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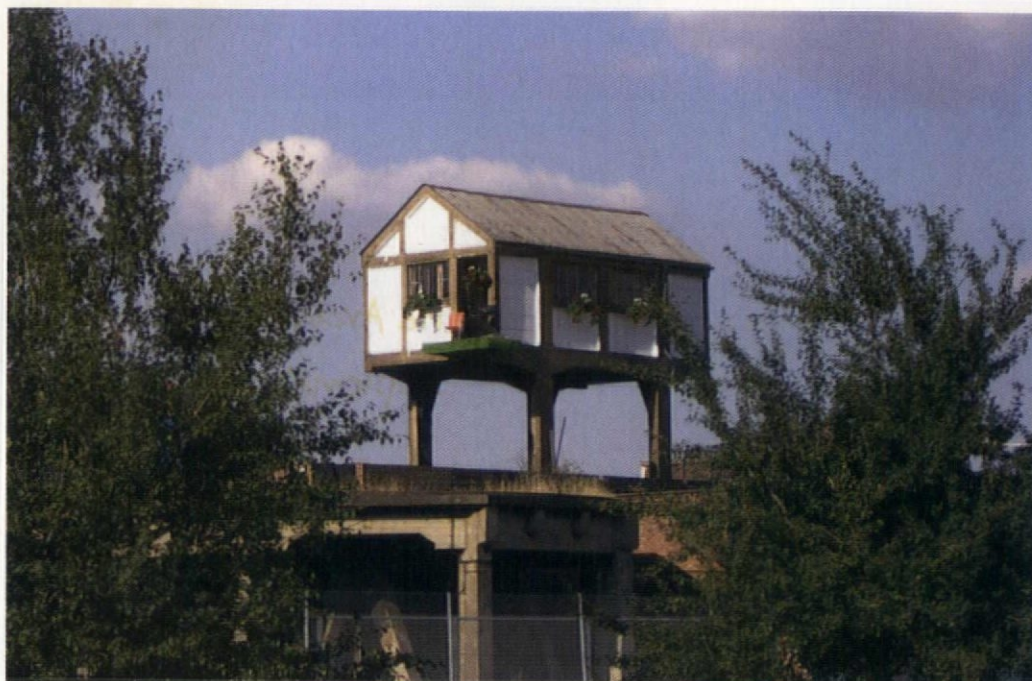
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OSA London will officially unveil this project in London's Shoreditch next weekend to draw attention to the changing nature of domestic architecture, but missed the deadline for inclusion in this year's London Open House (18-19 September). Bernd Truempler and Karsten Huneck's project – which has transformed a disused signal box – aims to use the structure, which they argue resembles a freestanding suburban family home, to look 'directly into the deeply guarded ideology of the dream house'. Meanwhile, London Open House is expected to go from strength to strength over the same weekend and will feature, for example, access to the 'erotic gherkin', Norman Foster's 30 St Mary Axe. For further information visit www.openhouselondon.org

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“Brixton Square has a 24-hour cycle; a tidal range of urban flotsam”
Landscape architect Gross Max explains its plans for revitalising the centre of Brixton » pages 6-7

Stride Treglown proposes new towers for Bristol » page 10



aj news

Six set for Stirling: the

Six schemes, ranging from a relatively unknown regeneration scheme in Coventry by MacCormac Jamieson Prichard to an iconic art gallery in Austria by Peter Cook and Colin Fournier, have made it on to the shortlist for this year's RIBA Stirling Prize, in association with the AJ.

The list, revealed exclusively this week, also includes two very different buildings by Foster and Partners: the Business Academy Bexley and London's latest landmark, 30 St Mary Axe – commonly known as the Swiss Re Tower or the 'erotic gherkin'.

The remaining schemes that will fight it out to succeed the 2003 winner – Herzog & de Meuron's Laban Centre – are Daniel Libeskind's Imperial War Museum North in Salford and Ian Ritchie Architects' Spire in Dublin.

However, the most prominent aspect of the shortlist, and the one most likely to send ripples throughout architecture, are two surprising omissions: Future Systems' Selfridges in Birmingham and the Maggie's Centre in Dundee by Frank Gehry.

With the shortlist now public, attention will turn to which is favourite to pick up the prize at the awards ceremony in London's Billingsgate on 16 October. Early predictions put Cook and Fournier's Kunsthaus in Graz as a frontrunner, with its huge local popularity and successful public realm.

Although the scheme seems to have everything going for it, there is a chance it could be one of the first casualties of the anti-icon movement, brought to a head by Graham Morrison with his attack on the public's relentless appetite for iconic architecture at the AJ/Bovis Awards in July (AJ 8.7.04). The same could be said of Fosters' 'erotic gherkin', the building that will surely be the choice of London's cab-driving community and has been made favourite by bookmakers William Hill.

Inevitably the age-old debate of 'what is architecture?' will crop up yet again with the shortlisting of Ritchie's Spire. Cynics will point out that the construction – greeted with acclaim by Dubliners – is less a building and more a monument achieved by an impressive feat of engineering.

The outsider this year is likely to be MacCormac Jamieson Prichard's Phoenix Initiative. With its successful mix of art and architecture, the scheme has reinvented Coventry city centre. However, it will inevitably suffer the same problems as the Spire, with many purists questioning whether it is truly an architectural exercise.

This year's list will also represent a relief for the regional lobby, who will be delighted that only two of the last six can be found in London and of these only one is in the City, with Foster's Bexley city academy sited in the suburbs.

Only one thing is clear from the shortlist for Stirling 2004, and that is that nothing is clear. With the race as open as it has been for years, only a brave architect would put money on the winner.

● See Editorial, p26.

Ed Dorrell

ODDS
4-1



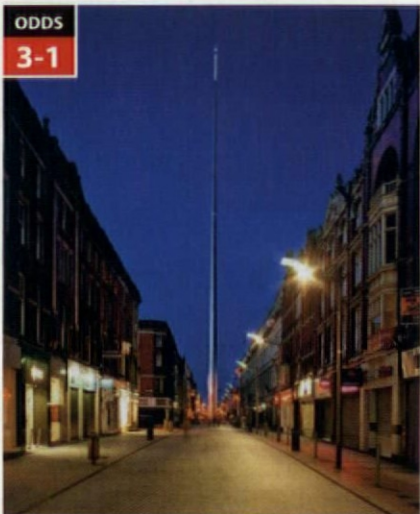
MacCormac Jamieson Prichard's £50 million Phoenix Initiative, which successfully regenerated a large swathe of central Coventry, was developed with artists Susanna Heron, Chris Browne, David Ward, Kate Whiteford, Francoise Schein, Jochen Gerz, Alex Beleschenko and poet David Morley. Although seen as an outsider, the scheme was described by the judges as an 'inspiration' that 'forges visible and physical connections'.

MARK GOODWIN

THE WINNERS SO FAR

- 2003 The Laban Centre, Deptford, London, by Herzog & de Meuron
- 2002 Gateshead Millennium Bridge, by Wilkinson Eyre Architects
- 2001 Magna Centre, Rotherham, by Wilkinson Eyre Architects
- 2000 Peckham Library and Media Centre, by Alsop & Störmer Architects
- 1999 NatWest Media Centre, Lord's, London, by Future Systems
- 1998 American Air Museum, Duxford, by Foster and Partners
- 1997 Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, by James Stirling, Michael Wilford & Associates, succeeded by Michael Wilford & Partners
- 1996 University of Salford Centenary Building, by Hodder Associates

ODDS
3-1

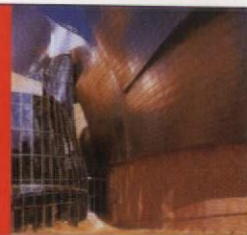


BARNEY MASON

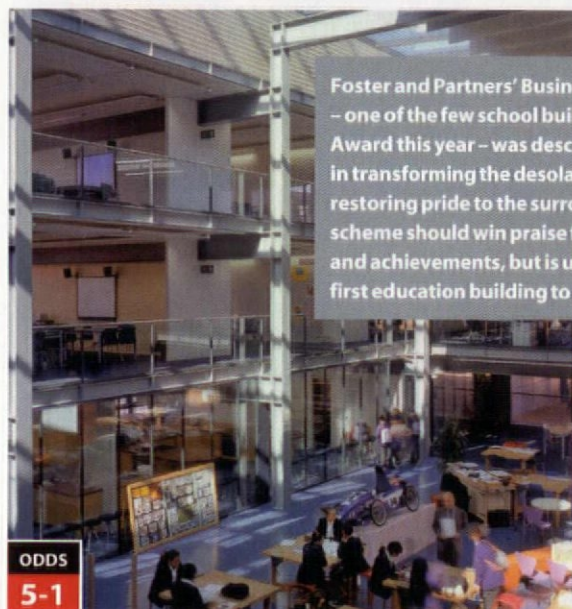
Ian Ritchie's Spire in Dublin competes with the Phoenix Initiative as the enigma on the list. The judges' citation praised the project – which faced serious planning objections at its inception – as a 'true icon for a European city, confident of itself and its ability to produce cultural statements of significance'. The only question for the judges is whether this massively popular monument is an architectural achievement.

“What these strange forms often share is a reference to nature, the patterns of the cosmos, the forces of material production, whether artificial or living”

Charles Jencks on icons ■ pages 20-24



shortlist revealed



Foster and Partners' Business Academy Bexley – one of the few school buildings to win a RIBA Award this year – was described as a 'bold first step in transforming the desolate surroundings and restoring pride to the surrounding community'. The scheme should win praise for both its aspirations and achievements, but is unlikely to become the first education building to pick up the prize.

NEEL YOUNG

ODDS
5-1



NEEL YOUNG

ODDS
5-2

30 St Mary Axe, which has been taken to heart by Londoners throughout the city as the 'erotic gherkin', must be seen as a serious contender. However, observers suspect that questions over its interior fit-out by t p bennett may count against it. Those who shortlisted the 40-storey tower said that its 'iconic status', sustainable credentials, elegant entrance and landscaping made for a 'memorable building of international standing'.

'These projects leave icons for the future, and show that the best of British architecture really does create amazing places'

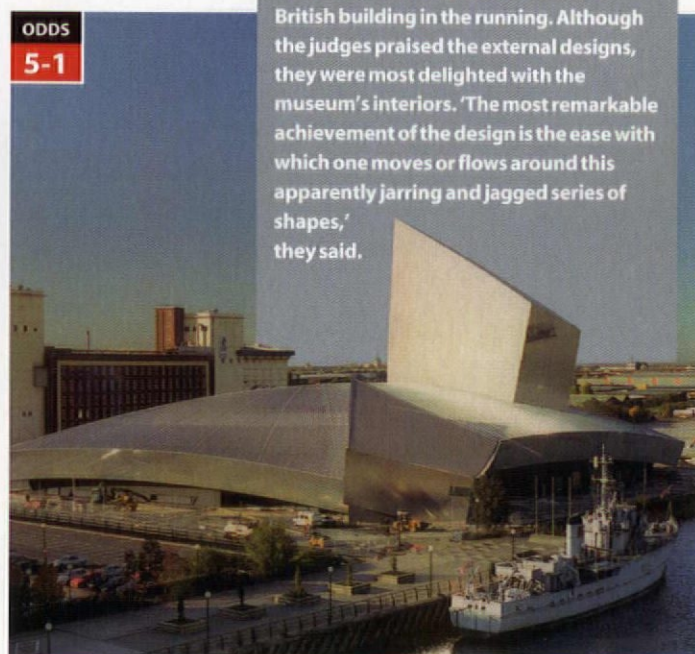
Eric Parry, chair of the RIBA Awards Group



COLIN FOURNIER

ODDS
4-1

The €40 million (£27 million) Kunsthhaus in Graz, by Peter Cook and Colin Fournier, is possibly the most striking project on the list, with its cultural status, iconic impact and local popularity. There is also likely to be support among the professional members of the judging panel for the nearest thing to an Archigram building. The citation particularly praises the building for the 'gentleness with which it treats Graz and its inhabitants'.



LENN GRANT

ODDS
5-1

While the £20 million Imperial War Museum North certainly has its detractors, the impact this building has had on Salford in particular, and Greater Manchester in general, will keep Libeskind's first British building in the running. Although the judges praised the external designs, they were most delighted with the museum's interiors. 'The most remarkable achievement of the design is the ease with which one moves or flows around this apparently jarring and jagged series of shapes,' they said.



Gross Max to remodel Brixton

Landscape architect Gross Max will mastermind plans to create a new public space in the heart of Lambeth in south London after winning a competition to redesign Brixton's central square.

The Edinburgh-based practice beat entries from Will Alsop and Martha Schwartz, Erick van Egeraat and Hopkins Architects to scoop the prize.

The winning design will link Brixton's Tate Gardens with Windrush Square and St Matthew's Church gardens in a project costing almost £6 million. The new space will incorporate a series of reflecting pools, illuminated carbon-fibre poles and an elongated pergola complete with an electronic billboard.

In recognition of the area's large Caribbean community, there will also be a specially designed paving strip imprinted with a complete passenger list of all those who sailed to Britain on board the *Empire Windrush* in 1948.

The proposal includes a glasshouse and winter garden packed with

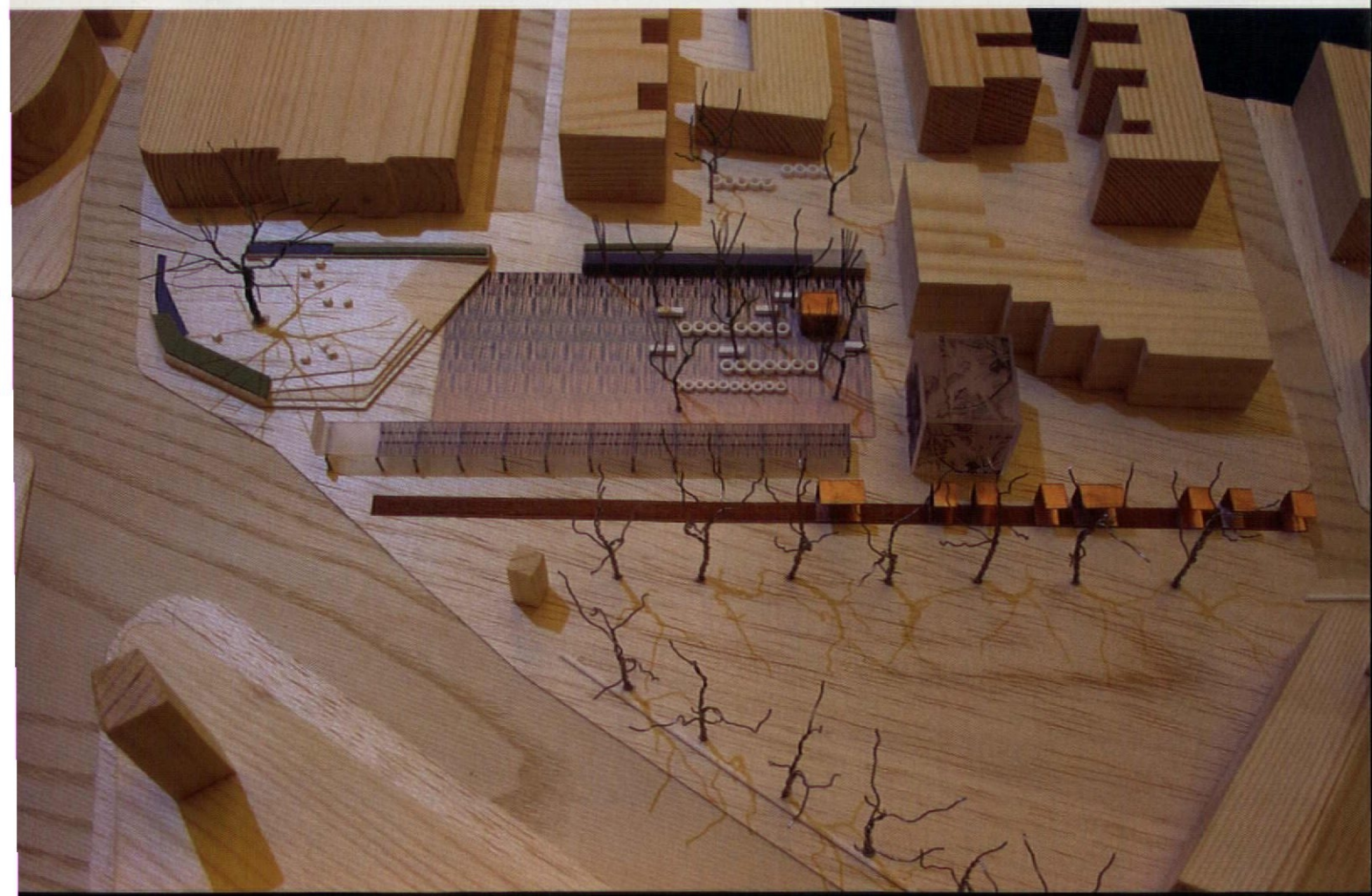
plants from Africa and the West Indies, which will be lit from within at night to create a giant shadow projection of the plants on the structure's outer skin.

In its competition submission, Gross Max said: 'The vibrant urban culture of Brixton has not yet found a spatial expression. Brixton Square has a 24-hour cycle; a tidal range of urban flotsam. This vibrancy should be celebrated and catered for.'

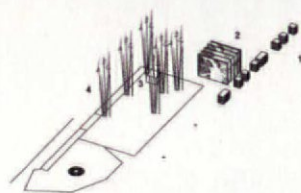
The revamp is one of 10 pilot projects launched as part of mayor Ken Livingstone's 100 Public Spaces for London programme.

Elsewhere in the capital Gross Max is currently remodelling Hammersmith's Lyric Square and St John's Square in Clerkenwell. Meanwhile in Europe, the firm is working on a number of projects with Zaha Hadid, including the Zorrozaurre Bilbao masterplan and a commission for BMW in Leipzig.

Richard Waite



This page: the scheme viewed from Effra Road. Opposite: as seen from Coldharbour Lane, with the pergola in the foreground



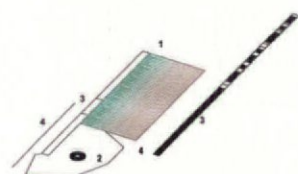
ELEMENTS

1. MARKET
2. GLASS HOUSE
3. KIOSK
4. LIGHTS



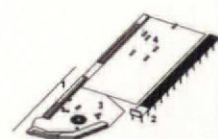
GREEN ELEMENTS

1. EXISTING PLANE TREE
2. CATALPA TREES
3. POTS & PLANTING STRIPS



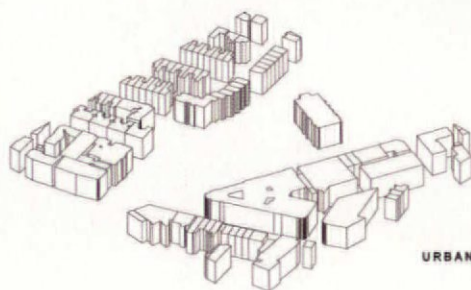
PAVING

1. COPPER STAINED LIMESTONE
2. HOGGIN
3. GRANITE
4. LIMESTONE CUBES

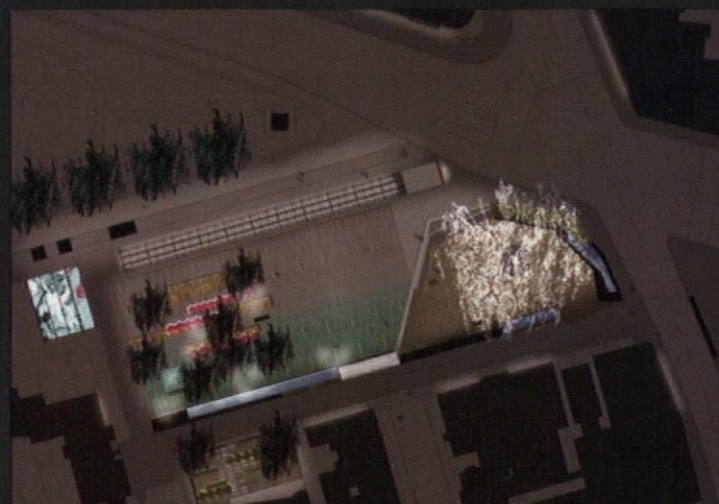
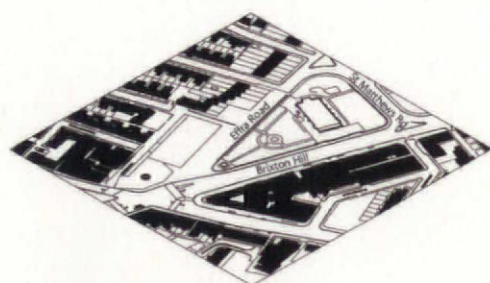


STRUCTURE

1. SEAT / WATER POOLS & CASCADE / HEDGES
2. PERGOLA
3. INDIVIDUAL SEATS
4. SUGAR CUBE BENCHES



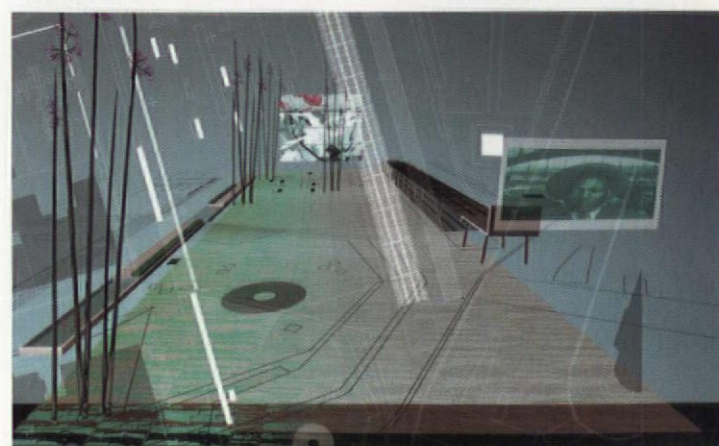
URBAN FABRIC



An aerial view of the new square



The pergola and carbon-fibre poles, which mimic rushes



Looking towards the glasshouse and electronic billboard

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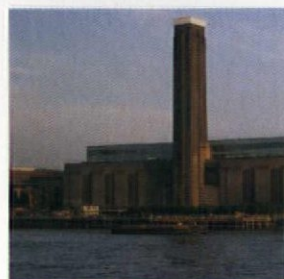
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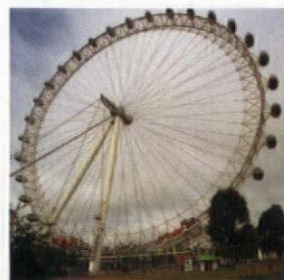
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Tate Modern
Herzog & De Meuron.

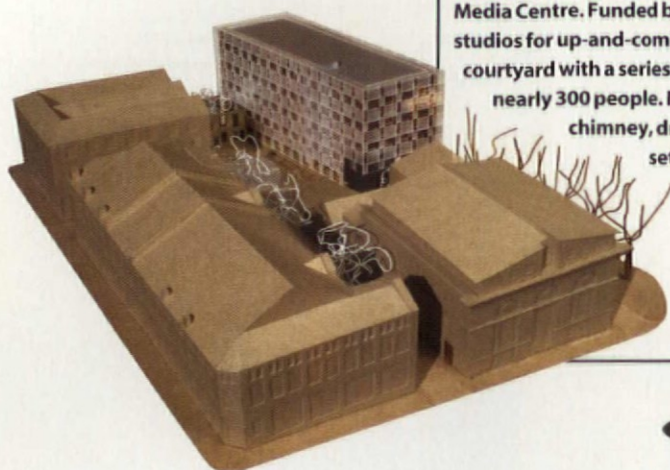


Canary Wharf Station
Foster & Partners.



British Airways London Eye
Marks & Barfield.

Doors are suspended from the headrail. Feet are hidden from view. Aluminium frame with stainless steel fixings provide strength. With **oasis** there's less to see but more to admire. That must be why it's often specified near water.



Ash Sakula Architects has been given the go-ahead for this innovative new building in Huddersfield's Media Centre. Funded by Kirklees Council, the £3 million landmark building will provide offices and studios for up-and-coming video artists, film-makers and architects. The five-storey block will form a courtyard with a series of 19th-century buildings and create a new face for the centre, which employs nearly 300 people. Naturally ventilated, the building features a double skin that acts as a solar chimney, drawing cool air through the building from a basement rock store. Construction is set to start on site in April 2005 and the building is expected to open in early 2006.



Labour boffins demand PFI probe

A think tank closely allied to New Labour has demanded that research is 'urgently' carried out into the impact of the PFI procurement method on design standards.

A new report by the Institute for Public Policy Research – *Three steps forward, two steps back* – highlights widespread concerns about architectural standards and demands the government prioritise an assessment of what it says is the poor effect of PFI on design.

'There is enough evidence to argue that the design of some PFI facilities is below best practice,' the report says. 'The Audit Commission report (AJ 16.1.03) on early PFI schools establishes a correlative link between PFI and poorer design when compared to conventional procurement. New research into the effect of PFI on design standards should therefore be a top priority.'

The report, edited by researcher Tim Gosling, goes so far as to accuse the government of attempting to quash the Audit Commission investigation: 'The PFI schools performed worse on each of five design standards than the comparator group. On publication

the Audit Commission faced a significant attempt to diminish the impact of its negative findings. The timing of the report was politically embarrassing for the government.'

Gosling told the AJ he had concluded there was still a great deal more work required to improve design standards in the PFI process.

'We want people to seriously consider this issue,' he said. 'There seems to be a lot of evidence out there, but we think a proper study needs to be done to make it clear.'

Gosling's report also recommends that government clients should be given more freedom to pick a traditional procurement route.

'Although the government has listened and introduced a new selection process for choosing PFI, there is still considerable potential for assessments to be biased against traditional procurement,' he said.

The report comes at an awkward time for the government, which has recently been under fire over proposed PFI hospital designs in east London and Birmingham (AJ 26.8.04).

Ed Dorrell

Conflict in Bristol as residents welcome plans to build tall

Stride Treglown has sparked a heated debate about the future of tall buildings in Bristol by unveiling controversial plans for a wave of skyscrapers across the city.

The firm, which was criticised for its 'vile' Tollgate House (AJ 26.8.04), has responded to a local survey on tall buildings by launching a proposal for four 25- to 32-storey towers.

A study by Bristol City Council found nearly 60 per cent of people wanted more towers in their city centre.

According to Martin Pease, a divisional director at Stride Treglown, it is only a matter of time before Bristol's skyline will resemble those of Birmingham and Leeds.

'This is a serious plan and not just a hypothesis,' he said. 'It's about something that will hap-

pen and about making people aware there are sites that could take a building of this size.'

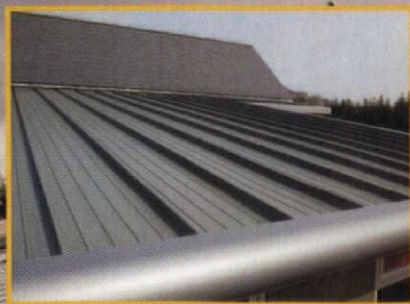
'When you mention change people inherently think "no". But if a building is done well it can become a talking point and can enhance the city rather than destroy it,' Pease added.

However, a scheme to replace the Trenchard Street car park with a 25-storey residential skyscraper has already come in for criticism from the Bristol Civic Society.

Urban design group chairman Jerry Hicks said: 'The site is much too near the city centre for a tall building. Bristol has got a dense medieval core with dramatic church spires and the aggressive quality of a new climax would take away from the best features of the city.'



Too close for comfort: the Trenchard Street proposal has been criticised



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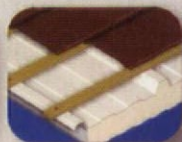
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Rogers library costs 'may double'

The Richard Rogers Partnership's (RRP) proposals for a new Central Library in Birmingham are on the verge of being dropped amid drastic cost warnings.

The city council's new Conservative and Liberal Democrat leadership has claimed the scheme – originally estimated at £150 million – could now hit the £300 million mark.

The Tory cabinet member for regeneration, Ken Hardeman, has told the AJ that he would await the outcome of an inquiry into the project before a formal announcement, but warned that the 'outlook is very bleak'.

He said the council's new leadership had looked to learn lessons from other, similar, projects and had been particularly worried by the Scottish Parliament debacle. 'If someone offered us £350 million on a plate to build the Rogers library then we would be delighted, but it seems extremely unlikely,' said Hardeman.

Hardeman warned that the original £150 million estimate had failed to include fitting out the scheme, and 'with inflation and other unexpected costs we could easily see the original price-tag double'.

Although insisting that the scheme was unlikely to go ahead, the councillor said he had scheduled a meeting with Rogers to discuss 'potential income streams'.

'But I cannot see where we will get this kind of money from,' he added. 'I also have plans to meet John Madin, the architect of the existing Central Library, who claims that to refurbish it would be much cheaper.'

'The Rogers library is only a small part of the massive regeneration programme that is happening in the Eastside area of the city and we are keen to avoid delays that might be triggered by the project,' he said.

Prior to coming to power, the council's Tory group made no secret of its concerns about the proposed library development, warning not only about costs but also about its Modernist design.

The party also claimed it would introduce a policy whereby developers would be forced to draw up more than one proposal for each site and then put the alternatives to a public vote.

At the time of going to press, RRP was unavailable for comment.

Ed Dorrell



Proctor and Matthews Architects was the overall winner of this year's Housing Design Awards, announced on Tuesday. The practice's winning scheme is this brightly coloured housing it designed for Copthorn Homes (now Countryside Properties) at the New Hall development in Harlow, Essex. Five other completed schemes received awards, as did eight schemes that are still at project stage. For details of all the winners, visit www.ajplus.co.uk +

Festival site set for redevelopment

Liverpool's International Garden Festival site looks set to be given a revamp in time for the city's Capital of Culture year in 2008.

The David Maclean Group and the Langtree Group plan to build homes on around 20 per cent of the 36ha site and restore many areas of the decaying gardens. However, the future of the park's 8,360m² Festival Hall remains in doubt.

Serpentine winter pavilion on ice

The Serpentine Gallery has admitted that its annual pavilion, which was to have been open for the winter this year, has now been postponed until summer 2005.

The gallery's bosses have confirmed that the project – to be designed by Dutch-based practice MVRDV (AJ 29.4.04) – no longer aims to 'experiment' with the idea of a 'winter pavilion'.

'We approached MVRDV at the beginning of this year and we are excited by the idea of what they have proposed, but it was simply decided that this was not the year to do it,' said gallery director, Julia Peyton-Jones.

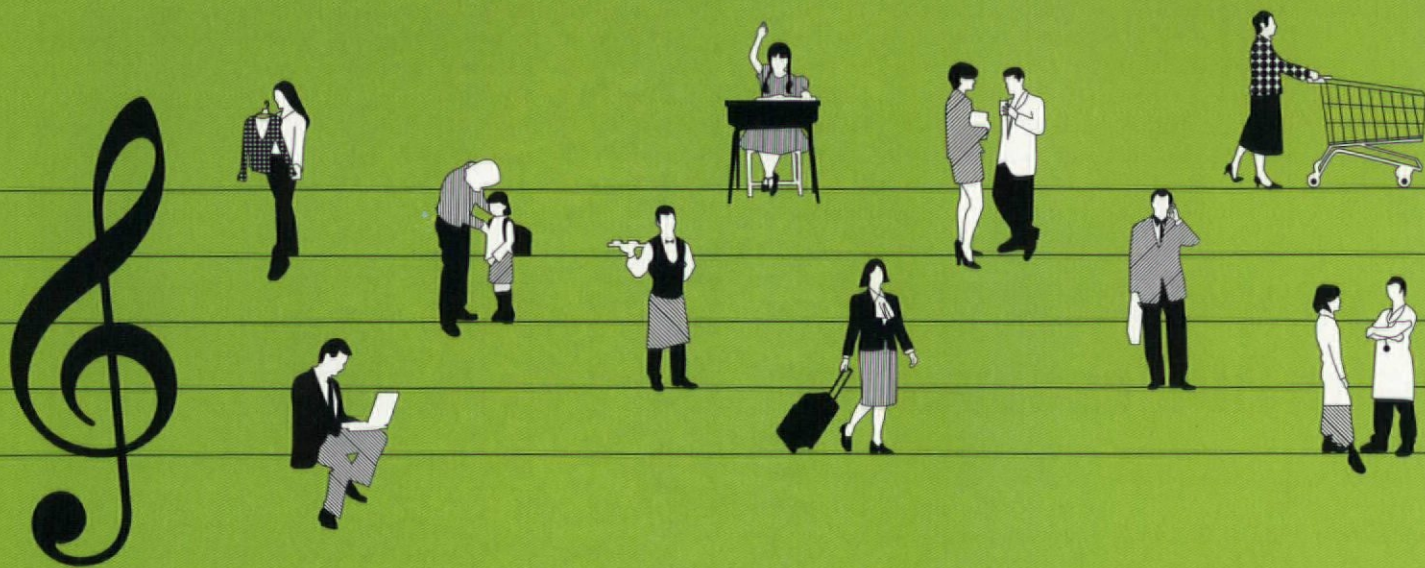
She also refuted rumours that the proposals were delayed by hold-ups and cash-flow problems.

'When we first talked to

MVRDV, we were thinking of a pavilion for the summer of this year,' she added. 'But the only reason that we are not doing it is because of our exhibition schedule.'

In previous years the Serpentine Pavilion has appeared in Hyde Park on an annual basis and has featured work by architects including Toyo Ito, Zaha Hadid and Oscar Niemeyer.

Armstrong raises its voice...

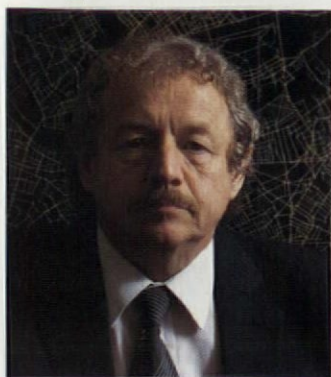


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Sparks to take on design review



Sparks: a wealth of experience

Les Sparks is set to become the new chairman of CABA's design review committee (DRC), just six months after Ken Shuttleworth landed the role.

The move comes hot on the heels of the departure of the commission's former head, Stuart Lipton. At the time many blamed a report by government auditors, which suggested there might be potential conflicts of interest – namely between active property developers and architects and high-ranking commissioners.

Shuttleworth – who left Foster and Partners at the end of last year to set up his own practice, Make – will now become a member of a six-man team, led by Sparks, which includes the AJ's Paul Finch, Louisa Hutton, Robin Nicholson and Nicholas Serota. These commissioners will rotate the chairing of individual sessions between them, a move that will answer any criticism of conflicts of interest.

Sparks, a director of planning and architecture at Birmingham City Council from 1991 to 1999, brings a wealth of senior local-government experience and knowledge to the post.

He was integral in the transformation of England's second city and has been closely involved in a range of award-winning projects to improve Birmingham's city centre through regeneration and the creation of new public spaces.

He has also worked as a specialist adviser to the Joseph Rowntree Foundation, the Crown Estate and Nottingham City Council.

Peter Stewart, CABA's director of design review, welcomed the appointment. He said: 'Les brings a wealth of experience and skills to the post. He will continue to lead the committee in their task of reviewing a broad range of projects from masterplans to individual buildings, and to distinguish good design from bad design.'

'His appointment will reinforce the good relationship between CABA and English Heritage and ensure our advice is consistent,' Stewart added.

Sparks will continue to chair the CABA/English Heritage Urban Panel, which advises on major development issues in historic towns and cities. He will take up the DRC chairmanship on 1 October 2004.

Richard Waite

Greenpeace protest halts BDP renovation

Greenpeace activists have brought work to a standstill on BDP's £27.9 million Lottery-funded renovation of Glasgow's Kelvingrove Art Gallery.

The direct-action environmentalists say they invaded the site after discovering the flooring contractor was using endangered Malaysian hardwood.

At 8am on Monday, 100 activists walked on to the site and replaced the Merbau wood, provided by supplier Junckers, with other timber, a move that led Glasgow council to order contractors to stop work.

Greenpeace activist Belinda Fletcher described the operation as a success. 'We are delighted that the gallery has agreed to suspend the contract for flooring after the endangered wood

was found at the site,' she said.

BDP has, however, refuted claims about the wood, providing the AJ with a copy of a Malaysian Timber Industry Board certificate vouching that the wood is sustainably sourced.

'The outcome of an investigation by Junckers into the origins of the timber is now awaited,' a BDP spokesman said. 'Should it prove to be unsustainable the flooring will be replaced.'

'BDP is committed to using wood from environmentally sustainable sources and has acted in good faith.'

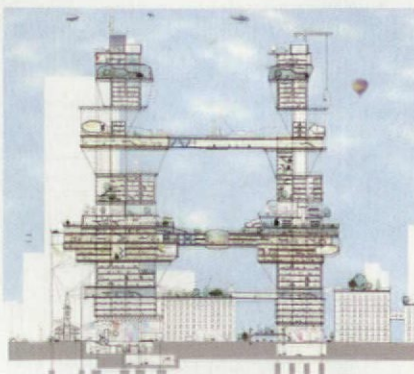
'BDP's timber flooring specification was shown to Greenpeace on site at Kelvingrove during the demonstration. Greenpeace agreed that this was perfectly OK,' he added.

Call for small projects

Entries are invited for this year's AJ Small Projects Award, sponsored by RobinEllis Design and Construction. Projects must have been completed between 1 November 2003 and 1 November this year, and have a total project value of less than £250,000. All submitted work must be unpublished. Send publishable photographs (not laser copies), drawings, credits and a 150-word description to AJ Small Projects, 151 Rosebery Avenue, London EC1R 4GB, by Friday 29 October. Selected projects will be published in the AJ and will form a public exhibition to be shown at the RIBA in London and various other venues. Cash prizes will be given to the best entries.



STUDENT SHOWCASE



Harjinder Singh, a third-year student at the University of Nottingham, looks at high-rise design on an urban level for his prototypical 'City In The Sky'. This takes on board ideas of sustainability, cross-programming and 'urban densification' in the City of London. His main focus was on the idea of 'sky bridges' and how they could be used to supplement movement and connectivity, as well as to provide additional safety in evacuation. Singh's tutor was Antony Wood.

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

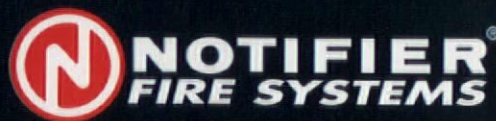


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100% Design: 10 years on and

Rachel Robin and Ian Rudge have watched the show they co-founded evolve from humble beginnings to a key date in the design community's calendar. With 100% Design celebrating its 10th birthday, and still going strong, the secret to its success seems rooted in a combination of fresh talent, established biggies and an irreverent mish-mash of sleek and funky products for contemporary interiors.

When 100% Design launched in 1995, it was into a market ripe for a sparkling new interior-design-based exhibition. Both Rudge and Robin had been working as exhibition organisers on a series of much smaller ventures, including Top Drawer, a gift show devoted to small specialist items. With the recession over, their consultations with designer-makers hinted heavily that exhibitors wanted something bigger, better and with a bit more pizzazz. Armed with a hefty investment from the Euromoney Exhibition Partnership – the exhibition arm of former publisher Euromoney, which was simultaneously trying to break into the interior design market – the duo began a gruelling research programme over several months. What the show required to succeed, apart from top-end desirable products, were clearly defined parameters: audience, ethos and identity. There



There are only two weeks to go until 100% Design opens. This year the UK's most vibrant design show is celebrating its 10th anniversary. **Cristina Esposito** profiles its founders, and we tell you more about the AJ's involvement at this year's event. We look forward to seeing you there

DAVID COVILLAGO



'The architects we spoke to envisaged somewhere they could buy very special bespoke one-offs as well as batch orders under the same roof'

were, of course, other shows, such as ICFF in New York and the Milan furniture fair, but the duo deemed these 'too heavy'. So with no comparable benchmarks in the UK, it was difficult to know where to start. 'The problem was that things had been too pigeonholed,' Robin recalls. 'We were proposing a show set on blurring the boundaries of modern design – not purely contract, nor specialist bespoke, not trade and not consumer.' The other difficulty was that to ensure a show of the magni-

tude desired, the previously untapped big names would have to be approached. 'It was the architects that [exhibitors] wanted,' Rudge explains. 'But we had to give them a choice. The architects

we spoke to said they envisioned somewhere they could buy very special bespoke one-offs as well as batch orders under the same roof. We thought independent designer-makers interspersed with established manufacturers would provide the ideal balance.'

The first show, designed by Tim Pyne and held at London's Duke of York's Headquarters, mingled exhibition space, good food and wine, and entertainment to provide a vibrant social arena in which visitors could meet new designers and old contacts, and indulge in some serious shopping. Despite the bigger manufacturers' scepticism (and consequent absence), Robin says the venture was 'actually very successful, considering'. It attracted some 120 small stands, peppered with a delectable mix of home accessories, and pulled in around 7,000 visitors thanks to a generous marketing campaign.

More than anything else, Rudge recalls how he detected 'a genuine sense of relief to finally have a decent show that understood the needs of the market'. Word spread quickly and by the third show the interest and numbers were such that 100% Design had to relocate. Current visitor numbers stand at around 36,000 and the show now has 450 stands and includes complementary break-away exhibitions such as 100% Detail, 100% Guaranteed and even, across the globe, 100% Moscow.

still all the fun of the flair

Both Rudge and Robin admit that when 100% Design sold to Reed in 1998 it was a challenge to adjust to the new set-up. 'It's quite different running it for other people as opposed to owning it,' Rudge explains. 'You end up spending a lot of the time explaining what, to you, are obvious things because you've been there before. The details need to be that much more concise.' Robin comments on similar issues, citing a frustrating chain of communication as part of her decision to move on. She now runs an interior design consultancy, Design Unlimited, but speaks fondly of her time at 100% Design, which she describes as 'still the most unmissable event in the calendar'.

Rudge remains heavily involved in the show as event and brand director, and is keen to continue pursuing new developments and evolving the exhibition. 'We have to go forward; we can't afford to stand still and become complacent,' he says. 'But we set the tone years ago and that's what's made it the success it's been ever since.'

Next week's AJ Focus will contain a preview of all the most exciting new projects that will be launched at 100% Design. For registration and all other details, go to www.100percentdesign.co.uk

Don't forget to come to the AJ party at the bar on the evening of Thursday 23 September. Your invitation, which entitles you to a free San Miguel and a chance of winning a prize in our draw, is in this week's issue. The invitation gives you entry to the exhibition on that evening, but there is still time to register for the rest of the event. Be sure to visit the AJ stand to see our Small Projects exhibition, sponsored by RobinEllis Design and Construction.

A picture-perfect seminar

This year's AJ seminar at 100% Design will be entitled 'The Way We Work'. Architectural photographer Tim Soar will talk about his new approach to photographing architects, which attempts to blur the boundaries between portraiture, conventional architectural photography and reportage. Some of this work will appear in the AJ next week. The lecture, chaired by AJ acting editor Ruth Slavid, will take place at 6.30pm on Thursday 23 September. Places will be on a first-come, first-served basis. 100% Design runs from 23-26 September at Earl's Court 2, London.



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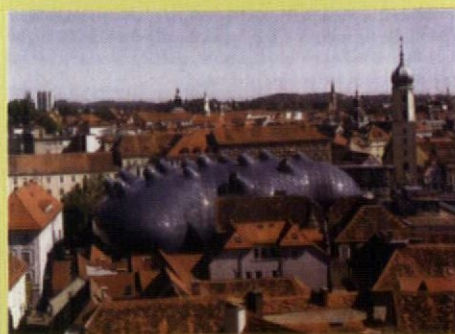
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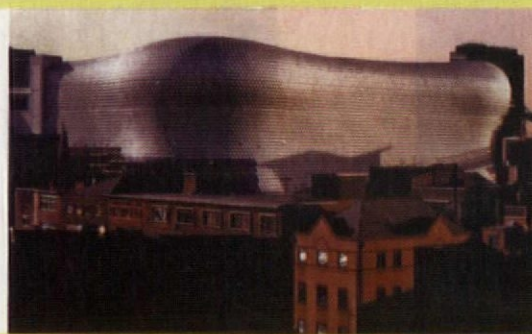
Building with Conscience

Hellman's Stirling Prize Puzzle —



Which of these is:

- A. A spunky, organic, innovative intervention that adds by contrast both to the city and its historic fabric.
or
B. A blue pox-encrusted blob, scaleless, uninviting and completely out of scale with its historic surroundings.

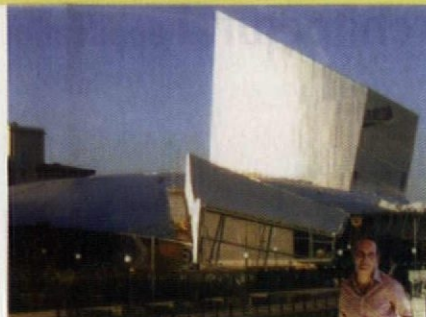


SELECT YOUR OWN SHORTLIST



Which of these is:

- A. A striking deconstructed emblem which illuminates both tradition and the new in the realm of democratic symbolism, plurality and potential.
or
B. Fussy, overdesigned and perversely formalist in fashionably self-parodying pseudo-deconstructivist style.



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who said what

'He's a hateful person and a very limited academic'

Daniel Libeskind on Peter Eisenman. *Independent*, 6.9.04

'A pouting, macho, Norman Foster-wannabe'

'Piloti' on Stephen Hodder. *Private Eye*, 3.9.04

'The result is spectacular. For the first time in a century, it is possible to experience this great church more or less as it looked 275 years ago'

Jonathan Glancey applauds the restoration of Hawksmoor's Christ Church Spitalfields. *Guardian*, 6.9.04

'I have always thought it wrong to say we are visually illiterate. In fact, the English are in their way discriminating about the look of things, not least horses, gardens and foreign cars'

Stephen Bayley. *IoS*, 5.9.04

vital statistics

- Britain's debt mountain increases by £1 million every four minutes, according to latest figures. Credit card debt alone rose by £727 million last month and it is estimated the nation now owes more than £1 trillion.
- The London Open House website (www.londonopenhouse.org) has received at least 100,000 hits a day in the run-up to this year's event. The tour of Ernő Goldfinger's Trellick Tower is fully booked, while more than 10,000 people are expected to visit Norman Foster's City Hall.
- Birmingham's Selfridges building may not have made the Stirling Prize shortlist, but champagne corks are still popping at the store – last year it sold 6,000 bottles.
- The number of divorces in England and Wales has risen by 3.9 per cent since 2002, but marriages are now lasting longer. On average, married couples stay together for 11.3 years – in 1983 marriages lasted for just 10.1 years.

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Development of Ruthin Craft Centre

Expressions of interest from architectural practices with experience of major cultural buildings

Ruthin Craft Centre is the principle centre for contemporary applied art in Wales. It is situated in its own grounds in the town of Ruthin in Denbighshire North Wales. It was built in 1982 and is a courtyard building, comprising a gallery, shop, café, craft workshops, offices and education space.

Denbighshire County Council wants to develop Ruthin Craft Centre as the National Centre for Applied Art, Wales by means of enlarging the Centre through a transformation of the existing buildings to create a landmark building.

The Craft Centre is 1150 m² around a 600m² landscaped courtyard, and set in its own grounds near the centre of the town. It is planned to expand the size of the Centre to 1600m². The budget for the building work and landscaping is £2.3m with a further £250,000 for artistic interventions.

Ruthin Craft Centre has recently received an Arts Council of Wales lottery award for the development phase and has been identified as a priority for development by both the Arts Council of Wales and Denbighshire County Council.

Denbighshire County Council would like to receive expressions of interest from architects in the form of four sides of A4 containing the practices design philosophy, current and past projects. A short list of candidates will be selected from these expressions of interest and these candidates will be sent the brief prior to being invited for interview by the selection panel.

Please send the four sides of A4 by Friday 8th October to Dr Ann Gosse, Assistant Director Culture and Leisure, Denbighshire County Council, Yr Hen Garchar, Ruthin, Denbighshire LL15 1HP. Please do not send any other supporting material and mark the envelope – Ruthin Craft Centre Architectural Selection.

At this stage Denbighshire County Council and Ruthin Craft Centre would prefer not to receive enquires about the development of the Craft Centre from architectural practices or their agents.



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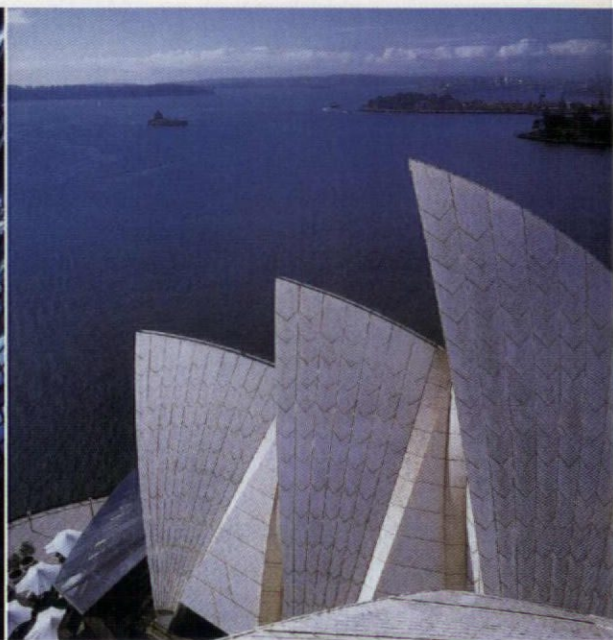


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Choosing Culture and Leisure in Denbighshire

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As the six projects shortlisted for the Stirling Prize are revealed this week, making them contenders for iconic status, **Charles Jencks** considers the fact that, whether architects like it or not, icons are here to stay, and discusses what they really mean



The truth about icons

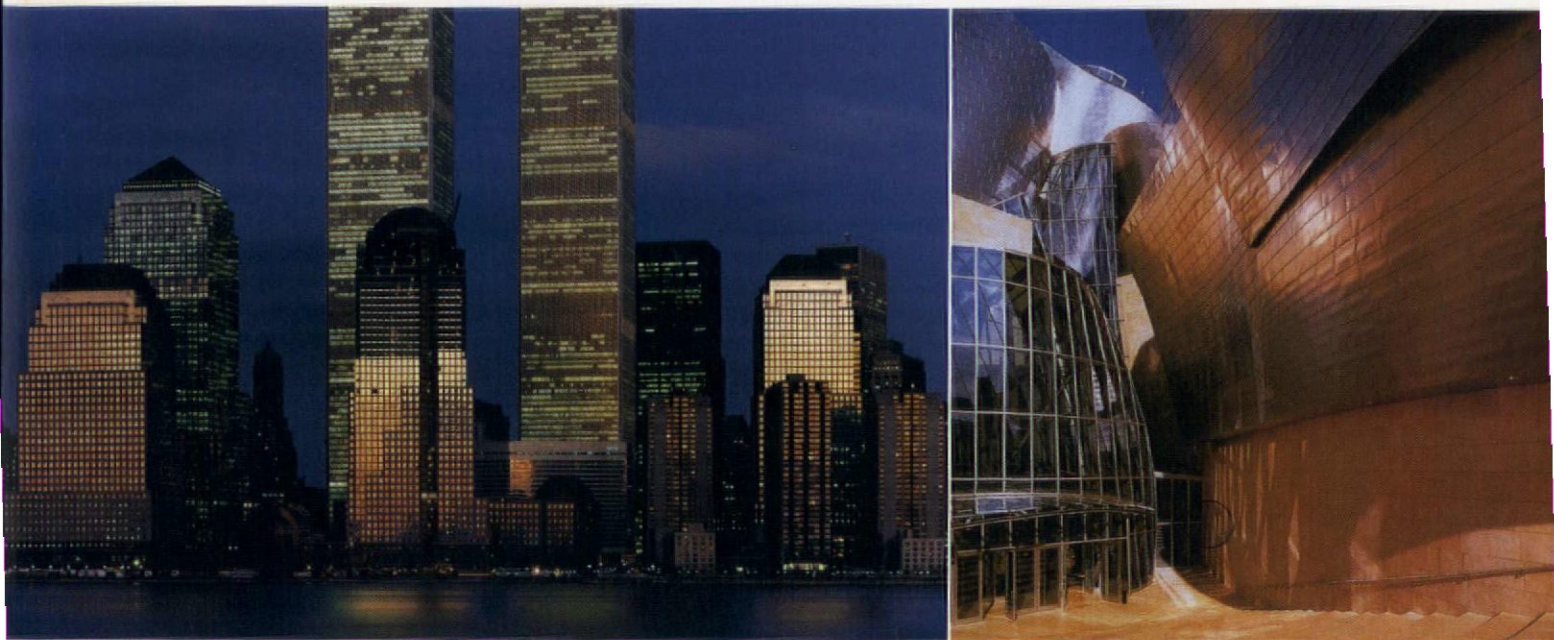
Icons, the iconic building, the icon on your computer, the eye-con, iconoclasm are all here to stay, whether we like it or not (and a lot of people, especially architects, don't). Take the destruction of the Twin Towers, a classic piece of architectural and political iconoclasm, as focused in its way as that which the Muslims achieved in Istanbul at St Sophia, when they converted the church of Eastern Christendom. As long as we build expressions of faith – and even in the marketplace there is some faith – they will be shot down by others of counter-faith, and just as all the Roman coins and buildings were erased and transformed as Christian icons, so too our successors will have the job of rewriting history as they re-mint our images.

Al Qaeda aimed at the World Trade Center on more than one occasion because, as the critic Marina Warner has pointed out, it was a very good icon of money-making. Not only did its functions, height and reduction to a silver sign all say this loud and clear, but so too did the double verticals which resembled the almighty \$-sign (from which my computer, iconoclast that it is, subtracts one vertical).

The Twin Towers, as built, were rather kitsch versions of stainless-steel Gothic. But, destroyed, they became double icons: first, the exploding images were those that empowered Bush the Warrior; and, second, the standing fragments of wall became icons that stood for a determined, but wounded, America. Then the whole world, for the first time in history, voted on rebuilding the icons in the competition between many, including Foster, Meier, the Think Team and Libeskind. The latter won the battle because his metaphors (of 'Memory Foundations' and 'Wedge of Light', among others) were more cogent than his opponents', particularly the Think Team solutions, which were lampooned as 'skeletons in the sky'. For families of the victims, this icon was an obvious malapropism. No wonder most architects dislike the iconic building: who wants to be dismissed by a journalistic one-liner or an errant metaphor?

Hence, among architects at least, we might be on the verge of a new iconophobia. We might pause and take stock of this situation because the iconic building is here to

Icons now and then. From left to right: Rogers' Leadenhall Street scheme in London; Sydney Opera House; the Twin Towers of New York; and Gehry's Guggenheim in Bilbao



stay, as long as 'fashion-celebrity syndrome' dominates global culture; the profession needs to take a more complex position than easy critique.

Slaves to fashion

As so many architects and critics have said since the early 1960s, the problems with the iconic building are three: each icon upstages the previous one, just as this year's fashion drives out last year's; it destroys the urban totality – its meaning, fabric and history; and it produces zany one-liners whose shelf-life is one bullet-point long.

This negative critique of *Iconitis Rampititis* is more or less correct. As a result of the present taste, and the way large chunks of the environment are commissioned by competitive corporations, many prime cities are turning into fragmenting World Fairs. Shanghai and Las Vegas, the fastest-growing in their respective countries, are where the virus is at its most rampant, a disease where each building denies the existence of its neighbour, where street and urban continuity are destroyed, where propriety is gone and the whole is less than the sum of its parts (except from a helicopter, or the city's tallest landmark, where the spectacle is really quite exciting).

One problem with this line of reasoning, however, is that we have heard it all before, and not only from Walter Gropius, who attacked 'Playboy architecture' (as he was

designing London's Playboy Club). The diatribe against the corruption of present taste goes back to Vitruvius and the 1st century BC. In a chapter on wall decoration in his *On Architecture*, he mounts his attack, one from which later critiques derive: those of St Bernard, Vasari, Bellori and Winckelmann, to name a few, or, more recently, Pevsner and Deyan Sudjic. In his book *Norm and Form*, Gombrich discusses the noble pedigree of this prefabricated anger, and how each critic adds his particular take on corruption. Vitruvius was concerned with illogical structure and the day's Expressionism – that is, stucco monsters, unnatural elements, chimera, etc. He faults the way this style had undermined his preferred Minimalism, the good taste of the Greeks, which he laments has been disdained as too boring: 'On these lines the new fashions compel bad judges to condemn good craftsmanship for dullness.' He concludes on the corrupting influence: 'When people view these falsehoods, they approve rather than condemn.'

The truth is often boring and clichéd, and the fact that Vitruvius' negative opinions have tended to be repeated for 2,000 years is no reason to dismiss them. No, the grounds for critiquing the critique are more compelling. They concern the fact that professional censorship, in a global culture of competitive late-capitalism, has little effect on society and, worst of all for the profession, it fails to

prepare architects mentally for the competitive stakes, failing to train them how to create better iconic buildings.

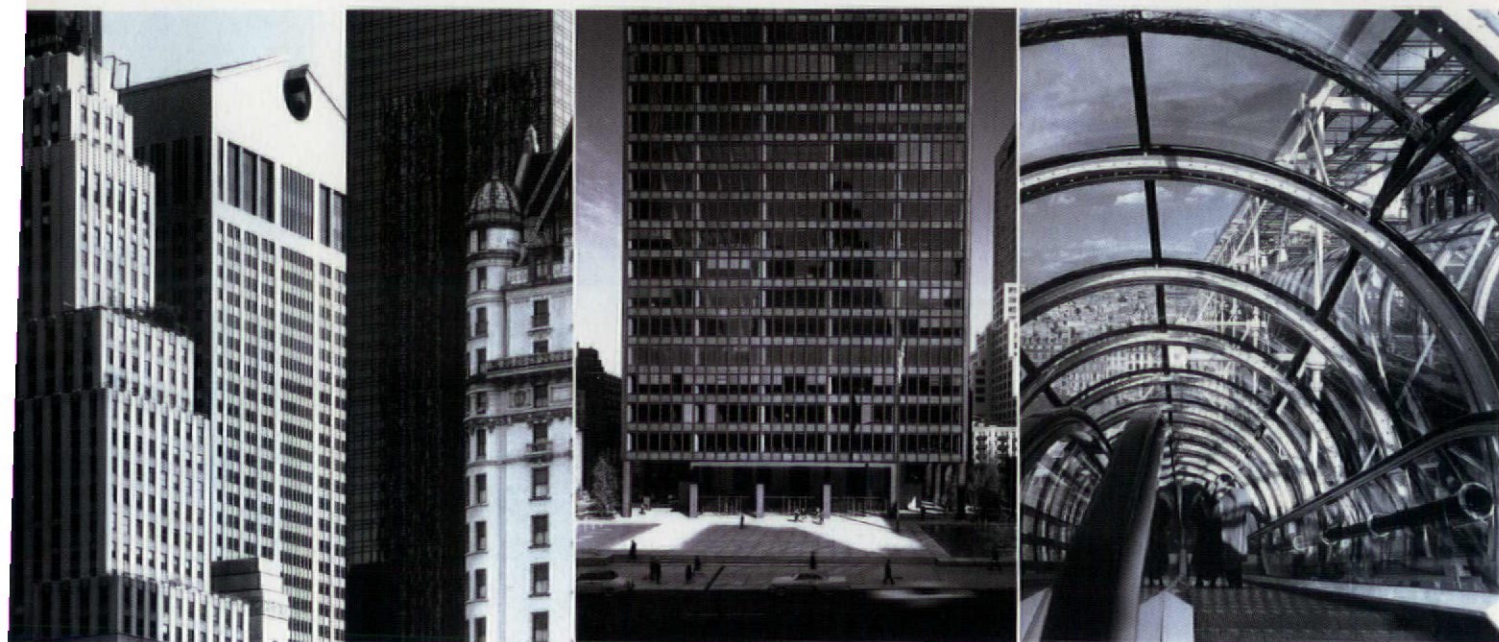
However, respect is due to the architects that refuse to take part – Jim Stirling turning down Disney's offer to build Entertainment Architecture in the 1980s, for example. An individual can withdraw from a dubious situation, morally, even if the profession has to engage with it.

A recent critique

A small part of why those who critique iconic building might become more self-aware can be seen in Graham Morrison's recent 'look at me!' – his take on how 'landmark buildings are ruining our cities' – a speech first given at the annual Bovis/AJ Royal Academy awards dinner and later reprinted here, as well as in the *Guardian*. As he rightly points out, three iconic landmarks – the Sydney Opera House, the Pompidou Centre and the new Scottish Parliament – initially met with disapproval. That is true, and he likes them, but he fails to comment on what is an important aspect of the initial revulsion. The aspect, which for instance Will Alsop and Frank Gehry do understand, being that the iconic building *must* carry a negative charge, a paranoia that challenges contemporary taste, a disturbing value, and something new. Of course, its quality depends on much more

(continued overleaf)

Left to right: both Philip Johnson's AT&T building and Mies' Seagram building were iconic offices; Piano and Rogers' Pompidou Centre is a successful icon that was initially disliked



than this paranoia, but any discussion of the new building type that doesn't address the successful deformation of codes is not worth having.

We have to go back to the Modernists of the 19th century, and particularly to the Surrealists of the 1910s, to understand the rules of rule-breaking – something way beyond the confines of this short article, but the upsetting presence of the formless, the unknown, the undomesticated is an essential part of the good iconic building, and one doesn't get close to it with habitual critiques.

Secondly, and to continue with Morrison's critique, he says 'there is little evidence to suggest that architecture in the form of a single gesture can really [boost a city's economy]. Without easyJet, it is far from certain that the small economic gains in Bilbao would be measurable at all.'

Well, the fact is easyJet *does* matter, and if he had bothered to research the figures for Bilbao, Morrison might have changed his conclusions on Gehry and the urban role of the iconic building.

The new Guggenheim, according to market researchers given the job of finding out the effect of the building, added an extra 1.3 million visitors to the city the first year it was finished in 1998 and 1.1 million the second – and of these architectural pilgrims, 87 per cent were foreign to the area. They *directly* increased the tourist spending by more than \$400 million (£223

million) in two years, thus in effect paying for four new Guggenheims. Many cities heard about these figures and so were falling over each other trying to grab a new 'Bilbao effect'. While it is true that most of them failed, that is no reason for concentrating only on the failures. We want to know why some iconic buildings are successful, how these ones are resonant with meaning and how they bring off the gamble, because cities are now in a competitive race to reinvent their destinies with architecture. Even where the results are undeniably vulgar and preposterous, let us not forget that Venice and Amsterdam were cities founded on such conspicuous consumption, which is to say we need a more nuanced approach to the subject.

When Morrison goes for Alsop's 'Cloud' in Liverpool, which he condemns as 'a blob dressed up as art', his censure is aimed at a particular building type: the office building that puts on airs way beyond its social status. It is true that today all building types are trying to attract attention beyond their station, like miscreants on *Big Brother*, but Alsop's now-ditched Fourth Grace was not a simple office building. Rather it was a hybrid structure trying to resuscitate a waterfront area by having multiple functions: a five-star hotel, a museum, a public office run by Apple and a public garden, all open to visitors without charge.

Yes, the AT&T was an iconic office

building, like the Seagram Building by Mies van der Rohe, and, yes, the 'erotic gherkin' is a more striking dome than that of St Paul's (which it upstages), but do we really want, as Morrison suggests, to 'defer' today to a Christian past, and a national symbol, when Christianity and nationhood are so confused?

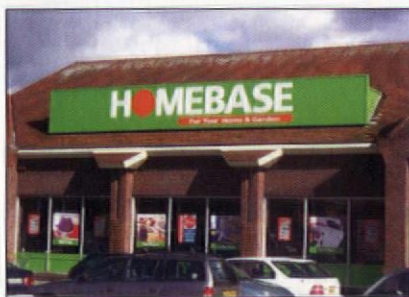
Putting that rhetorical question to the side brings me to his last point, which is praise for 'the iconic designs that get it right': that is, Alsop's plan for Goldsmiths College, Richard Rogers Partnership's Leadenhall Street scheme, the London Eye and a Jerez culture centre by Herzog & de Meuron. These are apparently 'in keeping with their surrounding without compromising architectural integrity' – or 'true icons'.

The problems with this list are obvious. What is a greater *non sequitur* in its context than the London Eye, a marvellous 19th-century structure that absolutely blows away all its neighbours? Defend it on other grounds, but certainly not for being 'in keeping'. The Jerez building is also interesting, but not iconic in the accepted sense; and Rogers' scheme 'brilliantly deferring to St Paul's'? Whether it does so for most people is unclear – and architectural propriety invoked without consulting the people is an old trick of Prince Charles – but it is time to face the more difficult and unpopular assumptions about 'deference'.

(continued overleaf)

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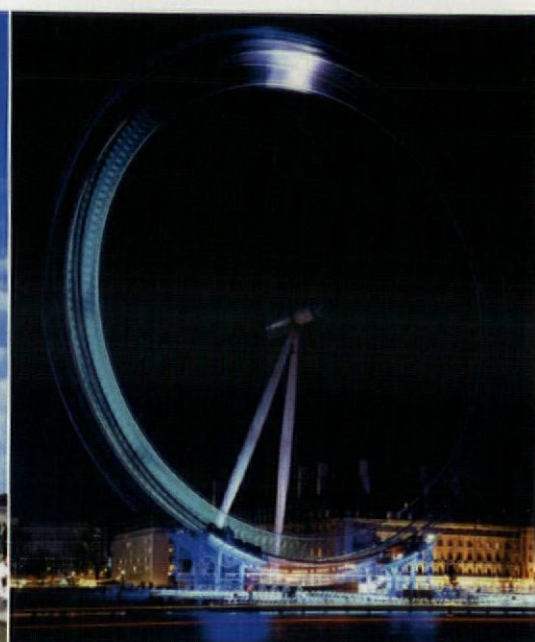


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Alsop's much-criticised Fourth Grace design for Liverpool (left) is now unlikely to be built; that 'great *non sequitur*' the London Eye blows away its neighbours and is certainly not 'in keeping'



Icons to what?

The unpleasant truth of 'fashion-celebrity syndrome' is that it spurns deference. Just as Margaret Thatcher ushered in a 'culture of contempt', where traditional roles were denied, the Civil Service undermined, the universities and professions treated with disdain (no surprise Oxford refused to honour her), so today customary social relationships are even more suspect. People do not honour the same gods, very few go to church, most people are suspicious of hierarchies, and values are put at the mercy of the marketplace and power. It was always thus, many will respond, and, moreover, today's pluralism and suspicion are a good thing – witness Iraq and spin.

There are good arguments in favour of and against this cultural situation. But the confusion of public symbolism stems from the conflicts inherent in global culture, and it is the uncertainty behind this symbolism that is at the heart of the icon controversy. If one could face the deeper issue of a contemporary iconography, the problem of the iconic building would be solved, but there are very good historical reasons why architects, like artists, shy away from this question.

Architects such as Morrison are inheritors of a Modernist tradition that sublimates iconography to technique and abstraction, process and function, programme and ideology. That is, they do not follow the older traditions and ask about choice of sub-

ject matter, ask the questions: 'What should a building mean?'; 'In what style should it be?'; 'What associations should it have?'; and 'What iconography should it adopt?' These deeper existential questions, and freedoms, were subsumed within the dominant discourses of Modernism and traditional society.

Thus 'deference' to St Paul's is assumed as a virtue because it is a longstanding part of a building code – the power and appropriateness of the church as symbol of the nation, city and polity is not questioned, in spite of the fact that very few people even pretend to believe in God. Architects defer because they are pragmatic and are told to bow to planning regulations.

In this light, one can understand the negative logic of the outrageous iconic building. It is a sign asking: 'Who wants to defer to outmoded symbols, especially in an age of celebrity that honours only notoriety? Why can't architects do what artists do, what the "Sensation" show did at the Royal Academy? Why should designers genuflect to power and position, when other artistic professions do the reverse?' As Ruskin would ask, do we want to make slaves of our architects – one law for artists, writers and the culturati, and a subservient place for designers?

Obviously the 'iconic architects' – an interesting phrase I owe to Alsop – answer in the negative. Rogers, Foster, Isozaki, Meier, Gehry, Eisenman, Koolhaas, Hadid, Herzog

& de Meuron, Libeskind, Calatrava... shall we continue with the usual suspects down the shortlist of the typical international competition, or does everyone in the global city work to the same list? Because it is iconic.

Such architects dominate the global media because they produce amazing, sometimes outstanding and often interesting landmarks that defer to themselves. Having looked at about 70 iconic buildings in some detail, their iconography is heterodox, referring when it does so to any conceivable thing, any hook it can grasp on to. This work is often very good, as is Gehry's at Bilbao, and if there are codes behind it all then they are largely implicit and hidden.

However, there is indeed a new shared convention at work here, the enigmatic sign and the common trace behind the many puzzling and emergent shapes. What these strange forms often share is a reference to nature, the patterns of the cosmos, the forces of material production whether artificial or living. This may be only one set of signifiers among many that the iconic building underwrites, but it is present and typical of our time, as unmistakable a trace as the Christian cross was an icon of a former period.

Not every architect will subscribe to either the Green agenda or 'cosmogogenesis', but if you scratch an iconic building hard enough, it bleeds the enigmatic patterns underlying nature, and celebrates them.

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Earth/Time Imperial War Museum North (detail) © Bitter & Bredih, Berlin

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Iconic status is no longer an issue for this year's Stirling efforts

Graz isn't letting the grass grow under its feet. Having had a successful year as European City of Culture, it is now planning to capitalise on this. Its array of events includes a programme for the Kunsthaus, the tentacled amoeba that is now an essential part of the city's new identity. It is no surprise that this building is one of the six shortlisted for this year's Stirling Prize. And for those with as much interest in the ironic as the iconic, the sexagenarian duo of academics who designed it are the nearest thing that this year's shortlist has to a new young practice, with little track record of completed buildings.

Although Charles Jencks derides Graham Morrison's description of some buildings as 'true icons' while criticising others (*Ajenda*, pages 20-24), the RIBA Awards Group has made a similar distinction, albeit without direct comment. The two greatest surprises on the shortlist are the omission of the latest Maggie's Centre in Dundee and the Birmingham Selfridges by those two great iconmakers, Frank Gehry and Future Systems. Nevertheless, four of the shortlisted buildings could be described as iconic (a word we must all expunge from our vocabularies, since it has become virtually meaningless through overuse). Foster's 'gherkin' passes the taxi-driver test of instant recognition and is the bookies' favourite. By dealing with war and tying the building and the exhibition together closely, Libeskind's Imperial War Museum North creates the type of narrative to which his designs are most comfortably anchored. With the Spire in Dublin, Ian Ritchie has achieved the kind of perfection possible only when a building does not have to deal with such messy issues as occupiers.

Those who dislike any or all of these buildings should bear in mind Jencks' argument that a building cannot be an icon unless it has a 'negative charge'. But there are two other buildings on the shortlist that sidestep this debate. MacCormac Jamieson Prichard's Coventry project addresses the other headline issue of urban design, while Foster's second shortlisted project, the Business Academy Bexley, is what everybody wants to see – a successful education building. The judges should have an interesting time.

Ruth Slavid

A leaf out of a Swiss designer's green book



Concerning the article 'Growing planes' (*AJ Focus*, August 2004), which featured recent developments in Swiss green roof technology, readers may be interested in the enclosed photograph (above), taken in 1999. This shows the offices of Swiss engineer and reinforced-concrete-shell designer Heinz Isler, built in 1964 near Burgdorf in Switzerland.

As can be seen, the building merges almost imperceptibly with the surrounding woodland, as the roof, which is an unprotected reinforced concrete slab, is covered in dense vegetation, including small trees. The unprotected green roof is possible due to the use of lightly pre-stressed, high-quality concrete for the roof slab, which is supported on a system of 'flexible' columns. These allow the slab to bend freely and sag in a very shallow catenary, thus maintaining the top surface in compression and uncracked. As the plants grow only in the detritus accumulated on the roof over the lifetime of the building, an automatic irrigation system maintains the water level on the roof in dry weather.

More information about the roof construction for this office and examples of the designers' innovative shells (most of which are also of unprotected reinforced concrete), can be found in my book, *Heinz Isler*, published by Thomas Telford in the series 'The Engineer's Contribution to Contemporary Architecture'.

John Chilton, Lincoln School of Architecture, University of Lincoln

RIBA maternity row nothing but a story

Readers will be disappointed to learn that your reports of me 'locking horns' with Baz Dickson at the RIBA (*AJ* 26.8.04) need to be filed under fiction, not fact.

True, I support Chris Roche's proposition that RIBA subscriptions should be suspended for women on maternity leave. I strongly believe that our profession, led by our institute, needs to become more accessible to working mothers and become more 'family friendly' in general. But there is a lot of thinking and debate to go on before we establish how best this can be done.

Baz Dickson, with whom I have the best possible working relationship, was simply pointing out some of the practical issues we will have to grapple with before we can implement a workable scheme. Very helpful, as usual.

Jack Pringle, president elect, RIBA

Use whatever means you can to get change

I have a lot of sympathy with the views expressed by Austin Williams in 'Ticking the right boxes' (*AJ* 26.8.04). His pieces generally demonstrate a straightforward approach to things, but in this case I wonder if he has considered less straightforward interpretations of the tendency towards tick-box culture and the vaguely Orwellian phrases that emanate from parts of the public sector ('best value' and so on).

If you think it would be nice if classrooms had bigger windows, how would you persuade a bean-counter? If a bit of academic research with footnotes does that job more effectively than an appeal to the merits of the 'magnificent play of masses brought together in light', then why not? Whatever works.

Everyone at CABE (not that I'm saying Williams had us in mind) knows we are struggling

with intangibles. But we think quite hard about our audiences and how we go about making our case (evidence versus rhetoric).

Williams is right to say that '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" – although to some extent it's probably using the strategy suggested above to secure public funding. But he and others might be cheered up a bit by reading a recent piece on the subject by culture secretary Tessa Jowell, 'Government and the value of culture', on the Department for Culture, Media and Sport website, www.culture.gov.uk. Let's hope she sent it to the Treasury. **Peter Stewart, director of design review, CABE**

Encouraging report for PFI hospital distorted

Your coverage of CABE's review of Birmingham's new PFI hospital (AJ 26.8.04) is a distortion of its report. The acute hospital is now said by CABE to be 'a far more convincing project', which is 'developing in a promising way'. It adds that the hospital 'should be a candidate for the Prime Minister's Better Public Building Award' and that CABE is 'optimistic that this could be achieved'.

There is still much to be done, but CABE's comments are very positive and encourage us to think we are getting there, in sharp contrast to its views on other projects.

Richard Saxon, director, BDP

St John's delights as response to locality

As someone who was in a small way involved with Adrian James' St John's House in Ramsden, Oxfordshire (Letters, AJ 26.8.04), I was delighted by the outcome. The design, although thoroughly modern, appeared to reject tired abstraction and bland Minimal-



A snapshot recollection of John Donat

Robert Elwall's fine tribute to John Donat (AJ 26.8.04) reminded me of an experience back in the mid-1970s when I was at Shephard Epstein & Hunter, whose work he was often commissioned to photograph, as his sensibilities matched its values ideally. I remember taking John down to photograph a housing job we had completed in Bellingham, where in over a year of site visits I could not recall having seen a single living soul. Within moments of John getting out his camera, people began to appear out of thin air. It was quite inexplicable. It seemed as though the warmth of his personality drew out the latent humanity of the environment. Anyway, his picture of a girl walking her dog (*above*) is how I still remember that project 30 years later.

John Allan, Avanti Architects

ism in favour of something far more indigenous. The architect seemed to draw from the same well-spring of tradition that formed those great architects from the past when they built in Oxfordshire – architects such as Wren, Hawksmoor, Archer, Lutyens, etc. All these responded in their own ways to a local sense of history, geology and climate; and James' house does the same.

Does this sound fanciful? After three days of exhaustive public enquiry, the inspector thought not, and described the proposals as outstanding.

John Melvin, John Melvin Architects and Town Planners, Oxon

No controversy at St Pancras Station

The article 'St Pancras luxury hotel plans "not good enough"

(AJ 2.9.04) overstates the Victorian Society's comments about the proposals.

We welcome the first serious scheme for the building for several years and certainly have no intention of derailing it. St Pancras and the King's Cross area are currently the subject of applications that could, at long last, give this area a viable future. The Victorian Society would be failing in its duty if it did not comment on schemes of this scale and importance, but our comments should not be translated into controversy – we have not registered an objection to the applications.

We have accepted that the mix of uses proposed for St Pancras and much of the scheme is, in our view, uncontroversial. All we are seeking is a reconsideration of detailed elements of the

scheme as part of the ongoing planning process.

Richard Holder, senior architectural adviser, the Victorian Society

Insulation and energy advice need updating

While I congratulate *AJ Focus* and Nick Cullen on the relevance and timeliness of the Insulation and Energy Efficiency theme (*AJ Focus*, August 2004), I have serious concerns about the treatment of certain issues.

The Green Building Handbook (1997) is long since outdated, and the analysis is puerile in its simplicity in expecting to characterise the acceptability of an insulation material under four headings, particularly since issues as complex as product toxicity are dealt with in just three categories.

Notwithstanding this, product-based evaluations are limited in value because they do not take into account performance in the use-phase. Losses in thermal performance during the life cycle would typically have more effect on the overall climate performance of a product than the embodied energy taken to make it, but this is completely ignored.

Paul Ashford, principal consultant, Caleb Management Services

Corrections

● On Patel Taylor's Putney Wharf housing scheme (AJ 29.7.04), some of the photographs were taken by Martin Charles.

● On Woolf Architects' Double House (AJ 26.8.04), the costs per m² in the cost table should be multiplied by 10.

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.



A hot summer and a dream project – a fantasy too far?

In London we had balmy weather. Schools were out and everyone had gone – except the few who resisted the supposed escape to ever more densely populated locations to remain in town, where we enjoyed the dizzying effects that the heatwave had on our lives: strange happenings reshaping projects.

At feasibility, the specialist surveyor advised that we had no need to concern ourselves with adjacent walls and windows. 'After all,' she remarked, 'there is no sensible reason why one small window burrowed in a basement should shape adjacent sites in perpetuity. It's ridiculous, no one reads *The Times* by candlelight!' Her anger grew on mention of neighbouring walls: 'Nonsense, no one should be held to ransom in a party-wall city.'

The planning adviser then confirmed it was now accepted that 'daylight factors', privacy and overlooking issues were an unnecessary constraint on essential densification. He quoted the recent remark of the chair of a planning committee, responding to protesting local residents: 'If you think you're overlooked, pull the curtain; if you want less parking in the street, get rid of your own car. Don't dictate to others.' In conclusion, he pointed out: 'Everyone is consulted as part of the democratic planning procedure, so don't over-consult. Fear of the new makes people irrational and emotional. All planning committees accept this, that is why they listen to the advice of their paid officers.'

And thus it carried on. The statutory authorities responded swiftly to the team's enquiries. 'There is no need for a substation. Why should you pay to upgrade our network? We're not a monopoly.' Building control was more than helpful: 'We all want to move things forward – we're not afraid of new materials and ideas. Think of us as members of the team. We know the planners, we work

next door, so if you need us to help chivvy them along, we'd be delighted.'

There was no need. The planning, design and conservation officers liked the scheme that dwarfed its 'outdated' neighbours. Their parting shot was: 'You're the skilled designers, we're only here to comment on the really shocking amateur submissions.' Of the Urban Development Plan's insistence on the uses of yesteryear, they joked in unison: 'If we looked at that outdated political document we'd get nothing through, and what did pass wouldn't be built because no one could fund it. Anyway, you're delivering a great building, 35 per cent affordable housing and an improved public realm, so we see no need for Section 106 payments.'

The building contract was agreed on a handshake last summer and completion was achieved in 12 months. As is the way, the building was not quite on time or budget: practical completion was three weeks early and some unspent contingency was retained. As the site agent remarked: 'We can play games, but what's the point? We know the pressure everyone is under. We're paid a large amount of money to manage the subcontractor process, not to invent unrealistic programmes for information flow.'

All this is not actually as envisioned in a Carlsberg advert. ('We don't run an architectural practice but if we did it would probably be the best in the world.') Fantasy summer? Fantasy architecture? Well, yes and no. I have actually experienced all the above during recent summers, which has left me wondering what the dream project would be like and whether the lack of pressure would ultimately aid the process. If everyone else could change, could we? Would it make for better architecture? Perhaps we have been trained as guerrillas for too long.

'Conservation officers liked the scheme... the building contract was agreed on a handshake and completion achieved three months early'

The formation of the RIBA Trust is the most significant structural change the institute has seen, and Charles Knevitt has the job of leading the radical venture

Thirty years ago, contemplating his thesis subject (leisure architecture) at Manchester University, Charles Knevitt had the bright idea of seeking sponsorship. Money flowed from companies including Ladbrokes, Rank Leisure Services and the Playboy Club; a career involving architecture, writing and sponsorship had begun.

Knevitt has just taken over as director of the RIBA Trust, the cultural arm of the institute that is responsible, among other things, for the Library and Drawings Collection, events, awards and exhibitions. Chaired by former culture minister Tessa Blackstone, the trust marks, arguably, the most significant change to the structure of the institute since it was created in 1834. The clear separation of membership and sectoral interests from its public face is a radical reversion to the origins of the RIBA, which under its charter is charged with promoting 'civil architecture', not architects. And while his line manager is institute chief Richard Hastilow, Knevitt's responsibilities as director are to the trustees of the new body.

The new director is excited at the prospect of leading what should be the profession's biggest outreach programme in living memory, which will be marked by the opening of the architecture gallery (by architect Gareth Hoskins) at the V&A Museum, the new home for the Drawings Collection, in November. 'Architecture for All' is the umbrella name for the trust's programmes and one Knevitt heartily supports: 'It's all about making architecture more accessible to all sorts of people, and that should help establish our funding priorities. It has to be about outreach.'

With a successful media career behind him (architecture correspondent of the *Sunday Telegraph* and *The Times*, architecture and planning correspondent for Thames Television in the 1980s), Knevitt has also been author/editor of numerous books, ranging from cartoons about the Prince of Wales to the Channel 4 publication *Space on Earth*, which accompanied a successful television series on buildings and the environment. As a player in the explosion of interest in 'community architecture', a phrase coined by him in a magazine profile about former RIBA president Rod Hackney, Knevitt was also a founder of the Community Enterprise Awards, sponsored by *The Times* for some years.

The emphasis on communities across the country is something he wants to re-establish.



A matter of trust

lish. 'I'm very keen on the regions. I've spent much of my life in different cities, and we have a huge number of architectural ambassadors out there; a fantastic resource. I will be going to the cities to see what the appetite is for involvement, and to listen to what people think the trust should be doing. I think I know how regions tend to view the centre.'

The role of universities and their schools of architecture could be brought into play, he feels, especially given the huge sums of money being invested in their capital programmes. This is something Kneivt knows a lot about, since for the last seven years he has been working as a professional fund-raiser, bringing in (by his estimate) about £10 million to various universities, most notably Liverpool, but most recently Manchester, where he has been involved in the combining of Manchester University and UMIST into one institution ('Project Unity'), making it a major player on the university world stage.

His role at the RIBA Trust is not as a fund-raiser, though he expects to review the way this task is currently approached, given the expertise he has acquired. Curiously, his

involvement in the world of fund-raising began after his media/marketing company ran into trouble in organising an exhibition (with the support of the Prince of Wales) about the Hungarian 'organic' architect Imre Makovecz. Everything went well except the fund-raising, which was being handled by a separate group of people. They failed dismally. Kneivt's firm was left holding the financial baby, and that marked the end of his involvement in architecture – until now.

'It does feel like coming home,' he says. 'I never imagined I would be working for the RIBA, but the new trust gives an opportunity to make a real difference. I think it's probably the best job in architecture.' That view is partly based on his experience of the growing confidence of regional cities to push for better design on their patch. 'It's great to see cities in competition with each other to create really good buildings and spaces in-between. The trust's job isn't to push architects as such, but people need to use the best available advice they can get on design, especially urban design, and that can obviously involve architects in a big way.'

Kneivt likes what he sees as the 'narrowing gap between architects and planners', and thinks it would be 'difficult to imagine the Prince of Wales making the sort of speech he did in 1984... things have moved on'. He returns to the territory with an observation that design quality has greatly improved in the last six or seven years, but communication of its possibilities still leaves much to be desired. He sees opportunities in school and communication programmes to address this, and believes that some of the work carried out by the American Institute of Architects in getting a message across to the public is well worth considering.

In his first few months as director, Kneivt will partly be finding his feet, partly banging the drum for the new V&A gallery, and partly cementing alliances with like-minded organisations. He will also be a member of the RIBA holding company, which sits between council and other RIBA operating companies. In short, a tough, interesting job. His success would benefit not just the institute, but architecture as a whole.

Paul Finch



From cultural starvation to smart robots going through the motions

The trouble with art and science, as with all important matters, is the lack of choice that accompanies them. Today the masses are starved of cultural richness; many go through life with only two cultural reference points, Pablo Picasso and Albert Einstein – one for art and one for science.

Under the terms of the celebrity trickle-down system of the last 30 years, this was supposed to be impossible. The famous duo ought long since to have been joined by Lord Archer and a famous architect or two, say Frank Gehry and Herzog & de Meuron. But has this process been observed? Not at all. Instead we have been shown what might as well have been the Picasso-ised head of Angus Wilson's brother-in-law on a stamp, and another box of even more incomprehensible 'Roll over B Traven' T-shirts. This column has never been noted for marking time when it comes to taking a stab at the future, so I hurry to offer a robot intelligence report without further comment.

Most sane people agree that robots are the shape of things to come, but they don't always agree what shape that is. One long arm of the design profession holds out rigorously for a human shape and humanoid physical capabilities, like those developed by the Honda Corporation in Japan for its well-known

Advanced Step in Innovative Mobility (ASIMO) robots, the latest of which has mastered an impressive number of routines by coming to terms with many of the usual obstacles of the human world.

However, the decision to humanise the ASIMOs was taken 18 years ago in 1986, when its development programme was launched, since when some unexpected limitations have emerged. For example, the design of ASIMOs was founded on the logic of a man-made environment shaped for humans, because it was believed that this would obviate the

need for expensive and complicated ground-support systems for the robots' interface. In fact, this interface proved the most difficult design problem, taking 14 years to reach a point where the robot could climb or descend a staircase.

Similarly, there is not much evidence of *useful* work being done. At present, although there has been talk of trained ASIMO robots becoming aids to the disabled or 'sacrificial' firemen, eight of the 26 existing ASIMOs are leased to Japanese corporations for a reputed £100,000 a year, where they shake hands and bow politely to visitors – making use of their humanoid attributes rather than any of the artificial intelligence that might one day be grown from an ability to learn from experience.

Other problems are thrown up by the humanoid model for the robot of tomorrow, among them the whole question of size and weight. Today's ASIMOs are only 1.2m tall and weigh 52kg, while some of their predecessors stood over 2m tall and weighed in at 200kg. Size and weight not only determine the range of possible tasks, but also affect the robots' durability and terrain-crossing capability.

Sometimes a ludicrous image crosses one's mind: perhaps all ASIMOs are doing is prefiguring a world in which all robots get proper jobs and carry each other

about in a homage to their human precursors. Or, in a heritage version, are played by two small robot boys in period dress struggling with an oversized sedan chair...

To the best of my recollection, the most impressive of the audio-animatronic representations in recent years was the original version of the testimony of the American presidents at Walt Disney World in Florida, which dated from the 1960s. Not quite as capable as ASIMOs to be sure, but clearly of the same genre and disgracefully ignored today.

'There is not much evidence of *useful* work being done by ASIMO robots. Eight are leased to Japanese corporations, where they shake hands and bow politely'

Alistair Barr

Barr Gazetas

When and where were you born?
1957, Northampton.

What is your favourite building and why?

La Tourette – it crystallises Le Corbusier's forms and theories up to that date and looks beyond them into his future.

What is your favourite restaurant/meal?

Restaurant: outside at Odettes, Primrose Hill. Meal: dim sum at Hakkasan, London.

What vehicle(s) do you own?
Volvo V70.

What is your favourite film?

Cabaret. It has Fosse, Minnelli and Isherwood in the right proportions. See motto below.

What is your favourite book?

George Perec's *Life: A User's Manual* – an entire microcosm brought to life in a Paris apartment block.

What is your favourite 'design classic'?

The '66 Mustang that I bought on my first trip to the US.

Who or what is your biggest architectural influence and why?

Le Corbusier. Somewhere in the *Oeuvre Complète* there is an answer to most current design problems. You just have to look beyond the disastrous town-planning proposals.

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

A writer on urban design. My three published papers to date were very fulfilling.

What would your advice be to architectural students?

Draw all your ideas all the time to test them – talking is not enough.

What would your motto be?

From John Lanchester's *The Debt to Pleasure* (1996), page 96:

'The law is: main ingredient (gin), subordinate ingredient (vermouth) and grace-note (lemon twist, olive). This is the law of proportion and rhythm that underlies all of the plastic arts, from cocktail-making and cooking to architecture, sculpture, pottery and dressmaking.'

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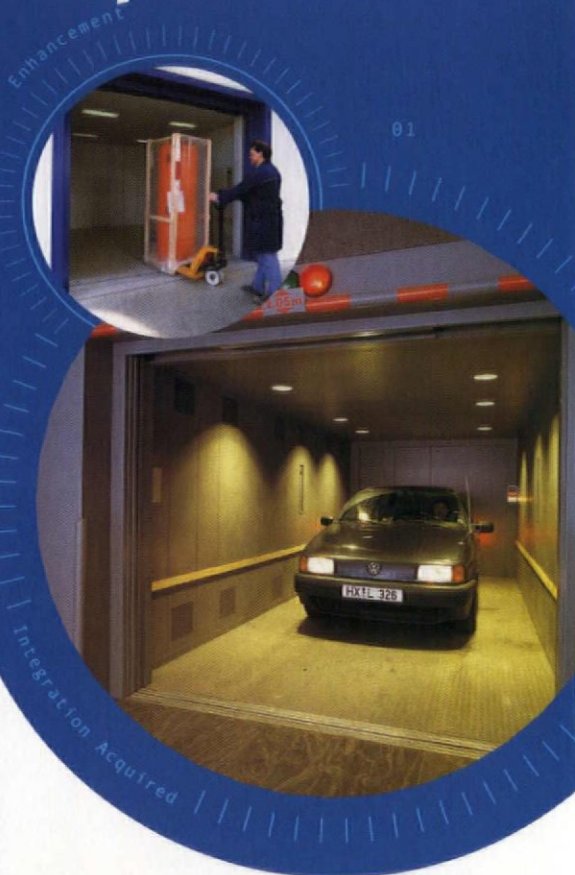
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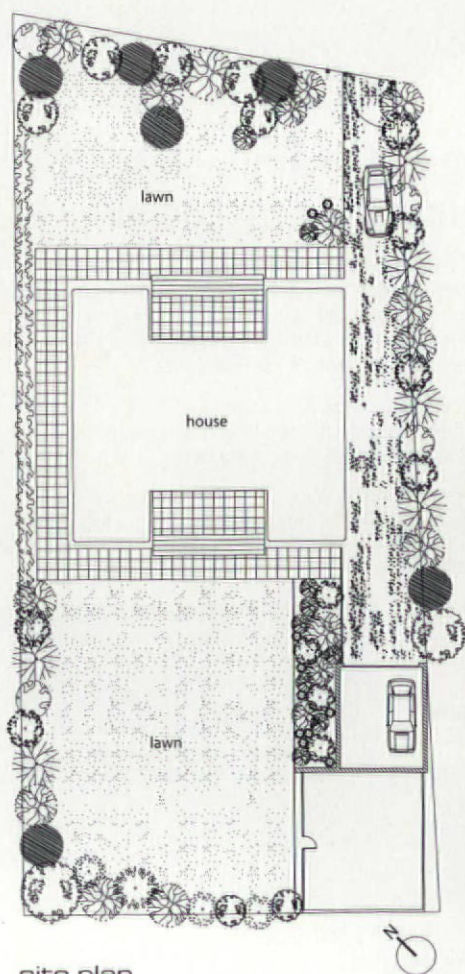
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Space odyssey

Peter Foggo and David Thomas' pioneering 1960s Space House has been refurbished, gently reorganised and, dare one say it, improved by Lee/Fitzgerald Architects

By Barrie Evans. Photographs by Richard Bryant/Arcaid



site plan

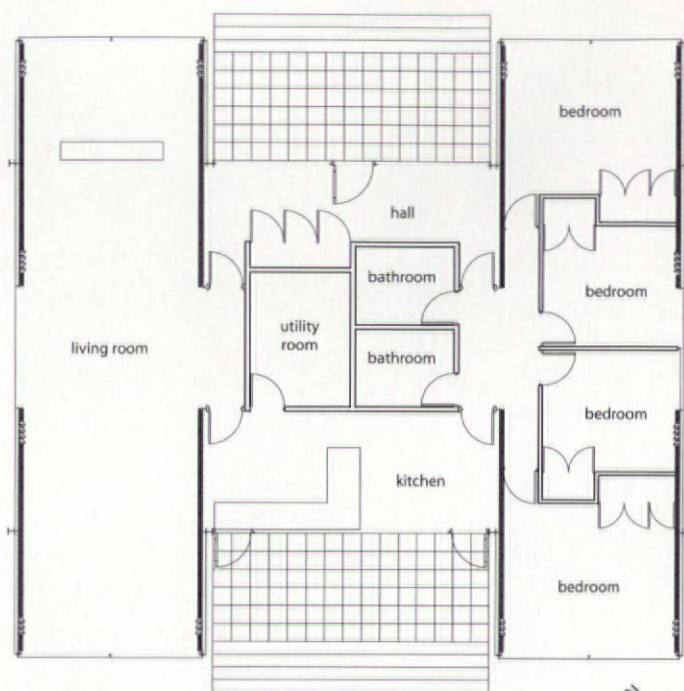




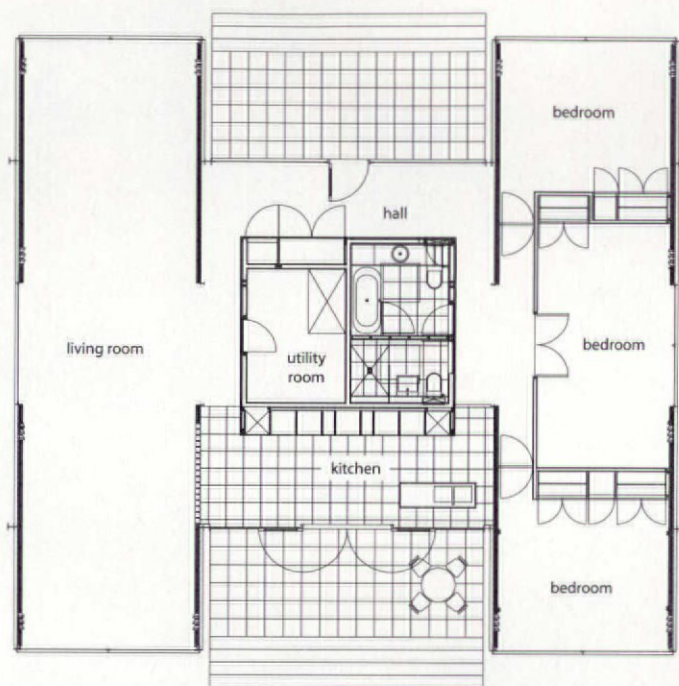


Above: the front before refurbishment, with the original black frame and neglected timber. Top: the refurbished front and (right) the rear. A new white coating to the frame helps the house float. Note the vertically pivoting ventilation louvres





ground-floor plan (before)



ground-floor plan (after)

Peter Foggo and David Thomas were in full-time employment for other practices when they designed Space House at East Grinstead, West Sussex, a speculative prototype for an army officer, built to a budget. It did actually function briefly as a prototype, with three exact replicas built at Holyport in Berkshire. However, Space House has not been listed; it is unlikely that so much change could have been made if it were.

Space House today appears a close relative of the Californian Case Study houses, though Thomas cites Mies as prime inspiration. Space House shares the clarity of plan and expression of structure of these earlier houses, an approach Foggo and Thomas carried forward into their work at Arup, where they were to become directors. (Peter Foggo Associates was formed in 1989.)

Completed in 1965, the Space House is a raised, single-storey pavilion. Essentially the frame is four parallel front-to-back steel trusses, dividing the plan into three zones: living, servant spaces plus entrances, and bedrooms. The rectangular trusses are braced with diagonal tie rods, expressed externally (predating Reliance Controls) and internally. Front and back of the house are glazed from floor to ceiling and, remarkably, this single glazing is retained by its original neoprene gaskets, fixed direct to the steel framing. They remain in excellent condition.

To some degree the 'edge' to the architecture that comes with bright Californian light was muted under British skies. Black-framed

(as were some of the case study houses) and with the cedar boarding varnished so that it never silvered, Space House looked less sharply framed than it does now in white. Black was what was practical at the time, Thomas points out. Inside, the flow of light from the storey-height glazing was muted by the use of timber boarding for floors, walls and ceilings, finishes that have darkened over the years.

When Andrew Spurgeon and Ann Kelly bought this house in 2002 it had also suffered several changes, mostly unsympathetically done – notably black-coated solid aluminium doors externally replacing glazed cedar ones and new solid beech doors inside, a refitting of the kitchen that prevented its use for dining, gluing fabric to some of the internal timber and changes to bathrooms.

Lee/Fitzgerald Architects won the job through recommendation by Foggo Associates, which it had worked with in refurbishing the earlier Foggo/Thomas timber-framed deck house, Sorrel House, at Bosham Hoe, also in West Sussex. The architect found itself with clients well attuned to the building, keen to retain and enhance the spirit of the property; it is unusual to find clients with bookshelves that include volumes on the Case Study houses and Neutra. They have been clear in their brief and lived here through the work, project managing it themselves. Emphasising lightness and the flow of space have been the key transforming ideas.

Painting the frame white is the most radical step, one that both emphasises that this



Above: a close-up shows the simplicity of the original construction (see also *Working Details*, pages 40–41). Top: plans show the recent reorganisation – removing circulation doors around the core, resizing bathrooms and reshaping the kitchen and its connection to the outdoors



Above: some of the original darkness arising from the timber floors, walls and ceilings. **Top:** resurfaced walls and floor with a new plaster ceiling. The wall panel to the kitchen/dining area has been left open

is a framed house and makes it float more freely above the ground. External cedar cladding with a heavy build-up of varnish, some boards also water-damaged, have been removed, sanded and recoated so that they keep their panel-like quality. Irrespective of the original timber treatment, architects Tim Lee and Michael Fitzgerald of Lee/Fitzgerald question the use of untreated cedar, both for its uneven weathering and eventual splitting.

Especially in the central zone with its setbacks, the cedar walling reads through from outside to inside and the interior cedar walling has similarly been removed, sanded and coated, using a water-based satin finish that is visually very similar to the two-part cellulose treatment used outdoors (which can be over-coated when needed). However, not all interior cedar boarding was retrievable, due to the fabric glued to it. The compromise has been to reface the principal (truss) walls; bedroom walls are almost all now plastered and white, as is the service core. The architect favoured more cedar reinstatement than the client, who wanted more of the lightness from painted plaster. Timbering only truss walls does have architectural clarity.

Also to improve daylight penetration, the yellowed British Colombian pine of the ceilings has been replaced with white plaster,

edged with a cedar strip. It is a simplifying and reducing of the daylight gradient that helps, particularly, the deep through living/dining room feel more connected to the outdoors; it also raises the apparent ceiling height. (Timber floors have been sanded and resealed, with matt ceramic tiles used at some points.)

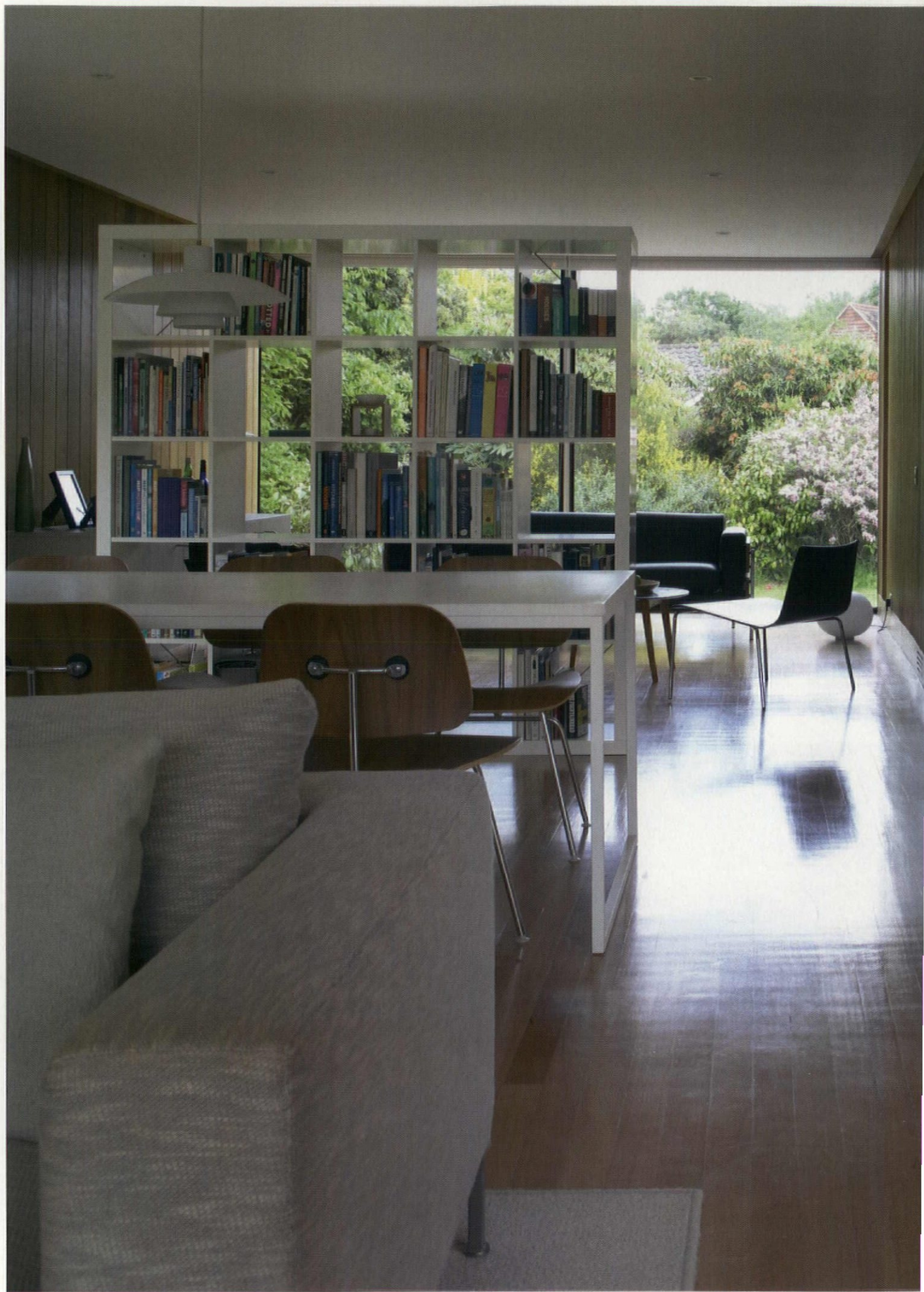
Other moves to increase the flow of space and light have been to remove the corridor doors immediately around the service core. This now reads as a simple plastered white cube; core circulation is still a loop, but more legible. The kitchen has been refitted to pull units away from the glass, and full-height glazing with central glazed double doors has been added to the rear setback of the house to improve connection between the kitchen and garden. It was perhaps a response to the feeling about the British climate and outdoor living in the 1960s that Space House never had the opening glass walls of the Californian houses, just three single doors.

A large oval pool that had been added to the garden has now been removed. This allows the house to breathe a bit more but there will always be a sense of this house needing a larger site.

As you would expect, the new work is sympathetically detailed (the original



Clockwise from top: the southerly bedroom; the view from the living room into the reorganised kitchen – the fully glazed wall to the garden now has central doors (the original wall was obscure for half its height behind the original kitchen fittings, with single doors at either end – see *Working Details* pages 40–41); the simplicity of (Ikea) kitchen fittings





already had flash-gaps around the doors). Wall insulation has not been upgraded; the gasketed single glazing has been left. The warm-air heating system so far prevents condensation build-up. Natural ventilation comes from sets of vertical timber louvres, and double-skin pleated blinds help reduce solar gain; the clients have considered adding comfort cooling.

The two, somewhat cramped, core bathrooms have been reorganised as a larger bathroom and a smaller shower room, with appropriate contemporary fittings. Only in the core store/plant room can you still see the last vestige of the original timber floor, wall and ceiling treatment.

As an architectural experience the flow of space and light now feels more connected. We await Thomas' verdict (Foggo died in 1993). As yet he has only seen images of the house, though he has written approvingly to the clients, and particularly mentioned to us the lightening of the ceilings.

It would be ironic if this house, framed for flexibility among other motives, had been listed and so frozen by the typical conservatism of conservation. This renewal of Space House is more in keeping with the original intent, its openness to change. If the result today is more international, less British, than it originally was, that has been a comfortable transition, not forced upon the house.

The view from the rear towards the front, with the route to the entrance lobby to the right. The original bookcase/room divider has been replaced by a more transparent unit and moved towards the centre to give more sitting space

COST SUMMARY

Cost to the client of the build totalled	£110,000
Most labour, materials and fixtures were sourced directly by the client, who also acted as project manager. Work was only bid for on a package basis for:	
Exterior restoration	£6,500
Rear-screen adaptations	£10,000
Landscape, including pool demolition	£18,000

CREDITS

START ON SITE DATE

January 2003

SITEWORKS DURATION

12 months

GROSS INTERNAL AREA

180m²

CLIENT AND PROJECT MANAGER

Andrew Spurgeon and Ann Kelly

ARCHITECT

Lee/Fitzgerald Architects

KEY SUBCONTRACTORS

External restoration DCM Contract Painting; glazed screen works AWC Builders; sanitaryware CP Hart; tiling Reed Harris

WEBLINKS

Lee/Fitzgerald Architects

A new pair of double-glazed doors for a 1960s house

The detached single-storey house, designed in 1964 by Peter Foggo and David Thomas, takes the form of a flat-roofed pavilion raised off the ground on a steel-framed structure. It is clad with large panes of glass or panels of vertical cedar boards.

Foggo and Thomas produced a series of original and economical details, drawn to full-size scale, some of which are illustrated here (*far right*).

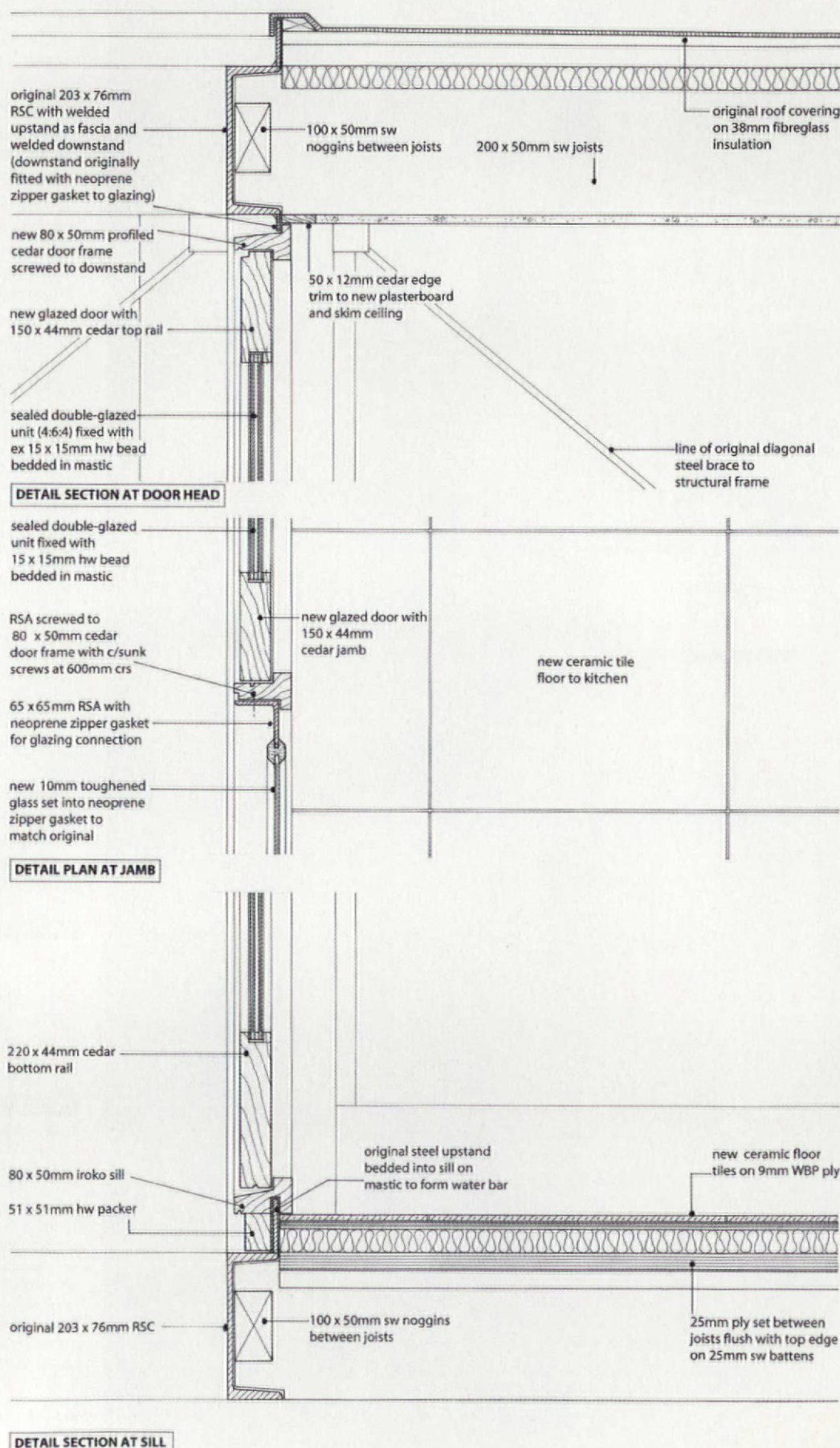
The exposed steel structure frames and supports the glass and cedar panels. The fascia is a 203 x 76mm RSC with an upstand welded to the top flange and a downstand welded to the bottom. The upstand trims the roof covering, the flanges face inward to house the joists and the downstand is connected to the (original 1/4" plate) glass panes by a neoprene 'zipper' gasket.

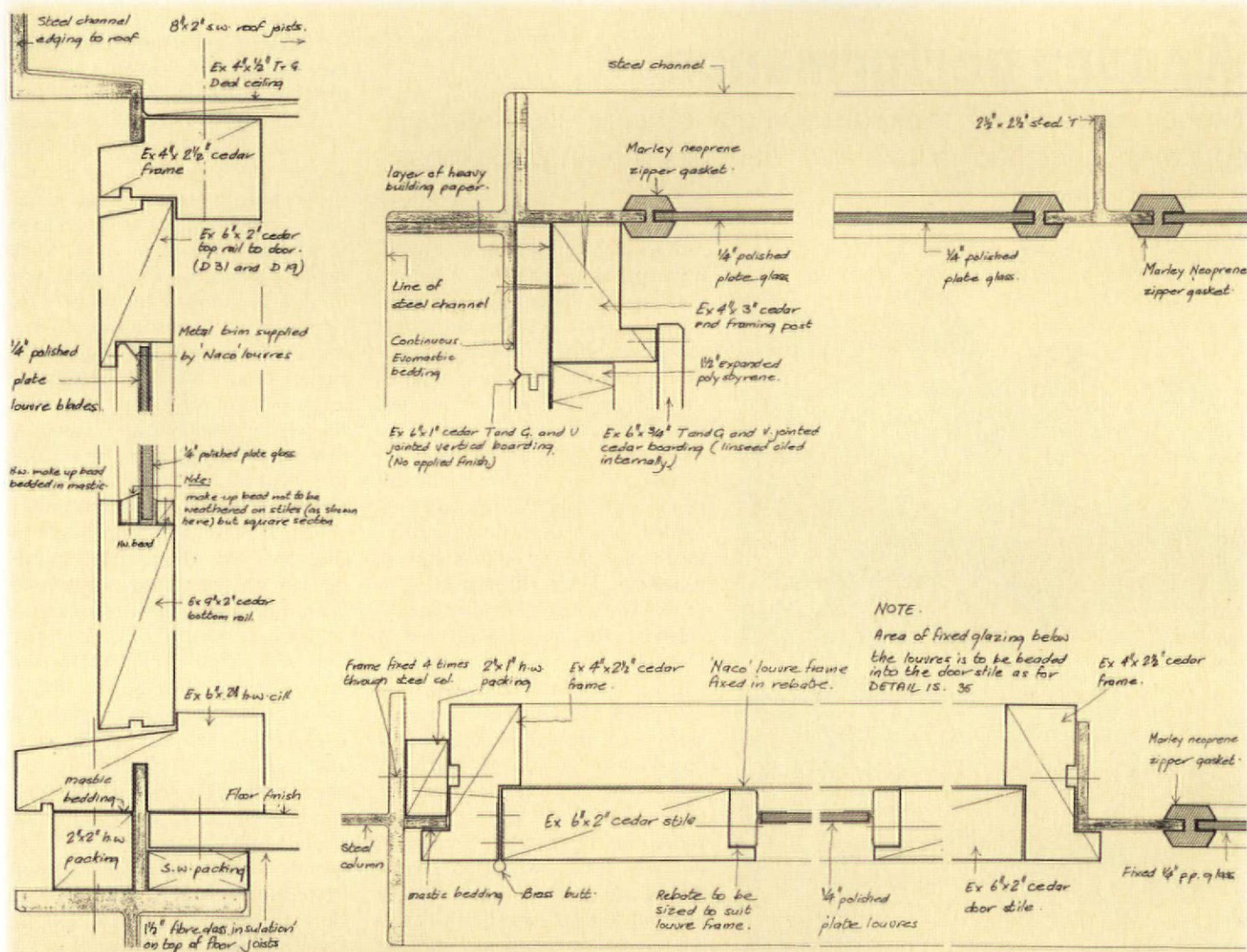
At the sill a similar upstand, welded to a 203 x 203mm UB, is zipper-gasketed to the bottom edge of the glass. The glazing bays are subdivided by T-shaped steel mullions, of which the ends are directly zipper-gasketed to the glass.

Originally the kitchen opened out on to the rear terrace through two doors set at each side of a glazed wall. They have been replaced by a pair of centrally placed outward-opening glazed doors.

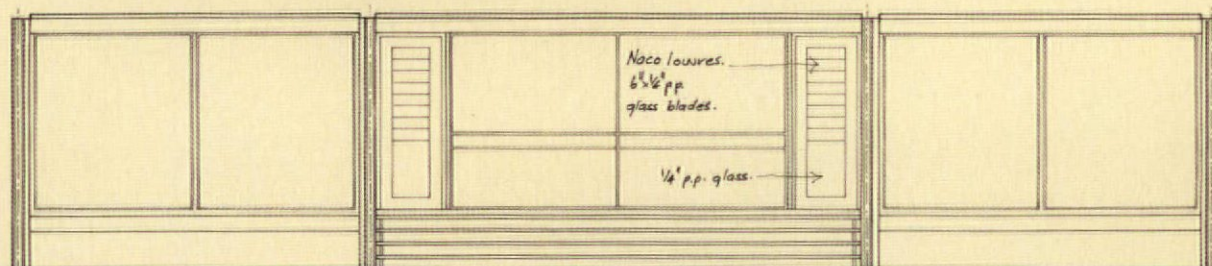
Following the original front door detail, the new doors have a top frame with a rebated ledge, which fits directly behind the fascia downstand and is screwed to it. The upstand at floor level is slotted into a groove in the door sill to act as a water bar. Each jamb is supported by a 65 x 65mm RSA; the other legs of the RSAs are zipper-gasketed to the adjacent glass panes.

Susan Dawson

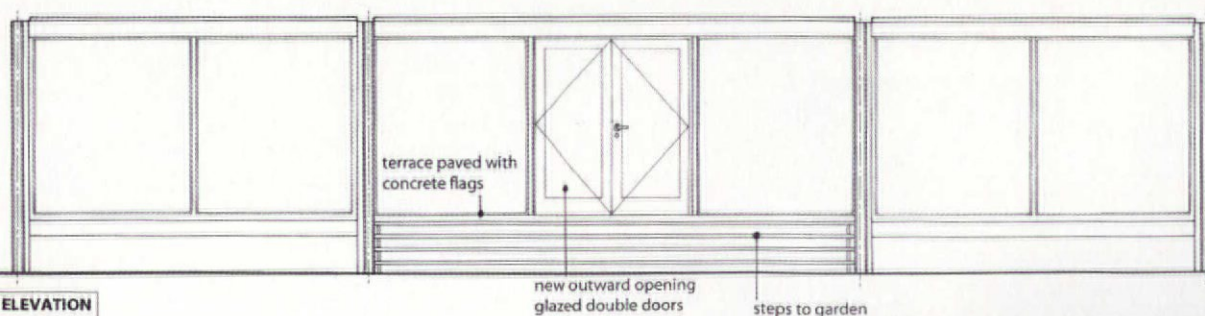




ORIGINAL DETAIL SECTIONS THROUGH FRONT DOOR, PLAN AT JAMB AND PLAN AT CORNER SHOWING GASKET GLAZING



ORIGINAL REAR ELEVATION



NEW REAR ELEVATION

Wooden performance

Timber construction is experiencing another revival, but its popularity goes back a long way – just ask the Anglo-Saxons

BY JONATHAN FOYLE



Timber is the most elemental building material for all kinds of historic structures. Without timber scaffolding poles (and without trusses during the period between the two great ages of impermeable concrete vaulting in the late Roman Empire and the turn of the 20th century), a large masonry building could not be raised or covered. Timber is so self-sufficient that it is the only structural material needed for a pegged frame, clad by weatherboarding or wattle-and-daub panels and roofed with shingles.

England's native woodlands provided oak (the 'Sussex weed'), which was the most common timber for structural members and shingles – alder, often used for scaffolding posts; elm, whose erratic grain can be seen in broad ancient floorboards; and hazel, which was often used for roof battens. And so timber became the most widespread of vernacular materials, not only in the areas of poor stone throughout much of south and east England, but in Newcastle, the Welsh borders and in Devon and Somerset

– it can be found in the back streets of even the staunchest stone-built towns like Burford and Stamford.

Such was the rejection of masonry construction in England after the end of the Roman Empire that by the eighth century, the rare examples of stone buildings were referred to by Bede as 'Roman work', while the Anglo-Saxon verb 'to build' was 'timbran' – literally 'to timber'. No Anglo-Saxon timber houses survive, though many examples of preserved timber posts have come to light in archaeological excavations, famously the Viking dwellings at Coppergate in York, and lately in similar remains deep beneath the City of London.

It was believed that just one timber church at Greensted-juxta-Ongar in Essex survived from pre-1066, but its fat log walls were recently subjected to dendrochronology (dating through the study of wood growth rings) and were found to belong to circa 1080. This is an academic distinction, as many Anglo-Saxon building techniques continued in use well after the Norman invasion, and its chunky palisades still offer us a working model for early timber halls and large houses as well as churches. Anglo-Saxon church towers were frequently built of timber, and a group of contemporary stone examples from Northamptonshire to the Humber are usually thought to have fossilised the



Case study: Lghtham Mote

Since 1988, The National Trust's Lghtham Mote has been thoroughly overhauled in a series of phased conservation projects that have sought to retain as much fabric as possible from each of the moated manor house's many generations of development. It was first built around 1340 and its 14th-century hall remains largely intact, whereas the chapel has been remodelled to suit evolving religious doctrines, and the domestic quarters embody improved standards of living. But much of the house's extensive timberwork was decayed, and some of it was beyond salvation.

Conservation and repair

Stuart Page Architects has taken charge of repairs for this almost absurdly picturesque building. Each contract has been the subject of competitive tender as a condition of grant aid. The whole 15-year project was founded on the principles of minimum intervention and maximum retention, but the impracticalities of this approach had to be challenged regularly. The aim was to retain as much of the fabric as possible in situ; but combating decay by repair and conservation does result in the loss of some historic material and striking the balance is a careful art. The last phase of work, the south-west quarter, completes the visitors' route, almost following a chronological path from 1340 to the present day. The work, finished this spring, has been a complex intervention of layer upon layer of structural alterations. It includes major repairs to, and conservation of, the 'finished' surfaces both inside and out.

familiar decorative effect of tall timber frames. Essex and Herefordshire retain some medieval timber belfries that perpetuate the tradition.

Today, the importance of timber as a structural material in historic buildings is most visible in the development of medieval facades and open roofs. Facade treatments vary across the country: the Welsh borders host many houses built of A-shaped cruck-frames, while some feature expressive patterns of curved timber bracing superficially elaborated in the early 17th century (such as The Feathers Hotel in Ludlow). Others, particularly in East Anglia, were customarily built with close-studding. However, the exteriors of most East Anglian timber structures were originally lath and plastered and colour-washed, which obscured the material's capacity for structural expression; their familiar vertical stripes often represent a spate of ill-advised restorations over a century ago, which sought to expose structural members to meet the Victorian predisposition for stereotypical West Country 'black and white'. (Look for the nail holes of disappeared laths set in vertical rows on the studwork.) In Devon and Somerset timber buildings were often hung with slate, as was Henry VIII's Nonsuch Palace in Surrey of 1538, though its slates were an essay in gilded Francophilia.

Far left: The Feathers Hotel, described by Pevsner as 'that prodigy of timber-framed houses'. Right: Gainsborough Old Hall is one of the best preserved timber-framed manor houses of the medieval period in Britain



Whatever cladding is used, one feature of timber framing, the jetty, remains much harder to disguise. This happy opportunity of increasing the floor area of a framed building by increments has never been explained satisfactorily in purely structural terms. York's Shambles is the most famous survivor of once-common medieval streetscapes with almost-touching upper storeys. Here the proximity of flammable material brings to mind the dichotomy that, although timber seems vulnerable to the odd inferno, it has been known to perform better than steel because its thick char-zone

protects the fibrous heartwood. Nevertheless, it does burn, and Shrewsbury's Grope Lane offers a still better example of the means by which towns such as London, Northampton, Warwick and Blandford Forum all went up in flames, and the reason why brick and stone predominated in their rebuildings. The royal palace of Sheen (later Richmond) was burned down at Christmas 1497 thanks to a timber hearth bresummer. Amazingly, East Anglia frequently opted for entire plastered timber chimneys, although, admittedly, there aren't many left.

Elaborately trussed roofs are an English speciality, and none is finer than Hugh Herland's hammer-beam roof of 1394-1400 at Westminster Hall. It is not the earliest hammer beam to survive (that is Pilgrim's Hall in Winchester), but its size and technical virtuosity is unmatched, and it influenced two centuries of great roofs. Medieval halls everywhere were showcases of fine timberwork, but few roofs retain their original louvres that ventilated smoke from central hearths. One rare exception can be found at one of the country's hidden medieval wonders: Gainsborough Old Hall in Lincolnshire.

Wood panel was the most common support for medieval paintings, and, in a less chromatically challenged age than our own, most architectural



Major repairs to the 14th-century moated manor house Ightham Mote, near Sevenoaks, showcase modern timber craftsmanship

The south elevation

The romantic south elevation of Ightham Mote was neither an original nor a genuine oak frame, but a 20th-century false frame cladding that shielded the patched oak softwood structure rather than solved existing problems of timber decay. It was decided not to renew the false timber frame, but to follow a more radical approach and reinstate the oak jetty and head plates, and reuse the surviving oak frame as far as possible. The walls were insulated with mineral wool and vapour-permeable paper, while infill panels were lime/sand rendered on riven chestnut lath. All new frame members are English oak with traditional draw-pegged joints.

The roof

When the National Trust acquired the house in 1985, temporary steel trusses had been installed to prevent the collapse of the south-west roof structure. In 2001 the project team found that movement was continuing, and after careful study it was decided to remove the temporary shoring and steel trusses and reinstate a timber structure that followed emergent archaeological evidence.

Working alongside the trust's consultant archaeologist Peter Leach, and with the aid of dendrochronology, it was found that the roof included timber framing dating back to 1340 – a full century earlier than anticipated.



Twelve angels
– some peppered
with 18th-century
leadshot from
the shooting of
nesting jackdaws
– are still in
evidence on the
roof timbers
of Blythburgh
Church in Suffolk

woodwork was painted, including roofs. The roof timbers and angels at the beautifully aged Blythburgh Church in Suffolk retain much of their 15th-century polychromy above Protestant whitewashed walls; whereas the lavish gold, blue and red of Hampton Court's great hall roof, painted in 1535, was scraped away 300 years later to reveal the 'honest' woodwork below.

For all the above reasons, master carpenters long enjoyed a status equivalent to master masons, and in Henry VIII's reign James Nedeham was the first to become the king's surveyor. But within a few decades, the role of the architect was redefined along the lines of the Italian theorist Alberti, who recommended that 'I would have you compare [no

carpenters] to the greatest exponents of other disciplines: the carpenter is but an instrument in the hands of the architect'. The rise of the architectural profession coincides with the demise of timber framing in England, as masonry was more suited to the Classical repertoire that informed architects for over 300 years, while for trusses and fitting out, Baltic deal replaced native timbers, which were apparently depleted.

But timber is now experiencing a timely revival. As Scandinavia and North America have long recognised, the renewability, simplicity, mutability and lightness of kits are the basic future of timber construction.

Jonathan Foyle is an architectural archaeologist and TV presenter

Further reading

Though it dates back to 1965, Margaret Wood's *English Medieval House* (Studio Editions – latest edition 1994) still has much to recommend it, although many of its conclusions will have been refined by articles in such periodicals as those produced by the British Archaeological Association and *Construction History*.

Still the best general introduction to typology and terminology is Richard Harris' *Discovering Timber-framed Buildings* (Shire, 1993). Cecil Hewett's *English Historic Carpentry* (Linden, 1997) explores cathedral carpentry and historic carpentry in Essex, and is accompanied by excellent drawings of roof constructions.

Alec Clifton-Taylor again sets timber in its regional context in *The Pattern of English Building* (Fourth edition. Faber & Faber, 1987). John Fitchen's *Building Construction Before Mechanization* (MIT, 1986) explores the broader historical importance of wood as an impermanent aid to building work for scaffolding, vaulting, winching and climbing.

Finally, an obscure journal called *The Mortice and Tenon*, produced for those working in traditional timber-frame constructions, offers interesting articles on jointing, carpenters' marks and much other esoterica.

Junctions between beams and tie beams that had failed needed to be repaired using both traditional carpentry methods and discreet steel flitch plates. The roof structure had been compromised in several places, not least by its reliance on compound repairs and changes around an inherently unsafe floor and stack. At the northern end of the range, where it abutted the brick wall of the Gate Tower, a truss had decayed, creating unstable diagonal voids within the brick wall. These had to be filled in a procedure similar to underpinning, but at a 45° angle and set into the depth of the wall.

Rich interior

Very soon after contractors began the process of dismantling the interiors to reach the decayed frame, the team discovered layers of different finishes, each requiring specialist conservation. Timber panelling was carefully repaired, both by traditional means and by resin-based reinforcement of fragile backing. In this way the wallpapers and fine decorations were all saved, recorded and reinstated without loss. Damaged oak panelling was pieced in where decay or beetle infestation had damaged it, and the repairs were stained and waxed to present a unified appearance.

One extraordinary habit of the early Renaissance age in England was the tendency to disguise common materials as noble materials, and during the works, fine 16th-century marbling was found on some tie beams, jowl posts and frame members. This painted timber was repaired very carefully,

with conservators preserving the decorations. Until the 20th century, very little respect appears to have been shown towards earlier work, and even medieval painted surfaces were hacked and covered to satisfy the desire for paint, paper or panelled finishes.

Major achievement

The extensive repairs at Ightham Mote represent a major achievement for the National Trust, which, with English Heritage and other donations and funds, has spent over £5,620,000 on the building contracts, excluding fees and VAT.

For the practice, this has been a huge commitment to one client and one building, ranging from the finest details of conservation to shifting and fitting the heaviest baulks of timber. The majority of repairs have been assessed and drawn individually, with the cooperation of a number of carpenters whose contribution is difficult to quantify. Now, as the project closes, the architect is developing ideas for new projects using timber and the lessons learned on this scheme.

CREDITS

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The National Trust
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A right royal skills gap

Bored by bog-standard CPD sessions? Want something more refined? Well, how about tips from the Prince of Wales?

BY AUSTIN WILLIAMS

For quite some time, the network of firms and agencies operating under various CPD systems had been companies who, by dint of a handful of cream cakes, a PowerPoint set-up and a semi-literate sales rep, managed to get their feet in the door of architects' offices on the thinly veiled pretence of an educational programme. But now, for the first time, instead of talking about specification items, a CPD provider will give information on architectural theory.

The latest addition to the RIBA's list of accredited CPD providers is The Prince's Foundation, the educational charity set up by the Prince of Wales. Presumably, The Ermined One won't be popping into your office any time soon, but a series of CPD seminars on 'Urban Design and Architecture' will be available for anyone wishing to, in the words of Michael Mehaffy, director of education for The Prince's

'Before you dismiss the value of architectural CPD from the Royal House of Poundbury, the programme is actually very interesting'

Foundation, 'address the most timely and fascinating topics facing professionals today'.

Before you dismiss the value of architectural and urban CPD from the Royal House of Poundbury, the programme of events is actually very interesting and puts most bog-standard CPD sessions to shame. Even though there is a definite 'spin' on the topics under discussion ('The Order of Nature', 'The Place of Dwelling: Local Identity in a Fast-Track Age', 'Architectural Craftsmanship', etc), these seem to be highly intelligent inquiries into key urban issues. The blurb states that 'invited attendees' include Charles Jencks, Bill Hillier and Christopher Alexander, who may participate in a day-long masterclass discussing Alexander's 'new magnum opus', *The Nature of Order* (due for release in UK soon). At a two-day conference, discussion of theory

with leading architectural scientists, philosophers and stakeholders will be followed by 'explorations of "nuts and bolts" implications'. You have to admit, it sounds fascinating, if maybe a little over-indulgent.

Other courses aim to 'raise the level of architectural literacy' (with breakout sessions looking at such literacy among the public, in government and in the housebuilding industry, as well as for design professionals). Currently being appraised by the RIBA, The Prince's Foundation is working on more bite-sized one-hour sessions, so there may be delicate cucumber sarnies to look forward to as well.

The idea that architects should be trained by a motley collection of manufacturers and private consultants, as is often the case, says less about the motivations of those firms than it does about the value of education today. So it is nice to see that a difficult CPD session is being developed to challenge architects rather than simply to keep them 'aware'. This can only be a good thing.

For further information, contact Joni Tyler at the RIBA on 020 7580 5533 or email The Prince's Foundation on education@Princes-Foundation.org

Past Papers

As part of the AJ's commitment to continuous professional development, we regularly publish questions from past papers about practice matters to sharpen you up. We encourage you attempt all the questions and we have allocated one hour to do so – preferably in discussion with fellow architects at your place of work. At a time when 98 per cent of A-level students and 97 per cent of GCSE students breathe a collective sigh of relief (drowning out the low moan of disbelief from the rest of us), we continue our series, in which the pass mark is 50 per cent.

Please record one hour's CPD time when answering all 10 questions. Remember, CPD can now be recorded online at http://www.riba.org/go/RIBA/Member/CPD_495.html



- 1a. What does SFA stand for and what is the latest revision date?
- 1b. Explain the essential difference between the scope of Work Stage A and Work Stage B.
- 1c. What are CE/99 and PS/99?
- 1d. What are the six key documents which make up the current SFA/99?
2. Explain 'novation'.
3. What are the problems an architect faces when switching roles from a direct contractual relationship with a client to novation? What should the architect do to mitigate liability?
4. What is EDI as referred to in the European Model EDI Agreement? What action is needed and what issues should the architect be aware of to mitigate liability?
- 5a. What is the term applied to the limiting of an architect's liability to the share of any loss that can be shown to be his or her responsibility?
- 5b. Investigate the decision in *Cooperative Retail Services v Taylor Young Partnership* and explain its relevance.
6. What was the key conclusion in the *Merrett v Babb* legal case? Explain its relevance and how claims such as the one involved can be avoided.
7. Define the following terms:
a. mediation b. arbitration c. litigation d. adjudication
8. What do HGCRA and CIMAR stand for?
- 9a. Explain your recommended contractual arrangement and how you would calculate fees for a private client – an individual who wants you to provide architectural services sufficient to submit to local authority consideration – who then insists that you negotiate a fee agreement with the appointed contractor directly.
- 9b. How do you deal with a significant omission of work in the original brief?
- 10a. Provide a reason for choosing lump-sum payment over time charges?
- 10b. Explain the 'recommended' breakdown of fees compared with Work Stages.

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The next courses feature will be on the 20th January 2005

The section will run opposite editorial and in the past has included qualified architects re-taking exam questions, reviews of a range of courses and articles detailing specific universities and colleges.

In the past, universities and colleges have advertised short courses and both under-graduate and postgraduate courses. There is a courses section in every issue of the Architects' Journal, so it is possible to advertise any course any week of the year. However, the highlighted issue of a special courses feature as detailed above.

If you would like any further information about this feature or to proceed with booking your courses into any of the issues, please contact:

Laurie Shenoda on 020 7505 6803 or email him
 @
laurie.shenoda@emap.com



Facade and form: the flexible friends of inquiring minds

Most CPD event organisers are interested in getting people in through the door, not keeping them out, but a recent CPD talk at the Inner Temple entitled 'The conduct of a public inquiry' proved the exception to the rule. A tickets-only event, it sported a policeman at the door. The speakers were Lord Hutton and James Dingemans QC, the chairman and counsel respectively to the inquiry into the death of Dr David Kelly. Any gatecrashers who were expecting headline-making stuff would have been disappointed. The focus was on the legal and practical problems encountered in conducting an inquiry. But the insight that was given into the workings behind the facade of this most public of public events was valuable. It also brought to mind a few parallels in more familiar realms.

Lord Hutton explained that it had been for him to decide the form and procedure that would best meet his terms of reference for the inquiry. Various models have been used in inquiries, depending on the need that has to be met. As the events relating to the death of Kelly apparently gave rise to little dispute on the facts, he chose to adopt a two-stage procedure: the first stage to establish the background facts with questions mainly put by counsel to the inquiry; the second stage could then focus on particular issues to emerge that bore further investigation. This contrasts with the need that has been met in other inquiries, such as that into the events of Bloody Sunday, where the extent of disputed facts made a two-stage process impractical.

It was also Hutton's job to decide how to meet the important need that a public inquiry should be public. An application to televise most witnesses giving their evidence, not including Kelly's relatives, was refused. Having carefully considered the human rights requirements of Article 10 (freedom to receive and impart information), Hutton decided that televising witnesses would place unnecessary strain on them. Also, it was undesirable for some witnesses and not others to be asked to be televised. There might also be witnesses who were asked to be filmed, but refused. Instead, to meet the need for the public to be satisfied that nothing was hid-

den, full transcripts were published twice daily on the inquiry website.

Similarly, the form of the report of an inquiry is entirely a matter for the chairman. Hutton opted to set out much of the evidence in full, as he anticipated (as he wryly remarked) that his report would be subject to criticism.

As well as these high-level procedural decisions, the audience heard fascinating detail about the frenetic paddling beneath the calm surface that was needed to get the show on the road and keep it there. Witnesses had to be invited to attend and told what they were likely to be asked about. Witness statements had to be prepared. A high degree of cooperation between all parties facilitated efficient timetabling of witnesses, whom Hutton wanted called in chronological order. Government documents had to

be obtained, numbered, and fed into a database. A clippings service allowed those involved to be up to speed with what was being said in the press. And all that before anyone so much as drafted a question they were planning to ask. Dingemans acknowledged that he was usually only a few hours ahead of the game, this slipping to

20 minutes between finishing the preparation of his closing comments and having to deliver them in front of the waiting cameras.

The notion of coming up with a one-off solution to meet a particular need is doubtless familiar to designers. It is also familiar to arbitrators, who use their powers to structure proceedings to achieve timely and cost-effective resolution of disputes. Some of the options are illustrated by Construction Industry Model Arbitration Rules (CIMAR), which are used with JCT forms. They include the inspection of work followed by a short hearing, a documents-only procedure, and a procedure entailing a full hearing. Similarly with mediation, the mediator tries to adopt the procedure most likely to succeed. Flexible or even tailor-made solutions are perhaps not what immediately spring to mind when thinking about legal processes. But lawyers may have more experience than you think of trying to pick the right horse for a particular course.

Sue Lindsey

'Flexible solutions are not what spring to mind when thinking about legal processes'

Don't let greed, and phishers, get the better of you

At the risk of repetition, can I please repeat last week's urging to never, ever give your financial details or confirm your bank details to your bank over the Internet, or to re-register or reactivate your account in the same way. It won't be your bank, because no bank ever asks you to do these things online. Phishers, as the scammers are known, can make themselves look very convincingly official and knowledgeable about your affairs. Recently one UK bank was completely convinced that a phisher email had really come from its own offices. Phishers may even redirect you to your real bank's website – and certainly to its own facsimile of your own bank's website. So just say no.

I have just said no. More accurately, I have recently not replied to Mr Dean Brosseau, confidential financial consultant to Mikhail Khodorkovsky, the richest man in Russia and, according to old Dean, recently arrested for his involvement in politics, but not before stashing away lots of dosh in a European bank. Dean's credibility is bolstered by a link to an English-language report from *Pravda*. Nor have I replied to Lucky Day Lottery International, which sent news of my million-quid win due to a mix-up with which I should immediately take advantage. Ho hum. As in these, most financial scams are based on the victim's greed. The opportunity to make a lot of dosh quickly can be irresistible.

Most phishers are based outside the UK. If you've ever attempted to send urgent dosh to children on gap years in distant countries, you will know how hard it is to move even modest amounts of money abroad without fronting up personally to your local branch. So the second level of the phisher scam is to use spam to recruit innocents to their service – the inducements being easy money for acting as a UK agent to a business overseas. Sounds legit-ish. It isn't. If a 'business' or investment scheme offers unbelievable returns, just say no. Especially on the Internet. sutherland.lyall@btinternet.com

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Home comforts

NEIL CAMERON

One Hundred Houses for One Hundred European Architects of the Twentieth Century

Edited by Gennaro Postiglione. Taschen, 2004. 480pp. £19.99

This book is a spin-off from a Milan-based research project funded by the European Union. Focusing validly on the phenomenon of the self-designed architect's house, using examples of varied date by both major and more minor figures, it is a richly informative resource. Its rather pretentious introduction, which begins with the questionable claim that 'the interior has never attracted much attention', is best ignored, reflecting as it does the kind of jumble of vaguely theoretical guff that still seems to pass for intellectual substance in some Italian universities.

Following the current publishing vogue for producing thematic books defined by a suspiciously neat number – 100 in this case – it places a self-imposed restriction on its subject that has little academic justification and is, in turn, undermined by a quixotic approach to selection.

A glaring example is the inclusion of William Morris – who died in 1896 – in a book supposed to focus on the 20th century. Moreover, he is there for the Red House at Bexleyheath, completed in 1860, which was largely designed by Philip Webb. More disappointing, given the book's pretensions to

pan-Europeanism, is the exclusion of one of the most singular and inventive architects of the 20th century: the Slovenian Jože Plečnik. His own house in Ljubljana is an absolute masterwork – maybe now Slovenia has joined the EU, Plečnik's brilliance and extraordinary range will be more widely recognised.



Among the 100 inclusions in the Taschen survey are Jørn Utzon's Can Lis (top) and this less well-known house in Barcelona (above) by José Antonio Coderch de Sentmenat

From a UK perspective there are also a few curiosities, as with the inclusion of slightly dull works by two Scottish architects – A N Paterson and Leslie Grahame Thomson – while Ernő Goldfinger's ground-breaking design at Willow Road, Hampstead, does not feature.

Unfortunately, the quality of the individual textual entries is very varied in terms of style, accuracy and technical knowledge. To be fair to the editors, though, collating this material from writers based all over Europe and fashioning it into something consistently structured and intelligible, must have been a difficult task.

The book is richly illustrated and the inclusion of plans of each building elevates it as a research resource. The reproduction of archival photographs taken shortly after many of the buildings were completed adds a very engaging element, and underlines why architects should ensure that their designs are recorded comprehensively and professionally. There is no substitute for seeing images of a building, particularly its interior – usually the first part to be changed from the original conception – when it most clearly reflected the architect's vision.

This book is all about that singular vision, allowing insight into how architects defined their domestic spaces, while also revealing personal design preferences freed from patron-defined compromise. Yet some of the buildings reinforce preconceptions about individual designers. As one might expect, for example, Alvar Aalto's house is a model of elegant and relaxed restraint while Erich Mendelsohn's is fitted out with claustrophobic precision. And for all the formal variety and definition of his exteriors, Bruno Taut's interiors are unresolved and were evidently very difficult to furnish effectively due to his preference for irregularly shaped spaces.

In some cases you get that slightly depressing sense of architects' homes being treated as showcases for their personal branding, as with John Pawson's house in Notting Hill, a pristine monument to simple, pure design. How much more interesting had it been a little less predictable, a little more chaotically personal.

Ultimately, the value of this book resides not so much in the vaunting claims made in its introduction that it reveals an undiscovered field of 'hybrid cultural praxis', but simply in allowing us to see how architects of different periods and nationalities have configured their immediate environments. It also, of course, appeals to the voyeur in us all.

Neil Cameron writes on architecture and art



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Keeping the peace

ALAN POWERS

Reassessing Nikolaus Pevsner

Edited by Peter Draper. Ashgate, 2004. 262pp. £55

Nikolaus Pevsner was reassessed in 1977 when David Watkin, his former doctoral student, published *Morality and Architecture*. Even those who have never read the book will know that the first half, reviewing architectural theory after Pugin, is merely the prelude to an extended critique of Pevsner's work. Basing his argument on Karl Popper's *The Poverty of Historicism*, Watkin's main complaint is that Pevsner greatly exaggerated the importance of the zeitgeist or spirit of the age, with the result that his judgement in certain areas became unreliable, and his master narratives over-selective in favour of a progressive view of Modernism.

While a number of the contributors to *Reassessing Nikolaus Pevsner*, the papers of a Birkbeck College conference in 2002 (AJ 25.7.02), refer in passing to Watkin's work, and Timothy Mowl's more recent restatement of it, none of them has chosen to confront these revisionists head on. This evasion was no doubt intended to minimise the significance of these rude disturbers of the academic peace, who during the interval between the conference and the book have been joined by shock-horror revelations from Stephen Games of Pevsner's early enthusiasm



for National Socialism. In a more jocular vein, John Harris' two volumes of memoirs have raised doubts about the supposed completeness of the *Buildings of England* by pointing out some of the major country houses that Pevsner failed to record.

To question Pevsner today, regardless of the reason, is to risk being associated with his most notorious critics, and this has created a protective shell around him that has become a disadvantage. It is time to break it, and *Reassessing Nikolaus Pevsner* really needed an essay called 'Reassessing *Morality and Architecture*', that instead of demonising Watkin would accept the limitations of zeitgeist-based history, while recalling that even Popper did not say that the zeitgeist was meaningless – merely that it could not be used as a predictive or evaluative device.

Similarly, when it is repeatedly stated by Pevsner's attackers and defenders alike that he was a doctrinaire proponent of Bauhaus Modernism, it would have been useful to have examined the evidence more closely, even from the published texts, for this contentious area was curiously neglected in the conference. The long unpublished text he wrote in 1939 on British modern architecture, intended for a special issue of *The Architectural Review*, shows Pevsner to be one of the most pluralistic and open-minded critics of the time, even though he was often more rigid later on. The chopped-up nature

of a conference was least able to take a long view of his changes of mind over time.

The absence on the part of most of the contributors of cross-referenced knowledge of the whole body of Pevsner's work is one reason why the book is not so much a reassessment as a set of topics, albeit reflecting valuable insights from specialised perspectives.

Those by Ian Christie and Andrew Causey, a film historian and art historian respectively, both on the vexed topic of Englishness, offer the best contextual readings. The architectural historians, with the exception of Nicola Coldstream, still seem by contrast too pre-occupied with defending their father figure against real or imagined attacks to be able to estimate his stature in the broader landscape. Basing themselves on the falsely exaggerated notion of Pevsner as a doctrinaire Modernist, they express too much surprise about his enthusiasms for Picturesque and for Victorian architecture, underestimating at the same time the extent to which these shifts in taste were significant currents by which Pevsner allowed himself to be carried.

I would also take issue with Adrian Forty's emphasis on Pevsner's 'democratic' way of writing – not because the observation is untrue, but because, if it is tested against John Summerson, James Lees-Milne, H S Goodhart-Rendel, Kenneth Clark and Christopher Hussey, to name some significant contemporaries, one discovers that each of them had the same ability, if not a greater one, to describe complex buildings and ideas in clear and accessible language. It must have been part of the zeitgeist, reflecting the way that English architectural writing was never, primarily, an academic activity but was addressed to the general reader.

Alan Powers is an architectural historian



Le Corbusier: The Unité d'Habitation in Marseille

By Jacques Sbriglio. Birkhäuser, 2004. 250pp. £15

This is the latest in the series of pocket-size guidebooks to the major buildings of Le Corbusier, which are published jointly by Birkhäuser and the Fondation Le Corbusier in Paris. Though the Marseilles Unité naturally takes centre stage, there are briefer accounts of its four successors, and the volume overall is as thorough and informative as its predecessors. Jacques Sbriglio takes stock of the Unité and its legacy in the concluding section, and while his tone is positive it is not uncritical.



Below left: part of the camouflage scheme for Stonebridge Park power station. Below right: Orfordness in John Wonnacott's painting

On the defensive

ANDREW MEAD

Camouflage; War Fields; Orfordness

At the Wolsey Art Gallery, Christchurch Mansion, Ipswich, until 10 October

In 1939 Suffolk artist Colin Moss joined what would be one of the oddest outfits of the Second World War – the Civil Defence Camouflage Establishment at Leamington Spa. He was one of 200 or more artists, architects, engineers and horticulturists employed there, who set about camouflaging factories, power stations, dockyards and airports against enemy attack.

In a small but intriguing exhibition at the Wolsey Art Gallery, watercolours by Moss record some of these camouflage schemes and their installation – notably one for Stonebridge Park power station near Wembley, where anamorphic images of pitched-roof houses are wrapped around the big cooling tower. Seen from the air, presumably these would have blended into the suburban setting, but what Moss presents are the means behind the illusion – not the illusion itself – and those means are pretty crude. Certainly from ground level such camouflaged

structures must have seemed surreal.

Moss's work is a pendant to a larger show at the Wolsey called 'War Fields', which looks at the impact on the British landscape of the Second World War through paintings commissioned or acquired by the War Artists Advisory Committee.

Louis Duffy's *A Blockhouse Somewhere in England* is an inventory of the concrete forms that infiltrated the countryside in the guise of shelters and anti-tank defences – the rows of cubes and truncated pyramids one still finds on the coast or in the Home Counties. Cubic forms recur in John Piper's *Shelter Experiments near Woburn, Bedfordshire*: the elemental, block-like bomb shelters portrayed in a circle – an allusion by Piper to prehistoric henges? – and reflected in a water-filled crater in what is otherwise a wasteland. Only one of Piper's signature church towers in the distance anchors this strange image to the Bedfordshire of its title.

The show suffers from a glut of Land Girls – picking peas or milking cows and generally obscuring the view – and the majority of the works are more valuable as evidence than art. But there is a value in that evidence, because often it is of a passing moment – of something which is now concealed. Ranelagh polo ground in London is turned into allotments, a Georgian country house sprouts Nissan huts as bizarre wings, a Suffolk common becomes a battlefield during military training. Landscape is emphatically dynamic, being made and remade.

A different note is struck, though, in a coda to the show – a small selection of works made at Orfordness in Suffolk, site of defence research for much of the 20th century, and where components for nuclear weapons were tested during the Cold War (AJ 4.5.95). Now in the stewardship of the National Trust, this is a haunting place, seen here in a large careful oil painting by John Wonnacott and three brusque charcoal sketches by Dennis Creffield. The shingle-banked, reinforced-concrete test chambers could almost be burial mounds; they have a cryptic timeless quality. At Orfordness, defence has made a long-term difference to the landscape, for while the camouflage and allotments were transient, all that concrete is going nowhere fast.

London

Richard Weston: Brick in Modern Architecture Tuesday 14 September, 19.00. A Docomomo lecture at the Building Centre, Store St, WC1.

Space of Encounter: The Architecture of Daniel Libeskind 16 September-23 January 2005. An exhibition at the Barbican Art Gallery, Silk St, EC2. Details www.barbican.org.uk

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. Details www.ajtruecolours.co.uk

London Open House 18-19 September. The annual opening of many London properties. Details www.londonopenhouse.org

The Order of Nature: New Science, New Urbanism, New Architecture? Tuesday 21 September. A conference at the Prince's Foundation (020 7613 8548).

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

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 and www.partE-conference.co.uk

Designing for Change: The 2004 European Hotel Design Event Monday 25 October. At the Marriott Grosvenor Square. Details 01322 611394.

East

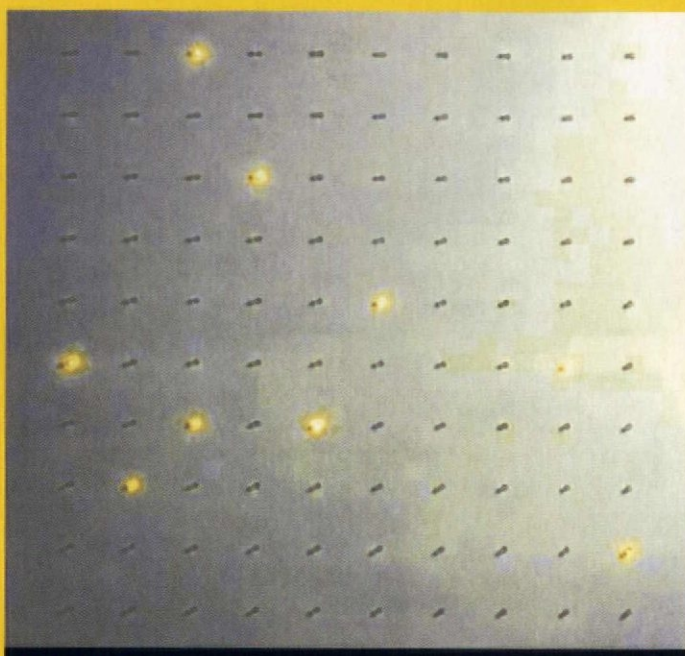
Cockaigne Housing Group, Hatfield Saturday 11 September, 14.00-17.00. Designed by Phippen Randall Parkes and open to the public at 69 The Ryde. Details 01707 266335.

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

East Midlands

RIBA CPD Event: Town Planning Update Wednesday 22 September, 13.45. At Highpoint, Glenfield Rd, Leicester. Details 01522 837480.

Modern Spaces – Historic Places



LIGHTING UP

Exhibits from the Targetti Light Art Collection, usually housed in the Villa La Sfacciata near Florence, are at Workplace Art, Tea Building, 56 Shoreditch High Street, London E1, from 16-30 September. Details 020 7739 7500.

20-22 October. An EHTF conference at Lincoln. Details Samantha Shore 0117 9750459.

RIBA CPD Event: JCT Contracts Update Wednesday 27 October, 13.45. At NWSC Holme Pierrepont, Nottingham. Details 01522 837480.

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 September. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

South

Andrew Cross: An English Journey 14 September-30 October. Landscape-based video works at the John Hansard Gallery, Highfield, Southampton (023 8059 2158).

South East

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

RIBA CPD Event: SmartPractice – The New Planning System Explained Thursday 7 October, 16.00. With Wendy Shillam at the Copthorne Hotel, Gatwick. Details 01892 515878.

Scotland

Architecture in Scotland 2002-2004 18 September-22 October. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

BLOCK: Architecture Festival Glasgow 18-25 September. Organised by The Lighthouse (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

Wales

Plecnik: Architecture Making a Capital 16 September-19 October. An exhibition at the Welsh School of Architecture, Cardiff. Details 029 2087 6097.

RSAW Small Practice Surgery Series: SFA and Client Guide

Monday 27 September, 16.00. At the Welsh School of Architecture, Cardiff. Details 029 2087 4753.

Delivering Regeneration in Wales

Thursday 30 September. A conference and exhibition at County Hall, Atlantic Wharf, Cardiff. Details Cherry Cronley 029 2063 0561.

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

Northern Ireland

On the Waterfront: Regeneration of a City Friday 19 November. A BIAT conference at Waterfront Hall, Belfast. Details Adam Endacott 020 7278 2206.

International

Docomomo 8th International Conference 26-29 September. In New York, with associated seminars (www.docomomo2004.org).

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

Shrinking Cities Until 7 November. An international exhibition at the KW Institute for Contemporary Art, Berlin (www.shrinkingcities.com).

Design etc, Open Borders Until 28 November. Eighty projects from young designers at Tri Postal, Lille. Details www.lille2004.com

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

Wessex

Paul Winstanley/Graham Murrell 12 September-14 November. Two exhibitions at the New Art Centre, Roche Court, East Winterslow, Salisbury. Details 01980 862244.

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

John Wood and the Creation of Georgian Bath Until 6 February 2005. An exhibition at the Building of Bath Museum, Countess of Huntingdon's Chapel, Bath. Details 01225 333 895.

West Midlands

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/

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

people & practices

Mike Kellard has been made chairman at **Scott Brownrigg**. **Jonathan Hill** has been promoted to managing director, **Paul Holden**, **Glyn Hurrey** and **Peter Moller** have been promoted to divisional directors, and **David Ferns**, **Candido Guillen** and **Sean Hammond** have been promoted to associates.

DEGW has appointed **Iain Macdonald** as director of design (architecture, urbanism, interiors), and **Steven Smith** as director, urban design.

SEH has appointed **Andrew Long**, **Samir Pandya**, **Joanne Stevens** and **Teian Teh** as associates.

Alan Conisbee and Associates, the consulting structural and civil engineer, has recruited **David Bravery** and **Gary Johns**.

Airport company **BAA** has appointed **Roger Bayliss** as group construction director.

James Anderson has joined **TPS Schal**'s expanding product management team as planning supervisor.

Sef architects is merging with **tp bennett** to develop and consolidate a specialist health and education division. The unified company's new address is One America Street, London SE1 ONE.

White Design Associates has moved to The Proving House, 101 Sevier Street, Bristol BS2 9LB.

● 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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Architect & Technician - Northampton - Perm - £25-35K

This well established private practice is urgently seeking both an Architect and Technician to compliment their team. You will have specialist knowledge of the industrial and commercial sectors of architecture along with a desire to work within these sectors. This is a very good opportunity for proficient and committed professionals, seeking their next challenging career move! All applications will be treated in the strictest of confidence.

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

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

Charlotte Ricketts
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Experienced Architect **Warwickshire** **£30 - 38k**
 Experience - domestic, residential, education and commercial projects, part III qualified with 5 years experience in a similar position. Role - building reports, feasibility studies, measured surveys, sketch scheme designs, planning forms, liaise with planners, building control and consultants, building regulation drawings, tender drawings and specifications and conduct site meetings.

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 **Powys, Wales** **£18 - 24k**
 Projects - Housing. Minimum of 3 years experience post HNC / HND. Possess excellent technical ability and knowledge of current building regulations. Role - detailing, working drawings and surveys.

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
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Senior Architects Technician - Manchester - Perm - £30-35k + Package

This large B-spoke national company with a practice in Manchester is looking for a Senior Architect Technician with at least 5 years experience in Job running and client liaising within the education sector (7 years as a project manager within any other discipline will be considered).

Architect Technicians - Sheffield, Leeds & Manchester - Perm - £25-27k

This established practice is seeking an architect technician to complement their existing team. You will ideally have 3-4 years previous experience. You will have a proven capability in concept design interpretation, construction techniques and detailing, technology, contemporary materials and components. This is an ideal role for a keen professional looking to work with a prestigious and well known organisation.

Architectural Technicians X3 - Manchester, Leeds - £22-25k + Package

You will have previous experience in Commercial and Residential sectors with a solid knowledge of British Building Regulations. You'll have a minimum of 2 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 position is with a successful high ranking AJ top 100 practice.

Architect Technician - Birmingham - Perm - £15-18k

A small design orientated practice is seeking an Architectural Technician graduate with at least a year's architectural practice experience. You will be a dynamic worker seeking a challenging position from day one. You will be comprehensively trained in return for being intelligent and design orientated in your approach.

Senior Architectural Technician - Warrington - Perm - £30k

This expanding branch office is seeking senior technicians for health, residential or hotel projects. You will have experience of team working on individual projects as they move through an office and then to site. You will be able to assist in the preparation of production information, along with having the skill to attend site and deal with all design matters as well as project management duties. To be considered you will need recognised qualifications along side a minimum of 4 years experience of producing construction details and other site information. Strong knowledge of building construction and AutoCAD is a must with awareness of contract administration being a bonus. This is an excellent opportunity for the ultimate professional.

Architect / Technician - Ipswich - Perm - £25-30k+

This large Construction Group with a number of office in East Anglia is seeking 2 new members of staff to join their architectural department based in Ipswich. You will be keen to work on varying projects in all sectors having previous all round sector experience. Job running skills are required by the architect with the technical post requiring AutoCAD and detailing skills.

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Associate **Central London** **£50-50K**

We have been exclusively retained by this AJ top 20 practice to source an experienced Architect to join them at Associate level. Successful candidates will have a proven track record in the UK hotel sector, excellent client liaison skills, and be an inspirational team leader. Autocad skills are essential, and a practical hands-on approach also imperative. Excellent salary with pension, health cover, life assurance and bonuses. Please contact Sally Winchester email: swinchester@quayarchitecture.co.uk

Technician **Central London** **£20-28K**

This is an excellent opportunity to join a small, quirky Fulham based practice. Due to recent success they are now seeking an experienced technician to join their small but friendly team. The successful candidate will preferably be HNC/ONC qualified. At least 4 years experience is essential, and fluent AutoCAD skills are also imperative. You will be working on a selection of exciting housing projects throughout the South East therefore a good technical understanding along with relevant experience of producing working drawing packages with minimal supervision will be advantageous. Please contact Leigh Maltby, email: lmaltby@quayarchitecture.co.uk

Project Architect **Central London** **£30-35K**

Our client has enjoyed recent success and are now seeking an experienced Architect to join their small but friendly team. The successful candidate will have at least 5 years post Part III experience. You will have worked on a variety of medium to large projects in the housing/residential sector. Fluent AutoCAD skills are imperative along with the ability to coordinate projects on site as you will be working on a selection of exciting housing projects throughout the South East. Please contact Leigh Maltby, email: lmaltby@quayarchitecture.co.uk

We have ongoing requirements for a range of staff, from Project Architects to Cad Technologists. To discuss your options in the strictest confidence, please contact:

Sally Winchester or Leigh Maltby on 01908 672 906 or email
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competitions & awards

Details are available from the RIBA Competitions Office, 6 Melbourne Street, Leeds LS2 7PS, tel 0113 234 1335, web: www.ribacompetitions.com, email: riba.competitions@inst.riba.org

JUBILEE GARDENS CONTEST

A two-stage open project competition has been launched by the South Bank Employers' Group, on behalf of the Jubilee Gardens Steering Group, to find a design team to redevelop the Jubilee Gardens at Waterloo in London. It is hoped that the improvements will provide a better experience both for visitors to the park and for the local community. The closing date for requests to participate is 17 September.

ATLANTIC COLLEGE HOUSING

Entries are invited for a two-stage open design competition for four new housing blocks for students studying at Atlantic College, Wales. The college is set in beautiful countryside in the Vale of Glamorgan, and at the heart of daily college life is the stunning 12th-century St Donat's Castle. The brief for the competition is now available, with stage-one submissions due by 21 September.

POLISH THEATRE OVERHAUL

An international design competition is under way to overhaul an Elizabethan theatre in the historic heart of Gdansk, Poland. The Theatrum Gedanense Foundation is looking to build an auditorium within a 17th-century building – a former fencing school. Used by touring theatre groups from England, the building has a long tradition of hosting Shakespearean plays and once had an open courtyard at its centre, similar to The Globe in London. The theatre should be adapted for performances in which spectators stand around the stage in the courtyard. Applications must be received by 15 November. For details, visit: www.teatr-szekspir.gda.pl

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Project Architect | Surrey | To £37,000+bonus

Based within the M25 in Surrey, your work will cover a variety of sectors including residential, industrial, office and leisure, although immediate projects will be industrial. You should have knowledge of AutoCAD and some previous experience of industrial projects. Relevant experience is of more importance than qualifications.

Architectural Assistant | Kent | £25-30,000+bonus

The ideal candidate should have proficiency in AutoCAD and an in-depth knowledge of technical detailing and specification work. You will have involvement in various projects ranging from listed and historic building work and social housing to commercial and residential builds. A minimum of two years' experience is sought.

Part II Architect | Essex | c£19,000+bonus+bens

Some experience of the commercial build process is required for this role in a busy practice based near to Basildon in Essex. Knowledge of the housing market would also be useful. The practice produces highly detailed work and as such, your work should be of a similar standard. Training in ArchiCAD is given if required.

Senior CAD Technicians | London | £24-35,000+bens

Two experienced CAD Technicians are sought by this rapidly expanding practice. Your day-to-day remit will include the production and detailing of high quality drawings and co-ordination of packages for presentation to clients. A sound knowledge of UK Building Regulations and proficiency in AutoCAD is essential.

Junior Architect | Oxfordshire | £25-28,000+bens

A Junior Architect, preferably with knowledge of Vectorworks, is required to join this established team. You will work on design schemes and aid in the completion of tender details for both commercial and residential projects. Knowledge of NBS specification writing is also sought. This is an excellent opportunity for progression.

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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

Recruitment advertisements in the AJ
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Designing & Building Architectural Careers

Manchester Vacancy

Technician**Vac ref 0409-10****Permanent £25000**

My client is a well respected Architectural Practice with branches throughout the North West and London. They specialise in Office, Residential, Commercial and Mixed-Use Developments. They employ up to 100 staff at their other offices, although the Manchester operation currently has 11 personnel. They are now seeking an Architectural Technician, ideally BIA registered or working towards it, with 4 or more years experience in any of their specialist disciplines and educated to a minimum of HNC/HND standard.

Cheshire Vacancy

Senior Technician**Vac ref 0409-9****Permanent £27000**

This large prestigious client is seeking an Architectural Technician to work on a variety of interesting projects in the North West. The appointed candidates will be required to liaise with clients and undertake regular site visits. The ideal candidate should be IT literate and be proficient in the use of AutoCAD 2002, have strong interpersonal skills and be able to work with the minimum of supervision. Ideally you will have over 5 years mixed in-practice experience, coupled with a strong desire to develop your skills with a highly respected practice.

Wrexham Vacancies

Architect and Technician**Vac refs 0408-77/0409-8****Permanent £Neg**

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

Lancashire Vacancies

Architect/Part 3 Student**Vac ref 0409-5****Permanent****Intermediate Technician****Vac ref 0409-7****Permanent**

My client is a small practice comprising 3 Architects and 4 Technologists. They enjoy an enviable reputation for producing innovative, attractive and deliverable projects to a wide range of sectors including Education and Residential schemes. This reputation has led to a requirement to recruit additional members of staff to join the team. Ideally you will be a recently qualified Architect, or in the position of completing your part 3 very soon or a Technician with a minimum of 1 years post qualification experience. Your undoubted skill will be coupled with the desire to produce outstanding work which will enhance my client's reputation even further. This is a fantastic chance for a young Architect and an enthusiastic Technician to hone their skills.

Kent Vacancy

Project Manager**Vac ref 0408-108****Permanent £25000**

My client is a small, thriving Building Surveying practice based in Central Kent who are seeking an enthusiastic Project Manager to join them. They predominantly deal with the Retail and Commercial sectors on projects with values ranging from £400k - £3m. The role will ideally suit a Technician, Building Surveyor or Building Designer with good design skills as well as between one and three years experience gained in any sector who is seeking to develop the next stage in their career progression.

Norfolk Vacancy

Senior Technician**Vac ref 0408-68****Permanent £32000**

My client is a small, friendly architectural practice base in Norfolk. They get involved in a variety of projects including Listed Buildings, Traditional Buildings, Lime Work, Domestic and Conversion Projects. Successful applicants will be conversant with Autocad and will ideally have some Job Running experience. Although the hours of work are normal 9am to 5pm the practice will be flexible in this regard for Contractors. For Permanent candidates this is an exciting opportunity to join a small but growing practice at a very exciting point in their development. Applications from Fully Qualified Architects will also be considered.

Birmingham Vacancy

Architect**Vac ref 0408-67****Permanent £Neg**

This client is a City Centre based practice, with a bias towards Retail and Educational projects, although they also get involved in Design and Build, Medical and Industrial projects. They are now seeking an Architect to take up a Senior role within the company, with a view to taking an equity share Directorship within the next 2 years. This is an outstanding opportunity for an ambitious, fully qualified Architect to take the next step in their career.

Northampton Vacancy

Technician**Vac ref 0408-63****Permanent £Neg**

My client, a small practice specialising in Residential projects for both Developers and Private Individuals, have recently won a lot of work which means they must increase their current workforce of three. They are now seeking an Architectural Technician with 3 years experience, ideally gained in the Residential sector, although they will consider applicants from any Architectural sphere. The job will be mainly office based and involve running jobs from Conception to Completion, covering amongst other things preparation of Working Drawings and dealing with Planning Issues. Applications will be considered from a wide range of applicants, including those with no "formal" Architectural qualifications as long as they can show a high level of "on the job" experience. The client will assist applicants in furthering their formal architectural qualifications in addition to offering opportunities to develop the role and become a Senior Team Leader within the practice.



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Lancashire Vacancies

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Vac ref 0409-5
Intermediate Technician
Vac ref 0409-7

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Permanent

My client is a small practice comprising 3 Architects and 4 Technologists. They enjoy an enviable reputation for producing innovative, attractive and deliverable projects to a wide range of sectors including Education and Residential schemes. This reputation has led to a requirement to recruit additional members of staff to join the team. Ideally you will be a recently qualified Architect, or in the position of completing your part 3 very soon or a Technician with a minimum of 1 years post qualification experience. Your undoubted skill will be coupled with the desire to produce outstanding work which will enhance my client's reputation even further. This is a fantastic chance for a young Architect and an enthusiastic Technician to hone their skills.

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WLTW: Architects & graduates



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Likes: Gardening
Dislikes: Sport
WLTW: Architectural Technicians



Head Of Personnel

Age: 42
Starsign: Gemini
Likes: Music
Dislikes: War movies
WLTW: Cad Technicians



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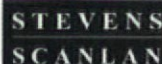
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Tel: 020 7505 6737
Email: charlie.connor@emap.com

Laurie Shenoda
Tel: 0207 505 6803
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Charlotte Ricketts
Tel: 0207 505 6835
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PERMANENT VACANCIES**2 x Part II Architectural Assistant, London - to £30,000**

This large commercial design firm seeks applications from intelligent, design oriented Part II Assistants to work on exciting range of multi million urban, mixed use, retail and other commercial projects. To be successful you will have at least 2 years post PII experience, gained whilst producing good quality working drawing packages, and possess a good detailing ability. Exposure to large commercial schemes advantageous. AutoCAD skills essential. Ref: 10215

2 x Project Architect, London - to £38,000

Do you have first class design skills and sound strong job running capabilities? This international design firm, with an outstanding reputation for good design, seeks applications from architects with proven design and management skills, to work on an exciting range of large-scale commercial projects. The successful candidate will have the capability to take quality design through to detailing and will have at least 3 years post PII experience. A Good level of AutoCAD ability is desirable, but cross-training from other CAD packages will be considered. Ref: 10216

Architectural Technician, London - to £34,000

Due to continued success and a rapidly growing portfolio, this well-known practice currently seeks applications from ambitious architectural technicians, with sound construction knowledge, to work on exciting large-scale healthcare projects. The successful applicant will be an excellent all-rounder, with a sound technical ability, and ideally have working knowledge of ADB and CodeBook. CAD literacy is essential and Healthcare experience is desirable. Ref: 10210

2 x Technical Architect/Architectural Technician, London to £30,000

This large, highly successful practice seeks skilled, quick thinking technicians with a sound understanding of construction and Building Regulations. The role includes compiling tender packages and advising on superstructure details for £multi-million projects. Experience working on residential projects is preferred, but not essential, as is on site experience. Ref: 10214

Trainee Recruitment Consultant, London - to £40K

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Space Planner, London - to £22ph
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Project Architect, London - to £22ph
Residential and health projects - AutoCAD.
Ref: 10209

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

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

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

Mid-Weight Technician, Berkshire - to £18ph
A range of commercial projects - AutoCAD.
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Architectural CAD Technicians £15-£21 Per Hour (DOE) South East England - London

CAD Technicians/Operators required to work on a contract basis on a variety of projects. Will involve preparation of construction drawings, detailing and presentational material. Must be proficient in CAD and therefore able to work with minimum supervision. Attention to detail a must. Excellent opportunity for ongoing contract work. Amanda Follows t. 020 7881 2700 e. afollows@bbt.co.uk Ref: AF00101

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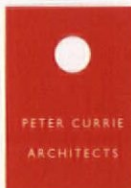
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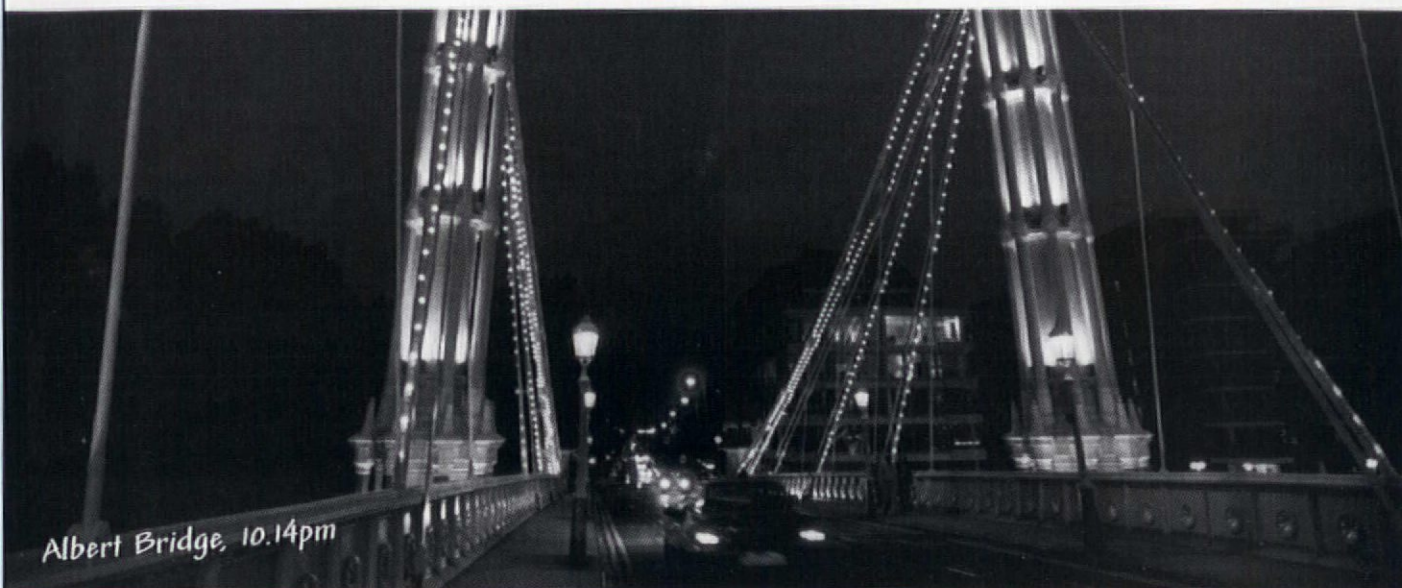
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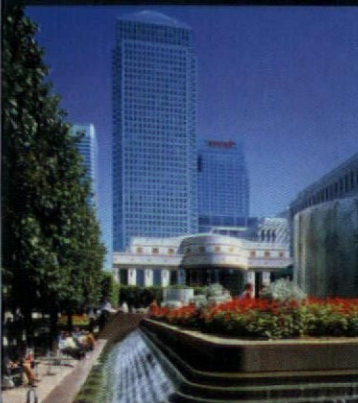
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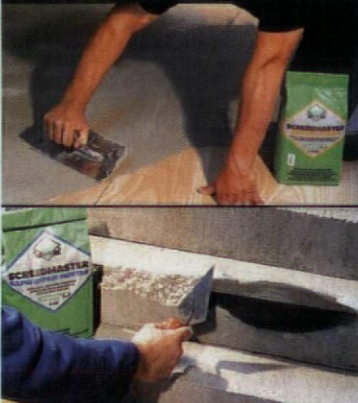
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Storage facilities at Deloitte's Manchester office have been improved thanks to a new Mobile Storage System supplied by Railex Systems Ltd. Comprising of 160 bays, each with a storage capacity of 6 metres, running on specially laid tracking, the mechanism allows for units to be opened up for fast, efficient retrieval of active documents, while archive can be stored securely.

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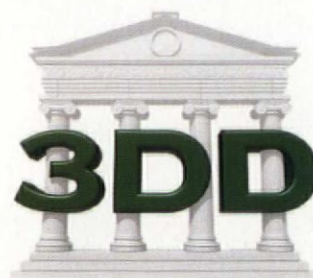
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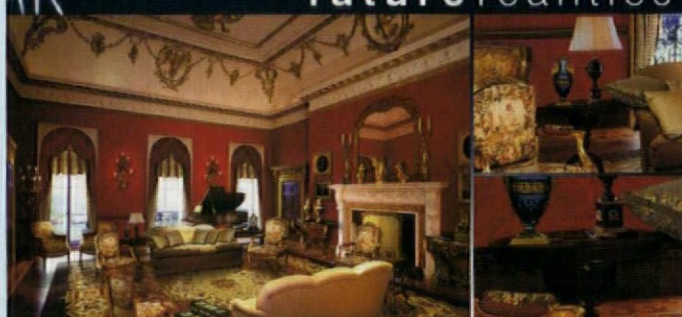
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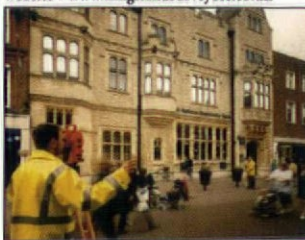
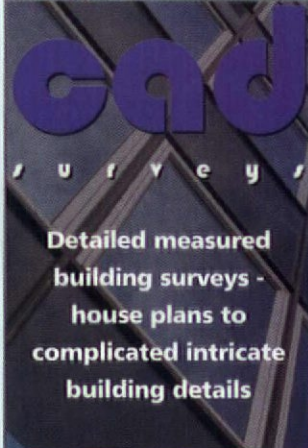
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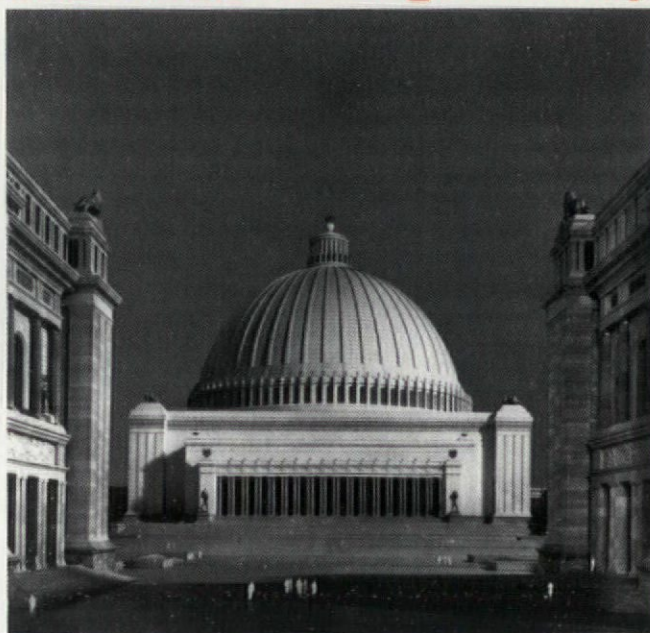
Battle of Stirling

War and destruction are themes that appear to unite this year's shortlist for the **Stirling Prize**, reported on our news pages this week. The Second World War is directly connected to two of the six: **Danny Libeskind's** Imperial War Museum building in Salford, and **Richard MacCormac's** art and architecture urban design exercise in central Coventry, bombed to smithereens and only now recovering from previous post-war attempts to put it right. But then we turn to the deconstruction activities of the IRA in more recent times, and find another two Stirling finalists directly connected. First is **Ian Ritchie's** 'Spire' scheme in Dublin, replacing the old Nelson's Column (blown up by the IRA) opposite the post office where the Irish revolution began in 1916. Second is **Norman Foster's** headquarters for Swiss Re, made possible by the IRA bomb that removed a large chunk of the listed Baltic Exchange on the site. Subsequently the then-chairman of English Heritage, **Jocelyn Stevens**, backed the radical 'gherkin' design rather than a simple replacement. If Swiss Re wins, incidentally, who would collect the award? Virtually the entire design team – including **Robin Partington, Ken Shuttleworth** et al – has moved since (or before) its completion.

Two-sided storeys

It is hard to see how the Foster and Partners 'Business Academy' in Bexley fits in with a military theme. However, you have to say it has blown a big hole in the government argument that PFI is the right procurement route for educational buildings. No city academy is being procured using this method, yet Tony 'Integrity' Blair made a point of saying, when he opened Bexley, that this building represented the future of schools. What on earth did he mean? Meanwhile, the sixth building on the Stirling shortlist, and many people's favourite to win it, is the **Peter Cook/Colin Fournier** Kunsthhaus in Graz, Austria. No direct connection with the conflicts of yesteryear,

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. Unfortunately, no one correctly identified last issue's project (AJ 2.9.04). The never-built scheme was **Lindy & Lewis's** Liverpool Street Station with gyroplane landing platform.

but another example of Austria's cultural movers and shakers using overseas architects to mark their opposition to the nationalist types (sometimes ex-Nazi sympathisers) that have given the country a bad name. Incidentally, if you hadn't already heard this, **Arnold Schwarzenegger's** claim to have seen Russian tanks in the streets of Austria (his home country) before he muscled his way into the US is entirely mendacious. The Russians left Austria two years before he was born.

Carry on Biennale

As the usual army of great and good architects suns itself at the Venice Biennale, those who fund the British presence (ie taxpayers) are once again left wondering why, if what is exhibited in Venice is so good, we cannot see it back in Blighty. The idea was mooted but failed to materialise last time round, when there was a proposal to make the architecture of London's new Jubilee Line stations the subject of the British Pavilion exhibit. The

idea was to bring the show back to the Royal Academy, but the British Council, responsible for the British presence in Venice, started fund-raising too late and the idea was aborted. It surely cannot be beyond the organisational powers of the council to do something about this. They always have two years to think about it. Perhaps culture minister **Lord McIntosh** could have a word at the pavilion reception.

Tunnel vision

The death of that redoubtable construction industry client and nemesis **Alastair Morton** reminds Astragal of the story told at a civil engineering dinner about the procurement process for finding contractors for the great man's Channel Tunnel project. Messrs Murphy from Cork arrived for an interview, and the more talkative of the two brothers, who owned the firm, outlined their strategy. He would start from Folkestone and his brother from Calais, and their tunnels would meet up half-

way. 'What happens if they don't?' 'We both keep digging until we reach the other side, and you get two tunnels for the price of one!' General laughter. The dinner host turned to Morton and said: 'Of course, Alastair, you got one tunnel for the price of two...'

Centre parting

Press comment on the search for a new chair of CABE, in succession to Stuart Lipton, includes the suggestion that former environment secretary **John Gummer** could be just the man. There is a problem, however: as a sitting MP he could not undertake the job of chairing a 'non-departmental public body', as CABE officially is. On the other hand, were he to retire from parliament at the next election... What is certainly the case is that he had more effect on the planning system than any secretary of state in recent decades, with his outlawing of additional out-of-town shopping centres. Let's hope Tony Blair doesn't wreck his legacy by sucking up to Walmart and letting them revive the menace to town centres.

Shopped out

An exhibition of photographs of designers opens at the National Portrait Gallery later this month, and includes an image of **Jan Kaplicky** and **Amanda Levete** of Future Systems that has been used on the invitation for the opening. Given that they are good fun, one can only note that the photograph makes them both look thoroughly fed-up. Perhaps it was taken after they were told that their Selfridges building in Birmingham hadn't made the Stirling Prize shortlist. Popularity with the public apparently has its limits.

Hair today

I notice the AJ profile this week is of my old mucker **Charles Kneivitt**, new director of the RIBA Trust. It is a little-known fact that he shares a connection with **Camilla Parker-Bowles** and **Nancy Dell'Olio**: all have their hair done at Mayfair crimpier **Jo Hansford**. Isn't life grand!

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AQUALUX

AJ ENQUIRY NO: 201

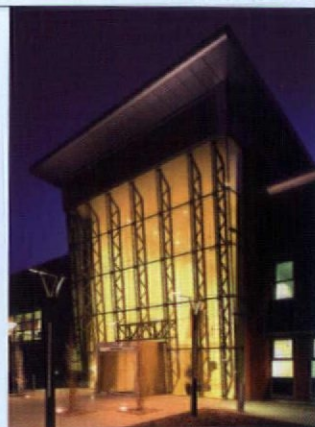
Aqualux, the shower enclosure company, has introduced a new quadrant enclosure to its successful Elite collection. The new addition has been introduced in response to the growing demand for quadrant enclosures over the last couple of years, particularly from the new-build market. The quadrant shape provides great space-saving economy, with a maximum showering area in a relatively small floor space.



HANSENGROUP

AJ ENQUIRY NO: 202

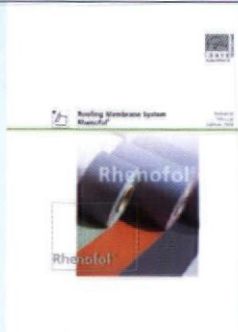
The Newcastle headquarters of the North East Regional Development Agency, One North East, uses high-performance ThermoSpan glazing units manufactured by HansenGlass. The double-glazed units feature both hard and soft coated glass and have a U-value close to 1.0W/m²K. HansenGlass also supplied Tempo glass entrance doors. For details of HansenGlass products call 0151 545 3000 or email sales@hansenglass.co.uk



FDT

AJ ENQUIRY NO: 203

The most comprehensive and in-depth manuals ever published about two of the top roofing membrane systems are now available. European single-ply roofing market leader FDT has just unveiled the long-awaited *Technical Manual Editions* on its premier products, Rhepanol fk and Rhenofol. The illustrated manuals analyse how Rhepanol fk and Rhenofol are viable for both new-build and refurbishment projects, and show how these products have been applied successfully over 40 years to more than 180,000,000m² of roofing.



KALWALL PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

A stunning oval-shaped wall in Kalwall designed by architect Sutton Griffin & Morgan. Magical, mystical and flooded with 'museum-quality' diffused daylight, this is how Kalwall lights up the imagination and the women's prayer hall of the Ahmadiyya Muslim Association in Morden, Surrey – one of 200 quite different projects that Stoakes Systems has supplied and installed. Telephone 020 8660 7667 or visit www.stoakes.co.uk



BRETT MARTIN DAYLIGHT SYSTEMS

AJ ENQUIRY NO: 205

A large Marvault RL clear polycarbonate barrel-vault canopy has been installed to create a dry outdoor area for the younger children of St Mary's CE Primary School, Greenfield, Oldham. Specified by architect Thorpe



Whyman & Briggs, the canopy was manufactured and fixed by Brett Martin Daylight Systems on behalf of P&L Construction as part of its work on the school's new Early Years Unit.

LUCITE INTERNATIONAL

AJ ENQUIRY NO: 206

Perspex clear acrylic sheet have been used by up-and-coming designer Sarah George, design director at Saxum, for a stunning staircase in a new development of luxury apartments in London's Islington. Working with Perspex fabricator QD Plastics of Glasgow, George designed the staircase for project architect Simon Graham of Tasou Associates, which have a number of developments in the capital city.



MARLEY FLOORS

AJ ENQUIRY NO: 207

Sustainability, recycling and the environment are the three topics addressed by Marley Floors in its new RIBA-accredited CPD presentation. The company discuss the myths and perceptions attributed to vinyl floor coverings and provides fully researched and accurate responses to dispel many of these misconceptions. Marley Floors is one of the first companies to achieve ISO 14001:1996 Environment Policy Systems accreditation in the building industry.



MUMFORD & WOOD

AJ ENQUIRY NO: 208

Mumford & Wood – the specialist manufacturer of timber sliding conservation sashes, casements, French doorsets and entrance doors – has supplied casement windows for a renovation project in Essex. An already attractive country home when recently purchased, its new owners made many changes, which included the replacement of all the Georgian-style windows. Mumford & Wood was also commissioned to manufacture the bespoke front and rear porches.



Can you see how much bigger Europe's forests are growing every year?



Every year Europe's forest cover grows by an area the size of Cyprus – some 3,500 square miles¹. That is almost 100 football pitches every hour. Which is good news in the fight against Global Warming, as the more our forests grow, the more carbon dioxide is sucked out of the atmosphere and the more wood is available for us to use. Thanks to sustainable forest management, the more you use, the more we plant and the bigger the forests grow². For more information call us on 0800 279 0016 or visit us at www.woodforgood.com



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¹MCPFE/UNECE-FAO State of Europe's Forests 2003. ²Use sustainably produced wood. Over 97% of softwood and c.60% of hardwood consumed in Europe is sourced from European forests, which are in surplus production (IIED, Using Wood to Mitigate Climate Change, 2004). For additional reassurance look for independently certified timber. Photo credit: MODIS.

wood. for good. is a promotional campaign sponsored by the Nordic Timber Council, the Forestry Commission, the UK Sawm Wood Promoters, the Timber Trade Federation and the Northern Ireland Forestry Service. All members are committed to sustainable forest management. In each of the members' countries credible third party certification schemes are now operating and increased areas of forest are being certified.

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