer's practice designed in the 1970s and that he defends with the dubious argument: 'I don't think it is a building of great beauty but so what if it says something of its time' (*see page 11*). This spat receives added poignancy from the fact that it is happening on Ferguson's home turf of Bristol. Steer is certainly within his rights to defend his building, and while Ferguson is evidently serious about the concept of X-listing, he must know that, in terms of naming and shaming buildings, he can only give his personal opinion. If X-listing takes off, there will be recommendations and debate, in the same way that there is for positive listings.

If X-listing is adopted, there will doubtless be some heated arguments and cries of outrage when certain buildings are condemned. But we need to look at demolition, as well as preservation, if we are not to have an entirely fossilised and anachronistic buildings stock. Better a deliberate policy, however imperfect, than the fiasco that is unfolding in Northern Ireland, where the architectural heritage is being eroded by what seems to be a combination of negligence and a desperation to encourage housing development (*see page 5*). With almost every old building, there are valid arguments that can be made for both preservation and demolition. Let's have those arguments in the open, rather than discovering with shock that buildings have gone when it is too late to do anything about them.

Ruth Slavid

ARB gagging order erodes our confidence

Just as consumers' confidence in the profession is gained through the review powers of the ARB, so those on the register should have confidence that the ARB is subject to similar powers of review. Without any formal recourse to an ombudsman, we rely on the elected members of the board to represent the interests of the profession. This is how parliament ensures that the activities of the ARB are balanced with the interests of those who fund it and are subject to its rule.

In taking legal action to gag elected members (AJ 12.8.04), the ARB erodes the confidence the profession has in it and, ultimately, undermines the sources of its power. The ARB and the Architects Act are only a mechanism for regulation. If we, as a profession, are not confident that its power is being exercised properly, we must go to parliament as the source of the power to make our views known. I urge readers to resist the intimidation of our elected representatives and take time to write to their MP regarding an independent review of the activities of the ARB.

The profession overwhelmingly supported Ian Salisbury when voting him on to the board. So far, he and Nick Tweddell have been the only elected members to question the extraneous activities of the ARB. The stance they are taking on our behalf isolates them from the majority of the board. Please show your continued support by making the registrar, chairman and other elected board members aware of your disapproval of the ARB's treatment of Salisbury. The composition of the ARB with a lay majority allows it to ignore any representation from within the profession. But this wide scope for abuse of power is not sufficient for the ARB, which seems to strive for totalitarian domination.

Mark Benzie, London EC1R

Milton Keynes plans need time to grow



Milton Keynes: too early to judge?

I refer to your article 'Milton Keynes plan is garbage' (AJ 29.7.04) that contains a number of inaccuracies.

The Milton Keynes Partnership Committee (MKPC) came into being on 7 June 2004 as the body charged by government with overseeing and driving forward the sustainable growth of Milton Keynes. Its first task has been to determine its targets for the next five years and to progress and implement the growth plan already initiated by English Partnerships.

Under the Sustainable Communities Plan, English Partnerships secured more than £500,000 of funding for growth-related studies. Consultant Halcrow is currently reporting on the strategic infrastructure required to support growth in the expansion areas allocated in the Local Plan and on the appropriate land use of these areas. Following this work, the MKPC is about to commission a study into the future direction of growth that will lead to a long-term spatial development framework for the city. Your article describes this action as a 'U-turn', which is untrue. Plans to undertake this work were in place last autumn.

MK Forum chairman Mike O'Sullivan (who is quoted in your article) questions how the MKPC will be able to deliver growth without owning the land. It is well recognised that the cost of acquiring all the land necessary to support the growth of Milton Keynes, either through

Clause crowing misses the point of quality

What a lot of crowing over your role in saving Gummer's charter for allowing the very rich to build ostentatious homes in the countryside (nicely satirised by Hellman) while the rest of us are crammed into brownfield envelopes.

The whole thing is predicated on these houses being of exceptionally high quality. If the cardboard boxes you illustrate on page 5 (AJ 12.8.04) are examples of 'the very best' to 'enhance the environment', then I'm Robert Adam.

Sebastian Melmoth,
London W5

Positive result is cause for pride all round

Many congratulations to *The Architects' Journal* for its part in retaining the country house exception. The RIBA is delighted to have done everything possible to support the campaign. Faced with a three-pronged approach – from the press, from the profession and from parliament – it is to the government's credit that



Richard Hastilow: 'delighted'

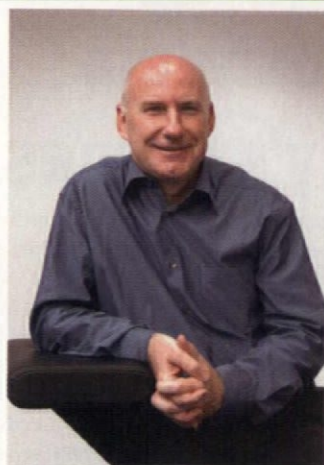
it listened and reacted positively to such a well-argued case.

Richard Hastilow, chief executive, RIBA

Success with country houses... now on to PFI

Congratulations to the AJ on your brilliant and influential campaign to persuade the government to retain PPG 7. We too, at the RIBA, lobbied hard for its retention and are delighted at our mutual success.

Mountains can be moved



Jack Pringle: 'a brilliant campaign'

when powerful forces are aligned – a 'smart PFI' next?

Jack Pringle, RIBA president elect

AJ has case to answer for Cotswolds blight

My attention has been drawn to your PPG 7 campaign and the letters from Adrian James and Crawford Wright (AJ 22.7.04).

I am a member of the local group that opposed the application for a 'country house' here in Ramsden, Oxfordshire, which

was allowed on appeal. In preparing our case, we consulted a number of architects, all of whom were against the application, considering that the design and landscaping were anything from inept to appalling. However, they declined to represent us at the inquiry and one of them, who was willing to appear, was told by his firm that this would be contrary to its policy. No one wanted to rock your boat. No one wants to be named now.

We did have an experienced witness who gave his opinion but he was not a qualified architect, as counsel for the applicant was quick to point out.

I, and other members of our group, have some sympathy with your campaign but it has meant that members of the public have been unable to obtain from your profession the help that they needed. That you may be partially responsible for what is now threatened on the Cotswold skyline should give your members pause for thought.

Dick Williamson, Ramsden, Oxfordshire

negotiation or compulsory purchase, is beyond the public purse. We are, therefore, working with the private sector and government on options to fund strategic infrastructure and these options are not simply based on Section 106 agreements.

The successful and sustainable growth of Milton Keynes depends on the work we have commissioned, both in planning for growth and working with developers and government on the funding of strategic infrastructure and community benefits. I believe the MKPC will be judged on the results achieved in its early years and have, therefore, commissioned a five-year business plan that will address the issues, some of which have been

raised. This plan will be available in December this year, and it is then that I would welcome an informed debate regarding the initial work of the MKPC.

Bob Reid, chairman, Milton Keynes Partnership Committee

Inaccurate reports give technologists a bad rap

On my return from annual leave, I arrived at my desk to be confronted with unhappy members commenting on your article 'Help-needy householders must beware the BBC's Good advice' (Legal Matters, AJ 29.7.04).

While applauding your article, our members did feel it unfortunate that you used the highlighted 'Technologists are architects who haven't complet-

ed their exams, so fees should be lower' quote to draw the reader to the article, as this in itself gave a wrong impression.

As your readers fully appreciate, the British Institute of Architectural Technologists is a fiercely independent institute, qualifying and promoting the benefits of those working in the discipline of architectural technology. We are fully aware of the article in BBC *Good Homes* magazine and had received an apology from the editor, Lisa Allen, in relation to the inaccuracy relating to architectural technologists. We have also made comment on the accuracy of the technical advice, and we are exploring working with the magazine to help ensure that accurate information is pro-

vided in the future. We hope that the AJ has made similar comments to the publishers also. After all, it is in the interest of all involved with the construction process to get positive, accurate and regular advice and information out to the consumer. It could lead to a better-educated client and a more interested user.

Francesca Berriman, chief executive, British Institute of Architectural Technologists, London EC1

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



Beware of nostalgia for yesterday's heroes

There have recently been two architectural exhibitions about British architects at the Design Museum – Alison and Peter Smithson, and Archigram – and I hear Cedric Price is up next year. With these exhibitions, the curator lines up a parade of heroes. Each is accompanied by a seminar where contemporaries and apparent acolytes reminisce about the 1960s and '70s. The trouble is that the contemporaries often barely remember things – it is all viewed through a fantasy haze of sex, drugs and rock'n'roll. Worst are the acolytes, who weren't around, didn't know their heroes and, if they had, I would imagine that in most cases both parties would have been disappointed.

In these exhibitions, nostalgia for genius past is particularly difficult, as it corrupts the insights they continue to offer. Peter Smithson and Cedric Price were very much alive until last year and the Archigram survivors are still busy. They are also treated as proponents of different ideological streams, when in fact they shared plenty of conversations. This nostalgia is offensive. All three, while happy to make use of the past, speculated on present and future opportunities.

The Smithsons are appropriated by a new generation of architects and critics who dwell on some of their less interesting housing projects and obsess about the integrity of the avant-garde. The Smithsons produced two landmarks in post-war British architecture: Hunstanton and the Economist building, and were perceptive critics, but this important focus of their contribution is in danger of being lost. We are now regaled with pointless tales of letters from their client's cats to their cats, and of some disappointing houses (yes, Sugden included). They are being reinvented posthumously and the word *ordinary* can no longer be used without hubris. The Smithsons were not modest, they were outlandish

and consciously considered their role as *enfants terribles*. They enjoyed shocking and provoking on a personal and professional level and were great fun. They should be saved from the fate of obsequious adulation that befell Alvar Aalto in the hands of the Cambridge puritans. Like Aalto, the Smithsons took risks: changing direction while producing some outstanding, and some not very good, buildings. They enjoyed life. The new overplayed brand of ordinariness and integrity is an inappropriately worthy millstone with which to burden their reputation.

Price and Archigram are somewhat different, in that their reputations are more clearly defined and less susceptible to such appropriation, while the personal friendships they shared ensure they are always closely linked. Archigram, through its very structure, is prone to different interpretations and it was ever thus. It was always a loose collaboration, manifesting ideas in print, and an office for only a brief period of time. All its members carried on teaching long after the collaboration had ended. This and their individual projects (think Ron Herron at Imagination and more recently Peter Cook/Colin Fournier at Graz) ensure that they have forged separate, if linked, identities. Price, through his drawings, writings and the way he lived his life, ensured that his attitudes could only get appropriated to the extent that he allowed. His projects and writing maintains a Priceian view of the world – a love of paradox, scorn of dogma and delight in the human condition – in numerous minds and projects; all by others and acknowledged 'with apologies to CP'.

The discussion of heroes past can be fascinating but nostalgia is dangerous. Avoid the myths that only obscure lessons to be learned, borrowed or stolen. Take from these exhibitions what you want and beware the packaging.

'Worst are the acolytes, who weren't around, didn't know their heroes and, if they had, in most cases would have been disappointed'

As the only architect practising in the UK on this year's Stirling jury, Edward Cullinan will represent the profession with an open mind and a love of democracy

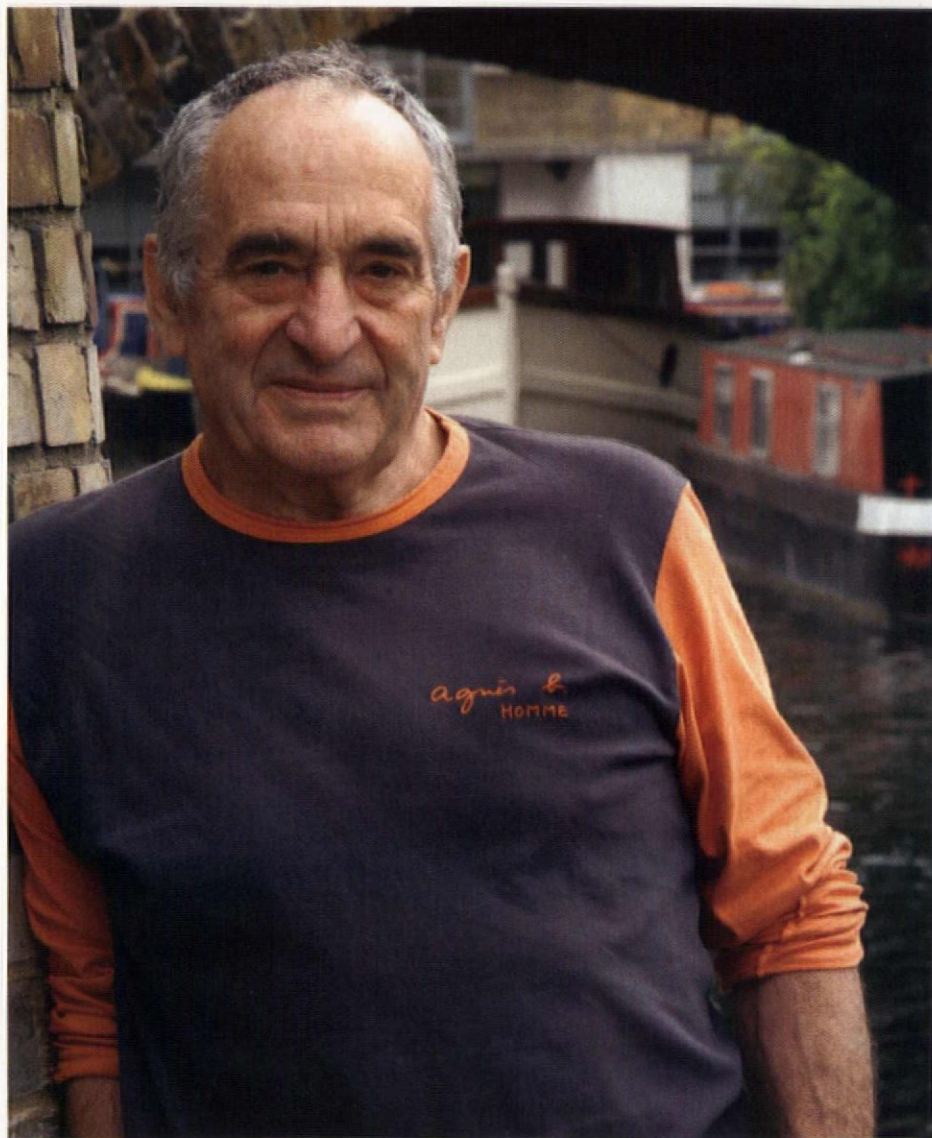
As a member of the Stirling Prize jury, Edward Cullinan sets his sights high. Ideally, he says, the winning building will be 'profound, popular and, in the broadest sense of the word, spiritual – a work of art like Ronchamp, Mozart's *Magic Flute* or the ceiling of the Sistine Chapel'. Two years ago, one of Cullinan's own buildings, the Downland Gridshell at the Weald and Downland Open Air Museum in West Sussex, was shortlisted for the Stirling Prize. It finished a close second to Wilkinson Eyre's spectacular Gateshead Millennium Bridge – a worthy winner, says Cullinan, magnanimously, while admitting 'it was thrilling to be shortlisted – and terrible to be pipped at the post'. He was disappointed when his Cambridge mathematics faculty building failed to reach the 2003 shortlist, although it won many other awards.

Cullinan, who knew James Stirling well, believes that 'Big Jim' would have approved thoroughly of the prize and of the way in which it is used to promote public interest in contemporary architecture. 'I think he would have enjoyed the media hype, not to mention the prize dinner! It's just a little melancholy that he built so little in Britain. The Leicester engineering block is one of the best modern buildings anywhere, setting the standard to which we should be aspiring today.'

As for other personal favourites, he mentions the Smithsons' *Economist* complex and Denys Lasdun's Royal College of Physicians in Regent's Park – 'a lovely response to the setting, strong but sensitive'.

With more than 40 years in independent practice (after serving his apprenticeship in Lasdun's office), Cullinan has become indelibly associated with ideals of community service and social and environmental responsibility in architecture – housing, educational, cultural and community-care buildings have formed the bulk of Edward Cullinan Architects' workload over four decades. Housing, he admits, tends to be seen as unglamorous, even dull, vital a commodity as it is. 'It now seems to have an awards system of its own – it's seen as "background"'.

For Cullinan, 'background' architecture matters just as much as, if not more than, iconic landmarks, though it is the latter that tend to capture media attention and generate public interest. Not that he wants to join the 'anti-icon' brigade. Gehry's Bilbao Guggenheim has, at the very least, sublime



Prize guy

moments, he says. 'The central space and the big exhibition gallery are simply great, though the rest of the interior is surprisingly matter of fact.' Libeskind's Imperial War Museum North 'is wonderful, once you know the thinking behind it. Icons have to work on an emotional as well as a rational level. It's a pity that so many aspiring icons fail to lift the spirits.' And as for Will Alsop's recent – and controversial – OCAD (Ontario College of Art & Design, AJ 24.6.04) project in Toronto: 'It's absolutely perfect for that city, confident and stylish. How many of

those who've attacked it have ever been to Toronto?'

As a Stirling judge, Cullinan has one highly desirable quality: open-mindedness. Admittedly, he thinks that too much so-called traditional architecture is just 'low-grade, under-scaled Edwardianism – not even approaching the work of Soane or Nash in quality'. But stylistic matters concern him less than the spatial and urban contributions of a project. 'You may like or dislike the style of Stirling's Staatsgalerie, for example, but just look at that plan – absolutely wonderful!'

It's important, he says, that the imperative to highlight the social contribution of architecture should not mean that office buildings or private houses are unlikely to win the Stirling Prize. The shortlist, he says, should be based on quality alone. And the fact that the big Lottery projects have now dried up means that cultural/educational projects like Magna (the 2002 Stirling winner), Tate Modern, the Eden Project and the Laban Centre (last year's winner) will no longer dominate the shortlist.

Cullinan, now in his 70s, has no intention of retiring in the near future. 'Maybe I'll be thinking about it when I get to 80. The practice isn't about one person anyway, and there are plenty of others, most of them half my age, ready to take it forward.'

With a staff of about 30, as large as it has ever been, Edward Cullinan Architects is currently at work on glasshouses for the botanical gardens in both Edinburgh and Cambridge, housing ('I hate the term – let's say houses and flats') in Bristol and Gloucester, and other projects (one in central London) which must for the moment remain confidential. Cullinan himself is working on a book that will bring together the fruits of many years of teaching and lecturing – he is one of the few architects who has the knack of capturing the attention of a lay audience.

Cullinan's office is democratic and he is a democrat to the core, critical of the arrogance of some of his fellow professionals but equally a defender of the profession against ill-informed critics. 'I really welcome the idea of the public voting for the Stirling Prize and I think the jury has got to pay attention to the vote. But we can't be bound by it. Our job is to visit the buildings, study them and see how they work for their users, then make the case for our final choice.'

As the only architect practising in the UK on the Stirling Prize jury this time round, Cullinan is very much the representative of the profession in Britain. It would be hard to think of a senior British architect who commands such widespread respect and affection across the spectrum of styles and fashions. You never doubt that he feels passionately about buildings, and equally strongly about the duty of the architect to make life better for people. Touring with Ted, wherever the shortlist takes the jury, is likely to be an education in itself.

Kenneth Powell



Rewriting the book of terrorism – a death sentence on skyscrapers

The publication of two preliminary reports from the Washington DC commission investigating the 11 September 2001 terrorist attacks on targets in the United States has not only opened a number of new insights into potential terrorist risks in the future but also greatly enlarged our knowledge of the thinking and resources behind this and earlier atrocities.

The most striking piece of information to surface in the reports so far was that, far from being the most ambitious attack ever contemplated by a terrorist group, the 9/11 onslaught – which the commission estimates to have cost less than US\$500,000 to mount but to have had an economic impact of US\$95 billion – was, in fact, a much cut-down and delayed version of a planned assault in two hemispheres involving up to 10 hijacked aircraft. This project called for the same New York and Washington DC attacks, plus attacks on Congress and the CIA and FBI headquarters, but for these to be synchronised with hijackings deliberately aimed at the tallest buildings in California and Washington State, plus hijacking attacks in south-east Asia that would also be deliberately targeted on the tallest buildings for ease of target identification and maximum shock effect.

This horrifying plan – attributed in the commission's first report to the uncle of the planner of the unsuccessful 1993 World Trade Center bombing – together with an equally unsuccessful project to smuggle bombs aboard 12 US passenger aircraft and to detonate them over the Pacific Ocean, and a scheme to capture a launcher in Russia and force the crew to fire a missile at the US, and a plan to use poison gas on the Jewish population of Iran, originated in the fertile minds of the volunteers in the Al Qaeda 'training camps' that were at one time

located in several countries around the world.

Through the inspired deployment of advanced technology, in conjunction with an unbreakable religious belief system and infinite patience, there can be no doubt that Al Qaeda has forced a rewrite of the book of terrorism. A generation separates the attempted 'bombings' by the IRA, using milk churns filled with fertiliser dropped from a hired helicopter, from the use of a wide-body jet as a guided missile, and in that time the scheming and execution of atrocities has leapt the technology barrier. For if any one element of the commission's analysis of the wider 9/11 plot has been, as some observers maintain, misinterpreted – because it construes the attack being on the US in the tradition of Pearl Harbor, instead of recognising that it was a symbolic attack on globalisation as a world economic system – then that element remains the ominous death sentence pronounced upon the skyscraper, not only in the tragedy of the iconic event of 9/11 itself, but in all the references to tall buildings and the ease of finding them from the air, that the commission noted in the originally planned atrocity. Take the fiery doom of the twin towers away from 9/11 and replay the drama with a couple of hijackings and two aircraft unable to find their targets.

For many reasons the likelihood of more aircraft suicide hijackings is difficult to predict, but the lesson of the 'alternative' use of civilian passenger aircraft demonstrated by the destruction of the twin towers is unlikely to have fallen on stony ground. When the final report of the commission looking into the events of 9/11 is published this month, it will be interesting to see if the point about Al Qaeda's emphasis on the 'usefulness' of tall buildings is taken any further.

'Take the fiery doom of the twin towers away from 9/11 and replay the drama with a couple of hijackings and two aircraft unable to find their targets'

James Pickard

Cartwright Pickard Architects

When and where were you born?

1962, Harrogate in North Yorkshire.

What is your favourite building?

Bagtsvaerd Church in Copenhagen, 1976, by Jørn Utzon.

What is your favourite restaurant/meal?

Pan fried, thick-cut, medium-rare sirloin steak served with a wild mushroom and whisky sauce.

What vehicle(s) do you own?

A Mercedes CE320 coupe and the new Mini Cooper S.

What is your favourite film?

Gandhi.

What is your favourite book?

As a dyslexic, I tend to favour short stories. My favourite is Ernest Hemingway's *The Old Man and the Sea*, which could be an appropriate parody of the life of an architect in Britain today.

What is your favourite 'design classic'?

The Snowball light fitting designed by Poul Henningsen, the founder of Louis Poulsen.

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

This is impossible to answer as there are so many horrible buildings about but the commercial development occupying the encircled Island site in Hammersmith bounded by Hammersmith flyover and Hammersmith Broadway is awful.

Who or what is your biggest architectural influence and why?

Alvar Aalto. After spending a week in Finland visiting the best of his work, it couldn't be anyone else.

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

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

A film director.

What would your advice be to architectural students?

Learn how buildings are made and built, not just how to design them.

What would your motto be?

Work hard, have fun and make history.



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First things first

The three buildings this week – Black House, Double House and In-Between – are the shortlisted projects for the AJ First Building Award in association with RobinEllis Design and Construction, with the winner to be announced at the Stirling Prize event in October. We begin with the Black House by Mole Architects, a striking presence in the flat Fenland landscape

By Barrie Evans

JOHN COVATY





Above: early sketch with different cladding.
Right: the entrance approach and below, east side. **Opposite:** the west side showing the tight site alongside the farmer's field

The windy flatlands of East Anglia are home to many small, dispersed communities, the longer-established hamlets often protected by shelter belts. But the barn-like Black House in the village of Prickwillow stands tall and exposed, using instead today's (low-energy) technologies for protection, free then to enjoy the long vistas this landscape affords. Such reworking, drawing on local roots, and in the process making something new, is what gives this project much of its vitality.

Of course, the blackness is what strikes you first, though this was not an essential of the original ideas. A few barns in the area are clad in corrugated fibre-cement sheet, painted black. (The Fens were drained too recently and the peaty ground is too compressible for a heavy oak-framing tradition to have flourished.) These simple barn precedents helped with the eventual local acceptability of the scheme. But architect Meredith Bowles of Mole Architects, whose family home this is, considered early on a galvanised pressed fish-scale-pattern siding system from the US for what is a prefabricated timber-panel

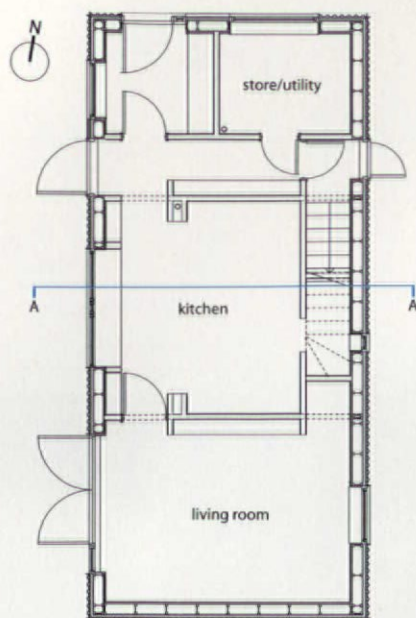


structure. Only when it proved problematic to get the sitework of making the siding's corners, openings etc, done in the UK did Bowles turn to 'native' corrugated sheeting. These sheets are, of course, grey/white. Paradoxically it was Simon Conder, with whom Bowles had shared workspace, and who created the black rubber-clad retreat at Dungeness (AJ 22.1.04), who asked Bowles if he 'had the bottle' to leave it unpainted. Eventually the more contextual black option prevailed, one Bowles feels is 'more finished'.

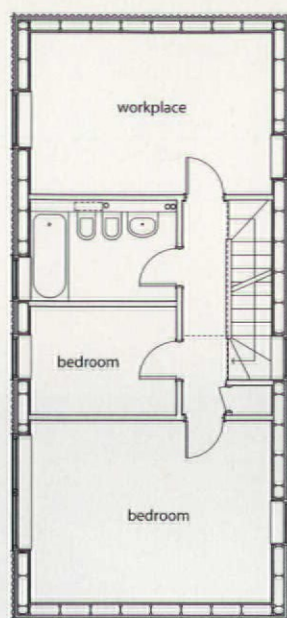
Many local buildings hunker into the ground for wind protection, often leaning and bending, poorly founded on the compressible peat. Black House, by contrast, stands tall and true, a possibility of the technology Bowles has adopted. His house is on 10m piles, the visible brick piers on pile caps linked by a ring beam of glulam, on which

the building sits, proud of the ground. While Bowles is happy to have avoided the complications of damp-proofing, the decision to make the house float above the ground owes more to the visual tradition of granaries on stone staddles. And to the desire to have Georgian-height ceilings, so that the house would inevitably stand tall compared with its neighbours anyway. Height turned out to be more problematic for the planners than the blackness. (Immediately neighbouring houses are undistinguished inter-war semis and recent developer spec houses, although there are two steel and glass houses by Jonathan Ellis-Miller nearby.)

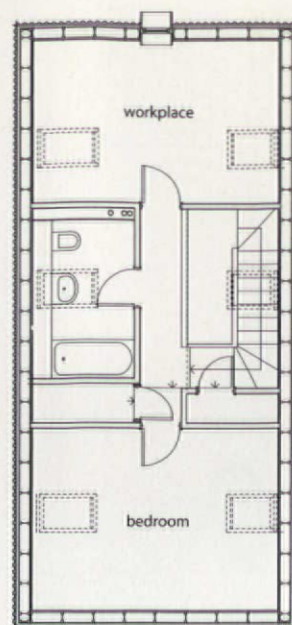
As you approach Black House, the barn-like agricultural simplicity is soon subverted; galvanised steps lead up to a coloured pale-blue door with a yellow panel to one side, the fenestration is extensive, and close to you see



ground floor plan



first floor plan



second floor plan

the sharpness of detailing, such as the steel sections that make the vertical corner arrises, where corrugated sheets abut.

The house is oriented east-west with west the principal orientation across open fields. (immediately to the south is a neighbouring building). A timber-slatted brise-soleil to the ground floor shades windows from low sun, with solar film to first-floor windows. This response to climate is both a matter of being in tune with the rural location and Bowles' commitment to environmental issues. With walls of timber I-beams with recycled newspaper insulation, the house is highly insulated. A heat-pump system with heat recovery provides hot water and warm-air

heating (backed up by small panel radiators, hardly needed). Bowles finds this whole-house heat-pump package needs controls that are a bit more advanced; it is one of the freedoms of self-building to be able to try things out.

Windows from Rationel provide much better airtightness than most on the market. When the wind really blows here, a layer of dust from the slowly eroding peat can cover a house interior, as it has in the recently built spec houses nearby. (Perhaps surprisingly, south-west winds are prevailing, rather than the famed north-easterlies blowing cold and uninterrupted from the Urals.)

Internal layout is focused west, although

most principal rooms do have daylight from two sides. On the ground floor, large glazed doors open on to a timber-decked western terrace; the kitchen at the heart of the house includes a window seat. There is a generous walk-in utility room and larder, though this is not a grow-your-own-food family.

Upper floors are reached by a top-lit stair with glass balustrades. Finishes generally follow the simple construction – plastered walls and translucent-stain timber joinery. These upper floors provide bedrooms plus workrooms for Mole Architects and for Bowles' novelist wife, Jill Dawson. The regular compartmentation of the plan is in part occasioned by the need for two crosswalls

Below: the kitchen with window seat and the living room beyond. Opposite top: first-floor bedroom towards the architect's office. Opposite bottom: the second floor. 'Why do architects hate wallpaper?' Bowles asks

COST SUMMARY

Cost data based on final account, for gross internal area

	Cost per m ² (£)	Percentage of total
Preliminaries	77.27	6.82
Groundworks, substructure	195.18	17.22
Frame	260.78	23.00
Cladding	96.01	8.47
Windows, external doors	75.21	6.63
Plumbing, heating, sanitaryware	70.75	6.24
Steelwork, canopies	28.17	2.48
Timber floor	19.14	1.69
Internal windows, doors	22.95	2.02
Kitchen	23.49	2.07
Fit-out	247.53	21.83
External works	70.75	1.52
TOTAL	1,133.69	100

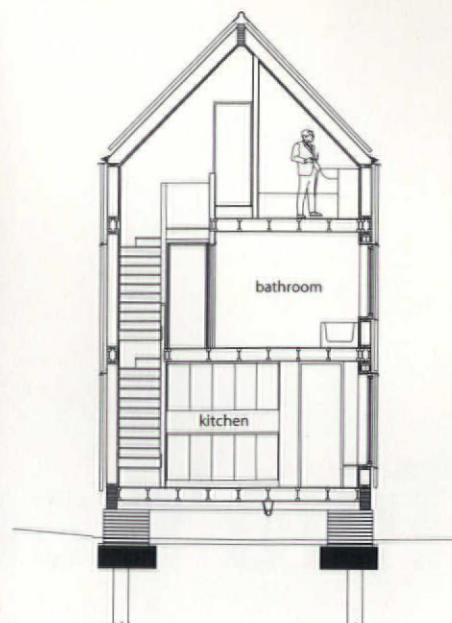
WEBLINKS

Mole Architects
www.molearchitects.co.uk
 Building Structure Workshop
www.buildwork.co.uk
 Jjo Associates
www.jjoassociates.com





JOHN DODDART



section aa



JOHN DODDART

to stiffen the tall platform-framed structure against wind loads, effectively dividing the floors into three zones. Increased ceiling height in the main bedroom (first floor, south) is readily achieved with this timber-framing method, and the step up in the son's bedroom above is just an added feature.

There is a hand-made quality to this house; not surprisingly, perhaps, since Bowles took a year out from mainstream architectural work to build it. He has gained an experience of construction and its management that he will use in future projects. In the process he has created a personal-feeling home, innovative yet fitting this landscape. His next clients appear to agree.

CREDITS

TENDER DATE

March 2001

START ON SITE DATE

October 2001

CONTRACT DURATION

12 months

GROSS INTERNAL FLOOR AREA

154m²

FORM OF CONTRACT

Self-build/JCT Minor Works

TOTAL COST

£174,589

CLIENT, ARCHITECT

Mole Architects

DESIGN ENGINEER

Building Structure Workshop

STRUCTURAL ENGINEER

Jjo Associates

ENERGY CONSULTANT

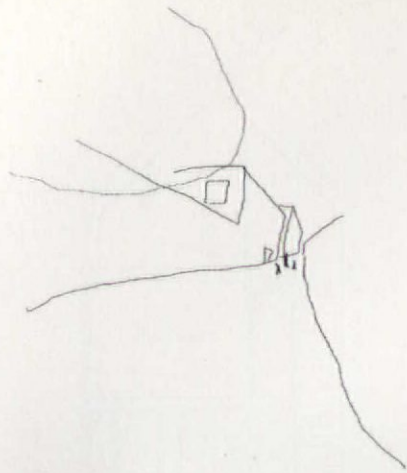
Martyn Gamble

SUBCONTRACTORS AND SUPPLIERS

Groundworks Mead

Construction; piling

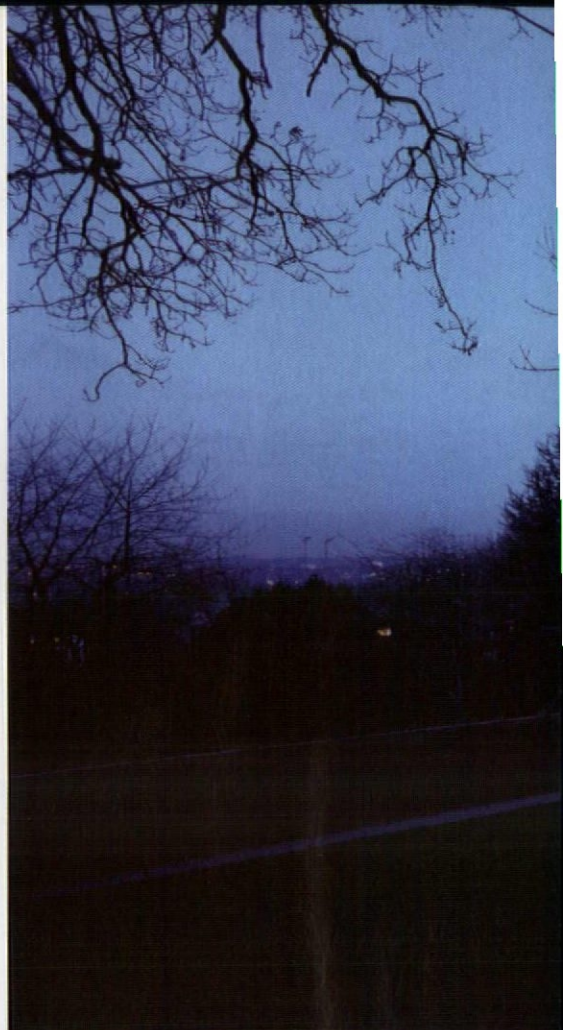
contractor Central Piling; glulam beam supply Cowley Structural Timberwork; insulated timber frame contractor Eden Frame; insulation Warmcell; frame structure Masonite; frame cladding Paneline/Panel vent; windows and external doors Domus Windows, Rationel Windows; cladding supply Eternit UK (Profile 6); cladding contractor Thompson Roofing; steelwork Cambridge Steelcraft; gratings Theilco Gratings; internal doors Scandinavian Window Systems; interior fit-out contractor SS Ambrose & Son; heat pump, ventilation Genvex Heat Pump & Ventilation; lighting Illuma, GFC Lighting, SKK; kitchen IKEA; recycled plastic splashbacks Smile Plastics



Two's company

Double House by Woolf Architects is a project of two adjoining houses in north-west London, a modern reworking of the brick house, focused on its garden spaces

By Barrie Evans



HELENE DINIET

It is rare to hear a kind word for the RIBA's Clients Advisory Service – 'never heard from them', 'not our sort of work', etc. Jonathan Woolf is not complaining. The Double House's client brothers and their young families were initially looking for white Modern, admirers of Barragán, and were given a list of about 20 architects. They whittled this down to three: Woolf Architects, John Pawson and Munkenbeck + Marshall – this despite Woolf having a track record in house conversions and extensions but no new buildings. But the clients appreciated that Woolf would be able to give single-minded commitment to this, its major project.

Woolf also managed to persuade the clients to shift to brick externally, as a material of lower maintenance that ages more gracefully; the colour of the handmade brick harmonising with the tree bark on site. However, the use of matching coloured flush pointing and simple rectilinear openings gives external surfaces some of the monolithic, planar quality of white Modernism, if more Scandinavian than Mediterranean.

There was a 1970s house on this site, which had been demolished and planning permission obtained for a four-storey Gothic(ish) pile. After purchasing the site, the clients went back to the planners for permission for something lower. Originally the site was in



East house from the slope before the heathland starts. The glass panel in the terrace is a rooflight to the pool. Opposite: steeply sloping entrance approach with near-solid north face

the gardens of a grand country house, long demolished. Only part of the 18th century tall brick boundary wall remains, now a screen wall between road and site.

Once past this wall with its solid gate, a granite sett slope channels you up hill. There is a level change of 9m ahead (east-west) as well as level changes across the site. Once past the garage, with a ceramic studio and workspace hidden behind, the new garden screen wall leads on to become the north wall of the two connected houses. Only their entrances, at the party wall, and one guest room window pierce this wall. (The guest room in the other house is daylighted by an enclosed patio.) This north face toward the neighbours and the resulting approach are, as Woolf himself says, 'austere'.

In overall architecture, though not in layout, the east house, which you come to first, and the west house are alike. Woolf made the argument to the clients that if they wanted two significantly different houses they would probably be better with two architects.

In layout, both houses begin with a top-lit, double-height entrance, with all other principal rooms addressing their respective gardens. To the east the focus is on a copper beech said to be 180 years old, with the roof of the outbuildings beyond finished in loose slate fragments. To the west an old English oak is the focus; to the south the immediate

garden is a shallow strip but the fence has been replaced by railings so that the adjoining heathland becomes borrowed landscape. Several of the new larger plants in the garden are heathland species.

Woolf's response to the slope is one of the key factors in giving these houses individual characters. With both entrances at the centre of the terrace, the ground slopes up toward the entrance of the east house, making this entrance the shallowest space on its ground floor; room floors then step down the hill. For the west house the slope continues on up past the entrance, and so the entrance is its tallest space, the room floors stepping up. Neither entrance feels cramped, because of their area and double height, with a retractable glazed rooflight. The west house uses this area for formal dining.

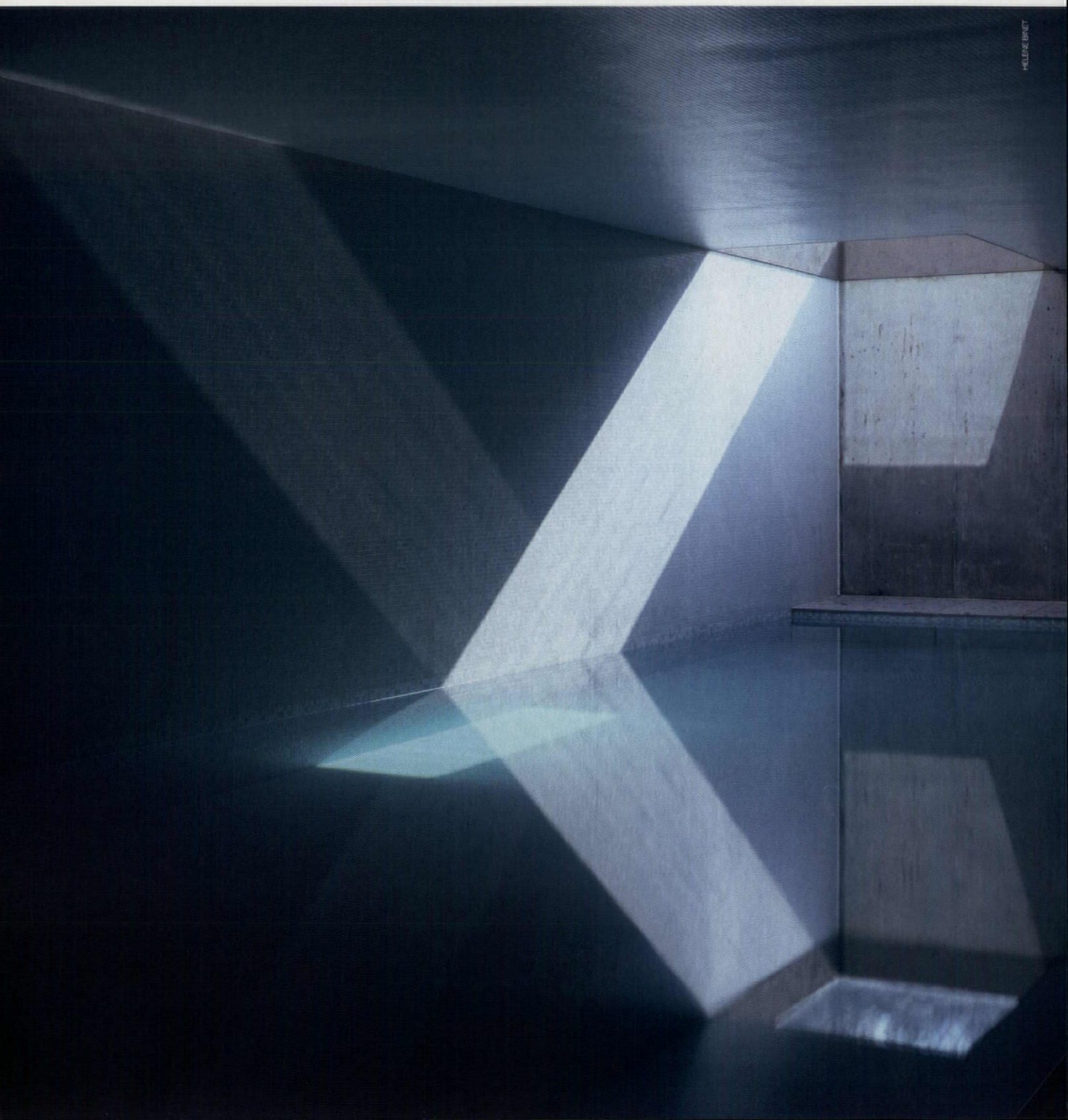
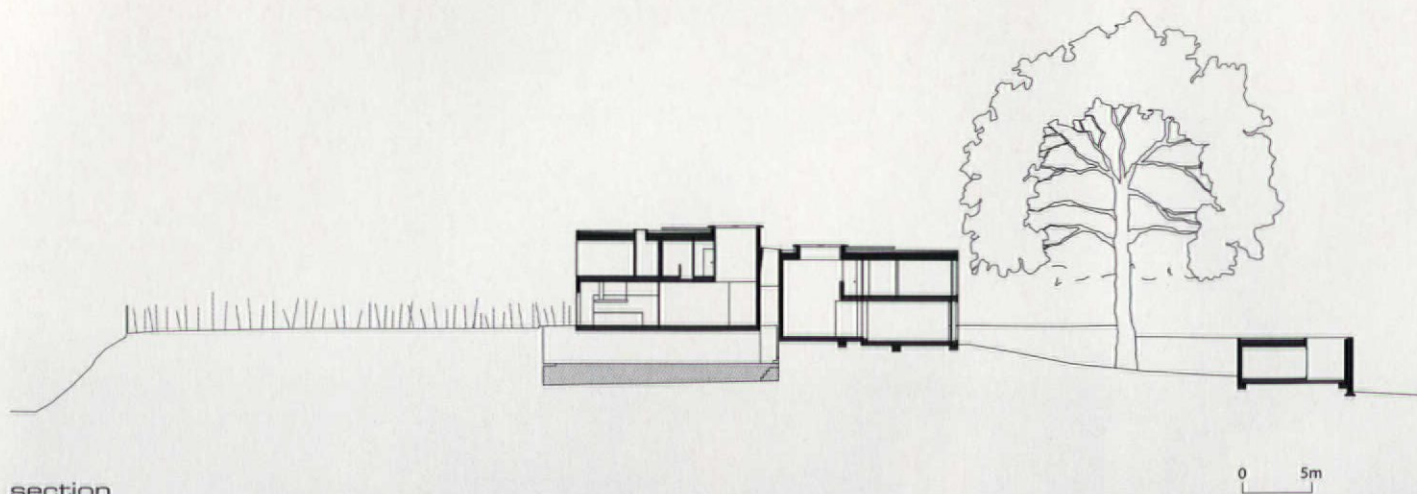
Internal surfaces are plain plaster with flash gap detailing (the west house has shallow timber skirtings, one of the few differences in palette between houses), white downstairs, with Pietra Serena stone floors. But not austere: more a neutral setting, softened by the chunky window frames and curtains and by the display of a wide range of art and family objects. The privacy of the upstairs is emphasised by relatively narrow, enclosed staircases, kept bright by the skylighting. Walls upstairs are a warmer colour. The spare bathroom fit-

tings include elegant ceramic basins, designed and made in the family.

These two houses have a narrow internal connecting passage between the entrances, off which is the stair down to the 15 x 4m basement pool that lies beneath the west house. Relatively low-ceilinged when you are standing on the pool edge, if different seen from the water, the concrete-walled volume is atmospherically sky-lit at either end. At the party wall a light shaft is concealed between the houses. There is a glass-floored area at the pool's west end immediately outside the family room. The pool is the only air-conditioned space.

This pool was cast within 9m sheet piling, creating an anchor for the Double House's ground slab with trench footings, avoiding piling for the steel-framed structure. Woolf was keen on the flexibility of steel framing from its experience of residential lofts – the ability to create long spans, to refine the layout at a late stage and to make changes in future years. While perimeter walls are of cavity brickwork, internal partitions are, flexibly, of steel stud and plasterboard. The steel frame is not expressed, just part of the background atmosphere of the built fabric.

At 400+m² for each house, spaces are, of course, generous, but without spatial heroics. These are first liveable family homes, sitting easily in their garden settings.

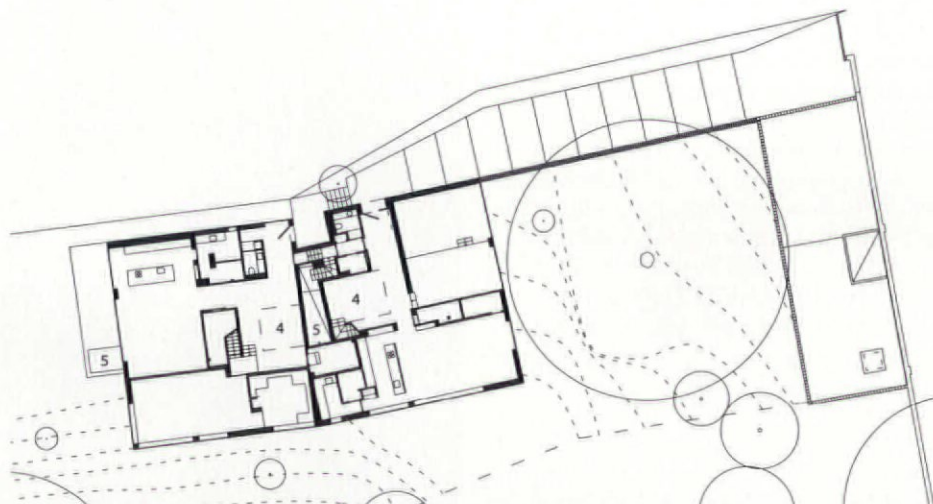




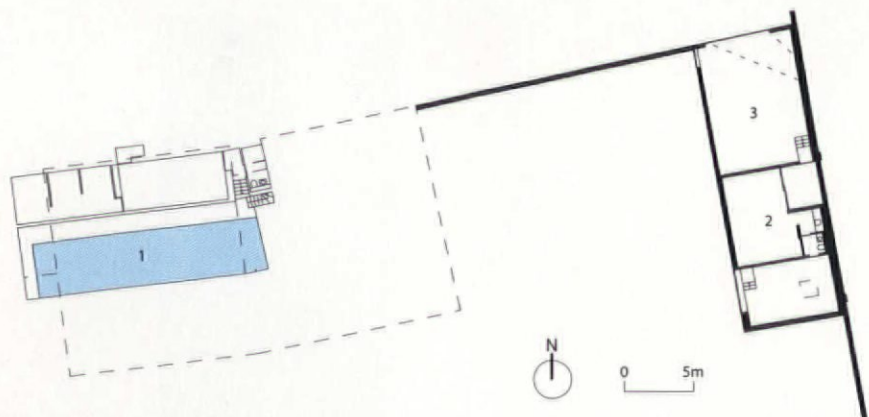
Above: West house, developing a more intimate garden. Below: to the south is the borrowed landscape of the heath. Opposite: the underground pool



first floor plan



ground floor plan



basement floor plan

COST SUMMARY

Based on contract sum, for gross internal area

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	24.10	10.27
SUPERSTRUCTURE		
Frame	9.18	3.91
Upper floors	1.85	0.79
Roof and rooflights	8.02	3.42
Staircases	1.49	0.63
External walls	8.17	3.48
Windows	14.11	6.01
External doors	0.91	0.39
Internal walls and partitions	5.94	2.53
Internal doors	4.21	1.79
Group element total	53.88	22.96
INTERNAL FINISHES		
Wall finishes	7.18	3.06
Floor finishes	13.46	5.74
Ceiling finishes	2.61	1.11
Group element total	23.26	9.91
FITTINGS AND FURNITURE	10.87	4.63
SERVICES		
Sanitary appliances	9.31	3.97
Services equipment	24.89	10.61
Water, disposal, HVAC	2.76	1.17
Electrical, protective, comms	16.38	6.98
Group element total	53.34	22.73
EXTERNAL WORKS	9.78	4.17
PRELIMINARIES, INSURANCES & OHP	59.47	25.34
TOTAL	234.70	100.00

Cost data provided by Brendan Hennessy at Capita Symonds

CREDITS

TENDER DATE

November 2000

START ON SITE

May 2001

CONTRACT DURATION

14 months

GROSS INTERNAL AREA

1,000m²

FORM OF CONTRACT

JCT 98 Single Stage

CONTRACT SUM

£2,346,879

ARCHITECT

Woolf Architects: Jonathan Woolf, Christopher Snow

STRUCTURAL ENGINEER

Price & Myers

SERVICES ENGINEER

Furness Green Partnership

QUANTITY SURVEYOR

Capita Symonds Property Services

PARTY WALL SURVEYOR

Cyril Silvers & Partners

PLANNING ADVISOR

Slaughter and May

LANDSCAPE ARCHITECT

Schoenich Rees Associates

MAIN CONTRACTOR

Bluestone

SUBCONTRACTORS AND SUPPLIERS

Groundworks Shannon; brickwork Fieldcrown; brick supply RY Ames/Coleford; mortar supplier RMC Mortars; windows Jansen Le Bas; window manufacture Charles Collinge; flat roof membrane Derbigum Eurorof; gardening Capital Garden Landscapes; sliding rooflights Faberdek; glass floors Cantifix; fixed rooflights FA Firman; sliding entrance gate AAC systems; kitchens Poggenpohl, Richmond Design, Mark Nicholas Design; terrazzo basins Darshana Raja Designs; tanking Cetco Voltex; M&E contractor Campbell & Law; swimming pool Thermelek; lighting controls Lutron; audio-visual Bang & Olufsen; joinery Essex Woodcraft, Davis Haworth Jacobs

WEBLINKS

Woolf Architects

www.woolfarchitects.co.uk

Price & Myers

www.pricemyers.com

Capita Symonds Property Services

www.capita.co.uk

Share alike

The In-Between project is an innovative reworking of the terrace, creating three dwellings in a joint self-build project by two architects and a designer – Annalie Riches, Silvia Ullmayer and Barti Garibaldo

By Barrie Evans. Photographs by Light Room

Self-build is the radical approach taken here to addressing the rising prices of housing in London, and to the general lack of interesting dwellings at the bottom of the market. A group of five who met on the diploma course at the University of North London (now London Metropolitan University), in time reduced to three, set out on foot and on scooters to find a site. They tried every approach they could think of – agents, auctions, stopping people in the street, whatever. One day, approaching the tenant of a backlands workshop, hoping the land might be for sale, they were directed to another, unnoticed potential site, where they have now built.

Whatcott's Yard in Hackney was a storage yard between the backs of two Victorian terraces – 'in between', hence the name of the terrace. It is the sort of site increasingly unacceptable for industrial use, in this case already out of use. The existing storage building would take little demolishing.

Nothing if not intrepid, the trio presented their outline terrace ideas to the planners, were refused on the grounds that the only possible use of the site was a bungalow, but bought the site anyway subject to getting planning permission within six months. It was 'relatively cheap' because others had tried before and it was understood to be risky to buy in the hope of getting a viable

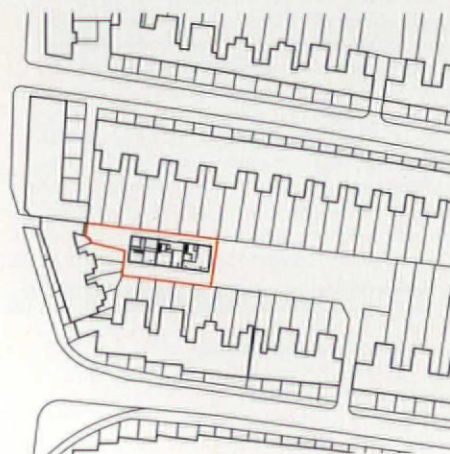
planning permission. Following resubmission and an appeal, the idea for a terrace of three houses was accepted. Anticipated concerns about non-traditional materials and openings/overlookings did not materialise. The site is not a very public place but quite close to the backs of the terraces.

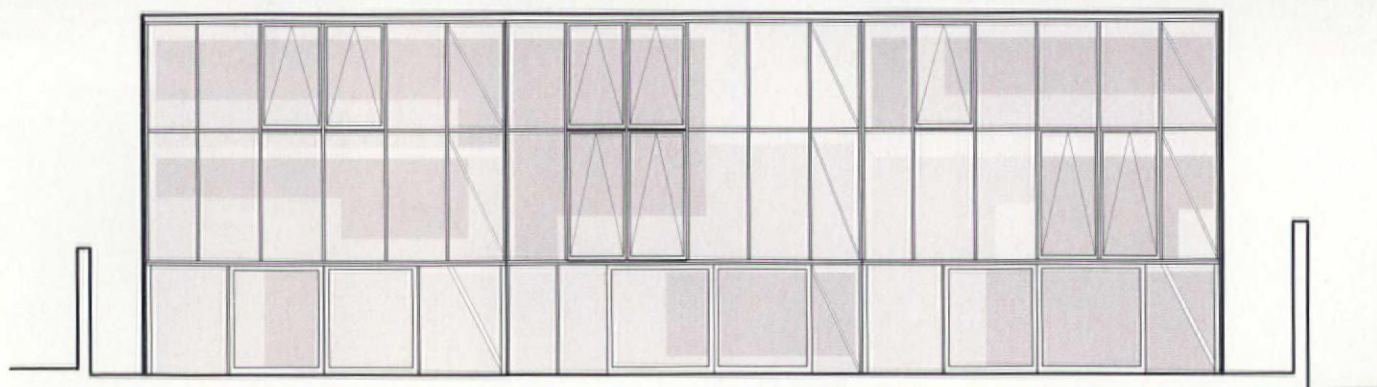
It took a year to gain planning permission. It took another to set up a small self-build mortgage. Then each of them took a year out to project-manage subcontractors and to work on the build, developing useful carpentry and plumbing skills in the process.

There is, of course, a cost penalty to designing a non-uniform terrace, but designers are not going to go to all this trouble to end up with a standard house. The balance they struck was to build a very simple-shaped terrace volume in timber frame, a technology that allows ready personalisation within. The terrace is divided into three identical volumes by structural studwork party walls, each with a 47m² internal footprint. This framing allows the south wall of the terrace to be fully glazed.

That sounds clear cut, but then there is the building to clad. Were they individuals or a design team? They did the shell together – as Silvia Ullmayer says, they knew that if each exercised too much individual freedom, the building 'would not be strong enough'. In fact, says Ullmayer, it was the details and the

The south facade with the terrace locked into its site. Bottom: the rear of the terrace, the end houses clad in polycarbonate. Opposite bottom: an earlier drawing of a more uniform facade



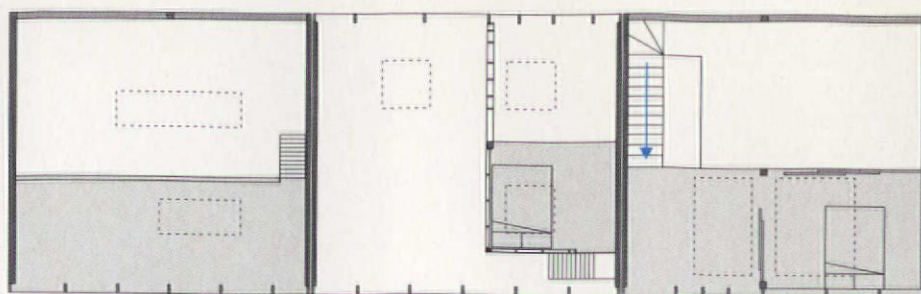


materials that were hardest to agree on rather than the broader issues of form. Any one of the three was allowed a veto over a particular external material.

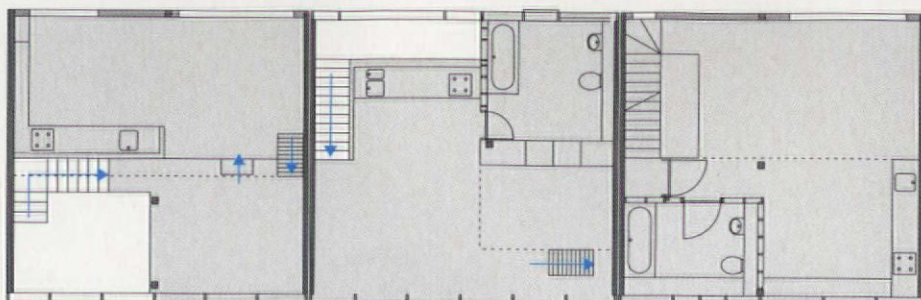
In practice, an earlier drawing of the south facade shows a very regular rhythm over the three houses, with some of the storey-height glazed panels as opening lights or ground-floor terrace doors. Now No 3 (the furthest east) has broken up some panels with a scattering of smaller opening lights. The gables and rear of Nos 1 and 3 are clad in polycarbonate sheet, with some windows to the rear, though the polycarbonate also runs over openings as a cheap 'obscured glass' for privacy. (Insulation is variously recycled newspaper and sheep's wool.) The rear of the centre house is fully glazed. The roof is sedum. The result is essentially symmetrical.

But as with Georgian terraces, a uniform facade can conceal variety behind. Having jointly designed the envelope, individual briefs as well as individual architectural preferences came into play. No 1 is a house share with a workspace. No 2 is a two-bed house. No 3 is two self-contained flats.

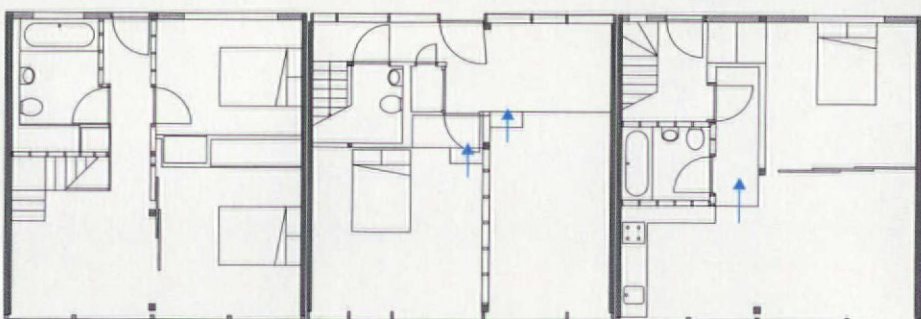
In working out these briefs, each house is in some ways strikingly different – in being single or double-aspect, making circulation discreet or centre-stage, how much the timber frame is featured, choice of flooring materials and more. There are underlying similarities too, not least from the economy of getting any one subcontractor to work on all three units. All three designers like timber, white and light open planning, putting bedrooms downstairs to make use above of what openness the site offers, and the open three-dimensionality of a framed building. The dominant southerly



mezzanine plan



first floor plan



ground floor plan



**Above: houses 1, 2
and 3 shown from
left to right.
Below left: house
3. Middle: house 2.
Right: house 1**



Looking north on the first floor in house 1, with the mezzanine above. With a first-floor void, this house has views up from ground level to the roof



orientation shapes all the layouts. The mono-pitch volumes allow a partial second floor: a half floor to the south in Nos 1 and 3; a smaller sleeping platform held back from the south face in No 2, giving more sense of floating in the air. And each unit gets one single step in section, used as a step up to the first-floor kitchen in No 1 and as a ground-floor step down from the entrance zone to the southerly spaces in Nos 2 and 3. (They may win the AJ's First Building Award, but they won't win the access prize.)

The designers have produced three different units within the uniform frame of a terrace – inventive, full of light in their more public spaces, eminently liveable, an implied criticism of the uniformity of conventional terraced housing. Almost a demonstration project, this risks a queue of student visits.

Being architects' own houses there are, of course, one or two items still to complete; a shower here, shading there. Overall, though, the job is done. What next? They might work together again but that is not a grand plan. Barti Garibaldo is already involved in timber-frame projects in Italy. Annalie Riches and Ullmayer are back working for medium-sized practices, gaining more experience of larger projects. But, as Ullmayer says, the taste of going it alone has whetted the appetite.

COST SUMMARY

Construction costs based on final account, for a gross internal area of 288m² (including upper partial floors/platform)

	Cost per m ² (£)	Percentage of total
SUBSTRUCTURE	138.88	11.71
SUPERSTRUCTURE		
Frame (first fix), internal walls, partitions	166.66	14.05
Roof sedum	55.55	4.68
Rooflights	20.80	1.75
Staircases	20.80	1.75
External walls	27.77	2.34
Parallam glazing structure, fixed glazing	93.75	7.90
External doors, windows	59.02	4.98
Group element total	444.35	37.46
INTERNAL FINISHES		
Wall finishes	48.61	4.10
Floor finishes	38.19	3.22
Ceiling finishes	13.88	1.17
Built-in joinery, internal doors	207.29	17.48
Group element total	307.97	25.97
SERVICES		
Sanitary equipment	10.41	0.88
Services equipment	2.43	0.20
Disposal installations	8.68	0.73
Water installations	24.30	2.05
Space heating and air treatment	41.66	3.51
Electrical services	13.88	1.17
Communication installation	2.77	0.23
Builders' work in connection	72.90	6.15
Group element total	177.03	14.93

EXTERNAL WORKS	62.50	5.27
PRELIMINARIES/INSURANCE	55.55	4.68
TOTAL	1,186.28	100

Cost data provided by the architects

CREDITS

TENDER DATE

Groundworks: January 2001
(packages tendered separately)

START ON SITE DATE

March 2001

AREA

Footprint 47m² per unit

FORM OF CONTRACT

Architects acted as main contractors, coordinating trades. Subcontracts usually by letter of intent, based on MW98

TOTAL CONSTRUCTION COST

£340,000 (approx)

CLIENT, ARCHITECT

Annalie Riches (No 1), Silvia Ullmayer (No 2), Barti Garibaldo (No 3)

STRUCTURAL ENGINEER

Birdwood Trembath Associates

SERVICES ENGINEER

Camtech

SUBCONTRACTORS

Groundworks Stag Civil Engineering; timber frame Wilkinson Builders; timber glazing structure Mocha Lab; sedum roofing EJ Roberts Roofing Contractors

WEBLINKS

Birdwood Trembath Associates

<http://freespace.virgin.net/alex.bta/index.html>

Mergers and inquisitions

Architects looking for a quick way to grow into bigger practices should not be afraid to ask awkward questions

BY SARAH MASON AND GEORGE BULL

An increasing number of architecture firms are assessing merger possibilities. Indeed, boosting the size of your practice and diversifying or building on your range of offerings could be a sound strategic move. However, while a merger is driven by a desire to encourage growth and maintain profits, if you do not exercise adequate care during negotiations with the firm with which you intend to merge it can all too easily bring the opposite results. A botched merger could end up as a financially unstable venture – a firm with a confused identity, watching as its client base abandons it at speed. Due diligence is the key to success.

Due diligence has often been perceived to be a dirty phrase, or at least one to be viewed with suspicion. Having approached a firm with a merger proposition, announcing that you would then like to run a variety of checks to ensure they are up to scratch can cause offence. The approach must be handled with some delicacy, but in a corporate environment of heightened risk awareness, the process is generally accepted.

Money matters

In-depth financial checks on the 'other side' are key. While a firm may boast a sterling reputation and sound historical performance, it could be harbouring any number of hidden extras, such as onerous leases, VAT

'Due diligence has often been perceived to be a dirty phrase, or at least one to be viewed with suspicion'

problems or annuity payments to former partners.

A thorough assessment of the firm's financial health will soon sniff out those firms looking to merge for the wrong reasons. A practice attempting to mask poor profit performance or steal your clients will soon be exposed when its finances are analysed.

Depending on the scale of the exercise, it may be possible to perform the assessment in-house. However, the levels of expertise (and time) required to comb through a firm's finances should not be underestimated. It is all too easy for professionals to overestimate their own competence and there is the danger that unless the team knows exactly what it is looking for, potentially hazardous aspects will remain unidentified. An internal team may also lack the necessary objectivity. If the team members are eager to push ahead with the venture, while hoping to convince the sceptics, they are likely to be less open to any bad news brought to the surface.

While the firm's finances may get the all clear, it is also vital to establish that the firms are culturally and strategically compatible. The creative fit must be correct. For example, for an architecture practice specialising in the residential sector but looking to diversify, merging with a practice with a healthcare focus may be ideal. However, the opposite would be true for a firm looking to add

weight to existing business.

Clash of the titans

Assessing the personalities of key players is also crucial. Bringing together creative minds within two ambitious firms increases the likelihood of egos clashing. Before firms fuse, it is vital to identify the leadership team members and ensure that they are able not only to gel but also to share the limelight. As the merging firms may previously have been competitors, having their feet under the same table can involve a seismic cultural shift.

Strong communication is vital – from the early merger discussions throughout the entire process from which a unified firm emerges. Poor communication is notoriously prevalent in many partnerships but a merger must be backed up with continuing dialogue between partners and directors, as well as ensuring other stakeholders receive continual updates.

Consideration must also be given to whether, and how, staff should be told about negotiations. Unchecked rumours, particularly among support staff who may perceive their jobs to be under threat, can be damaging. Although it can be exhausting, you must hold regular meetings to keep all parties informed so they are able to contribute, where necessary, to the development and implementation of the merger.

Firms should embark on the process with their eyes wide open. It will call for the close involvement of auditors, bankers and lawyers. Don't underestimate the mammoth amount of paperwork and the length of time spent in legal meetings. And at all times be aware that there is still your own firm to run – which means that, whatever the negotiations, you must always keep your eye firmly on the ball.

Sarah Mason and George Bull are partners in the Professional Practices Group of accounting firm Baker Tilly. Telephone 020 7413 5430

THE SCOPE OF THE FINANCIAL DUE DILIGENCE WILL DEPEND ON THE SIZE OF THE RESPECTIVE FIRMS, BUT SHOULD TYPICALLY INVOLVE:

- reviewing financial processes including billing performance by partners/directors, comparing actual to budget on a monthly and year-to-date basis
- assessing the firm's debt control and cash collection – this will extend to the payment of suppliers and handling any client money
- inspecting the firm's risk management processes
- examining the firm's assets and exposure to various liabilities
- evaluating recovery rates on client work – the amounts of time charged, billed and recovered are all important indicators of whether sound, firm-wide procedures are in place

Consenting parties

Despite the obvious and vital need for planning simplification, the system's workings don't appear to be getting any clearer

BY BRIAN WATERS

Simplification of the planning system is anything but simple. The ODPM has just released for consultation the fruits of a two-year study by Halcrow entitled *Unification of Consent Regimes*¹. A successful outcome will be to reduce the duplications involved in making applications for planning permission, conservation area consent and listed building consent – described as the 'core' regimes – into one form.

The Halcrow study is a response to concerns that the separate consent regimes currently in operation 'are considered by some to duplicate each other, and the different arrangements that apply to each are seen as confusing, unnecessarily complicated and time-consuming for all concerned'.

Table 1 sets out the consultant's categorisation of the regimes it considered. Architects' pulses will race to see the Building Regulations lumped into the second category. A single form may be a hope too far but an end to the current disjuncture between planning and the regs is a long time coming. Having raised our hopes, the study explains why it has taken so long to come up with a *de minimus* recommendation. The existing situation had to be assessed, the legal framework had to be reviewed and international systems had to be studied.

Halcrow states that 'the study carried this work forward to develop a limited number of models for alternative forms of unified regime [see table 2], reviewing and assessing these options in turn against agreed key criteria'. Here things become a little rhetorical and, unfortunately, bear little fruit in the consultant's recommendations.

Take issue

The principal issues to emerge were the need for new primary legislation, decision-making by different government departments and the inability to assess the cost implications of changes. Interestingly, while any unified system would allow all material considerations to be assessed together, so aiding

TABLE 1: THE CONSENT REGIMES CONSIDERED BY THE STUDY

1. 'Core' regimes: planning permission, listed building consent, conservation area consent
2. 'Other prescribed' regimes: Advertisement Regulations consent, Building Regulations approval, scheduled monument consent, hazardous substances consent, tree preservation order consent, trees in a conservation area consent
3. 'Additional' regimes: protected hedgerow consent, footpath order consent
4. Also: works proposed within an SSSI

TABLE 2: THE PROPOSED MODELS FOR CHANGE

Model 1	Status quo – the existing situation
Model 2	Status quo plus current reforms – the existing situation incorporating the changes proposed in the Planning and Compulsory Purchase Bill
Model 3	Unified consent – a consent regime in which all of the regimes being studied are merged into one unified regime
Model 4	Core consent – a consent regime which brings together planning permission, listed building consent and conservation area consent, leaving all other regimes as at present
Model 5	Minor works – a separate regime and application procedure specifically dedicated to proposals for 'minor' works to run in addition to the current arrangement of regimes. These works could be defined in initially broad terms, for example all works within the curtilage of a dwelling/house (that do not merit exemption or benefit from permitted development rights or their equivalent)
Model 6	Thematic – the consent regimes being considered by this study organised into the following three themed categories or groupings: 'development consent', 'built heritage consent', and 'nature conservation consent'
Model 7	Department for Culture, Media and Sport (DCMS)/English Heritage model – the merging of listed building consent and scheduled monument consent (as proposed in the DCMS consultation document, <i>Protecting our historic environment: making the system work better</i> , which was published for consultation during the course of this study [July 2003])

transparency, there is concern that material considerations that are currently isolated within one regime would be outweighed by those from another regime.

More positively, the study concluded that 'retention of the conservation area consent regime appears to be outweighed by the disadvantages'. It argues that a unification of conservation area consent and planning permission need not erode the special controls over demolition in conservation areas.

Disappointingly, but predictably, it says: 'Complex procedural problems arise from amalgamating Building Regulations with the planning regimes.' There are complex legal and practical considerations, so it concludes that the regs shouldn't form part of a unified system, 'but that this could be reviewed at a later date' – or: nice idea but too much bother for now.

So the final recommendation is merely to unify scheduled monument consent with listed building consent (already foreshadowed by the Department for Culture, Media and Sport) and then with the other 'core' planning regimes of planning and conservation area consent. Legislation will be needed and the process is described as 'step-by-step' – a shuffle towards meeting 'the consensus that there already is within government, the public, business and the professions, that some form of streamlining and unification of the consent regimes would result in achieving better quality and quicker decisions'. But actually, it doesn't represent a great stride towards these important goals.

Viability and appeals

Just to help clarify matters, planning minister Keith Hill has reminded MPs that all planning appeals are determined on their merits and an 'applicant's financial viability is not normally a planning consideration'. However, the minister has explained in a written answer that 'the viability of an existing or proposed enterprise may be a relevant consideration in some cases' (*Hansard*, 28 June). All clear now?

Brian Waters is principal of the Boissot Waters Cohen partnership. Visit www.bwcp.co.uk

References

1. www.odpm.gov.uk

Network analysis

A Cornish practice is benefiting from keeping it in the family with a computer network designed to meet its everyday needs

BY SUTHERLAND LYALL



A recent study by business software giant Sage reveals that a quarter of the 3,000 CEOs, MDs and business owners blamed IT vendors for selling them the wrong products. Which, says newsletter *silicon.com*, might go some way to explaining the findings that bosses turn to friends and family as the main source (34 per cent) of advice about new software products. It may just be the right way to go, as Truro architect the Lilly Lewarne Practice discovered recently

Most architectural practices use CAD and where there are more than two workstations gathered it is likely that they are networked in some way. Networking is an arcane art and not all network consultants bother to understand the special needs of architects. On the other hand, some do.

Truro architect the Lilly Lewarne Practice has been running a 12-workstation network for the past 15 months unattended and without a hitch. If your office is not networked that may sound not all that interesting. If it is, you might be either envious or, given the vicissitudes of networking, even

Fed up with with the limitations of its previous network of workstations, Lilly Lewarne Practice has opted for a clearly thought out structure that relates to the way it operates, including the ability to network wirelessly

bitter. You are almost certainly familiar with the practice's background experience. Lilly Lewarne had become fed up with the limitations of its existing network of AutoCAD workstations based on Windows 98, Internet Connection Sharing and BNC (coaxial) cabling connecting the slow network cards.

Windows 98 is fine for home computing but it is not great for a business environment. It was never designed to cope with serious networking and the load imposed on it by AutoCAD meant that it crashed regularly – even though the practice members were old hands at using AutoCAD. The old system had grown like Topsy in the hands of various IT consultants and was spread over two floors with an up-to-date network (using Cat5 cabling) in the drawing office upstairs but, inexplicably, no connection to the two admin computers downstairs – although these were linked together with a coaxial connection. This meant that architects could not look at correspondence on screen but had to go downstairs and interrupt the admin staff. Peripherals such as printers were

attached to individual workstations. This added to the load to the system so that printer queue jams, and internal packet collisions and worse, were so common that productivity was hampered – to the extent that sometimes the architects could not get drawings out on time.

Following an expensive but messed-up upgrade by IT consultants, the practice was at its wits' end until it decided to call in the newly qualified son of senior associate Robert Moore. Under the influence of television's *Time Team* magic, Tom Moore had read archaeology at Cardiff, but the realities of this itinerant, underpaid occupation, combined with his personal interest in computers, led him to segue into a masters programme in computer science. In some ways, analysing and interpreting existing computer systems is very similar to peeling away the layers of history on some rain-lashed Bronze Age site in the Outer Hebrides.

Tom Moore says: 'I came in and walked round with a clipboard and pen, did a few checks, looked hard, went away and produced a document about the network and what needed to be done.'

With this as a base performance specification, the practice decided to call for new tenders. What came in, Moore says was 'off the shelf, costly and over-specified kit when you wanted something simple which was set up in a way you wanted'.

Finding out what the architects wanted was simple enough: Moore asked them. Apart from not wanting regular crashes, long printer queues and worries about security and backups, there was the need for clarity. The first thing Moore decided on was a central server on whose hard drives the central information repository would be located – all the files the practice needed to carry out its functions. The staff workstations networked to the server would have their own hard drives (and USB memory sticks) for everyday applications, such as AutoCAD, local and personal data.

In an architectural practice, Moore explains: 'There is almost always more than one person working on a project.' Instead of having to pass the files around the network as before, it makes much more sense to store them

in one place where everybody has access to them. For the same reason it makes sense to have all the common peripherals such as printers attached to the server rather than individual computers so that printer log jams are less likely because there is no competition with resource-hungry AutoCAD. It also meant that printer usage no longer affected everyday work.

Moore says: 'I suggested that [in the server's central repository] there should be an architect area, an administrative area for letters and invoices, a more private practice area for fee costings, accounts, confidential files and payroll. There would be a fourth miscellaneous area for everything else: drivers, anti-virus software, British Standards and the like. So that for people at their screens there would be their own C drive and the four sections of the server repository reading as drives W, X, Y and Z. Staff would have access to these drives according to their credentials.'

The drives would be organised in a simple hierarchy based on date and job number and then, in the architect section, the active or dormant currency of the project, and then the file type - such as drawing, photo, image and the like. Moore says: 'we have laid it down that staff need to be consistent - and over the last year they have been. So if you want to see a digital picture, you need the year and job number and there it is.'

Imposing consistency

Sceptical about the possibility of architects being consistent for any length of time, you are reminded that CAD users have had to become strict about using layers with consistency - or at least have an idea of the possible consequences if they don't.

So here was a clearly thought-out network structure that related to the way the practice operated but one which seems beyond the ken of the average IT consultant. The practice went for it.

Data security is a constant worry for any practice, and Moore decided on a DDS4 backup drive using 40Gb 4mm tape cartridges for daily backups, plus a cheap 120Gb USB removable hard drive which somebody loads up with the entire contents of the server drives and takes home

'Analysing and interpreting existing computer systems is very similar to peeling away the layers of history on some rain-lashed Bronze Age site in the Outer Hebrides'

every night. Moore says if the office was burned out one night it would be possible to physically take the removable hard drive around to the homes of staff, download the relevant files to their computers and the office could be up and working, albeit dispersed, that day.

Assembling the kit

Moore got the kit together, some of it new Dell OptiPlex high-end boxes with three year warranties, fast graphics cards and lots of memory. In addition, there was the cabling and the two servers. He says: 'We did the migration over a weekend. We did a lot of planning and talking with the staff. I did a whole sheet of notes on what I was anticipating they would see when they came in on Monday. If you do it right you don't have to come back. So I tried to do it right the first time. Over the next day or so they transferred their files into the new directory tree and in this first week I did a little tweaking. But that system has run from that weekend more than a year ago without a hitch. I have replaced several PCs which had come to the end of their time and installed a wireless network for some staff who use laptops - and for the conference room; architects don't like trunking around their interiors. The backup system sends email reports to a member of staff and the server does a daily check-up on activity. I have told them what to look out for and they will email dodgy-looking things to me. But there has been nothing so far.'

The server has been down a couple of times, both due to staff errors that were quickly sorted out, one in just a few minutes.

And then there is the kit. Most of the workstations had been upgraded to Windows XP, which is quite network-friendly. Moore bought a Dell PowerEdge1600 RAID server. RAID stands for Redundant Array of Inexpensive Drives, here involving twin 80Gb hard drives, which effectively duplicate each other's data. As part of the deal (servers are quite expensive) he acquired a free second less-powerful server, a Dell 600. Because there was virtue in separating internal and external operation, he has used this for the practice's Internet connection, including a firewall and wireless networking.

The anti-virus security here is complex and multi-layered - and inherently safer because it based on Linux.

Moore decided to run the servers with version 8 of Red Hat Linux, using Samba to talk to the Windows workstations - they had to be Windows because that is AutoCAD's current operating system of choice. In the server field (though not the desktop), Linux and Windows are running pretty close. Moore says: 'Actually you can get a network to run with any operating system if you plan. Without planning you can make even a Red Hat Linux system run very badly indeed. The Lilly Lewarne network is working well because we planned it and did a lot of talking with the staff about what they wanted.'

We love Linux

'Having said that, I believe that Linux has helped a lot. The Windows 2003 server is pretty good. But it still suffers the standard Microsoft problems. Its file system fragments so you have to de-fragment the drives from time to time. It does get hit by viruses because its Internet browser, Internet Explorer, is so tightly integrated into the core. With Linux there is no regular rebooting, virus attacks are rare, it doesn't eventually run out of memory, you turn it on and it works.'

'That's not the only thing in favour of Linux. Cost was a major factor. Using Microsoft would have added considerably to the costs. It could have got to the stage where it would have jeopardised the whole project. Oh, and there is the cost of the Windows backup. I was reading some tests about Linux backups and noticed that Arkeia was offering (at www.arkeia.com/arkeialight.html) a free single-server Linux version of Arkeia Lite. I had used it before: it is used by big corporations. Fantastically, it is provided free to the Linux community, as its site says: "To acknowledge the contribution of thousands of Linux users who have donated time and expertise toward the goal of making Linux a viable alternative OS." As Moore says: 'Using Red Hat really lowered the cost of the whole project.'

Tom Moore is now systems administrator for a large commercial group in the South West. He can be contacted at info@192dot168.co.uk



The lonely arbitrator and the need for a level playing field

Construction lawyers provide themselves with many opportunities to gather together and discuss their trade. Hence bodies such as the construction courts' solicitors' and barristers' associations, TeCSA and TECBAR, and the Society of Construction Law continue to flourish. Construction arbitrators go to even greater lengths to provide themselves with each other's company. This is, of course, wholly understandable because being an arbitrator can be a lonely job.

Arbitrations can take on something of a party atmosphere, with their respective teams working closely together for days or weeks on end. When making arrangements for the hearing, they usually book themselves spacious retiring rooms where coffee, designer water and lavish sandwich lunches are laid on. After every arbitral session they retire in animated huddles to discuss progress, over the chocolate biscuits, leaving the arbitrator to take a lonely lunch in the hearing room or wander the streets to find a venue where there is no risk of bumping into one of the witnesses. One arbitrator quipped that some representatives only use inclusive modes of address, such as 'let us look at this document together' to make the arbitrator feel that they are somehow involved in the process.

To avoid excluding the tribunal from all the fun, some representatives make a special effort to engage the arbitrator in small-talk over the coffee break. The rules are that all representatives must be present at the time and may not discuss anything to do with the case, the subject matter of the dispute or the law. As construction lawyers are well known for being able to discuss little else, these sessions can be excruciating in their content and leave the arbitrator wishing they had used the break to do the crossword or check their voice-mail. After the hearing, arbitrators are required to retire, in splendid isolation, to write their awards. Little wonder, then, that they leap at the opportunity to attend functions thrown by the Chartered Institute of Arbitrators, the Worshipful Company of Arbitrators and the Society of Construction

Arbitrators, to name but a few. The Society of Construction Arbitrators has demonstrated that it is more than just a dining club with its launch of the new 100-Day Arbitration Procedure. This is designed to cater for the growing body of disputing parties who are dissatisfied with adjudication, or for use in cases which are unsuitable for the 28 day procedure. It is intended to combine the main advantage of adjudication – that is, rapid dispute resolution – with the many advantages of arbitration – such as final determination of a dispute by a suitably experienced tribunal, using the flexible powers of the 1996 Arbitration Act.

'The 100-Day Arbitration Procedure is intended to combine the main advantage of adjudication with the many advantages of arbitration'

The 100-day procedure requires the arbitrator to make an award within 100 days. The main distinction from adjudication is the date from when the time runs. In adjudication, the 28-day clock starts with the date of the referral notice. With the increasing trend of referring ever more complex disputes to adjudication, both the responding party and the adjudicator can be presented with a vast claim prepared over many months and asked to respond to it, or decide it, in a matter of days. Although it is within the adjudicator's

power to prevail upon the referring party to extend the timetable, few do, preferring instead simply to get on with it. The respondent is thus doubly disadvantaged, by being required to prepare a defence to a complex claim in a ridiculously short time for consideration by an adjudicator who is unlikely to be up to speed.

It is this very unlevel playing field which the 100-day procedure seeks to redress by starting the clock only after the parties have exchanged their respective statements of case. This is a process that defines the issues for decision and which is often unduly rushed in adjudication. Once it is done, the parties can proceed, safe in the knowledge that the real issues in their dispute will be decided promptly, fully and finally.

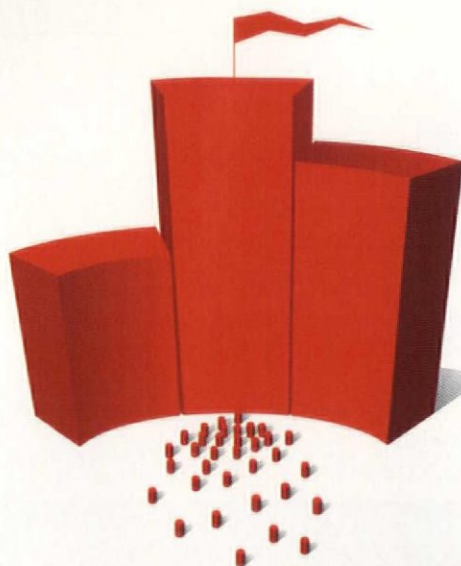
For more information see www.arbitrators-society.org

Kim Franklin

Tom and Jerry and breaking a confidence

Before you all write in about the last webwatch, I know it is Emmmental and similar cheeses which have the holes in them and not Gorgonzola. The error is the result of watching too many Tom and Jerry cartoons at the cinema on Saturday afternoons in childhood, when gorgonzola was a useful omnibus description for any exotic, and therefore non-cheddar, cheese. The holey cheese bit was a simile for Internet Explorer's (IE's) virus defences. I am reminded that this June the US government Computer Emergency Readiness Team (US-CERT) made a series of suggestions about using IE with great caution which included using only plain text, not clicking unsolicited URLs, disabling Active scripting and ActiveX, applying the Outlook email security updates and IE patches and, and this is a bit of a stunner, using a different browser. Check it out at www.kb.cert.org/vuls/id/713878.

Should any of you happen to be feeling greedy this week, be warned that the latest version of the 491 scam turns on the current oil crisis. I have just had a 'strictly confidential' email from alleged Benin engineer Peter Umezulike. I think there is the beginnings of a joke there in that surname. Anyway, the sum accrued in a secret escrow account from the discovery of oil in this west African republic is £10.5 million and it will take seven days for the scammers to clear out my bank account...sorry, I meant transfer the above dosh into it. 'Please kindly send your private telephone and fax numbers,' concludes old Pete, who will, if this runs true to form, then ask for details of my account and, possibly, should this be an advance-fee plug-in to the main scam, ask me to show a couple of grand as an earnest of my good intentions. Honour among thieves. Please, unless you have some very large and aggressive friends who attend your every movement, resist the temptation to have a bit of fun. Pete is probably writing from Amsterdam and could all too easily slip across for the face to face meeting which he hints is in the offing. sutherland.lyall@btinternet.com



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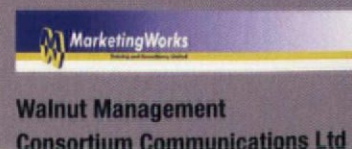
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With the circumstances of Semper's life and intellectual influences clarified, and much of his writing now available in quite lucid English (see review below), the field is open for serious study of this extraordinary figure, whose fertile career comprised extensive practice of, profound thought about, and a huge contribution to education in architecture.

Hvattum treats Semper as a way of studying indelible modern dilemmas. 'His thinking embodies a tension, characteristic for the modern period, between reliance on tradition and a dream of a clean slate,' she writes. Born in 1803, university-educated and well-travelled, Semper was at the heart of the generation that tried to splice together the Enlightenment belief in reason with the rapid expansion of intellectual territory that sprang from empirical research and field work.

It was a period when the idea of some universal key to all knowledge became untenable under the weight of new discoveries in biology, geology, philology and archaeology. Yet, paradoxically, there were attempts to produce new syntheses, and this urge had various fascinating consequences and corollaries, which Hvattum traces through Semper's writings.

Her tripartite hypothesis reflects Semper's approach to the problems he faced. In the first part she outlines his attempt to define a 'poetics' of architecture. Armed with empirical evidence as well as reason, he gave Neo-Classical theory an original twist, which went far beyond the segue from Laugier to Quatremère de Quincy.

Having seen a 'real' primitive hut from the Caribbean at the Great Exhibition, he recognised that architectural ideals might reside in

Universal man

JEREMY MELVIN

Gottfried Semper and the Problem of Historicism

By Mari Hvattum. Cambridge University Press, 2004. £65



Semper as architect rather than theoretician – his Dresden Opera House

principles and processes rather than models, so the techniques of making – craft – became crucial. Architectural expression, its 'poetry', became the perfection of processes and their inter-relationship: architecture as the ennoblement of function and construction.

Hvattum goes on to explain Semper's equally original definition of beauty. Having rejected the idea of outright mimesis, he had to come up with an idea of 'formal beauty'

that lay in following the principles of artistic creation. Contemporary botany offered a precedent as it began to describe the laws of growth, which Goethe, conveniently, had already sanctioned as the physical springboard for artistic endeavour that could touch the 'spirit'.

Semper, though, brought the extraordinary insight to architectural theory that climate, topography and prevalent cultural practices

Style in the Technical and Tectonic Arts; Or, Practical Aesthetics

By Gottfried Semper. Translated by Harry Francis Mallgrave and Michael Robinson. Getty Publications, 2004. 984pp. £48

No one has done more to resurrect Gottfried Semper than Harry Mallgrave. Picking up where the aged Wolfgang Herrmann left off, he first translated key texts, then produced a biography and, with support from the Getty Foundation and assistance from Michael Robinson, has now completed a translation of Semper's vast, but never completed, magnum opus, *Der Stil*.

That this is a major intellectual achievement is unquestionable, but it also ushers in new possibilities for understanding the titan of 19th-century architectural thought, who broke new ground in practice, teaching and theory. Through

Semper we can see, more clearly than through any other single individual, the dilemmas and challenges facing 19th-century architecture.

Forget William Morris – Semper was a genuine revolutionary who sacrificed his comfortable material circumstances to go on the barricades alongside Richard Wagner in Dresden in 1849. Forget T L Donaldson – Semper's influence in architectural education spread from the ETH Zurich right across central Europe, and helped to form many Modernists.

Don't forget Viollet-le-Duc or Ruskin, but place Semper with them as the great theorists of their age – though his scope was broader, his reading wider, and his views less prey to whim and prejudice. In short, if you want to understand the pathology of 19th-century architecture, and are interested in how its intellectual currents, counter-currents, and attempts at resolution shaped subsequent ideas, read Semper.

But don't expect it to be easy. The book is

the size of a Koolhaasian tome, with far fewer pictures, but armed with Mallgrave's informative introduction you will be as safe as if you were holding a garlic clove in Dracula's tomb.

What, though, was Semper trying to do and why does this make him so important? Essentially, *Der Stil* was his attempt to systematise the ideas he evolved over the course of his career. His earliest outline for it dates from 1843; it remained incomplete on his death in 1879 and went through various revisions along the way.

Its consistent thread was his perception that the origins of architecture lay in crafts, and the socially and ethically prescribed relationships that oversaw their consolidation into a building. Consequently he began with the idea of producing one volume on the crafts, ceramics, weaving, masonry and carpentry, with a second on architecture. It metamorphosed into one volume on

might all have some bearing on the creation of 'style' – even if he went slightly too far in suggesting that these laws, though generating change, were somehow immutable and would unfold teleologically to one 'correct' end.

In these two sections Hvattum helps to explain why Semper is so often misunderstood. His thought is so febrile, and his expression so wordy, that it is easy to overlook some of the strands he so consciously sought to integrate.

In the book's third part, Hvattum shows how Semper's work came out of a particular intellectual condition of the 19th century – a belief that history could ultimately be codified, understood and predicted. It was as if the realisation of change over time, having shattered the unity of belief promised in the book of Genesis, took the place of stasis as the one inevitable determinant. Ultimately it is this, says Hvattum, that sets the flaws in Semper's work, and by extension into some of the beliefs that became entrenched within Modernism.

It is a compelling thesis, well argued, and – given the complexity of the ideas and poor prose style of its principal subject – very well written. And, like all satisfying arguments, it poses as many questions as it answers. Left unexamined, for instance, is Semper's possible debt to Hegel. After all, Hegel makes the expression of 'spirit', first manifested in social rituals that we might even call 'function', the starting point for architecture – a point close to Semper's recognition of cultural factors in determining style. And for Hegel, architecture is the starting point for all aesthetics.

Jeremy Melvin is a writer and teacher

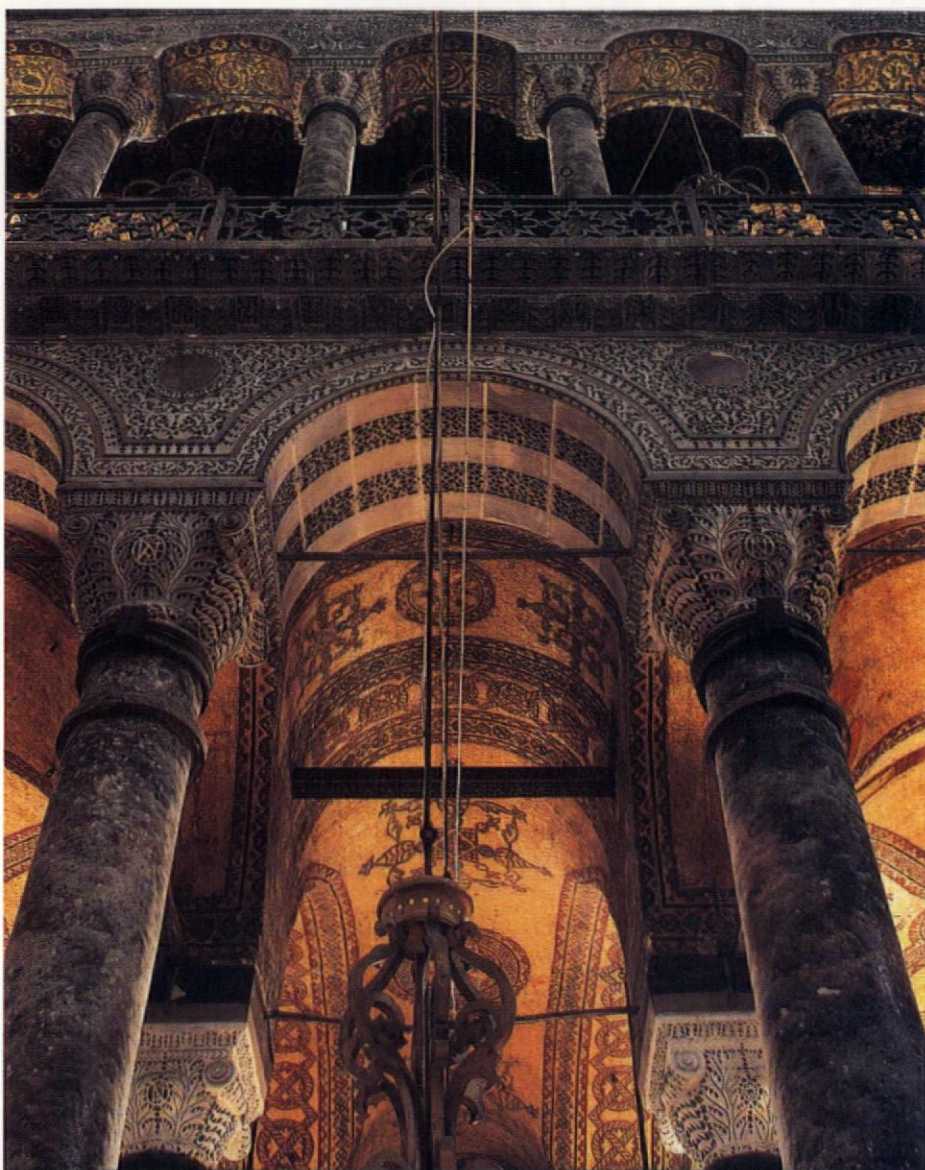
textiles and a second on the other crafts, now expanded to include metallurgy. A third volume on architecture never went beyond a manuscript introduction dating from 1869.

Semper's importance lies not so much in his vast range, which never fulfilled his aim of being comprehensive, but in the confidence with which he tackles it. He never lost hope in the possibility of laying bare the fundamental principles that governed artistic form, and in aligning architecture with understandings of nature, society, science and art that recognised the problematic conditions of each of those terms.

And it is perhaps in the cracks that appear in his very 19th-century approach to knowledge that we can see most clearly both the condition of his time, and the way assumptions that seemed tenable then became woven into Modernist thought.

Jeremy Melvin

26 August 2004



Hagia Sophia

By W Eugene Kleinbauer et al. Scala, 2004. 128pp. £14.95

Scala's excellent guidebooks have been noted in the AJ before, in particular two volumes on UNESCO World Heritage Sites in Portugal (AJ 1.8.02). This new paperback on the Hagia Sophia, Istanbul – the great Byzantine church, later a mosque, now a museum – certainly maintains their standard. It is portable enough to be consulted on the spot but has the production values of a long-term reference or souvenir, while the balance between text and image is well-judged. Kleinbauer and his colleagues discuss the history, materials and decoration of Hagia Sophia, with due attention to its audacious, but much-corrected, structure; apparently it is now 'the most structurally deformed building in the western world after the Leaning Tower of Pisa'. While the photographs can't really capture the spatial qualities of the building (apart from an oblique vista or two), they record its details lovingly, whether gold and blue tesserae, luxurious veined marble, or foliate capitals; and they convey something too of the beautiful interior light, glancing off glazed or polished surfaces.

Leading light

ROBERT ELWALL

Jaroslav Rössler: Czech Avant-Garde Photographer

Edited by Vladimír Birgus and Jan Mlčoch. MIT Press, 2004. 164pp. £22.95

Following on from *Czech Photographic Avant-Garde 1918-1948* (AJ 24.10.02), also edited by Vladimír Birgus, this excellent, beautifully illustrated book further develops our understanding not just of Czech Modernist photography but of Modernist photography in general.

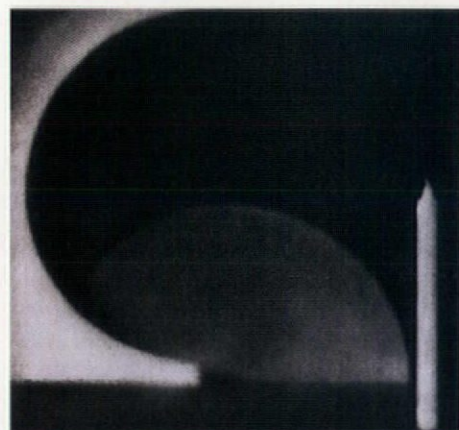
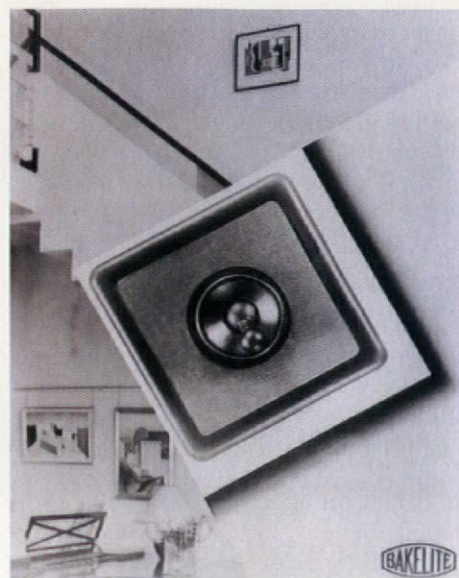
Jaroslav Rössler (1902-1990) was one of the leading lights of the New Photography in Czechoslovakia between the wars, but due in part to his reclusive nature and a paucity of surviving prints, his work has not commanded the attention it deserves. Trained in the studio of František Drtíkol, Czechoslovakia's most prolific professional photographer of the period, Rössler combined work done purely for his own satisfaction with commissioned assignments undertaken largely for a variety of firms in Paris, where he lived briefly in 1925-26 and then again from 1927-35.

Much of Rössler's imagery, which displays a willingness to experiment with photographs, photomontages and photocollages, bears the hallmarks of Modernist photography. Thus his often highly contrived and complex compositions reveal a fascination with new technology (for Paul Strand's

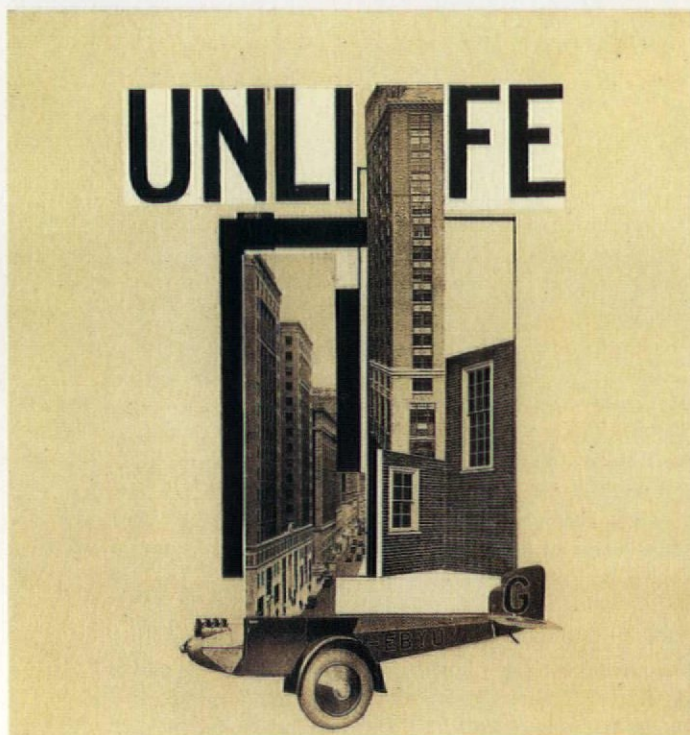
lathes and typewriters read radios); a concern to marry photography and printing as in László Moholy-Nagy's concept of typophoto and proselytised by the leading Czech critic Karel Teige; and an emphasis on the dynamic interplay of light and shadow, thrusting diagonals and the bold exaggeration of details.

That much of Rössler's work was directed to advertising, extolling products such as Lux soap, Gibbs toothbrushes and Bakelite switches, is also symptomatic of the New Photography. What sets it apart, however, and gives credence to Teige's claim that he was 'better than Man Ray', is the series of photographs – many of them significantly untitled – that he took of ordinary objects, abstracted to the point where the medium itself has almost become the message and the real subject seems to be the evanescent nature of light.

Unlike the contemporary hard-edged compositions of, for example, Margaret Bourke-White or Rössler's compatriot, Jaromír Funke, which were concerned to delineate form, these 'liquid' images dissolve it, making it ethereal and insubstantial. As Matthew Witkovsky observes in his



Left: one of Rössler's collages. Top right: advertisement for Bakelite. Above right: *Composition with Candle*, 1923



thoughtful essay, they have the hallucinatory quality of the photographic experiments of the medium's pioneers and seem similarly imbued with a sense of wonder at photography's potential. *Composition with candle* (1923), for example, looks as if it could have come from William Henry Fox Talbot's *The Pencil of Nature* (1843-46).

The tenebrous aura of these photographs, and the fact that Rössler chose not to use the hard, glossy gelatin print then becoming the norm but opted instead for bromoil and other pigment processes – techniques favoured previously by Pictorialist photographers to achieve more painterly effects – provides further evidence that the New Photography cannot be seen simply as a rejection of Pictorialist values. Rather, as Rössler's work so compellingly demonstrates, both movements shared an overriding concern to transcend the sterility of mainstream photography through a more creative use of light.

Robert Elwall is curator of the RIBA photographs collection



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London

Housing Design Awards 2004 *Until 3 September.* An exhibition at 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.

100% Design *23-26 September.* Including an AJ seminar with Tim Soar on 23 Sept. At Earls Court 2 (www.100percentdesign.co.uk).

Design UK Selection 2004 *23-26 September.* At Gainsborough Studios, Poole St, Hoxton, N1. Details www.maxfraser.com

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.

Public Sector Construction Opportunities *Wednesday 29 September.* A conference at the London Marriott Regents Park, NW3. Details 020 7505 6044.

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

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

Coast *Until 4 September.* Site-specific projects on the Essex coastline – an exhibition at Firstsite, 74 High St, Colchester. Details 01206 577067.

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



QUALITY TIME

This year's Urban Design Week is 13-19 September. Among the events are a talk by Julia Thrift of CABE on 'The Value of Public Spaces'. This takes place on Wednesday 15 September, 18.00, at The Gallery, 70 Cowcross St, London EC1 (pictured is Thames Barrier Park). A conference, 'Creating Successful Communities', at Greenwich on 16 September includes contributions from George Ferguson, Paul Finch and Nigel Burton. Details www.udal.org.uk

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 *Until 31 October.* An exhibition curated by the Design Museum. At Baltic, Gateshead. Details 0191 478 1810.

North West

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

South

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.

South East

RIBA CPD Event: Wine & Design – New Architecture in Brighton *Thursday 9*

September, 15.00 (01892 515878). **RIBA CPD Event: Woodland Enterprise Centre, Flimwell – Sustainable Construction** *Thursday 23 September, 15.00.* Details 01892 515878.

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. **Becoming a Planning Supervisor** *14-16 September.* A Construction Study Centre course at Birmingham. Details 0121 434 3337.

Yorkshire

Aspects of Architecture *22 September-22 January.* A photographic exhibition at the Graves Art Gallery, Sheffield. Details www.sheffieldgalleries.org.uk **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.

Wales

RSAP Small Practice Surgery Series: SFA and Client Guide *Monday 27 September, 16.00.* At the Welsh School of Architecture, Cardiff. Details 029 2087 4753.

RSAP Small Practice Surgery Series: Planning Applications – Achieving Success *Thursday 30 September, 16.00.* At St David's Visitor Centre, Pembroke. Details 029 2087 4753.

Scotland

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.

BLOCK: Architecture Festival Glasgow *18-25 September.* Organised by The Lighthouse. Details www.blockarc.co.uk

Field Trip *Until 24 September.* An exhibition at the RFACFS, 148 Canongate, Edinburgh. Details 0131 556 6699.

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

International

Design etc, Open Borders *4 September-28 November.* 80 projects from young designers and architects in an exhibition at Tri Postal, Lille. Details www.lille2004.com

Shrinking Cities *4 September-7 November.* An international exhibition at the KW Institute for Contemporary Art, Berlin. Details www.shrinkingcities.com

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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3 x Architects & Project Architects, London & Guildford - to £36,000 + Excellent Benefits

This large, design conscious AJ 100 practice, seeks applications from the up-and-coming stars of the industry to work on an exciting range of Hospitality & Leisure projects, both in the UK and abroad. If successful, you will be leading or working in small design teams responsible for project development. As such, and in addition to a good range of design skills and creative flair, good teamwork/leadership qualities are essential. AutoCAD literacy is desirable. Ref: 10086

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Senior Technician, London - to £22ph

Residential and commercial projects - AutoCAD.
Ref: 10151

Mid-Weight Technician x 2, London - to £18ph

Retail & entertainment projects - AutoCAD.
Ref: 10153

Architectural Assistant, London - to £16ph

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Ref: 10110

Senior Technician, Hertfordshire - to £22ph

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Ref: 10154

Mid-Weight Technician, Berkshire - to £18ph

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Ref: 10051

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people & practices

Tibbalds Planning and Urban Design has promoted **Claire Whitehead** and appointed **Jane Rennie**, both as associates.

David S Lockwood has joined **Pell-Stevens** as a director. The practice has moved to The Old Manse, 39 Salisbury Street, Fordingbridge, Hampshire SP6 1AB.

Stride Treglown has announced the appointment of its 200th employee, **Alan Cardwell**, who has joined the company as a senior architect with the education team.

Manchester-based architectural firm **AFL** has appointed **David Simister** as associate director at the company.

Nightingale Associates has opened an office in Cape Town, South Africa.

PRP has promoted **Parinaz Mirzaei** to associate in its office in London's Smithfield.

Bill Stringer has joined **BSRIA** as business development manager.

HOK International has appointed **Toby Bath** as managing director of its Asia operations.

Architecture, urban design, planning and interior design consultant **Scott Brownrigg** has been joined by **Design Research Unit**, which has expertise in transport-related design and visual communications. It will operate as a specialist forum within Scott Brownrigg.

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

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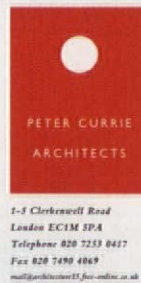
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Opportunity for an Architect with Experience, Drive, Enthusiasm and Ambition to join the Edinburgh office of UK Practice at Senior level

Contact Neil Macrae by e-mail : edinburgh@limbrick.com
or tel: 0131 557 6177
www.limbrick.com

architect/technician

required to join friendly CAD + design Visualisation studio based in Notting Hill. AutoCAD skills essential. P/T basis considered.

Send CV to June Gallagher:
june@sgcadservices.co.uk
or phone 020 7575 3160

SG CAD Studio 022
Westbourne Studios
242 Acklam Road
London W10 5JJ

ARCHITECT

Zaha Hadid Architects require an experienced Architect for their Russian projects. The person must have 6 years + experience (some within the Russian Federation), be fluent in Russian and willing to travel on behalf of the Practice.

Please send CVs with salary expectations to Pauline Morgan
Pauline.Morgan@zaha-hadid.com

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Senior Architect / Technician - Manchester - Perm - £30K + Benefits

This large Top 10 AJ Top 100 practice is seeking a Senior Technician and/or Architect with 5 years experience at senior level. You will have education and residential experience and have a complement of all round skills. You will be AutoCAD literate and have good conceptual and theoretical building / construction knowledge. Looking for a challenging position and caseload of work, this is the ideal position for an ambitious career minded individual.

Recruitment enquiries

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

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

Charlotte Ricketts
Tel: 0207 505 6835
Email: charlotte.ricketts@emap.com

Deadlines

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

Recruitment advertisements in the AJ can be found on our internet recruitment service
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Our Manchester studio seeks the following architects to work on a variety of new residential, education and masterplanning projects.

PROJECT ARCHITECTS

with city apartment residential experience. Exceptional visual and design skills essential.

PTII / ARCHITECTURAL ASSISTANTS

with at least 3-4 years of experience within a design based practice.

PTI YEAR OUT STUDENTS

Energetic, motivated Part 1 students with outstanding design ability.

Microstation proficiency and knowledge of Quark, Photoshop and Illustrator essential.

Candidates with 3D microstation visualisation skills would be welcome.

Please send CV, plus covering letter and colour examples of work to:

Tony Skipper
John McAslan +Partners
St John's House
2-10 Queen Street
Manchester M2 5JB
www.mcaslan.co.uk

John McAslan + Partners

ark

Young and enthusiastic architectural practice based in the North West seeks applications from Architects and technicians to work on a variety of projects.

Design / Project architect

Good design ability and construction knowledge is essential, together with an ambition to become an influential part of the practice.

Experienced Architectural Technician

3 - 5 years experience with good CAD skills.

Please send CVs and samples of work to: Ian Moores Ark Design and Architecture Ltd
Bedford Place, 115 Bradshawgate
Leigh, Lancashire, WN7 4ND

or email to: ian@arkitecture.co.uk

t 01942 684060 f 01942 684059

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.

The position offers the right candidate the chance to express individuality, have direct contact with clients and develop management skills, whilst acting as an effective team member.

Salary/package will be commensurate with experience.

Apply in writing with CV to: G M Penrice FRICS MCI Arb

Sanderson Weatherall
22-24 Grey Street
Newcastle upon Tyne
NE1 6AD

email: george.penrice@sandersonweatherall.com

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Rapidly expanding Architectural Design practise specialising in innovative residential design requires:

- Experienced Project Architect (part 2 or 3)
- Experienced Architectural Technician / Building Surveyor

To work on site throughout London & the South East, also in our Brighton based office.

Should have a sound knowledge of residential related building regulations, planning procedures & construction detailing.

Must be fully AutoCAD/computer literate, have a full driving license, be presentable, confident & able to liaise with clients.

We offer: A competitive salary, bonus opportunities, the use of a company car & the opportunity to be instrumental in the expansion process.

Please send your CV to:

Ms. N. Hudson Design Zone (UK) Ltd
Pelham House, 25 Pelham Square, Brighton, East Sussex, BN1 4ET

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**Pt2 Graduate - Ipswich - Perm - £22K**

This small expanding city centre based practice is seeking a Pt 2 Graduate to start in September. You will be looking to expand your technical and theoretical knowledge of building / construction with an already established level of AutoCAD ability. You will also have a sound knowledge of 3D visualisation and be seeking a position where it plays a significant role. This is a good opportunity for a young professional seeking a diverse workload and support for their part 3 examinations.

Architectural Technician - Manchester - Perm - £30K

This new but widely recognised practice is seeking a technician to complement its current growth. With skill and experience you will be looking to lead a team of technician's being responsible for all drawings produced and the day to day management of jobs from inception to completion. Experience within the residential sector would be a bonus but all applications will be considered.

Senior Conservation Architect - Colchester - Perm - £35K+

A specialist practice with a number of UK wide offices is seeking a conservation architect for its Colchester branch. You will have a proven track record of working with historic, listed, and new build historically sensitive architecture, with a passion for this specialist sector. This is an ideal opportunity to join one of the best! All applications will be treated with the strictest of confidence.

Senior Technologist - Bournemouth & Ipswich - Perm - £30K+

A Large Construction company urgently requires 2 Technologists. You will be AutoCAD Literate with a good knowledge of UK Building and construction regulations. You will have a BIAAT recognised qualification and be a very technically orientated professional wanting to work on large technically challenging projects. This is a very good opportunity to progress your career to a senior level.

Senior Technician / Technologist - Leeds - Perm - £27K+

A large prestigious practice in the top 10 of the AJ Top 100 is seeking a technically orientated candidate at senior level. Used to dealing with large retail projects you will have a very technically orientated mindset happy to deal with complex issues within large bespoke projects. Not for the faint hearted this position will challenge the best! If you feel that this is right for you please apply for immediate start.

Architectural Technicians X3 - Suffolk - 8 Month Contract - £20-25ph

You will have previous experience in Commercial and Residential sectors with a solid knowledge of British Building Regulations. You'll have a minimum of 3 years experience and have excellent technical design skills. You'll have a high level of AutoCAD skill and be an excellent communicator at all levels. This temporary position could be a foot in the door for the right candidates with a successful high ranking AJ top 100 practice.

Healthcare Architect - Manchester - Perm - £30K+

This small specialist practice is seeking an experienced architect with large healthcare project experience. Currently working on a multi million pound hospital project in Nottingham the ideal candidate will be prepared to travel between the North West and the East Midlands. You will be AutoCAD literate but more importantly will be experienced on site management of projects, dealing with problem solving and hitting deadlines as and when required. This is a good position within a niche sector.

Architectural Technician - Northampton - Perm / Contract - £30K

This expanding private practice is seeking an Architectural Technician to complement their current team. You will be fully AutoCAD literate with good technical and detailing skills. The practice specialises in the industrial and commercial sectors of architecture so experience and a passion to work in these sectors would be a bonus. Contractors would also be considered!

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recruitment

Architectural CAD Technician

Birmingham

£18 - 21K

Experience - commercial, education, residential, retail and some industrial with HNC + 2 Yrs. Role - to assist the senior architect, working drawings, planning applications, building regulation drawings, site visits, surveys and meetings and liaison with clients.

Architect

Nottingham

£29 - 33K

Projects - Education. Role - brief taking, designing to budget, supervision of architectural technicians, project management. Must be qualified to Part III with a couple of year's experience.

Architectural Technician

Manchester

£20 - 26K

Projects - residential, education and offices. Job running essential. Minimum of 5 years experience post HNC / HND. BIAAT member. Possess brilliant technical ability and knowledge of current building regulations.

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

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

www.harvey-smith.co.uk

We are looking for staff with excellent design skills for both our London and Liverpool offices

- a senior project architect to lead a major regeneration project
- project architects and urban designers/masterplanners to lead new build residential projects
- architects/assistants to work on a variety of projects, including leisure, residential, mixed-use, live-work and schools

Please send your CV to

London: Teresa Borsuk, Diespeker Wharf, 38 Graham Street, London N1 8JX
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We are seeking a highly motivated individual with proven client liaison and people management skills to join our young team and work alongside the Production Director to run the studio and manage existing client accounts. The successful applicant will not necessarily come from a modelmaking background, but will have a good knowledge of the architectural design process and have experienced the use of models to aid the design and presentation of proposed development.

For further information contact Patrick McKeogh on 020 7250 0530 or patrick@pipers.co.uk.

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We have a vacancy for a Part II Graduate with AutoCAD experience, to work in our London office on varied workload of residential and commercial projects. Please send CV with covering letter and samples of work to Nick Gardner.

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56 BUCKINGHAM GATE
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Nick.gardner@sslondon.co.uk

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Architectural Technician Modular Construction Systems

North Yorkshire

HNC qualified in Building and ideally a member of BIAAT with proven CAD exp. (AutoCAD/Archicad preferred) and some knowledge of CDM regulations, building codes and NHBC standards.

CVs please, George Low, Beechwood Recruitment Limited, 221 High Street, London W3 9BY. Tel: 020 8992 8648/9. Fax: 020 8992 5658. Email: cv@beechwoodrecruit.com

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Blackpool Council's Property Capital Works Section has an exciting and diverse workload in education, leisure, art galleries, historic buildings, housing and commercial and community regeneration.

Preferably you'll have a relevant degree and/or be RIBA registered, to join our highly skilled team, which is engaged on a variety of new build and refurbishment projects through all RIBA work stages. Demonstrating project management skills, you will be proficient in AutoCAD (preferably Architectural Desk Top), and be able to work to strict deadlines and budgets.

You will lead a design team, managing high quality customer focused projects and promoting innovative design and technical experience within the section. You will also be responsible for monitoring team performance, by utilising best value techniques and a computerised time management system.

With enterprise, imagination and design flair you will need substantial experience of leading project teams across a range of building types and procurement methods, particularly partnering embracing "Construction Excellence" methodology. With the personality and skills to build effective relationships with others, you must be capable of translating the Council's broader policy, aims and goals into practical solutions.

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For an application form and further details please contact our 24 hour answerphone on 01253 477244 quoting the reference number of the job you are interested in.

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Roger P Dudley and Associates
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Bromsgrove
Worcestershire
B61 0DJ

or by email: rdudley@rpd-architects.co.uk

We are a multi-disciplinary design consultancy working with a variety of clients to create imaginative solutions and realise successful projects.

We are looking for experienced architects, technologists, Part II and Part I graduates to develop their careers in the Preston office, within this innovative practice.

Send your C.V. to

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Enthusiastic architect required to work on a variety of projects, including historic buildings.

Commitment to design and ability to work as part of a team are vital qualities.

Part 2 or up to 5 year's experience.

Apply to Paul Richold with CV.

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t 0117 910 5200 f 0117 926 0221
e info@architecton.co.uk



Recruitment enquiries

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

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

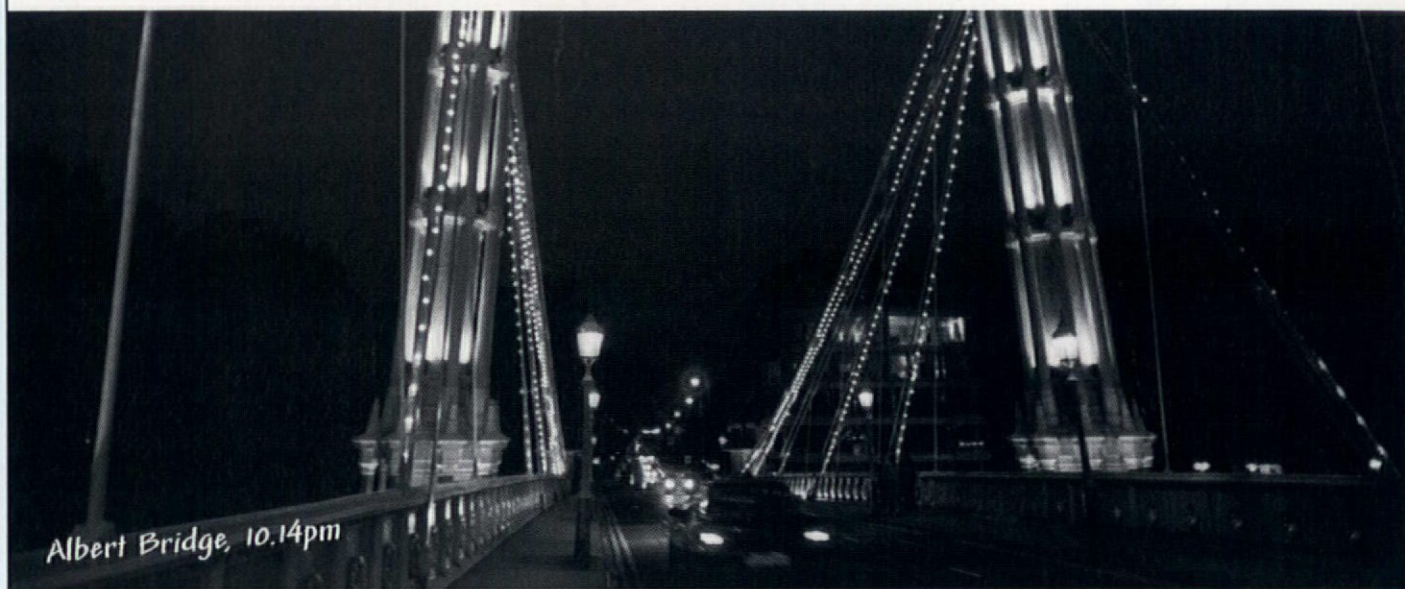
Charlotte Ricketts
Tel: 0207 505 6835
Email: charlotte.ricketts@emap.com

Deadlines

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Artwork 12 noon Tuesday
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A Registered/Chartered Architect to RIBA part 3, you'll have 5 years' experience of building contracts and contract management and be familiar with statutory requirements.

Excellent staff management and report writing skills will be essential, along with a good working knowledge of CAD (preferably Microstation) and an understanding of the operational requirements of buses.

To apply, please e-mail jameselwell@streetmanagement.org.uk quoting reference number STR1331. If you do not have access to e-mail, please call **020 7941 7044 (24 hour answerphone)**.

CVs will be accepted with a completed application form.

Closing date: 15 September 2004.

We want to be as diverse as the city we represent and welcome applications from everyone, regardless of gender, ethnicity, sexual orientation, faith or disability.

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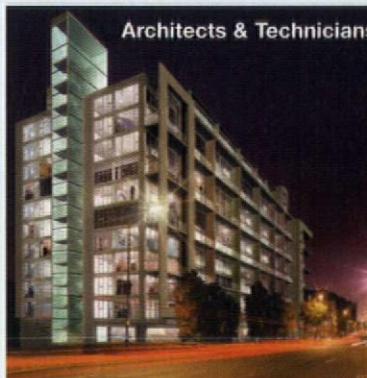
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Architectural Assistant

Architect's Practice seeks RIBA post Part 1 or equivalent assistant, with minimum 2 years practical experience. Must be AutoCad proficient, fluent in English and have good communication skills.

The successful applicant will be technically competent, and able to manage small projects unsupervised. Experience of low technology/ indigenous construction desirable.

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

Architects & Technicians

Talented design focused team players are required to work on a variety of exciting inner city regeneration projects based in our Nottingham office

Please send your C.V. with examples of your work to:

John Morris
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Tel: 0115 983 8080
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Architectural Project Manager
International Apartment Hotel Group
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The successful candidate should be a Project Architect with at least 7 years qualified experience. This should include having been responsible through the design, documentation, and contract administration phases for the delivery of several major projects.

This position, working directly with the European Managing Director, requires a candidate who is:

- Responsible and able to prioritise
- An effective communicator
- Attentive to detail design issues
- Positive and problem-solving
- Experienced at working within a foreign environment - language skills would be beneficial, particularly German or Italian
- Enthusiastic about travelling and working in Europe



Specialist Recruitment hays.com/executive

Medina is a highly successful hospitality, property development, construction and investment company that has established a leading brand of 5 star apartment hotels in Australia. Medina has commenced an expansion programme into the European market and wish to appoint an Architectural Project Manager to be based in their London office. A new position, this critical role offers a long term career as part of the development team.

Key responsibilities

- Manage the design, delivery and fit-out of Medina's properties by major developers in Europe, including the branding, quality and functional requirements.
- Contribute to all stages of development, from concept design through to the opening of each property
- Manage external design consultants and assist with authority approvals
- Monitoring and reviewing the project design and construction documentation to ensure delivery in accordance with Medina's brand and contractual requirements.
- Adapt Medina's design criteria to suit local design standards and authority requirements
- Co-ordinate and assist with the selection, purchasing and installation of the Furniture Fittings, and Equipment for the apartment hotels.

An initial period of working in Medina's design office in Sydney will be required.

To apply, please forward a full CV quoting reference 1385 to
 Mark Scollay at Hays Executive

T 020 7388 5811 • F 01226 720711 • E mark.scollay@hays.com
 172 Tottenham Court Road, London W1T 7NS.

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). Completed applications must be received by 17th September 2004. All correspondence will be treated in confidence.



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Recruitment enquiries

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

Laurie Shenoda
Tel: 0207 505 6803
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Charlotte Ricketts
Tel: 0207 505 6835
Email: charlotte.ricketts@emap.com

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Starsign: Libra
Likes: A round of golf
Dislikes: At the moment, my putter
WLTW: Architects & graduates



Chief Executive

Age: 57
Starsign: Pisces
Likes: Gardening
Dislikes: Sport
WLTW: Architectural Technicians



Head Of Personnel

Age: 42
Starsign: Gemini
Likes: Musical
Dislikes: War movies
WLTW: Civil Technicians



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Based at the Cleveland office of this national practise, your experience of job running industrial or housing projects will provide you with the knowledge and expertise to make a significant contribution to this dynamic and successful team.

PROJECT ARCHITECT (TYNE & WEAR) £30K - £33K + CAR
As a project architect you will already have 3-5 years experience managing a small team and running your own projects, our clients have exciting opportunities to further your development and fulfil your potential.

INTERIOR DESIGNER (TYNE & WEAR) £ NEG
Specialising in retail and leisure, your current portfolio will include front end development and design of high value projects. If you are looking to further your development through a diverse and challenging career with a regional market leader, this opportunity is for you.

ARCHITECT/ARCHITECTURAL TECHNICIAN (TYNE) £30K +
This small practise based North of Newcastle is looking to supplement it's in house team with an experienced design professional who will eventually succeed the practise partner. Project management skills essential.

ARCHITECTURAL TECHNICIAN (TYNE) £22K - £34K
Our client, a multi disciplinary practice, has a number of opportunities at an intermediate to senior level. Educational and Industrial project experience is desirable, however not essential.

NUMEROUS TEMPORARY & CONTRACT POSITIONS AVAILABLE

Please call for a confidential and informed discussion about any of the above vacancies and also to discuss the numerous unadvertised opportunities we have to offer.

Call **Carl Ribchester** in confidence on: (0191) 4972797 or 07870553027 at any time or email carl@cdmresourcing.com.

Alternatively email your CV to or fax on: (0191) 4972884.

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for a small busy practice, with projects up to £3m. We need a non-smoking, tea-making, preferably self-employed Technician or post Part 1 Day Release student, with Vectorworks & min. one year office experience. Flexible 4-5 days per week. Enthusiasm, willingness to learn & own transport essential.

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79 Calder Avenue, Brookmans Park, Hatfield, Herts AL9 7AJ.
www.pr-architects.co.uk
email: enquires@pr-architects.co.uk

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Excellent design skills and a proven record of project administration essential.

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Winchester SO23 7TA

Part 1 architectural student with CAD skills, Vectorworks or similar

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Charlie Connor on

0207 505 6737

Email:

charlie.connor@emap.com

or

Laurie Shenoda

0207 505 6803

Email:

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We're looking to partner the best developer and the best architect on the best site in Manchester.

New Islington is one of the most exciting high profile regeneration projects in the country - designed by Alsop Architects it represents a challenging vision of the future for mixed-use communities. 1st stage requirements are the submission of expressions of interest and company details.

Payment for the site will be on completion of the scheme, in the spirit of adventure . . .

Contact Paul Jones at Urban Splash on - 0161 839 2999, or pauljones@urbansplash.co.uk to receive stage 1 details . . . or visit the New Islington website


www.newislington.co.uk

Deadline for expressions of interest - 7th September 2004

URBAN SPLASH

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

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

Charlotte Ricketts
Tel: 0207 505 6835
Email: charlotte.ricketts@emap.com

Deadlines

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

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www.careersinconstruction.com

TENDERS

EXPRESSIONS OF INTEREST FOR THE DESIGN OF GRANVILLE NEW HOMES UNDER A 2-STAGE RESTRICTIVE TENDERING PROCESS

Brent Council in partnership with the South Kilburn NDC formally invite expressions of interest from competent design teams for the development of 125 new affordable homes, a youth facility and a new pocket park.

The South Kilburn NDC masterplan was approved in July 2004 and as part of its implementation the client bodies wish to commission the following professionals to form part of a design team led by a lead consultant with single point responsibility:

- Architect (lead consultant)
- Landscape architect
- Structural engineer
- Civil / Highways engineer
- Mechanical and Electrical engineer
- Public artist
- Other Specialist (please specify)

Design teams will have detailed innovative design experience, high levels of technical competence, experience of working pro-actively with residents in developing designs and the ability to successfully gain planning permission within tight budgetary and time constraints.

Capital costs for the scheme are currently estimated at £19m.

An OJEU Notice was posted on Monday, 16 August 2004.

Information Memorandum and the Pre-Qualification Questionnaire can be down-loaded from <http://www.brent.gov.uk/housing.nsf> go to 'South Kilburn Regeneration Project' go to 'Granville New Homes - Information for Tenderers'.

Hard copies of the Information Memorandum and the Pre-Qualification Questionnaire should be requested in writing from Edith Fekarurhobo, South Kilburn Housing Project Team, LB Brent, 21 Peel Precinct, Kilburn, London NW6 5BS, UK.

Fax: +44 (0) 207 624 8496

Deadline for Expressions of Interest

12 Noon, Wednesday 22 September 2004. Late submissions will not be accepted.



Idea Store Canary Wharf

The London Borough of Tower Hamlets is seeking expressions of interest to make the following Consultant appointments:-

1. Architectural services including Mechanical & Electrical services
2. Quantity Surveyor

The Project will comprise the fit-out of a developer's shell to house an 'Idea Store' within a retail environment. An Idea Store is an innovative, high quality adult learning and library facility, utilising excellent design techniques to attract new learners. More information can be found at www.ideastore.co.uk.

The intention is to carry out this project on a Design & Build basis. All interested parties should include the following with their expression of interest:-

- 1) Capability & Relevant Experience
Company profile, including management structure, staffing levels and identify any works that may be sub-contracted.
- 2) Indemnity
Copies of the company's Public & Employers Liability Insurance and personal Indemnity Insurance certificates.
- 3) Financial
Copies of the company's audited accounts for the last three years, including a statement of the annual turnover for this type of work in the last three years.
- 4) Reference Projects
Concise details of three similar contracts undertaken over the last three years, preferably for retail or a large organisation, including details of references and a signed authority for us to obtain a reference on the company.
- 5) Team Working
In relation to the architectural services appointment, there must be evidence that the proposed consultancy team has worked together successfully on previous recent projects.

This advertisement is to seek expressions of interest at this stage. Interested parties must apply in writing.

Criteria for awarding any subsequent contract will include:-

- relevant experience of working on fast track projects on time and budget
- relevant experience of working on a design and build project
- financial standing

The Council does not undertake to invite all applicants or bind itself to accept the lowest or any Tender.

Interested Parties should apply in writing to:-
London Borough of Tower Hamlets - Central Contracts Section, 5th floor, Mulberry Place, 5 Clove Crescent, London E14 2BG

Fax No. 020 7364 4748. Procurement@towerhamlets.gov.uk
To be received no later than 16.00 hrs on 20th September 2004

If you require any further information please contact the Technical Officer -

Name Tel/Fax Heather Wills 020 7364 4179/ 020 7364 4449

Email heather.wills@towerhamlets.gov.uk

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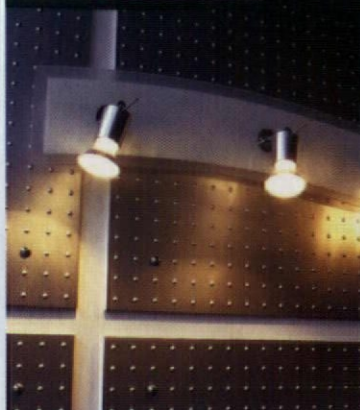
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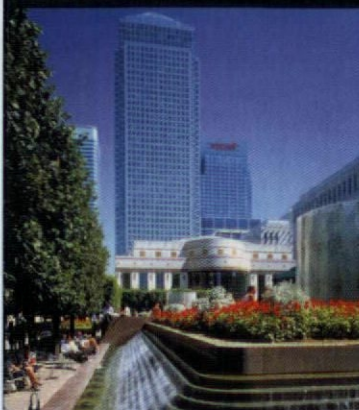
AJ ENQUIRY NO: 301



Gooding Aluminium's Impressional wall cladding certainly keeps them talking at the HTS Conference Centre in High Wycombe. These elegant and contemporary satin domed panels are available from stock and can also be specially produced to incorporate cut outs and special designs. For more on this application visit www.goodingalum.com

CLAXTON BLINDS

AJ ENQUIRY NO: 302



Claxton Blinds claims to be one of the leading commercial window blind companys in the UK, specialising in providing interior window treatments for any requirement. Notable projects undertaken to date are Tower 42, The Canary Wharf Tower, and most recently, Citigroup Tower at Canary Wharf, with Claxton providing more than 16,000 blinds throughout the three buildings. For more information, telephone 01727 840 001 or visit www.claxton-blinds.com

BRITISH GYPSUM

AJ ENQUIRY NO: 303



British Gypsum has received RIBA assessment for their new 'Best Practice Design' CPD seminars that covers the specification of gypsum ceilings in both Healthcare and Education environments. Approximately 60 minutes in duration, the seminars can be delivered at your practice during lunchtime or early evening and count towards your CPD.

REGINOX

AJ ENQUIRY NO: 304



Reginox has launched the RF 500 S, an under mounted sink with a progressive angular finish featuring a flat bottomed rectangular bowl. Manufactured from 8/10 stainless steel, it is particularly suitable for installation in solid surfaces such as wood or granite. The sink measures 550mm x 400mm with a bowl depth of 185mm. Retailing from £398.99.

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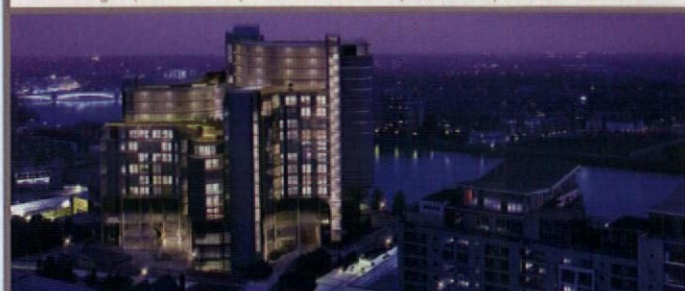
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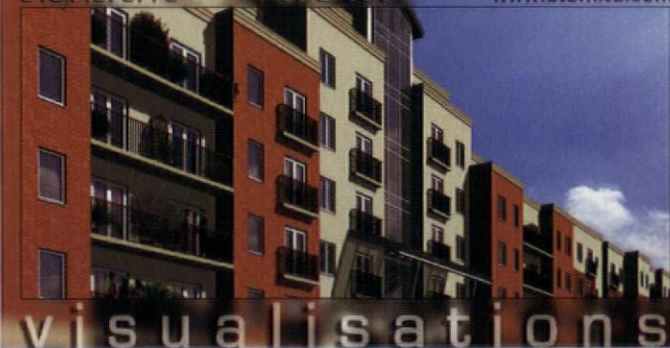
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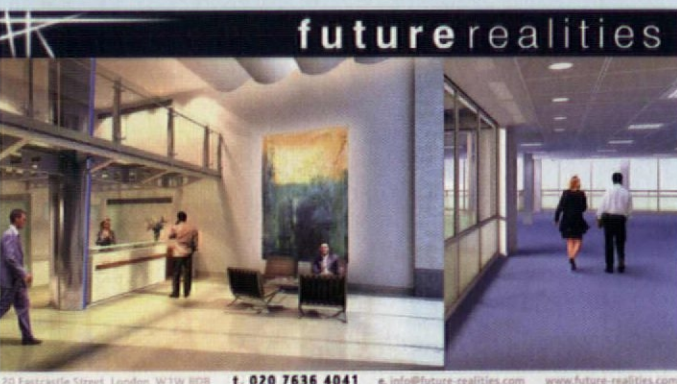


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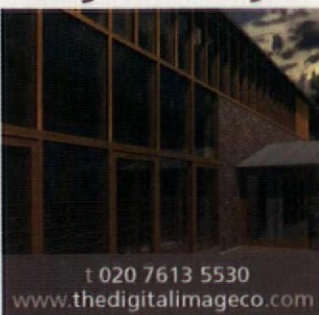
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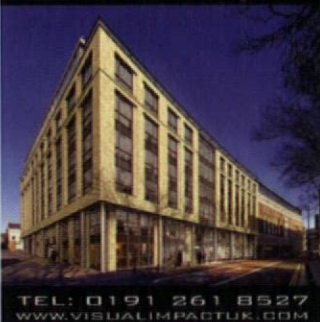
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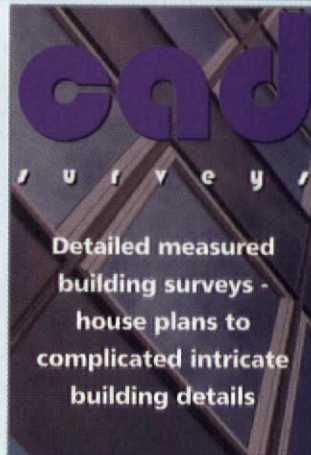
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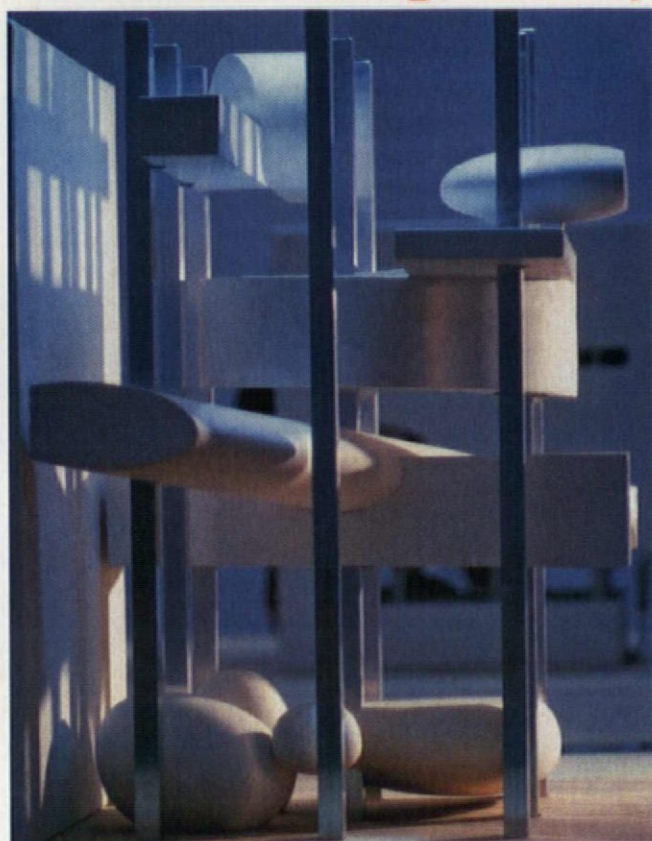
Filth file

A disgraceful but entertaining adornment to the architectural summer has been the anonymous publication of a samizdat title called *Erection*. The tone is set by the front cover, featuring an image lifted (probably) from a gay porn magazine, in which the cover-boy's most impressive feature is replaced by a suitably sized image of Norman Foster's 'erotic gherkin'. Inside are satirical attacks, bar surveys (the authors must be Clerkenwell-based) and generally naughty stuff, but architecturally informed. The funniest bit is a column called 'Dear Rem', which answers pretend letters from the famous, this one from **Farshid Moussavi**: 'Dear Rem, I want to be the most famous female architect in the world, but what do I do about Zaha? Do I kill her?' The Koolhaas 'answer': 'One man's hatred cannot alter another man's destiny.' The authors are threatening a 'celebrity issue' this autumn, and are seeking material at erectionmag@hotmail.com. Not for the faint-hearted...

Good guidance

Much more respectable, but no doubt sparky, will be a new tome from Laurence King Publishing, due to be published next month. *Architects Today* should provide the ultimate bluffer's guide to the worldwide profession if the publicity blurb is anything to go by: 'Have you ever wanted to have information about the world's most influential practising architects at your fingertips – without having to wade through acres of specialist text?' The answer is, of course, a resounding yes. The alphabetical list, from **Abalos & Herreros** to **Peter Zumthor**, features all the usual suspects and a few curiosities, each of whom get two pages devoted to them. Unusually there is at least one architect featured who is no longer with us, **Cedric Price**. In view of the ongoing controversy about the Scottish parliament building, perhaps the authors should have included **Enric Miralles**.

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 issue's winner (AJ 12.8.04) was Sue Palmer of Oxford Brookes University Library. The never-built scheme was Karl Friedrich Schinkel's plans for the transformation of the Acropolis into a royal palace.

Job search

Cartoonist **Louis Hellman** is obviously a role model for the profession. A staggering 13 per cent of architects consider being an artist or cartoonist as their 'dream job'. This is one of the statistics from a survey by City & Guilds aimed at finding out how many people want to change jobs and, in particular, take up a more practical role. It finds that 30 per cent of architects have considered changing careers, making them less contented (or more imaginative?) than accountants, of whom only 25 per cent have thought about a change. Only 13 per cent of architects want 'a more practical job' and only 7 per cent 'a more

outdoor job' – perhaps they make too many site visits already. At 80 per cent, they score highest on the 'professionals who have considered a career change after 10 years in their job', and 47 per cent have thought about a change 'because of age milestones' – a curiously high figure in a profession that scarcely seems to consider the concept of retirement.

Fly time

New York's latest airport terminal is the short-life variety. It is in fact the set of **Steven Spielberg's** newest film, *The Terminal*, which opens next month. It stars **Tom Hanks** as a traveller from an Eastern European country whose government is overthrown

while he is in flight, rendering him stateless and condemning him to spend nine months in the international transit lounge. The publicity material talks breathlessly of the effort involved in creating a giant set that includes four working escalators (a first, apparently) and operating concessions from all the major brands. It does indeed reproduce the soulless feeling of most airport lounges – a lack of personality matched by Hanks' co-star **Catherine Zeta-Jones**, who plays an air hostess and Hanks' love interest. Beats John Kerry.

Charm offensive

Interesting to read **Laura Iloniemi's** *Is It All About Image? How PR Works in Architecture* (John Wiley), which is sure to be an ornament to any practice bookshelf. Laura, less well known as Mrs Jonathan Glancey, is a PR consultant, and with 20 bylines for herself inside the book as well as a couple on the jacket she's clearly no slouch at publicity. There's lots of helpful big type, but what really caught Astragal's eye was a comment from one of the interviewees, *Architectural Record* editor **Robert Ivy**. He says: 'Don't for a moment think that persistence will culminate in publication – it won't.' Will the author heed this sage advice?

Couch potatoes

The latest catalogue from MIT Press arrives, with its usual insights into the rarefied world of American academics. Among the titles to look forward to this autumn is **Sylvia Lavin's** *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*. 'Arguing persuasively that the received historical views of both psychoanalysis and architecture have led to a suppression of their compelling coincidences and unorthodoxies, Lavin sets out to unleash mid-century architecture's hidden libido,' says the blurb. 'And neither Neutra nor psychoanalysis emerges unscathed.' I'm sure that goes without saying. Who's next on Ms Lavin's couch? And should her book have been called *Neutering Neutra*?

astragal

KEIM MINERAL PAINTS

AJ ENQUIRY NO: 201

Linthouse Housing Association has used Keim Mineral Paints for its proven long-life performance as part of the regeneration programme for Balbeg Street, Glasgow. The Keim system was assessed as requiring only a 15- to 20-year paint recycle, eliminating at least four repaints with conventional masonry paint over the 30-year project's financial plan.



HANSENGROUP

AJ ENQUIRY NO: 202

PollardsFyrespan has produced stylish new doors for installation within Selfridges' entrance lobbies in Oxford Street, London, working as a package contractor for Interior, with Eva Jiricna Architects as the design consultant. PollardsFyrespan also supplied 30-minute fire doors for the new lobbies, finished in a matching bronze colour. For a guide to fire and security doors manufactured by HansenGroup company PollardsFyrespan, telephone 020 8443 5511 or email sales@pollardsfyrespan.co.uk



KINGSPAN INSULATION

AJ ENQUIRY NO: 203

Some 90,000m² of Kingspan Thermaroof TR26 LPC/FM zero ODP insulation boards have been installed in the new £350 million Airbus factory at Broughton, north Wales. The Factory Mutual accreditation awarded to Kingspan Thermaroof TR26 LPC/FM zero ODP made this the preferred choice of roof insulation for the entire complex.



KALWALL PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

This powerful image of Kalwall is at Waverley School in London's Peckham Rye, which features a new sports hall from architect Southwark Building Design Service. Kalwall is unique because of the way it diffuses and creates 'museum-quality' daylight, highly insulating and without glare or shadows. Many Kalwall cladding and roofing projects are shown at www.stoakes.co.uk or telephone Stoakes Systems on 020 8660 7667.



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AJ ENQUIRY NO: 205

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ASH & LACY BUILDING SYSTEMS

AJ ENQUIRY NO: 206

Ash & Lacy has added a new 28-page full-colour brochure to the suite of literature available on the company's wide-ranging capability in metal building-envelope solutions. The Ashjack over-roof conversion systems are a well-proven and popular method of refurbishing failed flat roofs, creating a pitched roof by constructing a lightweight steel sub-frame on an existing flat roof. Also available is a new brochure on Ash & Lacy's Ashtech Rainscreen cladding systems. Telephone 0121 525 1444 or email sales@ashandlacy.com



MH SURVEYS

AJ ENQUIRY NO: 207

Photo-rectification software to produce accurate building elevations or street-scenes is available from MH Surveys. The software will adjust and scale the photo and export to CAD via DXF (drawing exchange format), at a price of only £260. For a free demo CD telephone 01905 763361 or visit our website at www.mhsurveys.co.uk



BEYON

AJ ENQUIRY NO: 208



Spectrum 2004 was once again a success for Beyon, as it launched an extensive new range of storage, an elegant executive desk and an eye-catching high-gloss red lacquer screen. The deep red gloss, reminiscent of Chinese lacquer, is one of a range of scintillating colours available. Beyon's attention to detail is shown in the beautifully finished edge detail of the fine aluminium surround to the screen and the discrete tool rail on which to hang the desk accessories.



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