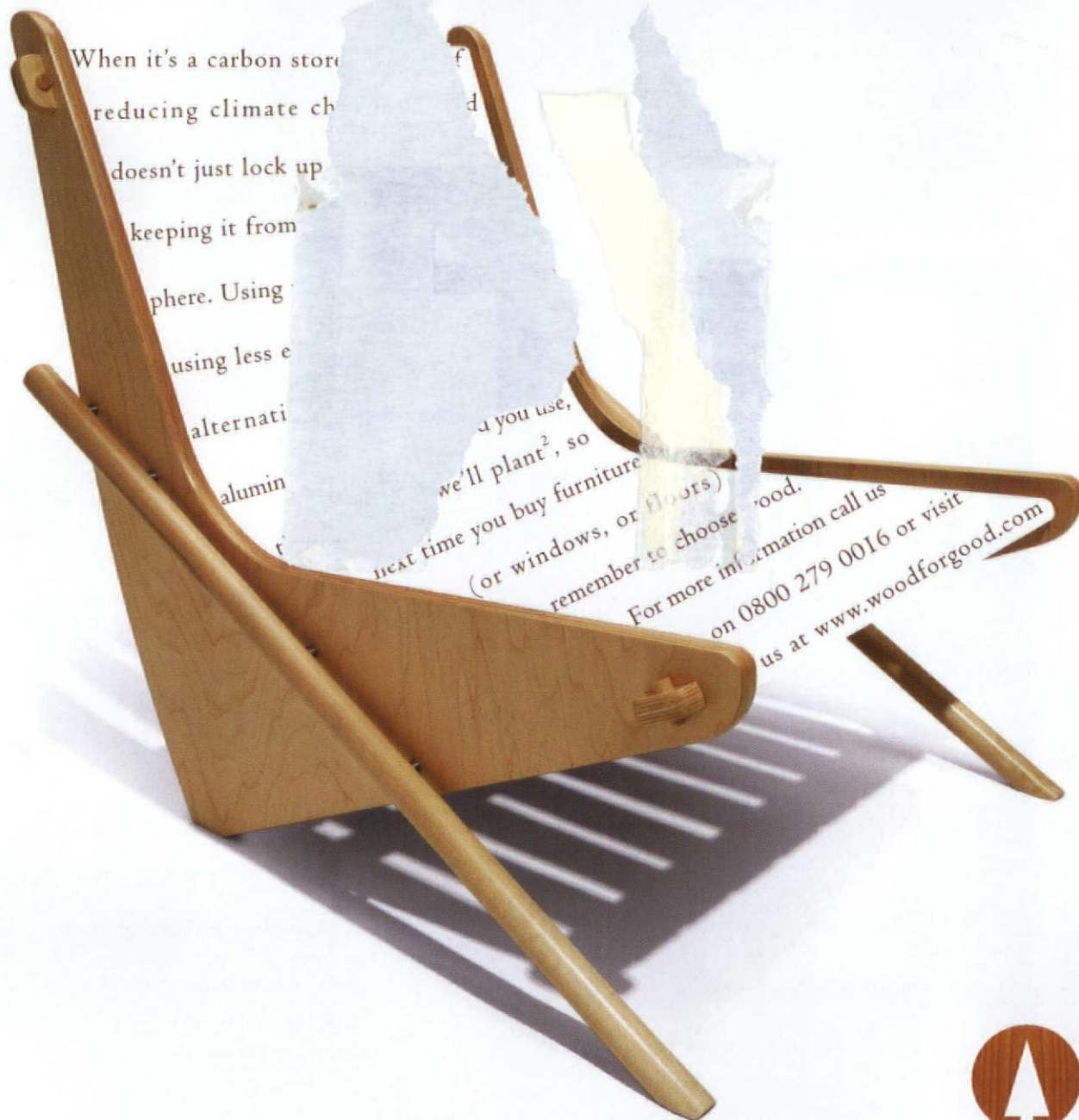


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When is a chair not a chair?



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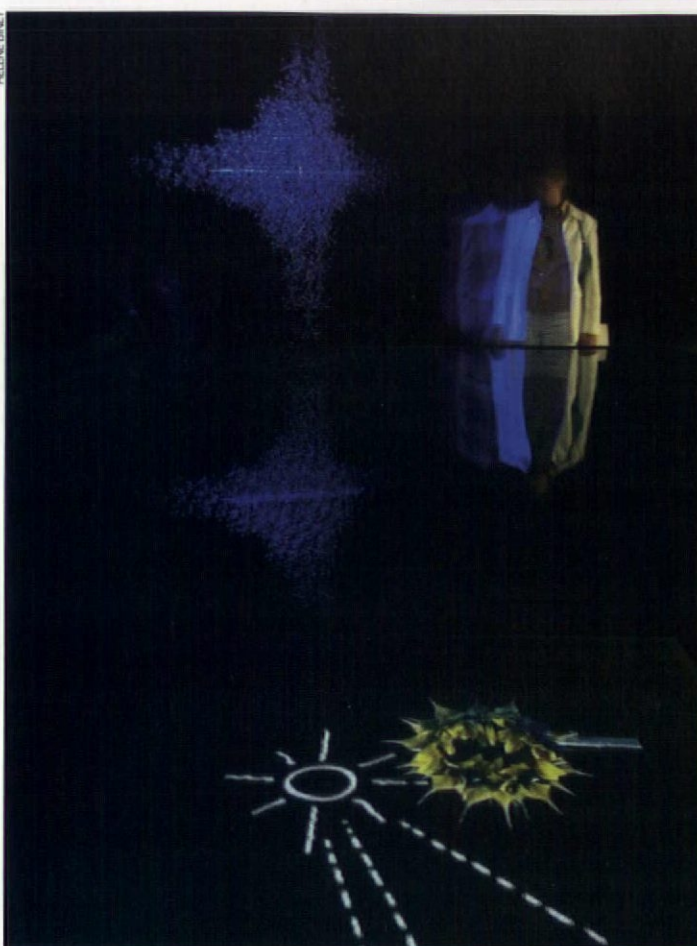


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KEVIN MAZUR



This photograph shows a detail of Wilkinson Eyre's installation in 'Metamorph', the main exhibition at the Venice Architecture Biennale. Images projected overhead appear as reflections in a large water-table, designed in collaboration with sculptor William Pye. For a full review of this year's biennale, see pages 47-50.

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“When I had a look round, I was astonished by how little was different to when it was completed”
 John Madin is mystified by the DCMS' refusal to list his Birmingham Chamber of Commerce on the grounds that there have been too many changes **» page 6**



Sophie Nguyen visualises an apartment built with a new prefab system that promises cheaper construction **» pages 12-13**

aj news

Resits fail to relieve UCE despair

Less than half of the architecture students at the University of Central England (UCE) have managed to pass their Part 1 examinations, despite receiving extra support with their resits.

An astonishing 93 per cent failed their exams back in July (AJ 15.7.04), but only a handful have been able to do any better second time round. Of the 35 remaining students from the 2001 intake, there are now 14 who have succeeded in securing their honours degree. At least one received a first.

However, staff at the university believe this small reversal indicates things are slowly beginning to change within the troubled department.

Phil Walkling, the UCE's pro-vice-chancellor, said: 'The summer results were a bloody disaster and we have absolutely done our best to put things right. Our view is that the resits were successful, although we do have a group of 21 that have still got work to do to catch up.'

'But 40 per cent is a much healthier pass rate. One thing I am sure

of is that these marks are all merited and that we have maintained our standards. We had a full set of external examiners and the board took seven hours checking the results were correct.

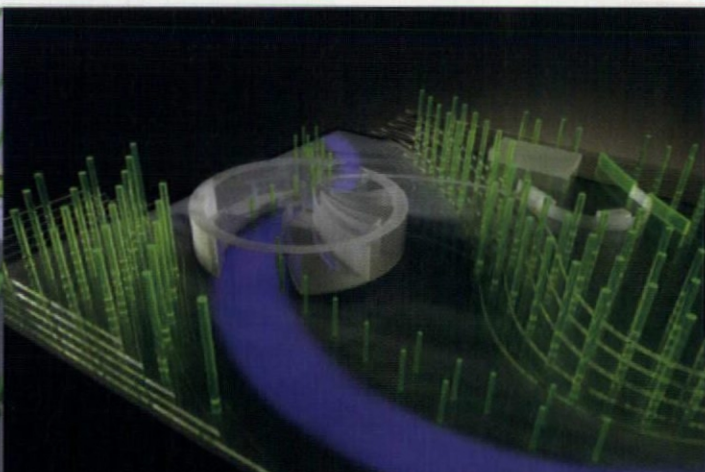
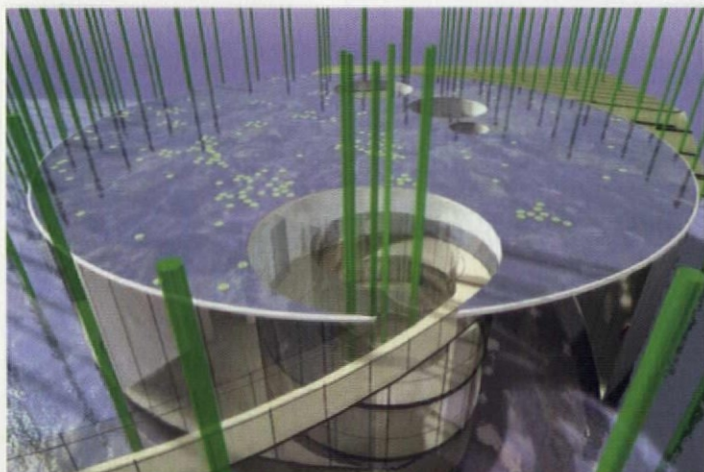
'The staff really worked hard with the students and a lot didn't have any summer holidays.

'We already have five applications to go directly into the second year. That's a fair bit more than usual – perhaps it is because they know we insist on high standards.'

The reasons for this year's appalling results still remain a mystery but it is hoped the situation will become clearer after a report into the causes is published in the next few weeks.

'There's possibly still work to do and there are lessons to be learned for both the faculty and the university,' Walkling added. 'I'm not sure the communications between students and tutors were always there. But once the spotlight is on these things, they will improve.'

Richard Waite



Ken Shuttleworth's practice, Make Architects, has drawn up these plans for a private house. The house, which is on a river in a yet-to-be-disclosed location, will have water running through its centre and will aim to meet the highest ecological standards.

“It is far from clear whether the architect had the budget in mind when drawing up designs of such complexity”

The Fraser report lays significant blame for the cost overruns at the Scottish Parliament at Enric Miralles' door, but nobody gets off Scot-free » pages 16-17



‘Disgraceful’ insurance demands trigger anger

Regional Development Agencies (RDAs) are demanding ‘anti-competitive’ levels of Professional Indemnity Insurance (PII) from architects, a move that will see them reported to the Office of Fair Trading (OFT).

Leading members of the profession have warned that the demands – which require more than £10 million cover – are discriminating against 95 per cent of practices.

ARB board member and RIBA councillor Yasmin Shariff, also a member of the East of England Development Agency’s (EEDA) board, said she was ‘horrified’ at the mandatory level.

‘This is a disgrace,’ she told the AJ. ‘It means that a vast proportion of architects will be unable to do work for these agencies. It is a completely unbendable rule that is extremely unfair to small practices.’

‘I have warned them that I am going to take this to the OFT imminently unless they change it. I am determined on this one,’ she added. Shariff also said

that she believes many of Britain’s RDAs have the same PII rules.

The EEDA last year sparked widespread interest from the architectural community with its Landmark East competition, which was won by seven offices from around Europe. However, many would not have the required PII to carry out the work.

The RIBA’s director of practice, Richard Brindley, is in agreement with Shariff. ‘PII levels required for public-sector projects by government agencies are often set at unreasonably high levels, without due consideration to the real level of risk that the project is going to be exposed to by the actions of the architects,’ he said.

‘It is thought that this will give added protection to the client, but all it does is add unnecessary costs that the client will eventually have to pay and reduces the number of architectural practices available for the client to select,’ Brindley added.

Ed Dorrell

PRESCOTT DEFENDS PPS 6

John Prescott has written to the ODPM Select Committee to reassure MPs that his department’s draft PPS 6 will not upset the ongoing renaissance of England’s inner cities. Leading figures have warned the document may signal a return to out-of-town shopping. +

THORNFIELD ON SHOW

Thornfield Properties, the developer behind the proposals to demolish part of London’s Smithfield Meat Market complex, yesterday launched an exhibition of KPF’s proposed replacement buildings in the poultry market.

RIBA’S SUSTAINABLE REPORT

The RIBA has responded to government sustainability studies by producing a report called *Sustainable Communities: Quality with Quantity*. The document recommends changes to the planning system and also tackles issues such as urbanism. +

Lasdun’s ziggurats set for overhaul

Denys Lasdun’s ziggurats, the ground-breaking 1960s student housing blocks at the University of East Anglia (UEA), are to be given a much-needed makeover.

The university has launched a search to find architects capable of handling the £4 million refurbishment. Though the two blocks – known as the Norfolk and Suffolk Terraces – are structurally sound, the interiors have started to deteriorate.

Joseph Saunders, the UEA’s estate development director, said: ‘The ziggurats have managed to survive 40 years of student life and are owed a rest.’

If the project runs to plan, it is hoped the revamp will be completed by December 2008.

For further information on the scheme visit www.tedpublications.eu.int (contract notice 2004/S 179-153680).

Legal bill blamed for ‘appalling’ ARB retention hike

The ARB’s retention fee was hiked yet again last week, a move that is sure to trigger further frustration in the profession.

The rise agreed by the board last Thursday – to £74.50 a year – was even higher than recommended by its finance committee, which had suggested an increase from £70 to £73.

ARB board member Nick Tweddell, a member

of the finance committee, said a large share of the ‘appalling’ rise was down to escalating legal bills in the battle with board rebel Ian Salisbury.

Figures published this month show an extraordinary rise in lawyers fees. In 2002 the board spent just £45,000, in 2003 £86,000, and in 2004 it rose to £149,000. With 30,000 registered architects, this represents nearly £5 per head.

MVRDV heads to the hills with pavilion plan

Fashionable young Dutch practice MVRDV has reinvented the concept of the pavilion with this radical scheme for the Serpentine Gallery.

The 23m-high grass-coated ‘mountain’ will completely cover the original gallery building in Kensington Gardens and will be supported by a steel beam frame weighing 200 tonnes.

The building, the fifth in the Serpentine Gallery’s series of architectural commissions, is to open in spring 2005. +



DCMS sparks Brum listing row

A dispute over the reasons behind the failed listing of a 1958 Modernist building has broken out in Birmingham.

Both the original architect of the city's Chamber of Commerce, John Madin, and the conservationists campaigning to save it are fuming at the Department for Culture, Media and Sport's (DCMS) decision to turn down listed status.

They have slammed the rationale behind the decision – that the building has seen too many changes since its completion – as 'complete nonsense'.

'We've been told that the building is not the same as when it was completed but that makes no sense at all,' said local Twentieth Century Society casework committee member Eva Ling. 'I have been round the building with Madin and he says it's almost identical.'

Madin, who was responsible for several of Birmingham city centre's major buildings, including most famously the now-threatened Central Library, was described by Pevsner as 'remarkably good on any standard'.

'This is one of the most infuriating decisions I have heard,' Ling added. 'It seems to me that the powers that be are making excuses just because they don't like the building. That is not the way to go about deciding which buildings should be listed and which should not.'

And Madin himself, who believes the Chamber of Commerce is his best building, agreed. 'This is a shocking decision,' he told the AJ. 'There is no way they can argue that there have been too many changes made. When I had a look round, I was astonished by how little was different to when it was completed.'

'For example, the boardroom still has the board table that I commissioned and the same chairs that were there when it opened. And, most importantly, the mural by John Piper is intact and should



John Madin's Chamber of Commerce: 'a building of its time'

be left where it is. It seems a real shame as this is a building of its time and soon there will not be many of them left,' Madin added.

The Chamber of Commerce building – which won an RIBA Award in 1961 – is currently under threat from a proposal that would see it demolished and replaced by a much larger mixed-use scheme by Aedas.

Ed Dorrell

Poundbury model gets Hill sympathy

Planning minister Keith Hill indicated sympathy for Prince Charles' urban design agenda by visiting Poundbury in Dorset last week.

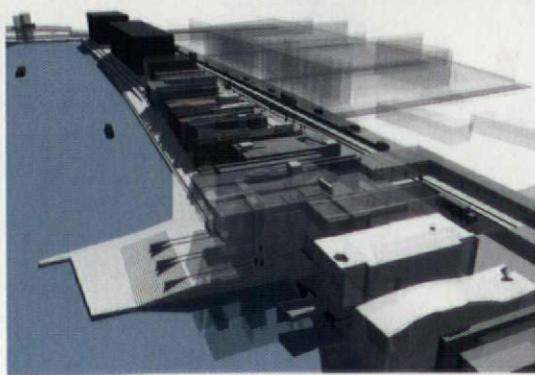
The Prince gave Hill a guided tour of the model village in an attempt to provide inspiration for the 200,000 houses the government is planning to build in the South East.

The village's future development was put in jeopardy earlier this month when Dorset council turned down plans for an apartment development after locals had objected to the proposed density. +



Woods Bagot Architects has won a competition to design a new international airport passenger terminal in Thessaloniki, Greece. The terminal, which will handle eight million passengers a year, will comprise separate landside and airside buildings connected by a four-storey landscaped street. The 150,000m² terminal will eventually be expanded to provide facilities to handle 16 million passengers a year, with additional airside infrastructure, operational buildings and a Metro rail interchange and hotel. Construction of the project is due to start early next year.

STUDENT SHOWCASE



Kamil Malek Shah and Yahya Islami designed the Osthafen Film Studio, Berlin, as part of their Part 2 work at the University of Edinburgh. They filtered and remodelled two-dimensional images from the city into three-dimensional images, and used these as the basis for the setting of the film studio by rescaling them on to the site. As Osthafen is on the east-west boundary of the old Berlin, the intention was that the new film studio would not only rejuvenate an already run-down area but that it would also link up with other existing studios in Berlin to create a more composed 'image' for the city.

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



Wirral interest may see 'Cloud' back on Mersey

Will Alsop's axed Fourth Grace project looks set to cause more controversy after it was revealed that the abandoned scheme could be built just miles away from its original site.

Negotiations are already under way to bring the controversial 'Cloud' development across the Mersey to the Wirral, where it could become a casino or entertainment complex.

Alsop warned he would take the scheme elsewhere within a week of Liverpool City Council's decision to drop the proposals back in July (AJ 29.7.04).

The council maintains that spiralling costs – an increase of £96 million from the initial forecast – were to blame for the scheme's collapse. However, it now appears that Reddington Finance, the consortium that owns the former Cammell Laird shipyard on the Wirral, is prepared to back the proposals.

Alsop Architects' David West played down the rumours. 'We read something new about the



Despite its rejection, Alsop's 'Cloud' could find itself in Liverpool after all

'Cloud' every day and some reports say we are already in negotiations about costings,' he said. 'However, we would love to be involved in the Wirral and are interested in one or two sites. We have been in talks with Mike Ryder at Reddington Finance, but that is as far as it goes.'

It is also understood that developers in Birmingham have expressed interest in the 'Cloud' to help trigger regeneration.

● Elsewhere on the Wirral, Mersey Waterfront Regional Park and the local council are funding a £130,000 study to establish whether an iconic landmark – similar to the Statue of Liberty – should be built off the Wirral's coast. Sculptor Tom Murphy has already drawn up plans for a 55m statue of Poseidon, which, it is hoped, would rival attractions such as the Angel of the North.

Richard Waite

Lack of cash ends Libeskind's Spiral

The Victoria and Albert Museum has formally dropped plans to build Daniel Libeskind's Spiral proposals.

The museum's trustees have decided that it is pointless pursuing the project after it was again turned down for Heritage Lottery Fund (HLF) cash last month.

They have now admitted that there is nowhere else to turn for the funding required to build the project, planned partly to accommodate the RIBA Drawings Collection.

V&A director Mark Jones said he was enormously disappointed: 'This is a sad loss for the museum and a sad loss, I believe, for London as a whole.'

'We remain profoundly grateful to Libeskind for his vision, his unfailing commitment and his passion for the V&A. Daniel is one of the world's most outstanding architects and the spiral would have been one of the most inspiring and exciting buildings in London.'

'It is with great regret that the V&A has decided that it is not to go ahead with the project following the HLF's decision last month,' he added. +

Fourth Grace failure blamed as Alsop closes Dutch office

The collapse of the controversial 'Cloud' project was one of the key factors that led to the closure of Alsop Architects' Rotterdam office.

Open for less than four years, the Dutch office had been hoping to begin work on the long-awaited Fourth Grace development.

However, with the ditching of the Liverpool project – which coincided with the completion of a major scheme in the Netherlands – it was felt that it was no longer commercially viable to keep on the office's 11 staff.

Eight of the team have now been made redundant and only two have been redeployed, in China. The other has emigrated to Canada.

A spokesman for Will Alsop said: 'It was a rational business decision that made sense at the time. The Fourth Grace was going to be dealt with by the Rotterdam office and there is not as much work in the Netherlands now that the Almere project has come to an end.'

'There is no view of moving an office back into Europe as we are trying to develop into China and Toronto and concentrate on one office in each zone,' he added.

The ongoing work in Europe will be dealt with from London, which includes the firm's massive Mauritsweg mixed-use development in Rotterdam and a housing project in Groningen.

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ARB code 'open to client abuse'

Clients are using a clause in the ARB's Code of Conduct to 'vindictively' attack architects that they have employed, members of the board have claimed.

Yasmin Shariff told last week's board meeting that members of the public are taking advantage of Standard 11 'when they can't find anything else to get them on'. She said that these clients use Standard 11 as a tool to avoid paying the fees owed to practices that have completed generally satisfactory work.

Shariff's comments follow a spate of recent Professional Conduct Committee hearings in which architects have been prosecuted for failing to meet Standard 11.

The clause states that 'architects should organise and manage their professional work responsibly and with regard to the interests of their clients'. Some board members are worried that the clause is too vague in its wording, leaving it open to abuse by clients.

Shariff said: 'Standard 11 is used vindictively against architects and that seems extremely unfair to me. These clients look for ways of taking action against them and come across this.'

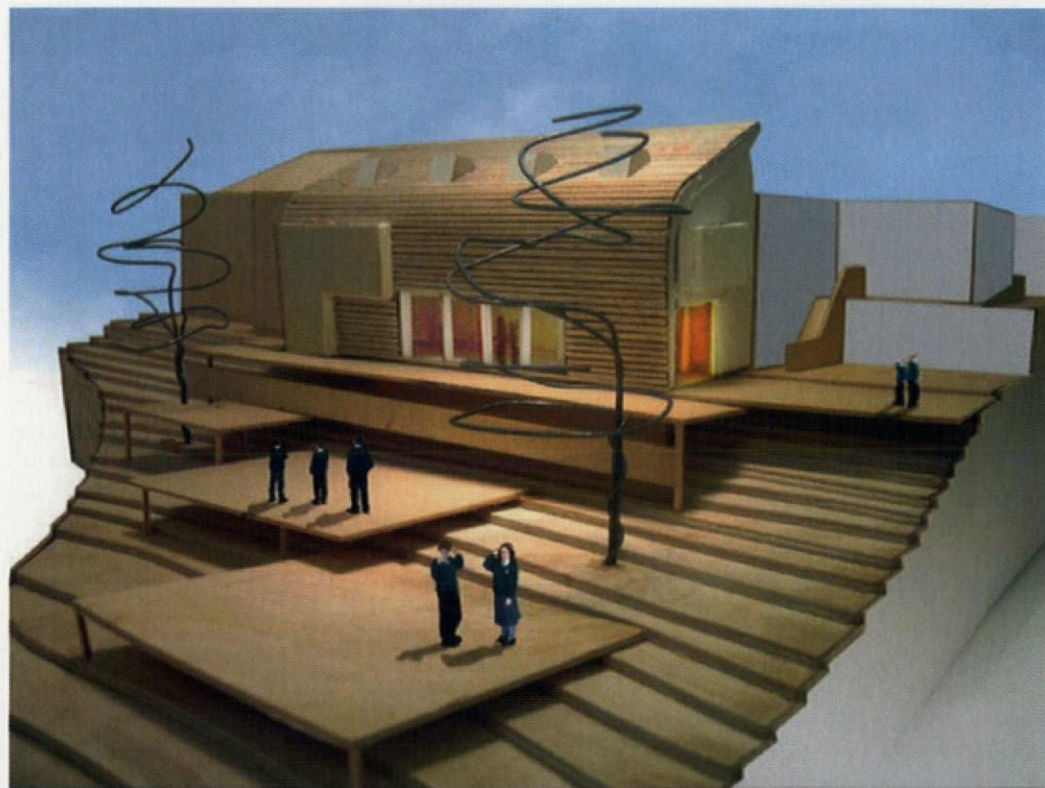
'When they do not want to pay the fee or they simply want to "get" the architect this is normally the only one they can find,' she added.

Shariff found support from fellow member John Spencely, who agreed that he was concerned that architects who are not truly at fault are suffering.

'What is happening is that architects that have done nothing really wrong are facing dire consequences because they have left themselves open,' he said. 'Your heart bleeds for them.'

However, board chair Judge Humphrey Lloyd was more reserved about Section 11's failings. 'It is at the heart of every relationship between architect and client,' he concluded.

Ed Dorrell



School extension is a class act

Children across the country will be able to learn about a £350,000 extension to St Pancras School in Lewes, East Sussex, thanks to a pioneering new scheme. Masterminded by BBM Sustainable Design, every stage of the nine-month project will be filmed to create an interactive CD-ROM. The CD will then be sent out to junior schools as part of the Classroom of the Future initiative, which is being run by the Department for Education and Skills. The two-storey arts and science block will be insulated with recycled cellulose and clad in locally-grown sweet chestnut wood taken from worked coppice land. The new extension is due to open in September 2005.

Hopkins hits out at Portcullis leaks

Hopkins Architects has denied responsibility for the latest problems to hit Portcullis House, instead pointing the finger at shoddy workmanship.

According to reports, the courtyard roof of the £234 million parliamentary building in Westminster has begun 'leaking like a sieve'. However, Hopkins is denying all blame.

A spokesman said: 'This is the first time we have perceived there are any problems and in our opinion the leaks are an issue of workmanship, not architecture. This is not an architectural issue but we are helping Portcullis House to resolve them.'

Constructed by Laing, now Laing O'Rourke, the building opened in 2000 and houses the offices of more than 200 MPs and 400 support staff.

But the project has been plagued by difficulties from the outset. Within a year of it opening, the building was found to have almost 7,500 individual defects and a National Audit Office report released in April 2002 revealed the scheme had cost £41 million more than originally estimated.

Campaigners fight to protect historic Dublin buildings

Conservationists in Dublin are fighting to stop city planners delisting 500 historic buildings in the Irish capital.

The Irish Georgian Society – which campaigns for all historic buildings in Ireland – is determined to force the local authority to keep the mainly Edwardian and Victorian houses

on the Record of Protected Structures.

The group is lobbying city councillors to vote down the delisting proposals at the next council meeting, and has launched a media campaign to raise awareness.

The society's conservation research officer, Emmeline Hend-

erson, told the AJ that most of the threatened homes fall within a 'belt of redbrick terraces that enclose the historic city centre'.

'We are extremely worried about this move,' Henderson said. 'It seems to us like an extremely backward step for the city.'

'Most people didn't know anything about the delisting

– including councillors and the media – so now they are aware of what is threatened we hope to defeat the proposals,' she added.

The planners that proposed the delisting have argued that the move does not endanger Dublin's historic centre, saying it simply aims to get rid of anomalies in the planning system.

"Yes, Matt?"

"Get the kettle on,
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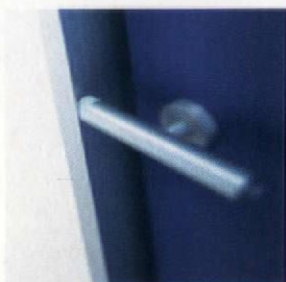
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Arup homes in on prefab market



Sophie Nguyen shows that the prefabricated system can create open rooms, double-height spaces or a clear glass face. Ken Shuttleworth (right)

Arup has announced that it is working with architect Ken Shuttleworth to develop a system for modular prefabricated housing that can, it claims, be produced at a significantly lower cost than conventional housing.

Arup director Roger Ridsdill-Smith has been working on the project that will, he said, 'produce a process rather than a final result'. The structural engi-

neer said that this was essential if the prefabricated units are to be made on a large enough scale to be economic and to have some impact on the housing shortage.

Speaking at the annual Lignacite lecture last week, he said: 'They must suit everybody, not just people like me.'

Ridsdill-Smith's solution is a factory-produced reinforced-concrete system, which the team

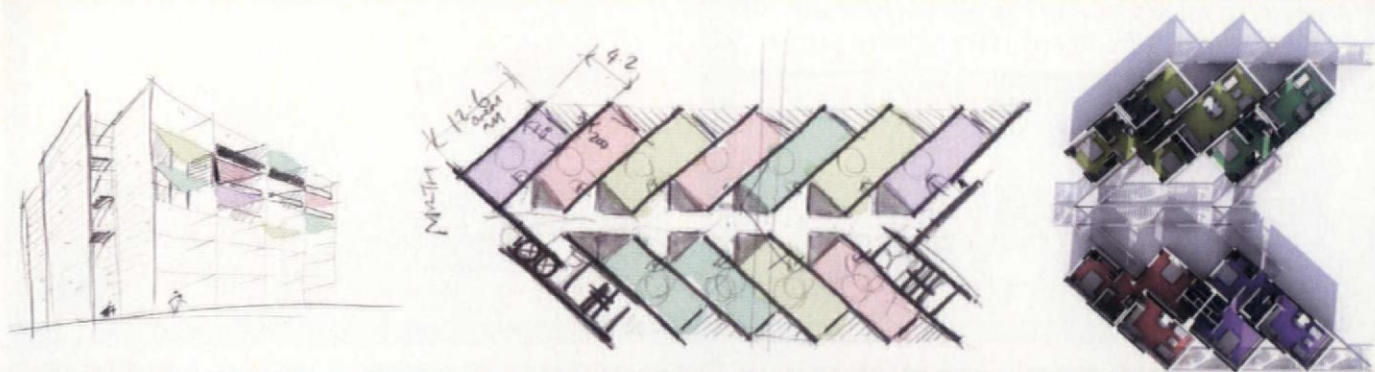
has named 'Movocosity'. The essential requirements of the system are complete flexibility in the size of the units ('We don't want all of our buildings to be the approximate size of the back of a lorry,' said Ridsdill-Smith); that the units should be stackable in many different ways; and that it should be possible to create double-height spaces, open rooms and clear spans without downstands.

It should also be possible to create balconies, to cantilever the units and to have an entirely clear glass face.

Stating the reasons for choosing reinforced concrete as the structural material, Ridsdill-Smith said: 'It is very hard to satisfy acoustic requirements without concrete floors. You can pour to fit, it is sustainable and it is low technology. We are using



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demonstrates that the units can be stacked in many different ways to produce imaginative apartment blocks

well-understood materials.'

Ridsdill-Smith aims to use his prefabricated system to produce higher-quality, more imaginative apartment buildings at a lower cost than is currently possible. 'The only way a factory-based system can win,' he said, 'is if the factory costs are less than the costs on site.' Ridsdill-Smith said savings could be achieved by:

- using an unskilled workforce;

- being more efficient;
- reducing defects;
- having a faster programme time; and
- reducing waste.

However, this will only work if the buildings have been designed specifically for factory manufacture. The larger the proportion of the manufacture that can be done in the factory, the greater the savings will be. 'The objective,'

Ridsdill-Smith said, 'is to have high quality, low-cost homes. You can't rely on a subsidy.'

He has been working with two practices: Shuttleworth of Make, who also spoke at last week's lecture, has looked at planning a block where the apartments are all angled from a central corridor; while Sophie Nguyen has been examining possible interior arrangements to demonstrate the

flexibility that is possible, and the avoidance of a prefab aesthetic.

Asked how he would overcome the barrier of initial cost on the first project, Ridsdill-Smith said that the group would look at demonstration projects, which would not be factory made at first. Then, once a factory was set up, the cost would be amortised over a number of real projects.

Ruth Slavid

Something for all you petrol heads. A Saab diesel.

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who said what

'Clearly Libeskind's practice will survive the frustrations of Ground Zero. What he may find tougher to withstand is the change in his critical reputation'

Deyan Sudjic.
Observer, 19.9.04

'As chief planner of all England, he seeks the genetic modification of the landscape with his own terminator gene, urban development'

Simon Jenkins on John Prescott. *The Times*, 17.9.04

'I'm too old to learn to be a site manager but my buildings stand up'

Peter Cook. *RA Magazine*, autumn 2004

'I think it is really audacious, really amazing and really grand. It's fab. It's so exciting'

Julia Peyton-Jones, director of the Serpentine Gallery, on MVRDV's plans to build an artificial hill over the gallery.
Daily Telegraph, 21.9.04

'I'm unprecedented. And people just don't understand that'

Developer Donald Trump. *Sunday Telegraph*, 19.9.04

vital statistics

- The death of midget actress Tiny Doll, 90, earlier this month leaves only eight remaining Munchkins from the original *Wizard of Oz* film. Tiny and her sisters Grace and Daisy were among 124 midgets used in the 1939 Oscar-winning picture.
- As a nation, Britons think about money nearly eight billion times a year and almost half admit to daydreaming about cash once a day. However, according to research by the Alliance and Leicester, only 2 per cent of people feel they earn enough.
- The average price of a pint of bitter in London is £2.23, making it the most expensive in Britain. Since 1997 the price of real ale in London has risen by 25 per cent. For the cheapest beer head north, where a pint in some pubs costs just £1.09.
- House prices fell by 1.5 per cent in July. However, the market value of 1.7 million homes in England at risk from flooding is set to drop by as much as 40 per cent, according to a report by the Royal Institute of Chartered Surveyors.



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Holyrood or bust

The publication of Lord Fraser's long-awaited report into the Scottish parliament debacle has highlighted a catalogue of drastic mistakes stemming back to the project's earliest days. With almost no party involved escaping criticism, **Ed Dorrell** looks what the report had to say about the architects involved

Attempting to get your head round what went wrong at Holyrood, one of the most extraordinary examples of a flawed construction project, is not easy. The challenge lies not in pinpointing any single major source of cost and time escalation but in comprehending the enormity of the project's endless and intertwining problems. As Lord Fraser says in his report published last week: 'What could go wrong did go wrong.'

This conclusion in itself must come as a relief for the two architectural practices involved in the debacle – Enric Miralles' EMBT and Edinburgh-based RMJM – as they, probably correctly, feared being used as scapegoats for the project's extraordinary problems.

Indeed, the news hacks who wrote the first stories upon the publication of Fraser's report correctly picked out a quote that seems to leave the architects in the clear: 'Tempting as it is to lay all the blame at the door of a deceased and wayward Spanish architectural genius, his stylised fashion of working, and the strained relationship between his widow and RMJM, this conclusion would be wrong.'

If Fraser picked out any group in particular

for criticism, it was not the architects but the Scottish civil servants who blindly managed the scheme from its inception with next to no experience of projects of this magnitude.

This, however, is not the be-all and end-all. For although it seems reasonably clear that only a small share of the blame should be apportioned to the architects, they were clearly still at fault.

The Fraser report – surely one of the most detailed investigations into a one-off construction scheme in living memory – paints an extraordinary picture of the project as a whole, and of Miralles in particular.

The image that emerges is one of an amazingly flairful architect in Miralles, who designed a building that may soon be

considered a masterpiece but who failed to understand the demands that this extraordinary project would put upon him and his design team.

From the very beginning, it seems, drastic mistakes were being made by all involved. For example, according to the Fraser report, all on the original architectural shortlist claimed that the building could be brought in within the £50 million of taxpayers'

money ringfenced for the scheme. Whether Miralles was choosing to pull the wool over people's eyes or had simply messed up his calculations is unclear, but what is certain is that this was never going to be achievable.

A recent investigation has shown that it would have been impossible to build Miralles' designs for less than £250 million. That the pricetag has now reached £440 million is another matter.

Fraser writes in his conclusion: 'It is far from clear whether the architect had the budget in mind when drawing up designs of such complexity.' There was, he adds, a 'disregard by the architect of the constraints of brief and budget that they were supposed to be designing'.

Fraser, however, paints Miralles as the kind of individual who neither knew nor cared that prices were on the rise as long as the building would fulfil its architectural potential. A genius, certainly, but not someone you would want looking after your mortgage in the local bank.

Miralles could not, and would not, 'work in straight lines and to timetable, and would instead have sudden creative bursts'. While this may seem an endearing characteristic in an architect at the moment of appointment, it soon became apparent to others on the project that he would prove to be a problematic figure. For example, between July and November 1999 Miralles attended just six of the 15 design meetings, a move that left the project



Enric Miralles: 'problematic'



somewhat rudderless in its early stages.

The Catalan architect's inability to respond to deadlines is perhaps best illustrated by the astonishing statistic that in the 22 weeks that followed his appointment, his 'Mediterranean attitude' to timekeeping had ensured that the project had already fallen eight weeks behind schedule.

In 1999, project manager Bill Armstrong's patience with the architect's erratic behaviour ran out and he resigned. In his letter of resignation, Armstrong wrote that 'a stand must be taken to either bring Miralles to heel, or to accept his inadequacies. He does not believe he has any. The progress will drift, the costs will increase, the design team will make claims, the contractor will make claims. And the project will become a disaster.'

Sadly, however, the event which left the design and construction team most in disarray was Miralles' premature death in 2000. Fraser concludes that by then the designs should have reached such a stage that the project could proceed smoothly without him, but this was not the case, and instead caused yet more delays.

If there is just one architectural lesson to learn from this entire fiasco, it is that practices should be wary of going into joint

ventures. Fraser's report paints a picture of two practices that were at times verging on all-out war. He concludes that RMJM, headed up by Brian Stewart, and EMBT, both before and after Miralles' untimely death, found it exceptionally difficult to work together and communications were, at best, strained. This situation led directly to many of the reasons for the extraordinary cost escalation and delays.

Fraser writes: 'In short the joint relationship was a misnomer. In reality the picture discloses two teams separated by geography and working in quite different ways. The consequence was that the performance of the architects fell well below what could reasonably have been expected.'

Not only did both the Barcelona and Edinburgh parts of the architectural team have running battles throughout the project over the division of fees, they also failed to agree on many of the elements of design. These problems reached a crescendo when the two offices, which Fraser describes

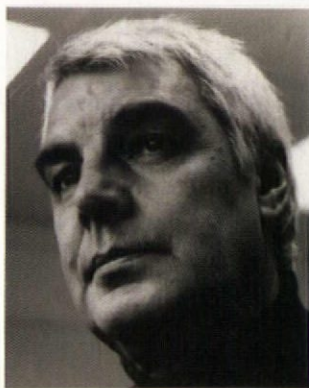
as 'dysfunctional', provided their Scottish parliament superiors with two completely unrelated plans for the debating chamber's roof, a move that left bosses astonished.

In short, an 'us and them' mentality developed in the design team that, together with the lack of coherent leadership from Stewart,

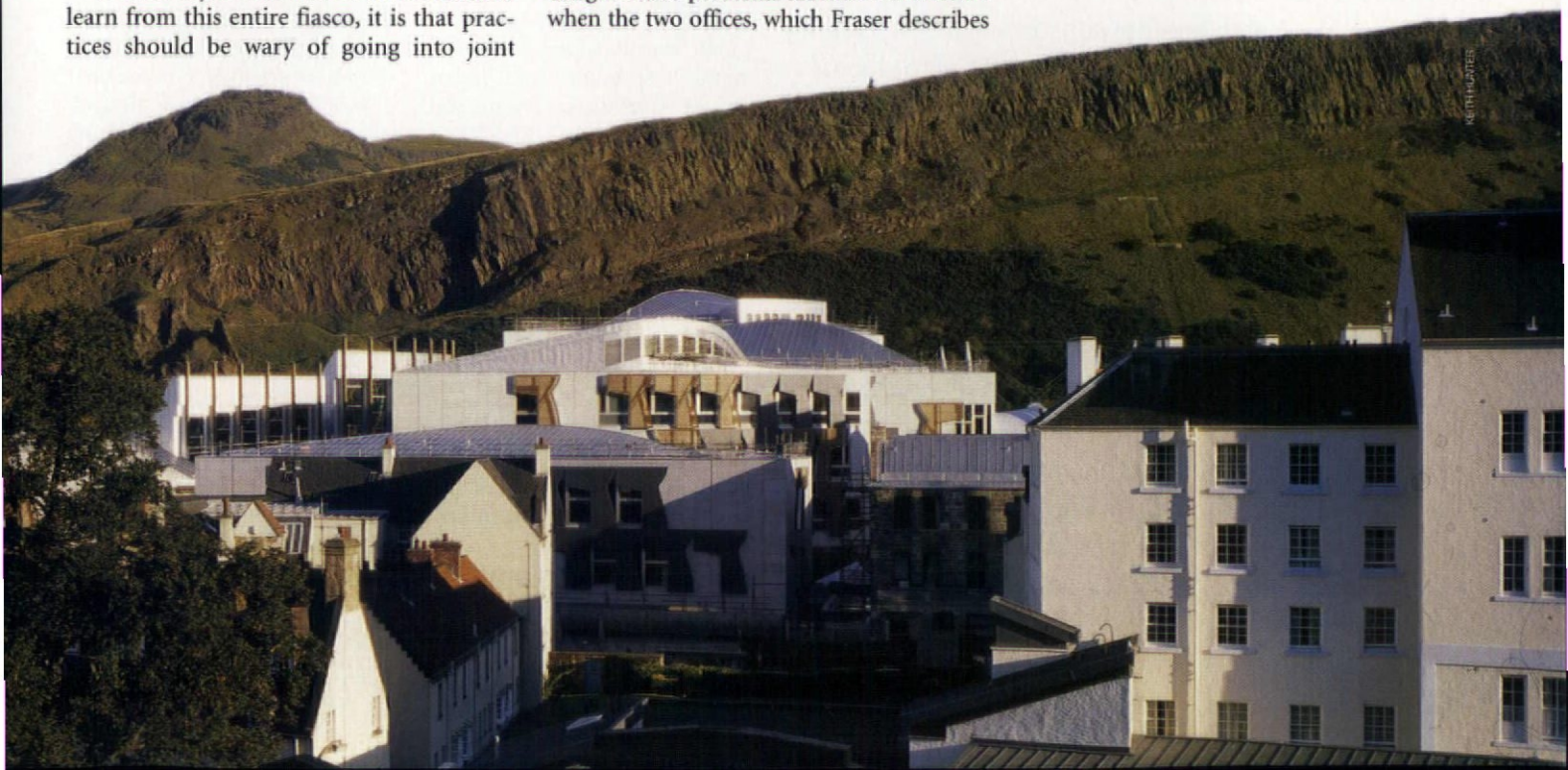
Miralles and his widow, Benadetta Tagliabue, directly led to the final £440 million cost. Morale among more junior members of the team was 'non-existent'.

Although the architects at the heart of the parliamentary project must shoulder much of the responsibility for the extraordinary failures, almost every senior figure in the project has to take some blame. The difference is that Miralles and Stewart have,

however dysfunctionally, created a building that has already entered the communal conscience of the Scottish nation. Stirling 2005? You would be mad to bet against it.



Brian Stewart: 'all-out war'





Prefabrication's time may come and help us build for the future

What sort of buildings will we want in the future? Attempts to answer this question usually result in solutions that are either banal or ridiculous, but it is a question that we need to answer now if we are not to repeat the mistakes of the past. Ken Shuttleworth addressed this issue at the Lignacite lecture last week when he said: 'Are we going to build lots of towers again? Or are we just going to create another set of Ronan Points? How can we know that what we are doing now will continue to be socially acceptable?'

Shuttleworth's worry is that the current boom in apartment building may prove to be unsustainable, with demand almost entirely for two-bedroom flats, too many of them built as cheaply, and hence unimaginatively, as possible. The property industry does not have a good track record, typically responding in other fields to shortage by building like mad until it creates a glut. In the case of high- and medium-rise housing, the farsighted are concerned not only about this but also about reviving the spectre of failed 1960s housing.

The system that Arup is developing with Shuttleworth (see pages 12-13) is deliberately non-prescriptive, so that it can accommodate a range of sizes, styles and finishes. It is interesting, though, that while Arup reckons that concrete is the only answer, Shuttleworth is hedging his bets by working with another consortium on developing a steel system. There were some murmurs at the lecture that Arup's Roger Ridsdill-Smith concentrated on cost and process at the expense of a social agenda, but this was to miss the point. Does traditional brick construction have a social agenda? Does in situ concrete? Arup is looking for an approach to construction that would allow quality at relatively low prices, banishing the cost cutting that threatens the long-term viability of much current development. We should not underestimate the technical and cost barriers that any prefabricated approach has to overcome, not least how one finances the early projects, when the real strength lies in economy of scale. But if they can be overcome, then prefabrication may come of age and allow us to build for a better future.

Ruth Slavid

Competition strength of RIAS eludes Murphy

Once again Richard Murphy, our very own grumpy old man, makes sure the truth never gets in the way of a good sound bite (AJ 16.9.04).

The simple fact is that the RIAS has a stronger competitions unit than ever before – not only in endeavouring to maximise the potential of design competitions as a means of promoting quality in the selection of architects and their end product, but also in ensuring that these competitions and the projects they promote are real.

Richard Murphy Architects and Sutherland Hussey have been as vocal as I in the past over unvalidated competitions and I am sure they would not wish to return to the days when many 'clients' pillaged architects' intellectual property and gained not a little publicity for their organisations, only to be revealed as men of straw.

What we need to encourage is the widening of the competition system across local and central government to ensure that those with finance to invest in education, healthcare and other public works adopt a broader cultural approach and invest also in quality in design and placemaking.

Many believed that the architectural competition system in Scotland was doomed in the wake of the Fraser Inquiry into the Holyrood project. However, I now believe that the publication of Lord Fraser's report has exonerated the competition process.

The RIAS is currently working on an advisory manual for architectural competitions in conjunction with the Architecture Policy Unit, which we hope to publish shortly and disseminate to a wider audience to encourage quality in the built environment and assist in wid-

ening opportunities for architects to engage in this process.

As for OJEC... well, we are all Europeans now.

Gordon Murray, president,
RIAS, Edinburgh

Client satisfaction could be Charlies' problem



I don't have a problem with Charlie Sutherland and Charlie Hussey's (pictured) lament that Scottish architects are missing out on work in their own country (AJ 16.9.04) – they are talented architects and now that Arts Council funding and the Lottery cash have dried up, I wish them well in their search.

Perhaps, though, their remark in *Scotland on Sunday* that deliverability on time, budget and meeting client requirements are somehow secondary issues that do not lead to buildings that are 'charged with iconic meaning and cultural substance' gives a clue to the problem. It is central to what architects do.

I would take issue, though, with their list of 13 projects of national significance. Having just returned from the Venice Biennale, where the best that our country has to offer is featured alongside Europe's best for the first time, the harsh reality is that many of these projects do not measure up on an international scale.

Obviously, the two Charlies don't rate our own work but I believe we have shown that it is possible to be a commercial



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King's Cross future still very much in the balance

In response to the article 'King's Cross future under threat' (AJ 2.9.04), the King's Cross development is of enormous importance – not only to Camden but to London as a whole, – and we are very conscious of our responsibilities in this.

We have worked hard for many years with our local communities and with a range of partners, including Network Rail, London Underground, the Greater London Authority, the London Development Agency, Transport for London and the Police to secure a future for King's Cross that is genuinely beneficial, and is of a quality that London, Camden and King's Cross communities deserve.

The council has a number of roles, including as planning development control authority, and all rely on maintaining trust and consistency. This article, therefore, caused me great concern.

The article gave the very strong impression that the chair of Camden's development control subcommittee, Brian Woodrow, and council officers had reached firm (allegedly opposing) views on the applications for the major redevelopment at King's Cross.

The tone of the article and the direct quotes from Woodrow strongly suggested that he had a predetermined view of the applications, in terms of both content and the fact that they included an outline application. Camden fiercely guards its reputation for fair and professional handling of planning matters and that is a very damaging suggestion

to make. It may also open the council to challenge on future decisions on the applications.

I have been assured by Woodrow that he has not reached a view on the applications and has been badly misrepresented by the article. I understand that he has not yet seen any assessments of the applications so is not in a position to know whether it is likely to be favourably considered or not.

Nor in his view is this a matter that the secretary of state should decide by way of an inquiry.

In the same article you stated that 'the scheme has won the support of Camden planners'. This is untrue, as a simple question to any of the planning officers involved in consideration of the scheme would have told you. The position is that the applications have been received and accepted as valid applications. Planners are still assessing the 13 applications and their supporting material before advising members.

This development is a hugely important one for Camden and for London, and it is vital that the council is seen to approach it in a fair and professional manner. I will absolutely ensure that we shall continue to do so.

Jane Roberts, leader, London Borough of Camden

'Good practice' example could be costly to us all

Hearty congratulations to Proctor and Matthews Architects on being the overall winner of this year's Housing Design Awards (AJ 9.9.04). I have been impressed by the widely published design as it has developed, and was fortunate to see the finished article as part of a House Builders Federation/Design For Homes seminar last year. It is unquestionably a step up in terms of design quality, even from its neighbours at New

Hall in Harlow, Essex.

Questions about the longevity and maintenance costs of the finely detailed elevations have been raised elsewhere, in connection with this project and the practice's work at the Greenwich Millennium Village, but perhaps of more immediate concern is the simple issue of capital cost.

During my visit I managed to corner a representative of Cophthorne Homes, who confirmed that the build cost was in the region of £110-120/sq ft. For more familiar volume house-builder's product, £70-90/sq ft would be more usual.

This is an important point. Improving the quality of 'ordinary' housing stock ought to be the objective; Design for Homes is right to champion good design, but is perhaps running the risk of confirming the house-building industry's deeply held suspicion that good design equals expensive design.

While we are on the subject of cost, I have been meaning to write to you for some time about Glen Howell's project for Urban Splash, Timber Wharf (AJ 6.2.03).

At the time I was amazed by the quoted build cost (only £53/sq ft), and recently had the opportunity to ask someone very close to the project whether this was accurate. I was disappointed, but not terribly surprised, to learn that the real cost was closer to £100/sq ft. The figures published were apparently based on a cost plan, not the out-turn cost.

In making these observations, I take nothing away from either project; both are excellent buildings produced for very enlightened clients, and I am all for that. Just take care when citing them as exemplars of good practice, or we may all be left counting the cost.

Matthew Wood, Conran & Partners, London SE1

Rogers library costs remain unchanged

The claims by councillors that the cost of Richard Rogers Partnership's (RRP) Birmingham library 'may double to over £300 million' (AJ 9.9.04) are wildly inaccurate. Nine months ago the cost of the project was estimated by independent quantity surveyors at £130 million, inclusive of fit-out, fees and inflation to 2008. Since this estimate, no further design work has been carried out. RRP remains enthusiastic about a project that will be a key catalyst for the ongoing regeneration of the city's Eastside area.

Robert Torday, on behalf of the Richard Rogers Partnership, London W6

Dedicated Donat was also a modern master



In case John Donat is solely remembered as photographing buildings in the 1960s and '70s (AJ 9.9.04), I thought I'd mention that he photographed the Black House (pictured) for me last year (AJ 26.8.04). He was dedicated to getting the best of the house and the light, working with great concentration despite apparent discomfort. He was up at dawn, and dealt with weather, furniture and children with equal equanimity.

Meredith Bowles, Mole Architects, Prickwillow, Cambridge

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.



Holyrood hokum proves the best things in life aren't free

Construction costs pervade everyone's thinking long before projects take architectural form; budgets are often in place before the design team. This can be entirely reasonable – we would otherwise waste time on the most vague of opportunities. What is unreasonable is when budgets are in place before the brief. Even then the situation can be recovered, assuming the project can be remodelled. Then the design team can ride in on a white charger and compensate for a dodgy financial model with ideas of density, use and programme. The team must remember who first messed up and remind everyone – not too often, of course – that they are merely trying to save the day.

The problems that will affect your PII, and that of the design team members, occur when you fail collectively to interrogate the budget and the brief. Or when you interrogate but conceal your discoveries and play along with the client's incorrect financial model. This is the stuff of legend: building costs doubling during design and again during construction. There can be two major reasons for this escalation. One is that cost has increased because the project programme, time, use or even location have changed – it is then simply about an audit of a report. The more alarming reason is that the job is out of control: a monster where client, design team and contractor are all talking, but not to each other, about different costs and programmes; retreating into a world of denial.

A brief study of Lord Fraser's findings on the Scottish Parliament confirms my suspicion that this project suffered from both of the above. It will, however, prove good value in the long term. In that sense the work of Eric Miralles (a 'deceased wayward Spanish architectural genius', according to Fraser) compares well with that of his compatriot Gaudí on the (also) posthumously constructed, and still-to-be-completed, Sagrada Família. What Fraser fails to recognise is that the persistence of

Donald Dewar and the incompetence and fear of civil servants actually ensured the quality of the building: 'Whenever there was a conflict between quality and cost, quality was preferred'. Is he damning or congratulating them? The real scandal is that as we devolve power back to the regions and forward to the EU, we are left with a husk of a parliament at Westminster inhabited by citizens of the other two parliaments passing laws that affect the unrepresented of England. Architecture cannot offer a solution to these problems, only a monument to political ideas; it, therefore, suffers from the vicissitudes of politics. The need at Westminster was not for more expensive MPs' offices but for a commitment to parliament. Simultaneously, while nationalism suggests we will have more parliaments not less, we are witnessing the construction of monuments to a new government of Europe that will either supersede these showpieces or themselves become redundant. Either way, there will be many follies to political arrogance.

In this context, the task of driving down out-turn costs to meet a mean benchmark of fantasy procurement appears irrelevant. Yes, look at shape and wall-to-floor ratio early, as these create the cost model, and we can do more to eradicate waste and improve quality and delivery mechanisms. But by far the greatest cost will be that of the building in use over time. If it is to age well, it will cost more money. If it is not to last, this must be recognised from the outset – yet so much temporary architecture becomes permanent. If your buildings survive, whatever you did with the budget will be forgotten. Despite your best efforts to create good value through innovative delivery, if you don't offer delight, you will be pilloried. The greatest waste, of course, is in the creation of buildings superseded before completion. Unfortunately, in architecture, as in life, the best things are rarely free.

'The greatest cost will be that of the building in use over time. But if it survives, whatever you did with the budget will be forgotten'

Quinlan and Francis Terry were photographed by Tim Soar at 2.40pm on 4 June 2004 in Dedham, Colchester

At the time that the photograph was taken we were working on Hanover Lodge, a large house in Regent's Park, London. It was in the early stages of construction on site, so many of the assistants in the office were working on the drawings with me. In order to keep in close contact with all aspects of the job I regularly inspect the drawings while they are being prepared. In addition to Hanover Lodge, we have been working on a variety of new projects in England and the US. I generally draw out the preliminary designs on my own before passing them on to the rest of the office, where we work up the details to a larger scale.

All our drawings are hand drawn in pencil with titles, notes and damp-proof courses shown in ink on large sheets of tracing paper and printed in the office. Because of the one-off nature of all our work, the thought processes are very time-consuming, as we discriminate in our choice of precedent, style, scale, materials and practicalities. We communicate by means of large freehand drawings, drawn with an HB pencil, generally to full size or 1:10 scale. This natural and traditional process continues as these sketches become working drawings for the mason, bricklayer, joiner, carpenter, plasterer or plumber. For these reasons we find the computer completely foreign to this process, and so are CAD-free. That said, most of our consultants transfer the information on our general arrangement drawings to their own drawings by CAD, which we check, but there is no way that full-size details of mouldings, enrichments, filigree panels or more intricate detail can be more effectively conveyed than by freehand drawings.





Everybody loses in the battle of 'community' versus City planners

'There is less to this than meets the eye,' was one of the late Noel Coward's favourite expressions, and while there is no evidence that he ever applied it to the planning of the City of London, he certainly should have done.

During the past 25 years the Square Mile has been through every planning policy from A to B, and still it can't hit it off with Londoners. Back in the 1980s, when every teenage scribbler knew the City needed aircraft-carrier-sized dealing rooms, City planners put the fate of street vendors, wine bars, the fur trade and muf-fin men first. Then, in the 1990s, when the bottom fell out of the property market, they announced that they wanted the tallest building in the world – but when the IRA obligingly cleared a site for it, they lost their nerve.

Next came the new millennium and Frankfurt's plan to attack London with hundreds of skyscrapers. This time the City planners were ready. Their secret weapon was a huge glass egg from the laboratory of Norman Foster, privately guaranteed to 'do a Bilbao for London'. Sure enough, when the photomontages appeared the world went wild. Throwing caution to the wind, the planners hinted that they might say 'yes', but for some reason the scheme was put under house arrest. No one knew what to think until Michael Cassidy, Porsche-driving former policy chairman of the City Corporation, upped and decided to lay down the law.

'There is only one test for allowing planning consent,' he advised the *Evening Standard*, 'and that is whether this scheme satisfies the needs of the City as an international financial centre.' At this point the roof fell in. The newspaper's readers accused Cassidy of 'inventing an entirely original concept of planning' (than which no crime could be more heinous), and demanded that the City stump up and rebuild the damaged Baltic Exchange instead, because

'the needs of the City do not override the laws of the land', which clearly put first the interests of 'a magnificent historic building' (for this read 'collection of numbered bits'). Another fine mess you've got us into (you may think). But as we all know, the 'gherkin' sorted it out in the end, even though the planners got away scot free.

Planning has been popular with politicians ever since the first Town and Country Planning Act of 1909. It is the word 'planning'. It seems always

to retain its urgency, conjuring up images from H G Wells' *Things to Come*, in which a wretched old Victorian bombed-into-the-Stone-Age Britain is 'turned around' by a new race of no-nonsense planners until it looks more like the Eiffel Tower on millennium night.

Alas, the performance of real planning, since it was handed over lock, stock and plan chest to the local authorities by the Town and Country Planning Act of 1947, has not been anywhere near so dramatic. As Professor Seaman noted in his textbook, *Post-Victorian Britain*: 'Although it (the 1947 act) provided work for town and country planners, relatively little town and country planning took place because they found no satisfactory way of dealing justly both with the owners of land and the community at large.'

Seaman wrote this in 1966, at a time when town and country planning was at its most assertive, building motorways, demolishing slums and redeveloping whole districts with gusto. What would he have made of the pitiful state of mutual incomprehension of the planners of the City of London and the 'community at large' today?

It is as bad as ploughing up gardens because they are in the Green Belt, and ordering the removal of Wendy Houses in the suburbs. No, it is not as bad as that – it is a thousand times worse and much more dangerous.

'Alas, the performance of real planning, since it was handed over lock, stock and plan chest to the local authorities, has been far from dramatic'

David Dunster

Liverpool University

Where and when were you born?
Strood in Kent, August 1945.

What is your favourite building and why?

Borromini's San Carlo alle Quattro Fontane in Rome, because it is a lot smaller than my other favourite building – Caprarola by Vignola – and totally unlike my third favourite building, Aldo Rossi's cemetery in Modena.

What is your favourite restaurant/meal?

Anywhere that smells good and where I don't care what the bill is.

What vehicle(s) do you own?
Peugeot 206 HDi.

What is your favourite film?
Fellini's 8½.

What is your favourite book?
The Collected Works of Jane Austen. Anything else would sound too intellectual.

What is your favourite 'design classic'?

Mies' Brno chair in the flat-bar version.

What is the worst building you've ever seen and why?
The 'gherkin'. There are too few streets in London from which it cannot be seen.

Who are your biggest architectural influences?
Robert Venturi, the only truly literate architect; Aldo Rossi, because he believed in something that might be a city; OM Ungers, who dreams in Cartesian space; and Álvaro Siza, who builds with such intelligence. Why have none of them received an RIBA Gold Medal?

Who is the most talented architect you've worked with?
Emilio Ambasz.

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

What would your advice be to architectural students?
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What would your motto be?
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Whodun nit? by Ming Wong

March - 9 May 2004

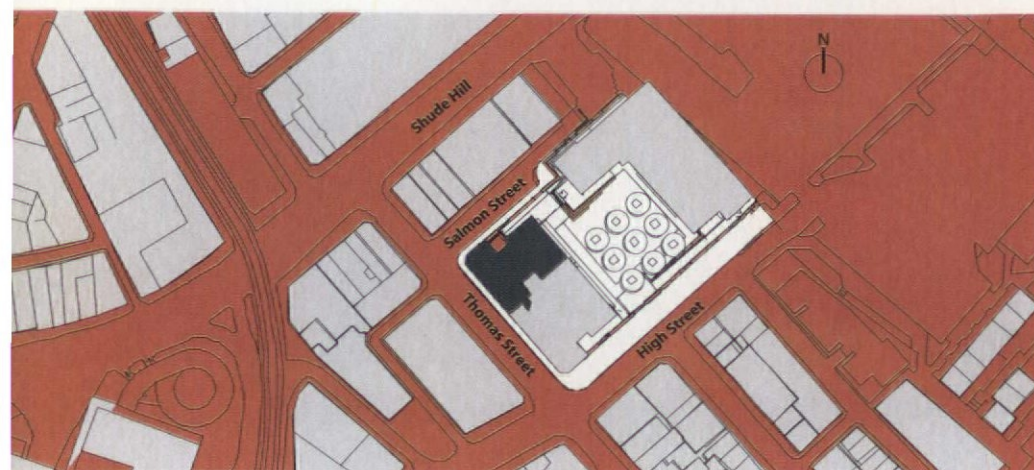
FREE ADMISSION

Piece of China

OMI Architects' Chinese Arts Centre in Manchester is a successful reworking of a historic building with a mission to celebrate and convey the message of contemporary Chinese arts

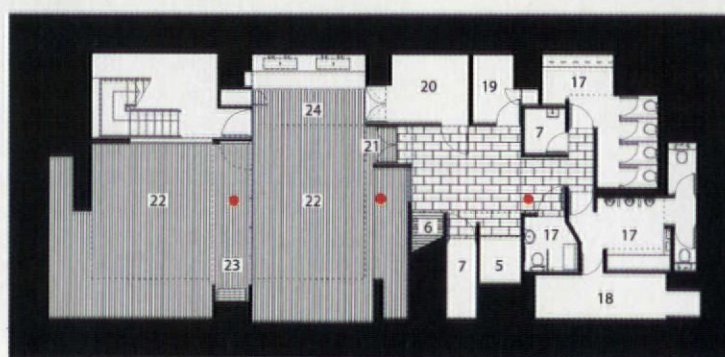
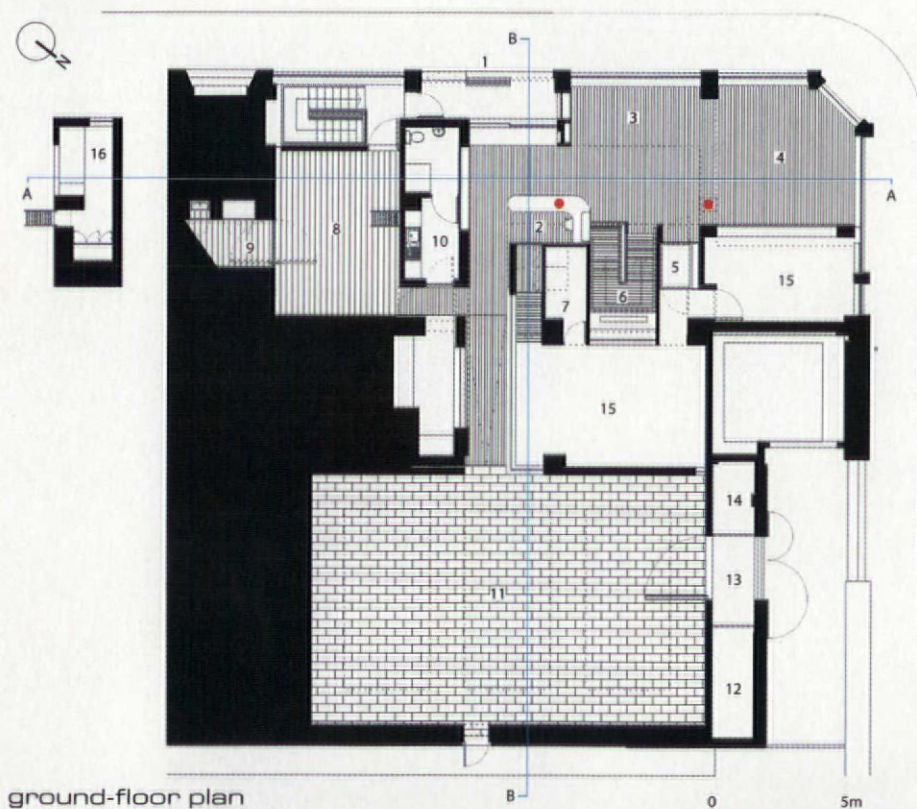
By Barrie Evans. Photographs by Dennis Gilbert/VIEW





KEY

- | | | |
|----------------------------|-------------------------------|-------------------------------|
| 1 security screens | 9 workshop | 17 wc |
| 2 reception | 10 artist's kitchen/shower | 18 plant |
| 3 shop | 11 gallery | 19 cloaks |
| 4 tea house | 12 temporary exhibition store | 20 furniture store |
| 5 accessible platform lift | 13 'art in' lobby | 21 antique chinese doors |
| 6 main stair | 14 gallery maintenance | 22 education room |
| 7 store | 15 raised office | 23 folding acoustic partition |
| 8 artist's studio | 16 artist's sleeping area | 24 wet area/servery |



The Chinese Arts Centre is the UK's focus for encouraging and promoting contemporary Chinese arts and culture. Founded in 1986, it is now housed on Thomas Street in central Manchester, the city with the second highest Chinese population in the UK. When creating a centre for contemporary Chinese art nationally, Grade II-listed Victorian fish market offices (part of Smithfield Market Buildings) may not seem the obvious place to start. In fact, they have much going for them.

First is the relatively central location, where a small organisation would find it



The centre's reception and shop on Thomas Street is a fusion of the Chinese, the Modern and the Victorian market building

difficult to build new. And while the more conventional office spaces from the first floor upwards had already been converted into apartments in 2002, the basement and ground floor taken by the centre are more special and appropriate. The ground floor, ranging from 4-5m high, provides good height for galleries and enough to fit in mezzanine floors in a few places. The basement can be made separately accessible from the street as well as via the ground-floor entrance. And the ground-floor street front is a run of large, glazed, rectangular stone-framed openings, good for

giving a taste of what lies within.

The centre knows that it has its work cut out to build up understanding of contemporary Chinese art, trying to make the culture accessible as well as putting the arts and crafts on show. It has set itself a modest target of 15,000 visitors in the first year, including school parties; it is on track to exceed that. The first move to draw people in off the street has been to make its shop and tea house clearly visible across most of the front. These can be used simply as a shop or cafe by passers-by. The listed facade would

otherwise be rather anonymous, though the main entrance has been emphasised by being set back behind a specially commissioned, three-leaf sliding gate by Mary Tang and Peter Wilkinson. Signage is mainly spare lettering on the window glass about exhibitions and events. (A corner entrance has been closed up, for clarity, security and to reduce staffing costs.)

Once inside, light from the windows, the high ceiling and the predominantly light-coloured finishes make a welcoming impression, with tastes of China in the red

Below: the finely crafted tea house with its individual pots and specially designed furniture. Right: the corridor from reception through to the gallery. Opposite page: the gallery, in one of its many lighting options

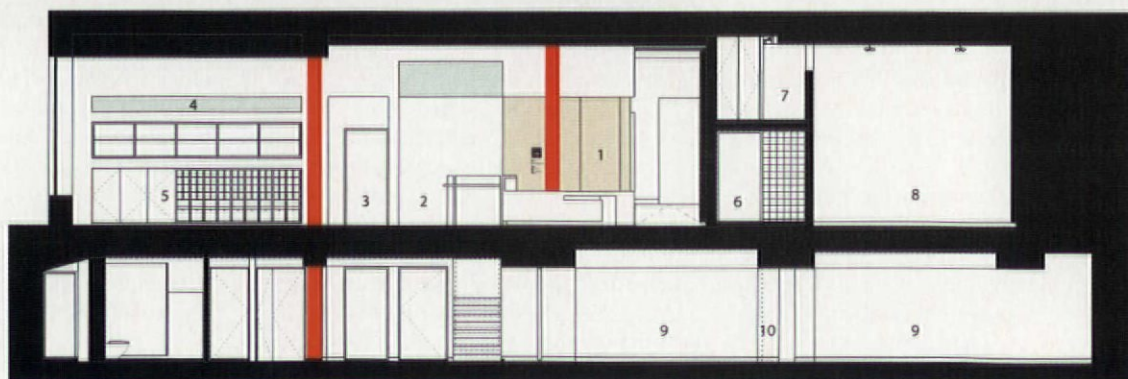


painting of existing columns, the timber block wall (with inset fish tank), the Chinese shop goods and the beautifully made, walnut-veneered storage for innumerable teas to sample and buy. Tables and chairs are by Beijing designer Lin Jing. Detailing is refined, a sparseness suggestive of the orient. OMI Architects wishing to avoid 'the austerity and minimalism found in much of contemporary gallery design'. Instead the architect uses white surfaces to set off natural materials, textures and colours.

In this first space, the reception desk inevitably has a mixed role, at once trying not to

KEY

- 1 reception
- 2 main stair
- 3 accessible platform lift
- 4 window to office
- 5 'tea wall'
- 6 artist's kitchen/shower
- 7 artist's sleeping area
- 8 artist's studio
- 9 education room
- 10 folding acoustic partition
- 11 security screens
- 12 fish tank
- 13 raised office
- 14 gallery



section AA

0 5m



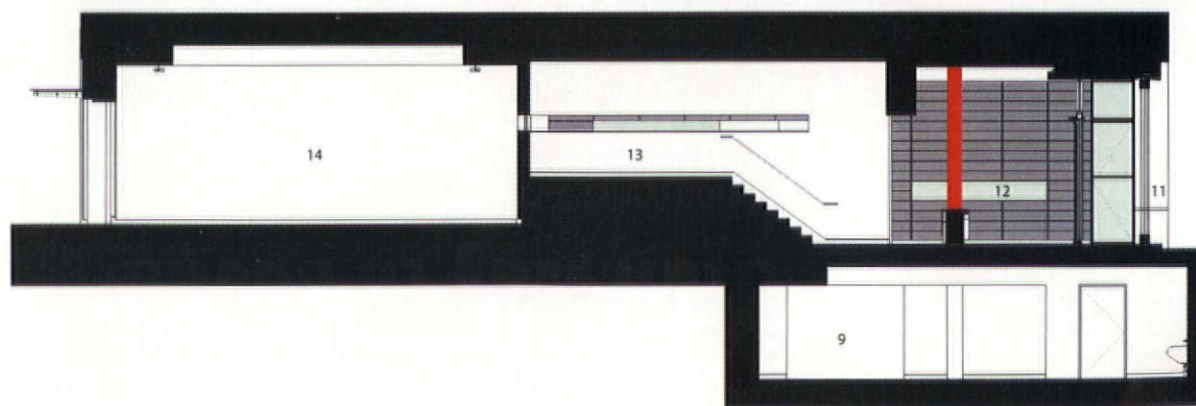
seem a barrier inhibiting people wandering into the shop and tea house, yet needing to be a security point for the offices and galleries further back in the building. Small and set back, it is a good compromise. Less successful, though, is the entry to the galleries immediately behind it, the entrance corridor narrow enough that it might be thought the route to non-public backstage spaces. The galleries don't have presence at this point – more Hayward than National Gallery.

That said, this centre is not just a gallery and cafe/shop. It aims to act as a clearing house and promoter for contemporary Chi-

nese arts and cultural events nationally. The building itself has a studio for an artist in residence, its basement is an education centre mainly used for schools, which can also be used or hired out for conferences, (the gallery can be hired too). There are also a resource centre, staff offices and art storage in the centre's 570m². And all this within a tight budget; though the lottery grant from the Arts Council England was £2.2 million, the construction budget was only £825,000 of this. The centre is more the base for an organisation with a mission than simply an exhibition building. There are events held in

schools, for example, and the centre provides Chinese performers and artists to promote cultural awareness more widely.

The gallery is impressive when you get there. It can't, of course, be sky-lit but the ceiling contains 120 computer-controlled fittings, allowing mood changes and even for use of the space as a cinema. The ceiling grid has the rhythm of a timber-panelled ceiling. There are also perimeter lighting tracks. Walls are plain, of national gallery standard (for example taking 50kg point loads). The space is not that large, so power and IT can be housed solely in recessed skirtings, allow-



section BB

23 September 2004

0 5m

Right: the stair down to the education level.
Below: the lobby to the education room.
Opposite top: an artist in the studio on the street front, with a ladder to the sleeping platform. Opposite bottom: traditional gates lead to the undivided education room, with a shrine to the right



The gallery in various guises (left to right): as a cinema; for a recent exhibition; and as a venue for a dancing dragon during a workshop

ing a completely clear floor, its black 600 x 300mm slabs an echo of Chinese brick floors. Temporary partitioning is, of course, possible. The space is comfort-cooled, as is the centre throughout.

Alongside the entrance, with two full-height slit windows and its own door on to the street, is the studio for an artist in residence. They will mostly be up-and-coming British Chinese artists. This space can also be used as a small gallery, though there is no pressure on the artist to work towards a Manchester exhibition. A kitchen and bathroom, with a ladder allowing the artist to scramble up to a mezzanine bed and desk space, provide pocket-sized accommodation for a few weeks.

Behind the shop, another mezzanine level

houses the offices (with plant below). Their windows look into the shop volume, providing outside contact and additional discreet supervision of shop customers.

From the shop, oak stairs lead down to the education/conference centre, though there is also a separate access from the street so that the oriental calm need not be disturbed by a bubbling torrent of schoolchildren. The main basement space is entered through a pair of traditional timber doors with decorative ironwork, acquired in China. And within the room is a timber home shrine of similar provenance. A sprung floor suits Tai Chi classes. These are part of trying to explain and involve people in Chinese culture, an essential role of the centre. In a similar vein, many

educational events are run as participatory workshops, such as drama and calligraphy.

With such a diversity of activities in the centre, flexibility is particularly important. For the basement's alternative entrance, adjacent WCs, folding acoustic partitions and a servery provide many options from formal to informal use.

OMI has succeeded in balancing the varying messages and roles of this centre. It is a workplace – mission control for a national mission. It has to earn its keep where it can. It is a gallery serious about contemporary art. And it is a community centre not only for the Chinese community but also reaching out to the local population generally. It has made a promising start.



SUBCONTRACT PACKAGE COSTS

Data based on final account, for gross internal area

	Cost (£)	Percentage of total
Plastering and drylining	69,933	12.54
Steelwork, inc stairs	7,220	1.30
Aluminium windows	4,225	0.76
Solar window film	70	0.01
M&E	347,962	62.41
Fish tank	2,164	0.39
Passenger lift	16,920	3.03
Groundworks	700	0.13
Ceramic tiling	12,571	2.25
Zinc cladding	10,044	1.80
Folding partitions	6,000	1.08
Builder's clean	925	0.17
Glazed fire doors	7,957	1.43
Fire protection painting	1,135	0.20
Scaffolding	2,185	0.39
Floor screeds	2,120	0.38
Vinyl/rubber flooring	8,164	1.46
Corian worktops	4,400	0.79
Roller shutters	17,961	3.22
Decorative metalwork	7,386	1.32
Painting and decorating	11,224	2.01
Mastic	173	0.03
Timber flooring	10,909	1.96
Glazed sliding entrance doors	5,180	0.93

TOTAL FOR SUBCONTRACTS 557,528 100

Data provided by McGoff and Byrne

CREDITS

TENDER DATE

April 2003

START ON SITE DATE

June 2003

CONTRACT DURATION

23 weeks

GROSS INTERNAL AREA

570m²

FORM OF CONTRACT

IFC 98

TOTAL COST

£824,000

CLIENT

Chinese Arts Centre

DEVELOPMENT CONSULTANT

Portico Housing

ARCHITECT

OMI Architects

SERVICES ENGINEER

Hulley & Kirkwood Consulting Engineers

STRUCTURAL ENGINEER

Healey Brown Partnership

QUANTITY SURVEYOR

John Magnall Associates

MAIN CONTRACTOR

McGoff and Byrne

SUBCONTRACTORS AND SUPPLIERS

M&E FES; sliding entrance door Geze UK; roller shutters Jades Doors; lighting Zumtobel Staff Lighting; windows Metal Casements; platform lift Multicare Mobility Services; zinc Longworth Metal Roofing; front entrance screens metalwork C&C Baseline Engineering; fish tank Aqua Tank; floor tiles Domus Tiles; internal and external aluminium and glass doors Charles Henshaw and Sons

WEBLINKS

Chinese Arts Centre

www.chinese-arts-centre.org

Portico Housing (now Contour Housing Group)

www.porticohg.co.uk

OMI Architects

www.omiarchitects.com

Hulley & Kirkwood Consulting Engineers

www.hulley.co.uk

Healey Brown Partnership

www.healeybrown.co.uk

McGoff and Byrne

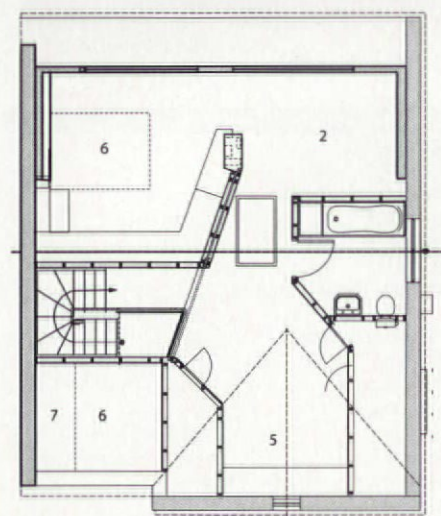
www.mcgoftandbyrne.co.uk



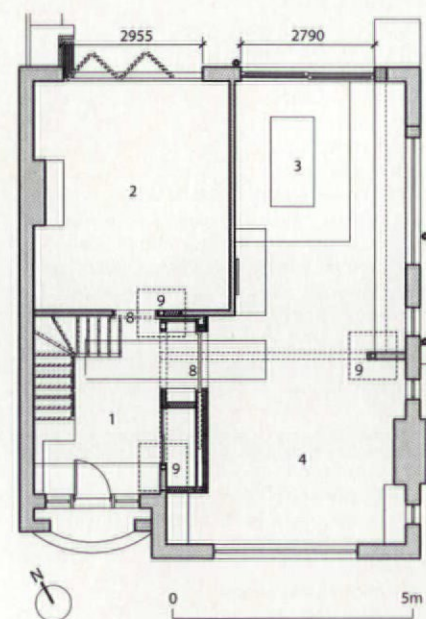
Stairway to haven

Simon Miller Architects' house conversion in Muswell Hill, north London, is tied together by a spectacular cantilevered oak and glass stair

By Barrie Evans. Photographs by Ioana Marinescu



second floor



KEY		
1 hall	4 family room	7 high bunk bed
2 living room	5 study area	8 sliding doors
3 kitchen	6 bedroom	9 column bases

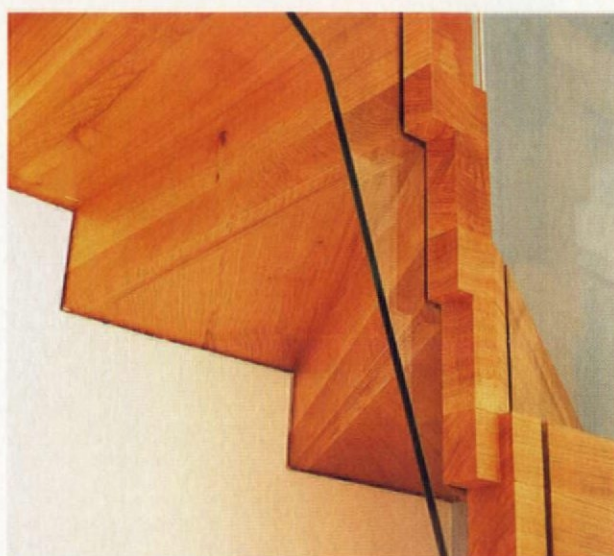
ground floor

The stair that links the newly opened-up ground floor with the roof conversion of this outwardly conventional house is a supremely simple visual idea, complex in the making. A winding stair of cantilevered French oak treads and risers, like a continuous folded plate, is sliced through by a glass balustrade. It is made as an object to be admired from every angle. (Behind this magic lies a more prosaic tale of ingenuity – see *Working Details*, p34-35. A wall-side handrail is yet to come.)

It involved close cooperation with engineer Elliott Wood Partnership, the carpenters of Peter Billing, and Firman for glass. A carpenter was hard to find, partly, architect Simon Miller feels, because the stair construction is an integrated combination of carpentry and steelwork. Even the general contractor, says Miller, 'had not done anything as complicated before' as this house – notably the complex roof setting out. There is praise not only for it being good, but also for its patience.

Apart from a grouping of rooflights close to the ridge, outward signs of change are easy to miss. The hipped end of this semi has been extended to create a gable, and to the rear there is a dormer across the width of the house. Rationalisation of rear openings includes sliding doors to the kitchen and sliding/folding doors to the ground-floor living room. These are part of lightening the typically dark, cellular layout and stairs, of such interwar housing. Plain white walls (except for colour backing the staircase) and underfloor heating simplify spaces and provide settings for an art collection.

Three new built-in 100 x 100mm steel columns support beams (made from uni-



versal columns) used to open ground-floor links from hall to family room and from family room to kitchen, widening and raising the openings. Fire doors slide out of sight. The transition from hall to family room is marked by a drop ceiling, also in French oak, and backlit niches for art *objets*. Between the kitchen work surface and wall cupboards above are new stained glass windows by Kate Maestri.

A generally straightforward refurbishing of the four children's bedrooms on the first floor includes, in the bedroom above the hall, incorporation of its immediate roofspace to give an extra wedge of height, and hence space for a child-friendly sleeping platform.

The newly opened-up and enlarged top floor is the parents' haven, with bed, living and study spaces plus bathroom. Its flow of space and light, especially from the rear dormer windows, contrasts with the retained cellularity of the children's bedrooms. On this second floor, rooflights brighten the heart of the 10m-deep plan, as well as toplighting the stair. As the circulation pivot for each floor, this animates and binds the whole house.



The view from the family room. An enlarged opening has a sliding door and back-lit niches for artwork

CREDITS

TENDER DATE

June 2003

START ON SITE DATE

August 2003

COMPLETION OF BUILD

April 2004

FORM OF CONTRACT

JCT Minor Works 1998

BUILD COST ON

COMPLETION

£260,000 net

TOTAL INTERNAL

FLOOR AREA

210m²

ARCHITECT

Simon Miller Architects:

Simon Miller, Amritt Flora

STRUCTURAL ENGINEER

Elliott Wood Partnership

MAIN CONTRACTOR

Kingsley Construction

PARTY WALL SURVEYOR

Ian Hyman & Co

GLASS ARTIST

Kate Maestri

SUBCONTRACTORS

AND SUPPLIERS

Staircase Peter Billing

Furniture Design;

staircase glass Firman;

maple flooring Boen

Parkett (from Hardwood

Flooring Supplies);

aluminium windows,

sliding/folding doors

Window Glaze Systems;

underfloor heating

Devimat Warm (from

Underfloor Heating UK);

fireplaces Antique and

Modern Fires; electrical

fittings GET Ultimate;

light fittings Deltalight,

SKK; bathroom

furniture CP Hart, Aston

Matthews; ironmongery

Allgood FSB; fire-

resistant door treatment

Fire Prevention Products

WEBLINKS

Elliott Wood Partnership

www.elliottwood.co.uk

Ian Hyman & Co

www.ianhyman.com

Kate Maestri

www.katemaestri.com

An oak staircase with a glass balustrade for a house conversion

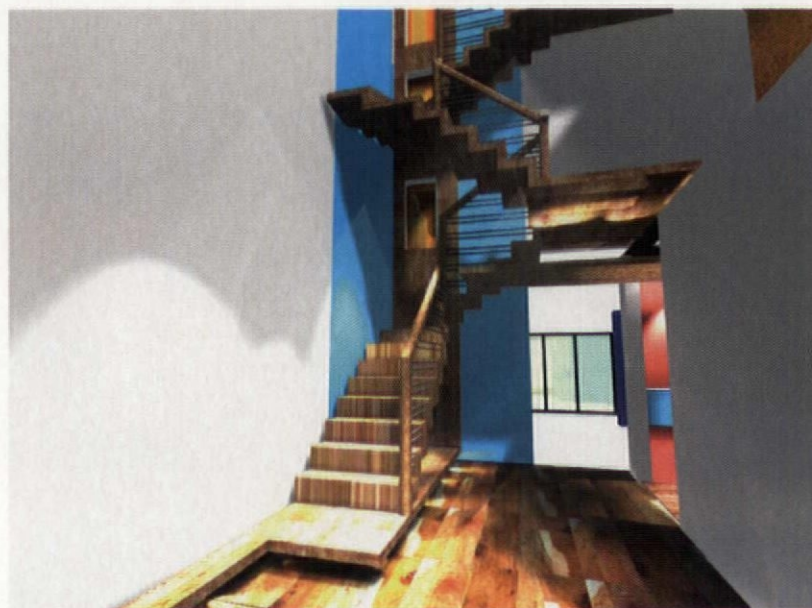
Simon Miller Architects' refurbishment of this house in north London includes a new staircase that runs from the entrance hall to the newly extended loft. It is a 'folded plate' of 70mm kiln-dried French oak treads and risers, which cantilever from the walls on a concealed steel string plate.

The first floor and loft landings, together with their soffits, are made of oak boards to contrast with the maple floors used throughout the rest of the house, reinforcing the concept that the staircase and landings have been slotted into the building as a single unit.

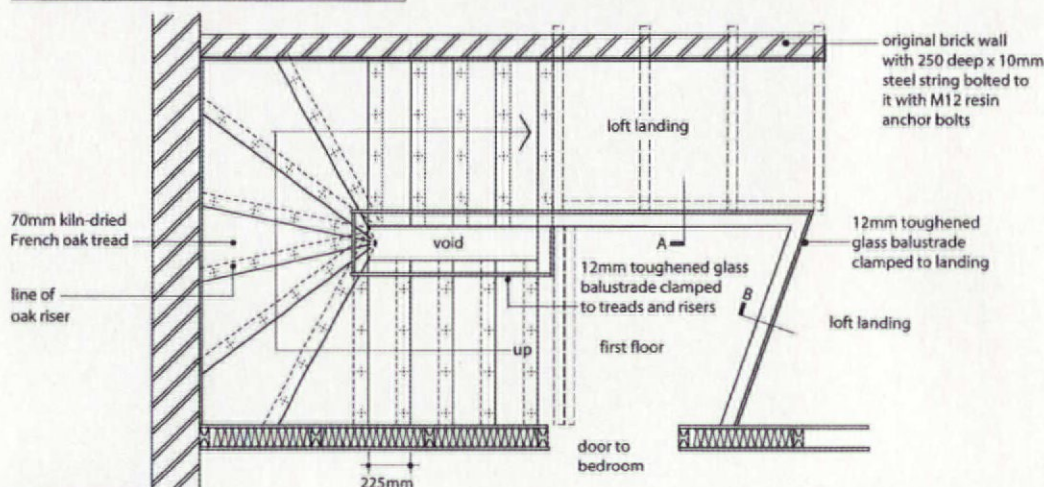
The sloping 250mm deep x 10mm string plate is bolted to the wall with resin anchor bolts and has a series of M12 bolts welded to it. They are fitted into holes drilled in the sides of the treads and are secured with epoxy resin. The bolted connection between an upper and lower tread and the intermediate riser consists of four M10 studs welded to a 25 x 6mm steel flat that is concealed in a slot routed in the top of the upper tread. The studs are bolted through a 25 x 3mm steel flat through a slot routed in the underside of the tread. The upper slot is filled with an anti-slip oak strip; the lower slot is filled with a plain oak strip.

A continuous 12mm toughened glass balustrade protects the staircase; it is clamped to the treads and risers and the fixings are concealed with a 70 x 70mm oak edge strip, pre-cut from each tread and riser and refitted to the edges. The angle of slope of the top edge of the balustrade differs from the stair pitch to maintain continuity at landings and winders. An additional handrail will be fixed to the wall.

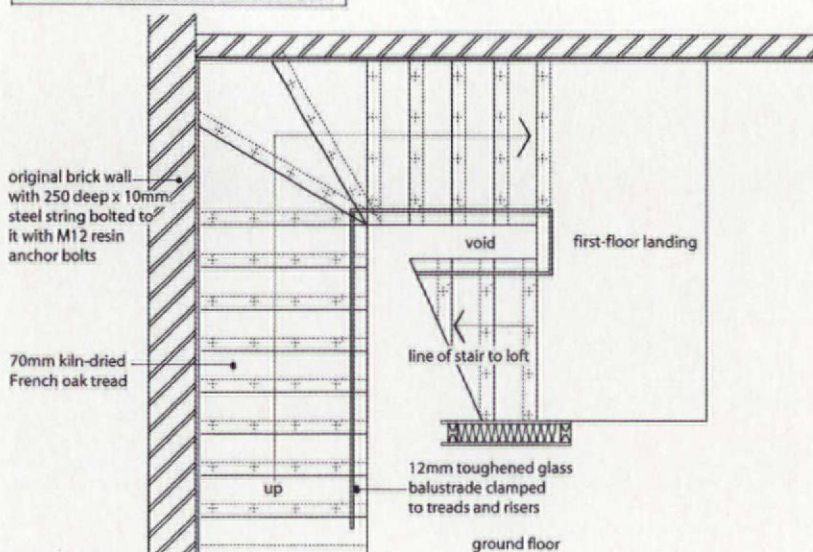
Susan Dawson



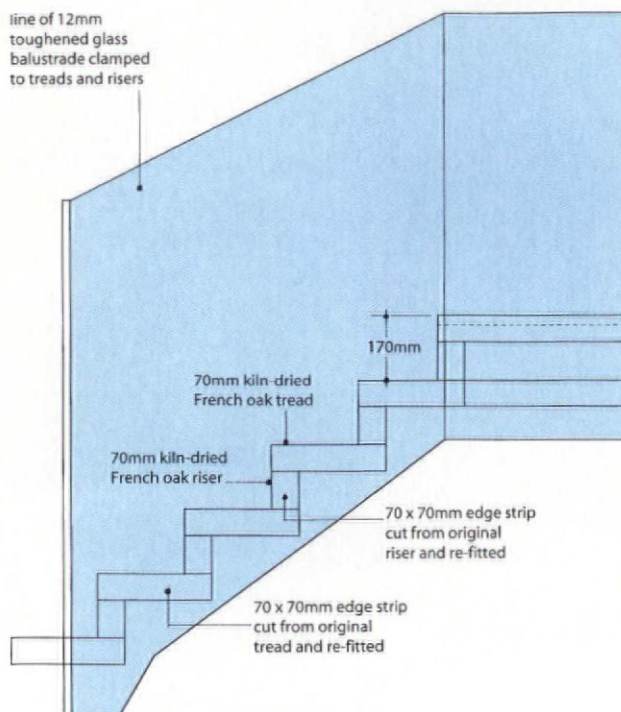
PRELIMINARY PERSPECTIVE SKETCH OF STAIRCASE



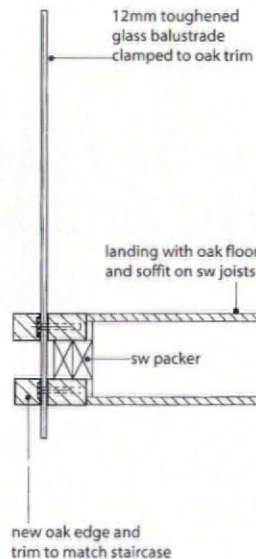
PLAN OF STAIRCASE: FIRST FLOOR TO LOFT



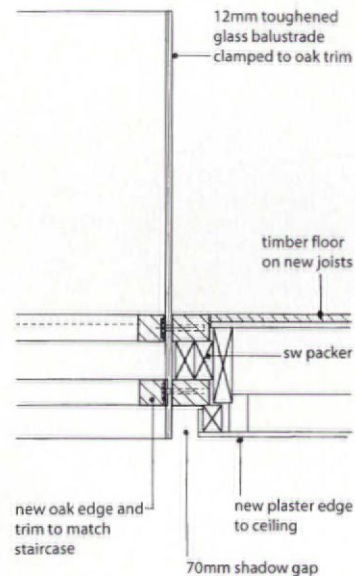
PLAN OF STAIRCASE: GROUND TO FIRST FLOOR



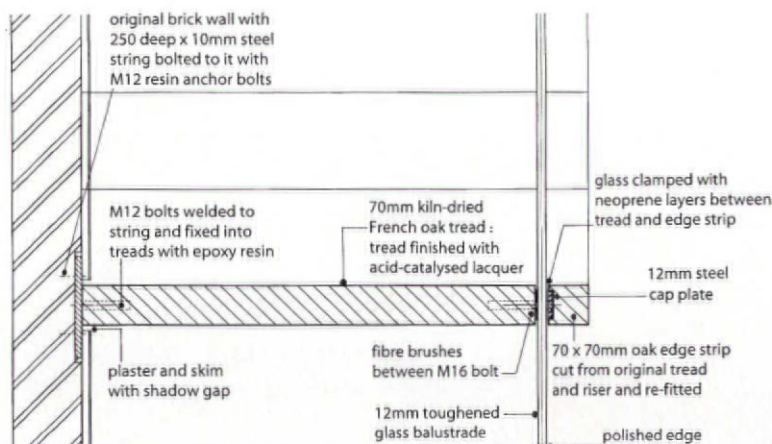
PART ELEVATION OF STAIRCASE: LANDING TO LOFT



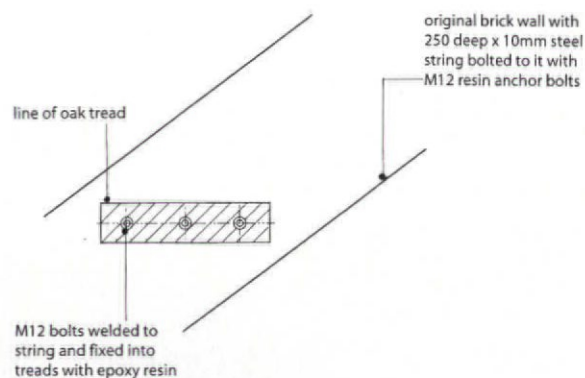
DETAIL A AT EDGE OF LANDING



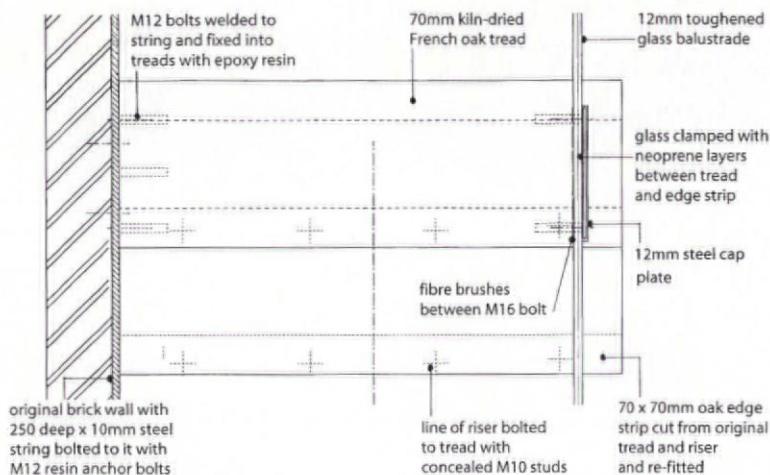
DETAIL B AT EDGE OF LOFT FLOOR



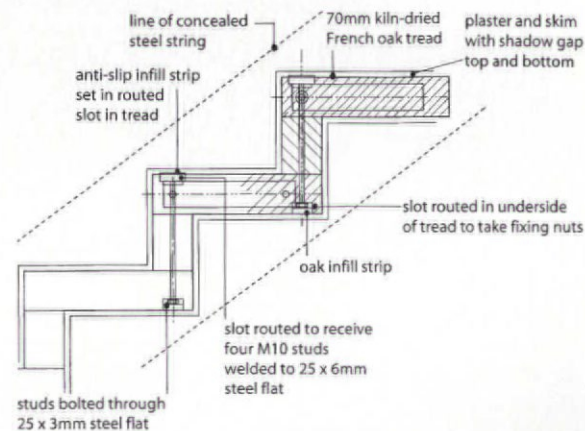
DETAIL SECTION THROUGH TREAD



DETAIL OF STRING PLATE AT WALL ELEVATION



DETAIL PLAN OF TREAD



DETAIL OF TREAD CONNECTION

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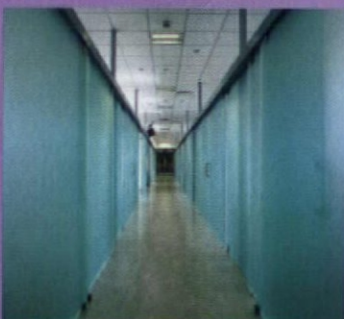
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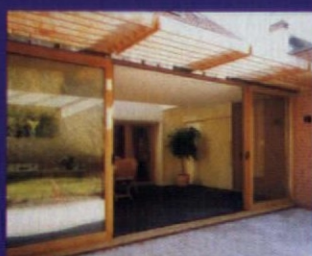
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Doing God's work

Five years into its restoration, Acanthus Clews Architects still expresses an almost religious fervour for Coventry Cathedral

BY AUSTIN WILLIAMS

Some people view being sent to Coventry as a punishment, and I have to say that as I walk across the Phoenix Initiative urban grand plan I do feel a certain twinge of penance. Maybe this is because I am here to see Coventry Cathedral, or maybe it is because of all the bad things I've said about public art over the years. The Phoenix Initiative is public art hell.

Even the concept grates. While other cities masquerade as cities of (non-existent) culture, Coventry is marketing itself as the 'City of Reconciliation'. Maybe, instead of tourists, it is looking forward to a lucrative trade in war criminal trials. Who knows? But marketing the fact that Coventry was bombed in the Blitz doesn't sound like the most dynamic business plan I've ever encountered. It reminds me of the unintentionally ironic album featuring Vera Lynne et al, entitled, *The Greatest Hits of the Second World War*.

There is now a predetermined flâneur experience of a walk through the city. Although I don't start the pedestrian route at the Garden of International Friendship (very mag-

'Work to the ruins has included the conservation of the stone walls, which have degraded through 50 years of exposure and the aftermath of intense wartime fire'

nanimous, I thought), I do walk under the monstrous steel structure (or should that be sculpture?) *The Whittle Arch* – some 65m in length and 15m high, which cries out for me to understand its symbolism – past Priory Place's obligatory water feature, across Priory Cloisters (where the tranquillity is disturbed by barely audible broadcasts of 'historic' monastic incantations), and across interminable lengths of boardwalk that oversail the real city (with bits of historic memorabilia restrained under glass cases). After this sterile but pretty walk, I finally escape the official route and enter the marvellous anarchy of Coventry's historic street patterns and reach its true architectural heart. I am finally at the cathedral.

I am here with Michael and Heather Clews, husband and wife team of Acanthus Clews Architects, to be shown around Coventry Cathedral – a building I haven't visited for 20 years – to see how the new restoration work is going and to understand something of the intricacies of a very particular ecclesiastical architecture.

Powers that be

After drafting his quinquennial report, Michael Clews will submit the notionally costed document to the dean and chapter to say yea or nay. If, however, the cathedral has an idea for works, it might initiate discussions with Michael and ask him to carry out a feasibility study in the normal client/architect way. Funding is then sought through the cathedral's funding committee.

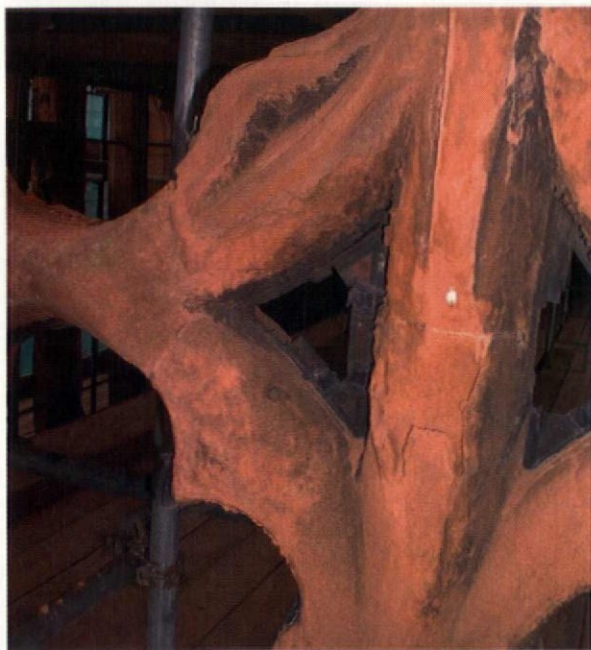
Monitoring the architect's work is the Fabric Advisory Committee, which Michael describes as 'just like the planning department but with lay and specialist opinion, such as academic experts on Spence'. This committee, he says, choosing his words carefully, 'is more thorough than conventional conservation officers, precisely because its members are more closely involved in this project'.

Local authority planning officers actually have little power, but any decision to build, for example, a new shop, will require planning permission in the usual way. The work of the Fabric Advisory Committee is, in turn, overseen by the Cathedral Advisory Committee (equivalent, symbolically, to John Prescott), which oversees all aspects of work to the fabric of the nation's cathedrals.

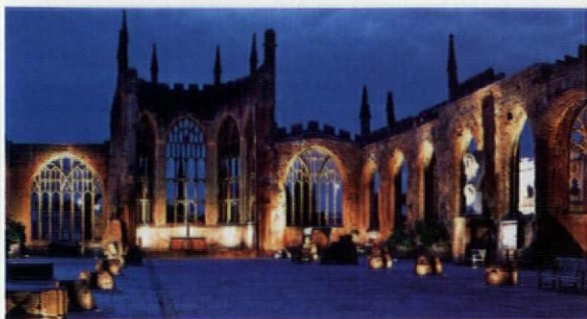
The problem about going to see a conservation project is that, almost by design, the area worked on by the architect is meant to blend in with the untouched areas of the building. Conservation is a rewarding but, in some ways, thankless task. However, the Clews seem as happy as Larry and express quiet enthusiasm – some might say a dignified religious fervour – for their work.

Psalm boys have all the fun

Michael was appointed in 1998 and is coming to the end of his first full quinquennial of the combined ruins, main cathedral and precinct buildings. Work to the ruins has included the conservation of the stone walls, which have degraded through 50 years of exposure, lichen growth, mildew and the aftermath of the intense wartime fire. Old stone has been cut out and renewed.



Clockwise left to right: fragments of stained glass in the tracery; stonework repairs; salvaged glass



The stained-glass windows, which now comprise tiny fragments of glass between the crumbling tracery, have been cleaned and either wired or glued back into place, with the deformed and unstable leadwork replaced.

This year, the installation of new floodlighting throughout this Grade I-listed complex of buildings, which involved burying cables under the surface of the original nave floor, disturbed the natural flow of water, exacerbated by the fact that the original drainage had decayed and water had not been flowing along the anticipated drainage path. The end result was severe flooding in the underground chapels and extra costs incurred by what we have come to call a 'cash-strapped' client.

English Heritage funds around 70 per cent of the major works, and the cathedral has to find the rest. Furthermore, when the next quinquennial report is drafted this October, Clews will raise the need to fulfil the statutory obligation of the Disability Discrimination Act, and such expense will fall outside the remit of EH funding, as this only covers fabric and repair. Things like the Home Front Memorial, – one of the things 'Blair is keen to promote' – have attracted city funding.

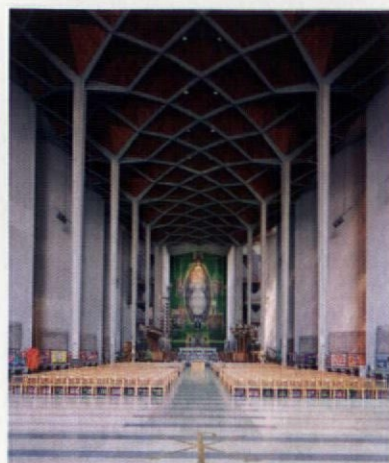
Above: the ruins of the original cathedral. Right: Spence's 1960s cathedral nave. Below: after the fire, in February 2001, Graham Sutherland's tapestry required specialist cleaning

Within Basil Spence's cathedral, repairs have included costly, unanticipated cleaning works as a result of a fire in the undercroft. Because of a lack of vents, it took four days to clear the smoke using an array of fans, and the consequent soot damage took months to repair. As a result of the fire, new work was put in hand (outside the orbit of the quinquennial report) for smoke detectors, alarms and extraction (which were grant-funded) and new means of escape (which were not). To insert the hatches and vents, holes had to be cut through the slender pre-stressed concrete structural roof vaulting, revealing that 'Arup's structural drawings of the completed building did not correlate with the building as built'.

Also, the underfloor heating, which Michael describes as so 'wonderfully engineered as to make a modern M&E engineer envious' is reaching the end of its 40-year life. In the 1970s (possibly as a result of government 'Save It' campaigns), the cathedral turned off several circuits, which has hastened their corrosion. However, repair and replacement will be a major task, and will need skilful phasing to leave the cathedral functioning satisfactorily.

Upgrading the cafeteria – which at the moment looks like a 1950s scout hut – is also a longer-term goal, tied up as it is in a reappraisal of the shop (still using the truly awful entrance built in the '60s as a temporary stop-gap), the visitor centre and funding priorities.

Coming away from this project, I give praise to the hidden, thankless work of the Clews for uplifting the spirits of a life-long atheist like me, even as I prepare to re-enter the sterile secularism of the Phoenix Initiative.



Holy history!

The modern diocese of Coventry was only founded in 1918, when the cathedral was transformed from St Michael's Church into the now-famous Coventry Cathedral. Its fame is due predominantly to the fact it suffered a direct hit by the Luftwaffe during a devastating Second World War raid on 14 November 1940. Despite the extensive damage caused by the explosion and subsequent fire, the cathedral stood firm and still stands today, part of architect Michael Clews' workload.

However, such was the destruction of the fabric, that on 15 November 1940 it was decided that the cathedral would have to be rebuilt. And so, in 1953, the Queen laid the foundation stone to Basil Spence's new cathedral on an adjacent site. As the dean now says: 'To walk from the ruins of the old cathedral into the splendour of the new is to walk from Good Friday to Easter, from the ravages of human self-destruction to the glorious hope of resurrection.'

As has been traditional in churches over the years, leading artists of the day were commissioned to design works for inclusion within the overall design, most notably – or noticeably – Graham Sutherland's gigantic tapestry of *Christ in Glory in the Tetramorph* and John Hutton's *Saint of Angels* screen. More discreet are the beautiful abstractions of John Piper's coloured baptistry screens and Epstein's *St Michael and the Devil*.

Consecrated on 25 May 1962, the ruins remain hallowed ground and unite to create one cathedral environment.





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

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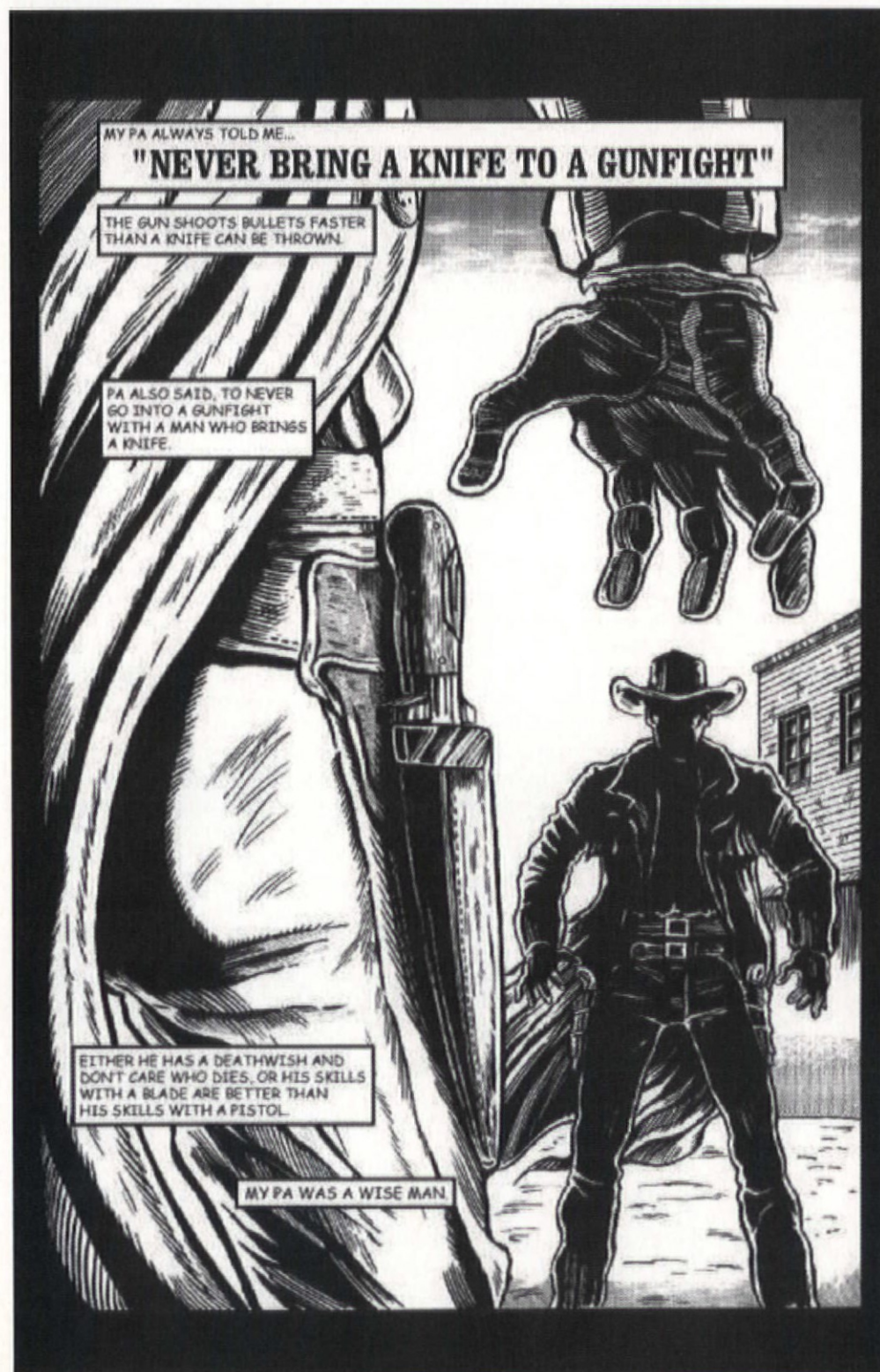
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Fifty ways to leave your partner

Sometimes partnerships don't turn out as planned. So when is it right to drop off the key and set yourself free?

BY SELINA HANIFF



Many architects choose to work in partnerships, preferring the flexibility these offer over companies as a business vehicle. Partnerships can vary widely in size from informal associations of two persons in short-term ventures to family businesses to large professional partnerships with elaborate management structures.

Circumstances can often arise that lead to a breakdown in the relationship between the majority of partners and one or a minority of their co-partners. This might be because a partner's individual business interests begin to conflict with the business of the partnership. For example, a partner starts to deal with clients of the firm in his or her private business affairs so that a conflict arises or might arise. Similarly, difficulties might crop up between a partner and a significant client of the firm. There can also be performance or personal issues, or differences of opinion about how the business should develop and what roles each partner should play in such development.

These problems are often resolved internally or by individual partners moving on by consent. But what if difficulties emerge and the individual partner or minority does not want to go it alone, move to another business or set up a spin-off firm?

Retirement plan, Stan

Many partnership agreements include a clause providing for compulsory retirement where no reason need be given. (Compulsory retirement is not age-related but is a provision that enables the partnership to require a partner to move on if there are difficulties in the relationship.) The clause may permit all the partners other than the outgoing partner to require the latter to retire by not less than, say, six months' notice in writing. This might be an appropriate notice period for a professional partnership such as a mid-sized architectural consultancy, but a longer notice period might be agreed for a larger professional firm or a shorter period for a partnership formed for a short-term venture. Some such clauses do not require unanimity among the majority partners but allow for such notice to be required if all partners except one or two (in addition to the outgoing partner) agree.

Where there is a compulsory retire-

ment clause, even though there is generally no requirement for a reason to be given, the partnership agreement may provide for the outgoing partner to be informed of the proposed resolution for compulsory retirement in advance of a meeting at which the partners will vote. The outgoing partner may have a right to be heard at the meeting, although this is uncommon. Such an approach, which should allow each partner to form his or her own view, is consistent with the exercise of each partner's duty of good faith. One would expect to see clauses dealing with the financial entitlement of a compulsorily retired partner, which may or may not differ from the provisions on voluntary retirement or retirement for other reasons.

Avoid expulsion

Expulsion, although it might be considered in cases of a complete breakdown in the relationship, is generally thought to be too draconian and inappropriate. It carries risks of damage to reputations even where confidentiality provisions form part of any negotiation or settlement agreement. Also the majority could often expect expulsion to be contested (with the consequent expense of time and costs) unless there are clear grounds for it under the partnership agreement. These grounds usually include factors such as: a partner being unable to pay his or her debts; permitting a charge on his or her share of partnership property; failing to account for money received in respect of partnership transactions; breaching the duty of good faith between partners; or being guilty of conduct that would damage the reputation of the firm.

Dissolution made easier

Where there is deadlock between the parties, can the disruption of a general dissolution under Section 35 of the Partnership Act 1890, with a view to reforming a new partnership, be minimised so as to make dissolution a feasible solution? Following dissolution, while partners can complete work already in progress in the old partnership, they may not take on any new work. This is, therefore, when most damage can be done to the business even though it might be the intention of the majority to continue

'Expulsion, although considered in cases of complete relationship breakdown, is generally thought to be too draconian'

in a new partnership with different membership. The potential loss of work coming in and damage to client relationships may make the transition difficult on a practical level.

Where the issue is the exit of a partner or minority where agreement for retirement cannot be reached, the court has acted in favour of the majority to prevent the unnecessary winding up of viable businesses if the outgoing partner's legitimate interests could be met by less drastic measures.

Normally on dissolution a partner would receive his/her share in the net proceeds after all partnership assets have been sold and debts paid. However, where the majority want to carry on the business and are prepared to pay the outgoing minority the market value of his/her/their share they can apply for a discretionary *Syers v Syers* order. If granted, instead of an order for the sale of the partnership assets, the court (or arbitrator) will order an inquiry into the market value of the outgoing minority's share and payment of that amount by the continuing partners.

'Rowdy pardner'

Syers v Syers (1876) 1 Appeal Case 174 concerned a family business in which two brothers, Daniel and Morris, entered into a partnership at will running a music hall and tavern. Morris had a seven-eighths share in the business and Daniel the remaining one-eighth share. The partnership was held to have been dissolved by a pleading filed by Morris.

The House of Lords declined to follow the ordinary course, which would have been to order the sale of the business and the distribution between the partners of the net assets after payment of partnership debts and liabilities. Instead it made an order that Daniel's share should be valued as if the business was sold as a going concern on the date of dissolution and that his brother should have the right to buy his share at that value.

Although there are no recent reported cases in which *Syers v Syers* orders have been made, there is no doubt that such orders are within the court's discretion. Lord Hoffman said of *Syers v Syers* in *Hammond v Brearley* (10 December 1992, unreported): 'It is an authority which is far more frequently cited by counsel than applied.

But the discretion which it gives seems to me to be a valuable one which I think judges should not hesitate to use when it suits the justice of the case.'

It also appears that the court and arbitrators are now more receptive to applications for *Syers v Syers* orders, particularly where the share of the outgoing minority is not sizeable or, as with professional firms, when the sale of its assets such as work in progress and goodwill poses practical difficulties. In negotiations, particularly where the balance of assets and liabilities is such that an outgoing partner's entitlement on dissolution may not exceed his or her entitlement on retirement, the majority, even if they want to avoid dissolution, may propose dissolution plus a *Syers v Syers* order to force the other party to the table.

In the minority

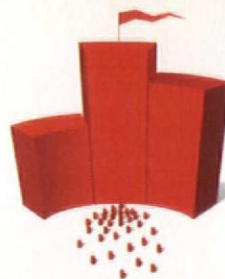
Some issues concerning the interests of a minority have been touched on above. Provided that the contractual entitlement of a minority would be significantly disadvantageous, or otherwise incapable of being realised, compared with the minority's entitlement on dissolution, there is no reason why a minority cannot ask the court to exercise its broad discretion to order dissolution under the Partnership Act 1890 in order to break a deadlock in an exit negotiation. In such a case the court is certain to consider whether more appropriate remedies exist – could the minority achieve a broadly comparable outcome in respect of their interests by retirement provisions in the partnership agreement?

Reform of partnership law

The government has sought opinion on the costs and benefits of the recommended changes in partnership law put forward by the Law Commission last November. Two key areas for review were the continuity of businesses irrespective of changes in the membership of partnerships, and the simplification of the process of solvent dissolution. It remains to be seen if and how these changes will be implemented and whether 21st-century partnership law will no longer require the 19th-century *Syers v Syers* jurisdiction.

Selina Haniff is a solicitor in the dispute resolution department of Reynolds Porter Chamberlain. Visit: www.rpc.co.uk

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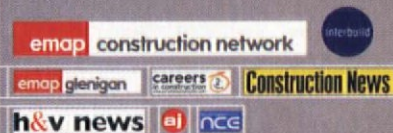
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All talk and no pay make house prices a fruitless conversation

Movement (or lack of it) in the price of houses remains a popular topic of conversation but rarely troubles the courts. But what happens if a developer is delayed in selling several houses as a result, it says, of its designer's negligence, but during the delay the value of the houses increases? Does the developer have to give credit to the defendant for the increase in price? This and other tricky issues were explored by the Technology and Construction Court in *Earl Terrace Properties (ETPL) v Nilsson Design* (7 November 2003). The parties asked the court to make findings of law on the basis of assumed, rather than proved, facts to try to help them resolve the matter themselves.

ETPL was the developer, a company set up to undertake the redevelopment of 25 Georgian terraced houses in Kensington. The development sounds like a grand affair. A new 76-space underground car park was built at the front of the terrace, accessed from the houses at basement level. The houses also gained a rear basement, containing a games room and cinema, or a swimming pool.

Unfortunately some of the basements leaked. The assumed facts were that the discovery of this problem, its investigation and the remedial works, delayed the project by 15 months. For that period some £48 million of ETPL's money was tied up in the delayed part of the development.

ETPL sued its architectural consultant, Nilsson, saying it had failed to give the contractor, Charter, appropriate waterproofing details, and had wrongly relied on the membrane supplier to provide the necessary details. Nilsson, in turn, sued Charter, saying that it had failed to install the membrane in accordance with the design.

ETPL formulated its claim as a reasonable commercial rate of interest on the funds tied up in the development for the period of the delay. The defendant argued that this was not right. ETPL had borrowed the money from its parent company under a loan agreement, so it did not have to finance any borrowing or lending. The costs that ETPL did incur were those stipulated in its loan agreement from its parent. The defendant

objected that the interest claimed by ETPL was a notional loss, as no one had been charged it.

As a separate point, the defendant argued that when the houses were finally sold, because the prices had gone up, they were sold for much more than they would have been if there had been no delay. So, the defendant said, as the delay had been to ETPL's advantage, it should give credit for the increase.

The judge decided against the defendant on both counts. ETPL could recover as damages the losses suffered by its parent as a result of the funds being tied up in the development. Furthermore, it was acceptable for that claim to be made on the basis of a reasonable interest rate that could have been earned by placing the money on deposit, rather than ETPL having to establish an actual loss.

'The defendant argued that, because the prices had gone up, the houses were sold for much more than if there had been no delay'

As for the enhanced proceeds of sale, the judge considered the reverse position first. If the market had fallen during the delay, would ETPL be entitled to claim the loss on the sales from Nilsson? The answer was no, unless the scope of Nilsson's duty included such a loss, and the possibility of such a loss had been brought to Nilsson's attention at the time the contract was made. The same applied to Nilsson's duties and the alleged

houses, and the consequences of the sale, were too remote from Nilsson's duties and the alleged breach of them. What is more, ETPL elected to wait until the leaks were fixed before selling. There was nothing to stop it from selling at the time, albeit at a reduced price because of the defects. In other words, the delayed sales that gave rise to the increased price were not a consequence of the alleged breach, so the defendant could not require ETPL to give credit for the increase. The judge found further support for his decision on the price increase in the usual rule that damages are assessed at the date of breach.

So, as usual, talking about the price of houses passed the time, but ultimately proved to be of little consequence.

A masterclass in PDFs and more phishy business

Readers will know this column's views about PDFs on the web, namely the use of Acrobat Reader version 5, not version 6, and if you have to use version 6, because it keeps insisting on upgrading you, strip out the irrelevant plug-ins which make it so slow to load. Oh, and email complaints to sites which persist in using locked PDFs. More expert help than this column can provide is at hand in the form of a new book by Sid Stewart, called *PDF Hacks*. The blurb runs, in part, 'slow to load and slower to print, hopelessly unsearchable and all but impossible to cut and paste from... But PDF done right is another story.' Stewart's manual is about £12 at Amazon. But until every webmaster has read and mastered its contents, I am sticking with Just Say No.

It must be the time of year, the recent hols, the weather or something, but there are quite a number of new sites on the web which are really quite interesting. One which looked as though it might be is the multi-disciplinary practice Universal Design Studio at, presumably in an effort to minimise the chances of being spammed by maximising the length of the site's address, www.universaldesignstudio.com. At first I had some trouble getting past the home page. No thanks to anybody at Universal, which lists Stella McCartney and Paul Smith, not to mention Damien Hurst, and is now far too important to talk to mortals. The problem turned out to be a need to press a switch in Internet Explorer which allows site pop-ups but I still can't urge Mozilla Firefox past the opening grey page.

One way to check phishers, I have discovered, is to run an editorial eye over the grammar/English used in the scam. Try this from a recent Woolwich Internet Bank email: 'As the Technical service of bank have been currently updating the software, we kindly ask you to...' and there followed a link to a Woolwich-sounding website. Not a Woolwich customer, I tried it but someone had stopped it already. sutherland.lyall@btinternet.com

Sue Lindsey

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Changing world

ANDREW MEAD

Metamorph – Venice Biennale: The Ninth International Architecture Exhibition

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Top: Dagmar Richter's computer-driven Aalborg scheme. Above: restraint – Ábalos & Herreros

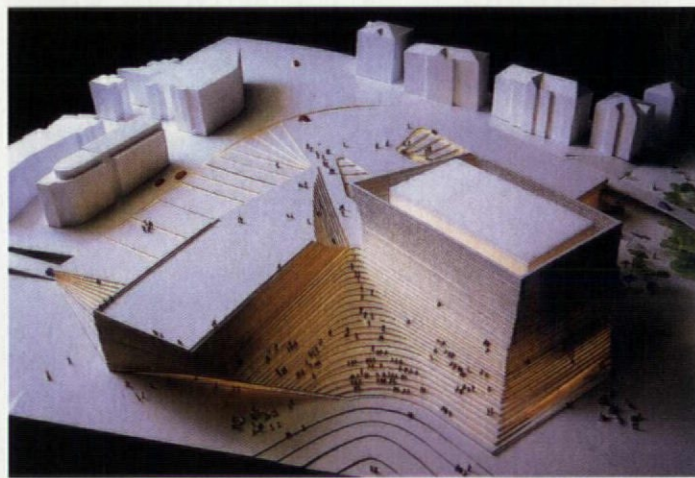
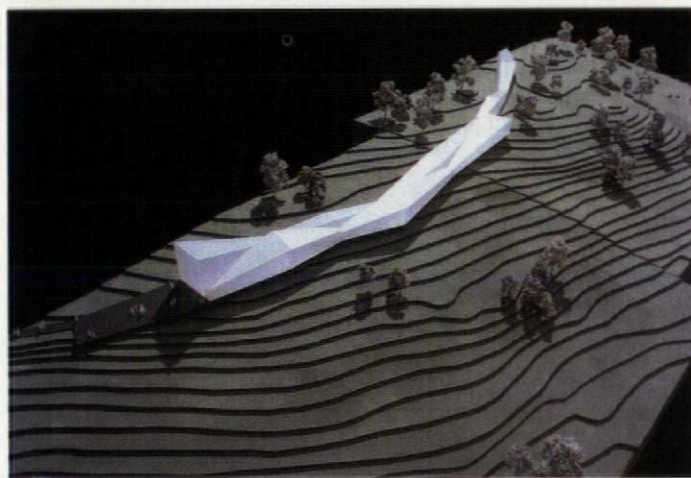
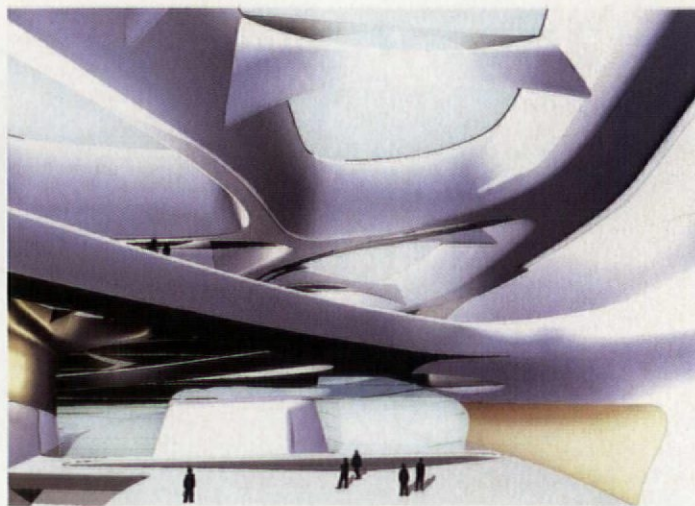
The last architecture biennale in 2002, 'Next', curated by Deyan Sudjic, had a focused and down-to-earth feel – it featured work that was going to be built, grouped by building type. 'Metamorph' is different. As that title implies, this year's director, Kurt Forster, doesn't mind being portentous. One section of the show is called 'The Harrowing of the City', which may look good on participants' CVs, but will hardly get tourists sprinting for the vaporetto to see it. Venice is a perfect stage for presenting architecture to the public, so why imbue the biennale with a false mystique?

Then add Peter Eisenman, who says his installation *Diagrams of Virtú* 'takes as its trajectory a narrative from Palladio by way of Piranesi and Terragni on to my own work. But rather than present this work in images, models or a narrative text, we have proposed a spatial construct that attempts to disjoin, displace and destabilise.' Strange that the results of all this ingenuity – the folly-like 'spatial construct' in which Palladio's Palazzo Chiericati meets Eisenman's inverted staircase – are so arid.

Maybe the 'Metamorph' title is justified after all, though, for the biennale does suggest that there's a heightened state of change in architecture at present. This is partly due, of course, to the ubiquity of the computer, with one contributor to the catalogue even talking of 'the poetics of computation'. The long halls of the Corderie – the old ropeworks at the Arsenale – are full of determinedly expressive forms, with warps, folds and extrusions, sinuous Möbius strips, and 'the enigmatic patterns underlying nature' that Charles Jencks identified in his article on icons (AJ 9.9.04).

But a more restrained architecture is included too, by practices who doubtless make use of the computer but aren't in thrall to it. The Golden Lion-winning SANAA (Kazuo Sejima and Ryue Nishizawa) is among them, as are David Chipperfield Architects, Gidon Guyer, Souto de Moura and Ábalos & Herreros. The show is more catholic than a first glance suggests. Graham Morrison shouldn't stay away.

The installation of the Corderie displays, 'emerging from computer-generated morphing animation sequences', is by Asymptote (Hani Rashid and Lise Anne Couture), but is more conventional than that sounds. Models are placed across the central axis on a series of, what Asymptote calls, 'platform trays': long tables with varying gondola-like profiles, which surge up at either end in a way that threatens to concuss the unwary but provides space for an exhibit underneath. Documentation is on flanking, free-standing walls.



'Topography' (clockwise from above): Chipperfield at La Coruña; Guallart's Denia 'mountain'; Hadid's Taichung Guggenheim; PLOT's Stavanger hall

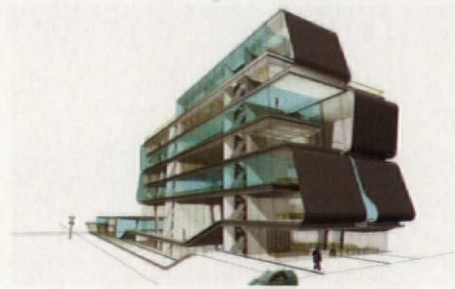
'Topography' is a central theme at the Corderie, with projects that often *fuse* building with landscape. The magisterial predecessor for this must be Sydney Opera House, with its Mayan-inspired staircases and platforms; a more recent example would be Foreign Office Architects' (FOA) Yokohama Terminal.

As its show at the ICA last year revealed, FOA seems to specialise in this fusing or interweaving, and its Novartis Car Park in Basel won the special award in the biennale's 'Topography' section. Other noteworthy schemes here include Vicente Guallart's crystalline 'artificial mountain' at Denia, Spain, with its (perilous?) multiple pathways, Architekturatelier Podrecca's patchwork park in Linz (on post-industrial land beside the Danube), and David Chipperfield's Visitor Centre at La Coruña in Spain – like a necklace around its contoured site.

There are some major interventions: 3XNielsen's proposal for simplifying a scary traffic intersection in Stockholm, for instance, which makes a green urban *place* as well as a space of transit. (So many poten-

tial sites in the world are just like this.) And schemes elsewhere in the biennale display a similar concern for landscape, with the special award winner in the large section on concert halls – PLOT's new hall in Stavanger, Norway, connecting the city to the water – being a further instance of 'building the site'.

Another theme at the Corderie is 'Surfaces': 'buildings no longer based on the dialectic of supports and weights, but instead on continuous surfaces, be they folded, curved or layered'. The uninterrupted ribbons of Diller + Scofidio's Eyebeam Museum and Lesser Architecture's Design School, Zollverein,



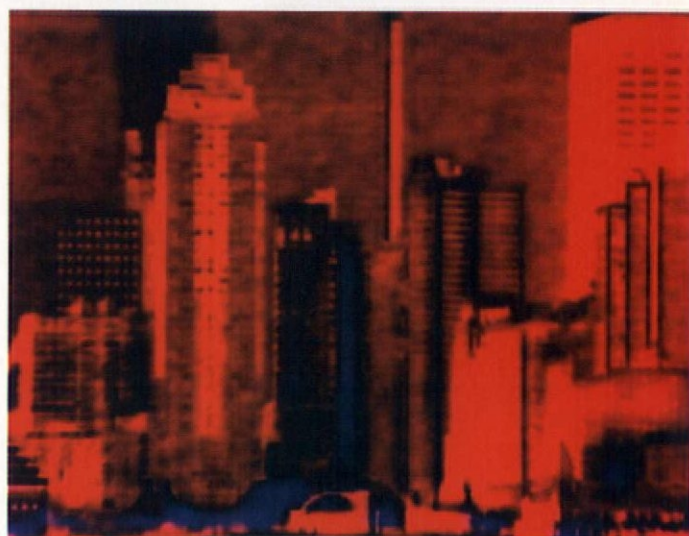
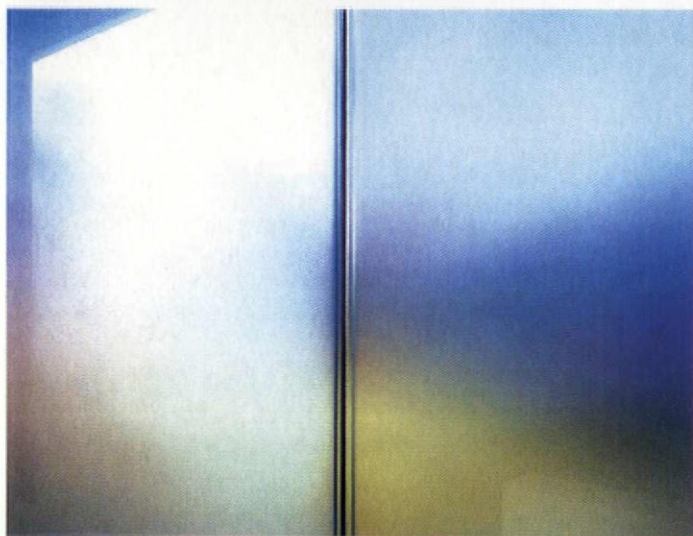
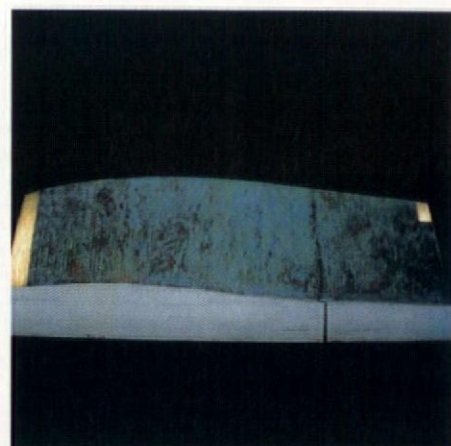
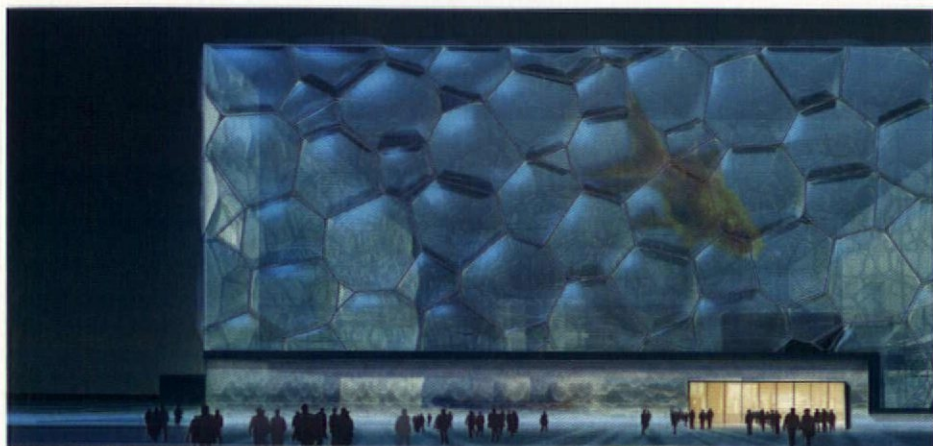
'Surfaces': Lesser Architecture's design school

create buildings which could almost be twins (with a relative in FOA's BBC Music Centre). Perhaps a new orthodoxy is imminent.

'Metamorph' also includes a section on 'Atmosphere', which Forster (convincingly) proposes as a current concern, in the range of fleeting effects that buildings can generate through transparency, translucency and internal/external light. Here are the perforated metal skin of SANAA's IVAM extension, the facades of UN Studio's La Defense Offices, Almere, whose colour varies with the time of day, and the patina of Saneksenaho Architects' St Henrik Ecumenic Art Chapel.

AGPS Architecture shows a 1:1 mock-up of the tri-part facade of its Hohenbühl housing, Zurich, which comprises a silvery metal curtain in front of a glass membrane, with coloured wall units behind. Given the biennale's constant light, you can only speculate on the effects that will occur, but in this section, where the treatment of materials is paramount, it would be good to have more such full-scale samples.

Playing a substantial part at the bien-



Clockwise from top left: PTW's Beijing swimming centre won the 'Atmosphere' special award; Saneksenaho's chapel; Annelies Strba; Luisa Lambri

nale, especially in respect of 'Atmosphere', is photography, and the images do two things in particular. They confirm that a good photographer's eye can prompt viewers to see what they might not have done before: Kay Fingerle's two wonderful Villa Tugendhat studies, where inside and out adhere to the intermediary glass in a complex play of the real and illusory (and a photo by Charles Eames that does much the same); or the almost monochrome abstractions that Luisa Lambri discovers at Herzog & de Meuron's Goetz Collection.

Secondly, they're a reminder of how

subjective the experience of a building or environment can be, as in the DVD-derived city images of Annelies Strba. They show what lies beyond the architect's control.

These groups of photographs punctuate a visit to the biennale, as do several architect's installations that Forster has commissioned. One is Eisenman's 'spatial construct'. A second is *Eyescape/Soundscape* – a thoughtful attempt by Sauerbruch Hutton to deal with the problem of presenting architecture in an exhibition, with a four-screen projection based on its Berlin Fire and Police Station (simultaneous fragments, sometimes just a

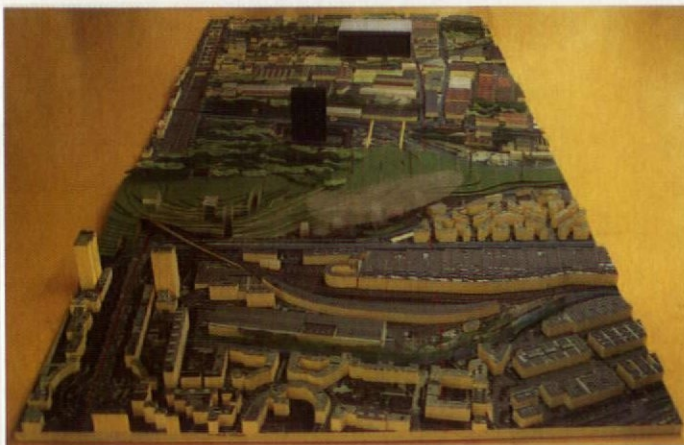
blur of colour), and an aural evocation of its Hennigsdorf Town Hall.

In Wilkinson Eyre's installation, *Reflections*, images screened overhead are reflected in a large water table so they seem to hover at the bottom of a clear, still pool. Four schemes feature and visitors are intrigued – but, beyond the allusion to Venice as a city of reflections, is this simply an unusual projector?

Of the national pavilions, Belgium's Golden Lion-winner combines the research of an anthropologist and photographer in documenting post-colonial Kinshasa, and



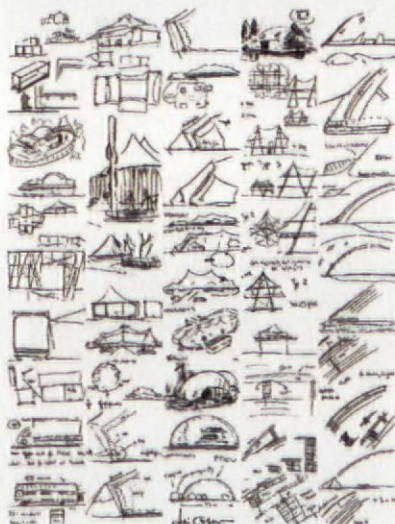
Four simultaneous images from Sauerbruch Hutton's *Eyescape* installation convey aspects of the Berlin Fire and Police Station



questions some habitual assumptions about urban design through conveying 'an urbanity which exists beyond the city's architecture'. It makes for an enlightening exhibition.

The German Pavilion impresses, with its focus on projects in residual or marginal spaces, displayed in a continuous photomontage that snakes throughout the building, with documentation in the central room. Perhaps visitors must persevere to find the information, but it's all there. France puts on a bold show too, taking a 144ha site in suburban Paris and presenting the results of workshops that try to predict its future, first in 2014, then 2034, and finally 2064 – 'if sustainable development was a priority'. This is contentious, serious stuff.

Spain, the Netherlands, and Portugal all have exhibitions worth seeing, while anyone nostalgic for the scent of freshly cut timber should head for the small Finnish Pavilion, whose 'From Wood to Architecture' display includes a striking shingle-clad church by Anssi Lassila. Timber structures recur in O'Donnell + Tuomey's poetic Irish Pavilion,



Clockwise from top left: the Parisian site studied in the French Pavilion; the German photomontage; waterfront regeneration is the subject of a separate exhibition in this floating pavilion at the Arsenale; O'Donnell + Tuomey's 'Scary House'. Above: a sheet of sketches by Frei Otto for the Hombroich spaceplacelab

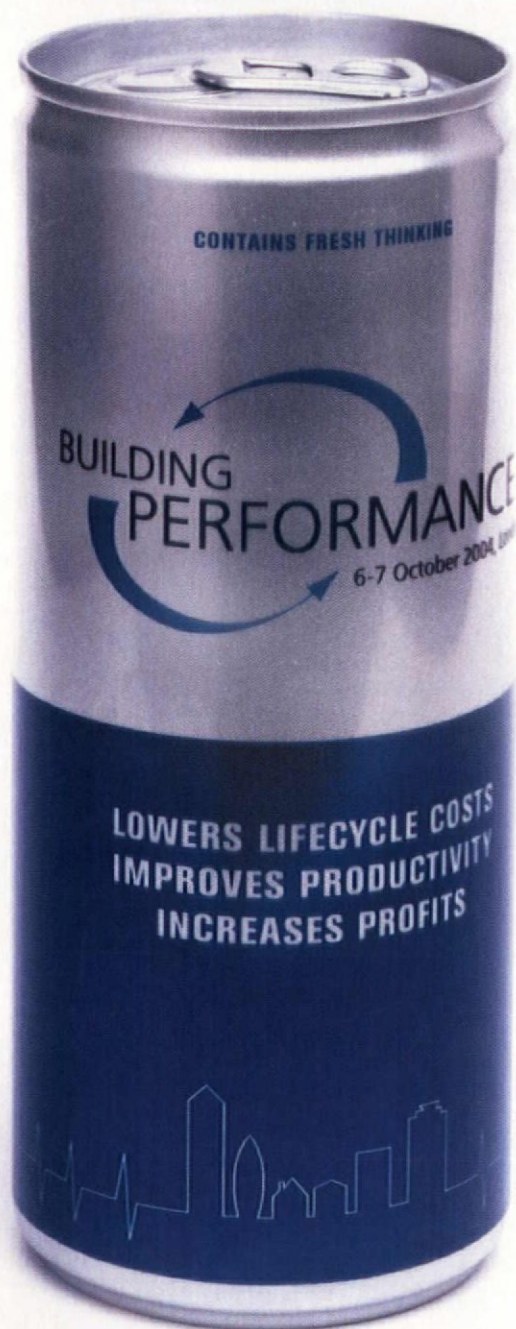
which highlights the transformation of a former penal institution – another project in which landscape is central.

As it is too in the most interesting of the events staged alongside the biennale: a display at Palazzo Zenobio of the Hombroich spaceplacelab – 'a laboratory for other modes of living'. In this wildly ambitious extension of what began as the Museum Insel Hombroich – a fusion of art, architecture and landscape on a riverine site near Düsseldorf – Tadao Ando, Alvaro Siza and Frei Otto (among others) propose radical alternatives to the creeping suburbia nearby.

The principles behind the development include 'visionary donations of labour, resources, ideas and time', a 9:1 ratio of landscape to buildings, and 'coexistence of all, with vegetation, animals and humans having equal rights'. Who knows how much of it will ever be built or what will happen if it is?

It seems, though, that whatever else is changing in the world of 'Metamorph', the search for a utopia persists. Meanwhile, Venice masquerades as a utopia of the past.

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London

In Practice 27 September-31 October.

Timothy Soar's photographs from the new AJ series are at the orangebox showroom, 146/148 Clerkenwell Rd, EC1.

Simon Jenkins: A Future From Their Past Thursday 30 September, 19.00.

SAVE's first annual lecture. At the Royal Geographical Society, SW7. Details 020 7253 3500.

Building Performance 6-7 October. At the National Hall, Olympia. Details www.building-performance.co.uk

Raymond Erith: Progressive Classicist 8 October-31 December. An exhibition at the Soane Museum, 13 Lincoln's Inn Fields, WC2 (020 7440 4246).

Tony Smith: Wall Until 9 October. At Timothy Taylor Gallery, 24 Dering St, W1. Details 020 7409 3344.

David Adjaye: Length x Width x Height Until 24 October. An installation at Rivington Place, EC2. Details 020 7729 9616.

Designing for Change: The 2004

European Hotel Design Event

Monday 25 October. At the Marriott Grosvenor Square. Details 01322 611394.

Tobias Rehberger Until 14 November. Architectural installations at the Whitechapel Gallery, Whitechapel High St, E1 (www.whitechapel.org).

Tea & Coffee Towers: Alessi at the Soane Until 4 December. Examples dispersed throughout the Soane Museum, 13 Lincoln's Inn Fields, WC2. Details 020 7440 4246.

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

East

Rear View Mirror Until 7

November. 'Historical memory and contemporary culture' - an exhibition at Kettle's Yard, Castle St, Cambridge. Details 01223 352124.

East Midlands

Modern Spaces - Historic Places 20-22 October. An EHTF conference at Lincoln. Details Samantha Shore 0117 9750459.

RIBA CPD Event: JCT Contracts Update Wednesday 27 October, 13.45. A seminar 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.



IN THE PINK

Michael Craig-Martin, the artist who collaborated with Herzog & de Meuron on the Stirling Prize-winning Laban Centre, has an exhibition of new work at the Milton Keynes Gallery, 900 Midsummer Boulevard, Milton Keynes, from 24 September to 21 November. To mark the fifth anniversary of the gallery's opening, Craig-Martin is turning the exterior of the building into 'a painted artwork'. Expect lots of magenta. Details 01908 676 900.

North West

CUBE Retrospective 1998-2004

Until 26 September. An exhibition at CUBE, 113 Portland St, Manchester. Details 0161 237 5525.

South

Real World 25 September-28

November. Group exhibition on 'the sculptural object and its relationship to space'. At Modern Art Oxford, Pembroke St, Oxford. Details 01865 722733.

Andrew Cross: An English Journey

Until 30 October. Landscape-based video works at the John Hansard Gallery, Highfield, Southampton (023 8059 2158).

South East

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.

RIBA CPD Event: Autumn School on

Sustainability Thursday 22 October. At Les Cotils, St Peter Port, Guernsey. Details 01892 515878.

Wessex

Fire Alert Tuesday 12 October. A half-day Concrete Centre seminar at Bristol. Details 0700 4500 500.

Paul Winstanley/Graham Murrell Until 14 November. Two exhibitions at the New Art Centre, Roche Court, East

Winterslow, Salisbury. Details 01980 862244.

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

The DDA - In Action! Wednesday 13

October. A Construction Study Centre course at the Thistle Birmingham Edgbaston Hotel. Details 0121 434 3337.

RIBA CPD Event: Offsite Manufacturing

Seminar Tuesday 19 October. At Birmingham. Details 0121 233 2321.

RIBA CPD Event: Towards a Sustainable Architecture Thursday 28 October, 14.00. A half-day seminar on 'eco-minimalism'. At Birmingham. Details 0121 233 2321.

RIBA CPD Event: CDM Seminar 5, 12 & 19 November. Four modules over three days. At Birmingham. Details 0121 233 2321.

Yorkshire

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.

The Biggest Draw Until 15 December.

Large show of drawings at the Millennium Galleries, Sheffield, including architectural ones (www.sheffieldgalleries.org.uk).

Aspects of Architecture Until 22 January. A photographic exhibition at the Graves Art Gallery, Sheffield (www.sheffieldgalleries.org.uk).

Scotland

Architecture in Scotland 2002-2004

Until 22 October. An exhibition at The Lighthouse, 11 Mitchell Lane, Glasgow. Details 0141 221 6362.

Patrick Geddes: The Regeneration of

Edinburgh Until 22 October. A show at the Matthew Gallery, 20 Chambers St, Edinburgh. Details 0131 650 2305.

Mackintosh Architecture Until 23 December. Drawings at the Hunterian Art Gallery, Glasgow. Details 0141 330 5431.

Wales

RSAP Small Practice Surgery Series:

SFA and Client Guide Monday 27

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

Delivering Regeneration in Wales

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

RSAP Small Practice Surgery Series:

Planning Applications - Achieving Success Thursday 30 September, 16.00. A seminar at St David's Visitor Centre, Pembroke (029 2087 4753).

Plecnik: Architecture Making a Capital

Until 19 October. An exhibition at the Welsh School of Architecture, Cardiff. Details 029 2087 6097.

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

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.

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

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people & practices

Richard Gale has joined **GHM Consultancy Group** as an associate director, and **Venetia Wolfenden** has been promoted to associate.

Christine Goldsmith has been promoted to associate at **Gardner Stewart Architects**.

Anna Hutton has been appointed head of marketing and communications for **Carillion Business Services**.

Creating: Excellence, the South West's first regeneration centre, has announced the appointment of **Dominic Murphy** as its executive director.

Steve Parkin has been appointed as managing director of **Curzon Interiors**. He has also joined the main board of the group as a director of **Curzon Holdings**.

Integrated Environmental Solutions (IES) has announced that **Professor John Bonthron** of Glasgow Caledonian University (GCU) has joined its board of directors, as a non-executive director.

Construction and property consultant **Thomas and Adamson** has announced that **Alastair Wallace** has been promoted to partner; **David McGregor**, **Norman Lamond** and **Andrew Devoy** have all been promoted to associates; and **Natasha Kravchuk** has been promoted to director.

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

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Senior Healthcare Architect, London - to £48,000

This design focused, AJ top 100 practice seeks applications from experienced Senior Architects to co-ordinate a current portfolio healthcare project. The role will involve implementation of clinical design and integration of interior design concepts. The successful candidate will be a proven team leader with a track record of leading design teams working on large-scale projects. Healthcare experience desirable but not essential. AutoCAD skills essential. Ref: 10226

Part III Architect, London - to £32,000

UK award winning practice with a reputation for leading masterplanning design is seeking a highly skilled Part III Architect for a new role on £multi-million project. The successful candidate will be able to demonstrate a high level of design ability, preferably on residential and urban design projects, should have excellent interpersonal skills and a high level of construction awareness. Job running experience is advantageous, but not essential. Ref: 10238

2 x Interior Designer, London - to £35,000

Due to an expanding project portfolio this AJ top 100 practice seeks applications from experienced Interior Designers for roles on exciting commercial and educational projects. You should have design flair, proven detailing ability and experience of producing working drawings and specifications. You should have at least 3 years experience of projects from initial briefing to completion and be able to prepare presentations of a high standard. Microstation literacy essential. Ref: 10193

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

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Architectural Technician, London - to £20ph
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Project Architect, London - to £22ph
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Mid-Weight Technician x 2, London - to £18ph
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Part II Architectural Assistant, London - to £16ph
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Architectural Technicians, Central London - to £21ph
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Ref: 10228

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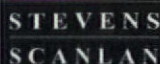
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**Project Architect - Manchester - Perm - £Negotiable**

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Architectural Technician & Architect - Manchester - Perm - £22 / 25K+

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Architect - Norwich - Perm - £30K

This Large well known organisation is seeking an architect to work in their property department. Dealing with a range of housing and commercial properties you will be expected to be fully literate in AutoCAD with a good knowledge of building and planning regulations. The ideal candidate will have some basic job running skills and be able to manage multiple projects at any time. This is a good opportunity for a young professional seeking that next step.

Technician x3 - Leeds - Perm - £25K+ Package

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Senior Architectural Technician - Cotswolds - Perm / Contract - £25K / £20ph

This small town centre based practice is seeking a senior technician with experience within the residential / conservation / environmentally sympathetic architectural sectors. You will have extensive AutoCAD knowledge with a full knowledge of the specific regulations that are used within historic and listed building development and restoration. You will have good job running skills with a desire to play a key role within a niche practice. Due to location the practice will consider people who want to initially work contract with a view to re location and a permanent post.

Architect Technician - North West - Perm - £Negotiable

A market leading, award winning private practice based in the Northwest, specialising in Architecture, Urban Design, Interior Design, Project Management and Planning supervision, with a broad range of expertise in diverse building types including: Commercial, Education, Arts, Leisure, Housing and Healthcare. This practice is driven by a simple objective: achieving better buildings for its clients. They now seek a forward thinking experienced Architectural Technician to join their established team. You will have a proven track record of working in a Multidisciplinary environment with a minimum of 5 years experience and have excellent working knowledge of AutoCAD. In return for your dedication and commitment you will receive an excellent salary and an opportunity to work on high profile projects.

**Part II Assistant**

Nottingham

£18 - 22K

Experience - industrial, residential, education, commercial, retail and leisure projects, part II qualified with 2 years experience as an Architectural Assistant. Role - building reports, feasibility studies, surveys, scheme designs, planning forms, liaison with planners, building control and consultants, building regulation drawings, tender drawings and specifications.

Project Architect

Birmingham

£29 - 33K

Projects - Retail and Residential. Role - brief taking, feasibility, designs, presentations, supervision of architectural team, project management. Part III qualified 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

Natalie Herrick on 0121 454 1100.

e mail natalie@harvey-smith.co.uk, or visit our website for more vacancies:
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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

FRENCH CEMETERY

New cemetery in the French town of Ceyreste, including 68m² reception pavilion, depository and ossuary. Five firms are to be selected, receiving €6,000. For details contact Communauté urbaine Marseille Provence Métropole, Les Docks - Atrium 10.7, 10, place de la Joliette, BP 48014, F-13002 Marseille. Tel 0033 4 91 99 99 00, fax 0033 4 91 99 71 96. Quote ref 2004/119. Applications by 8 October.

JEAN MONNET HOSPITAL

Entries are invited from multidisciplinary practices to design the new 300-bed, 35,000m² Jean Monnet hospital in Épinal, Vosges, France. Three to five firms are to be selected for the project as part of an urban renewal programme. Tel 0033 3 29 68 70 02, fax 0033 3 29 31 31 71. Applications must be received by 5 October.

OSLO PROMENADE PLANS

An open ideas and project competition is under way for a structure of urban squares, parks and a waterfront promenade in Bjørnå, Oslo. Tel 0047 98 26 63 75, fax 0047 22 82 51 10, email jorleif.jorgenvag@pbe.oslo.kommune.no. Applications by 5 November.

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 - with a long tradition of hosting Shakespearean plays. Applications by 15 November. For details, visit www.teatr-szekspir.gda.pl

Recruitment Agency of the Royal Institute of British Architects

NEWLY QUALIFIED ARCHITECT/EXPERIENCED PART 2 - REGENT ST.

Initially a temporary contract that may go permanent, this well-known practice in the West End has a vacancy for someone to produce production information for a commercial office project. Work in this practice covers a wide variety of sectors including several landmark London buildings. AutoCAD will be required, as will a strong degree of initiative and ability to work independently. **JOB REF 0519**

PROJECT ARCHITECT - FARRINGTON

An international practice with a medium sized team in the London office. They have an increasing number of hotel projects and are looking for an architect who has previous experience of working on hotel schemes. One project for which they have an immediate requirement will involve leading a small team and co-ordinating several elements of a resort development. Salary £32k. **JOB REF 0514**

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Vectorworks Technician | Surrey | To £33,000

A Technician with a high level of proficiency in Vectorworks is required by this Surrey based practice. The design team produce high-spec drawings and as such, your work should be of a similar standard. Projects will cover a variety of sectors such as leisure and residential, although immediate projects will be industrial.

Qualified/Part II Qualified | London | £20-27,000+bens

An Architect or promising Part II student is sought by this internationally renowned specialist practice. An in-depth knowledge of Microstation is required and some interior design experience would be beneficial. This is an excellent opportunity to join an established team and contribute to high publicity projects worldwide.

Various positions | South East | £15-50,000+study+bens

As a leading European architecture and design practice, there is a constant need for Architects, Technicians and Technologists to join their celebrated design teams. Candidates should be either professionally qualified or currently studying towards a relevant qualification. Excellent opportunities exist for progression.

Architectural Technologist | Gloucs | c£25,000+relocation+bens

This established firm of Chartered Surveyors is currently seeking an Architectural Technologist with a minimum of five years' experience, preferably of conversion, high-rise, framed structures and new build. Detailed knowledge of Building Regulations and NHBC is required, as is knowledge of ArchiCAD.

Architectural Assistant | Surrey | To £28,000+car+bonus+bens

Due to expansion, this company, voted 'Best National Builder 2004', has a need for an Architectural Assistant/Technician. Two years' experience with proficiency in AutoCAD and educated to at least HNC level. Knowledge of large, domestically styled buildings and UK Building Regulations would be an advantage.

Contact Elizabeth Upton or Conal Oldfield
T. 020 8549 5454 | F. 020 8549 1818
info@oearchitectural.com www.oearchitectural.com

GRADUATE SPATIAL DESIGNER & EXPERIENCED ARCHITECTURAL TECHNOLOGIST

Chartered Building Surveyors and Architects Practice require Graduate Spatial (Interior) Designer with CAD, graphics and presentation skills with at least 12 months relevant experience. Salary £19,000.

In addition we need an Experienced Architectural Technologist with minimum 3 year's experience and excellent working drawing and detailing abilities, to work on varied Commercial, Educational and Residential projects. Market rate salary according to age and experience.

Please send/email CV to
A J Snowdon,
CTG Chartered Building Surveyors,
3 Bath Street, Abingdon,
OX14 3QH,
Email: andrew.ctg@virgin.net.
Tel: 01235 537937

Closing date: 21 October 2004.

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We have won national and regional awards for our new build and refurbishment pub projects and are looking for an

Architect and a Technician

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The successful candidate will have extensive experience in residential architecture including development layout and house design with a proven track record. Experience of house building and apartment construction with a detailed and thorough technical knowledge and understanding is essential.

This is an ideal opportunity for an ambitious person to play a key part in the continued development of one of the Region's most successful privately owned house building companies. An excellent salary and package is offered.

Apply in writing with CV and references to:

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Designing & Building Architectural Careers

Birmingham Vacancy

Architect

Vac ref 0409-82

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.

Wrexham Vacancy

Architect

Vac ref 0409-81

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 applicant will be a fully qualified Architect 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.

Cheshire Vacancy

Technician or Urban Designer

Vac ref 0409-74

Permanent £Neg

My client is a Town Planning Consultancy in Cheshire, employing 10 consultants. They are looking to engage an architect, technician or Urban Designer to develop an urban design arm to the business. They are particularly interested in someone with experience in housing and wishes to get experience in town planning matters. The successful applicant should be competent at hand drawing as well as being CAD proficient. The job will be what the person makes of it. We also need assistance in the presentation of our documents etc and therefore experience in Adobe photoshop would be an advantage.

Derby Vacancy

Senior Technicians

Vac ref 0409-67

Contract £Neg

My client is urgently seeking 2 highly experienced Technicians with 8-10 years background in any architectural sector, although Education would be ideal. They currently have 2 prestigious schools projects for which they require assistance. One project is a library block and the other is a new school.

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 BIAT 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.

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.



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dave.smith@

rdrecruitment.co.uk



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All of these will be exhibiting at the Construction Careers Event 2004, held this year in London and Manchester.

To find out more about exhibiting at the event please email or call
Olivia Horne, Project Manager, The Construction Careers Event
020 7505 6791, olivia.horne@emap.com

To register your interest in visiting the event please visit
www.constructioncareersevent.co.uk to receive your free tickets.

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Send your CV to Kay Singh, Baily Garner, 146-148 Eltham Hill, London SE9 5DY or email: kay.singh@bailygarner.co.uk

Applicants should include at least three A3 work examples.

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Qualified, talented designers and skilled technicians preferably with proven experience in the education and leisure sectors. Autocad skills essential.

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Dynamic, talented designer required to work closely with in-house 3D modelling team. A significant track record in leisure, particularly cinema design essential.

it manager
Experienced and capable of managing an NT based network across our offices in Warrington, London and Berlin. A background in architectural practice and a working knowledge of Autocad and associated graphics packages preferable.

Please apply in writing to:

The Practice Manager
Wellfield
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Preston Brook
WA7 3BA

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Recruitment enquiries

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

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

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

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Senior Architect

To £40,000

South East

A high profile world-wide consultancy seeks a fully qualified Senior Architect. You will be a team leader with client facing skills, organised and able to prioritise workload in order to run several multi-disciplined jobs in tandem. A proven knowledge of public buildings and an understanding of construction regulations including building and health & safety issues are essential. Larger project experience is advantageous particularly of a design and build format.

Amanda Follows t. 020 7881 2700 e. afollows@bbt.co.uk Ref: AF00102

Design Architect

To £38,000 + Package

Hampshire

This up and coming practice based in rural Hampshire requires a Design Architect to work on a variety of projects in the commercial and leisure sector. You must be AutoCAD literate and have at least 3 years' PQE.

Rebekah Shepherd t. 023 8038 1910 e. rshepherd@bbt.co.uk Ref: RESH287

Architectural CAD Technician

£15 - £21 Per Hour

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 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

Architectural Technicians

To £31,000 + Package

Berkshire/Hampshire

This multi-national practice requires an additional 5 Technicians following a recent project win. You will have experience of mixed-use (residential and commercial) projects, working knowledge of AutoCAD, Vectaworks is a pre-requisite, although Microstation will be considered as cross training can be provided. An excellent knowledge of UK building regulations is essential.

Rebekah Shepherd t. 023 8038 1910 e. rshepherd@bbt.co.uk Ref: RESH327

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WLTM: Cad Technicians

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Starsign: Pisces
Likes: Golf
Dislikes: Commuting
WLTM: Architectural Technicians

**Human Resources Manager**

Age: 31
Starsign: Libra
Likes: Good wine
Dislikes: Fast food
WLTM: Architects & graduates

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Birmingham Vacancy

Job Runner
Vac ref 0409-51 **Permanent**

My client is a well respected practice specialising in the educational sector with projects normally in the £2m-£5m range. They are now seeking a Job-Runner with good drawing and management ability to run jobs and lead a small team looking after a project from inception to completion.

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Union St, Rugby
CV22 6AJ
Tel: 01788
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Email: dave.smith@rdrecruitment.co.uk

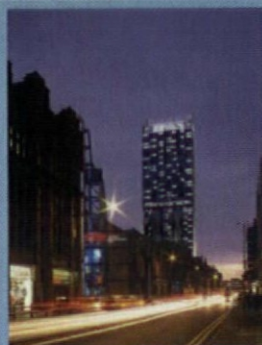
Uniform - 3D Studio Max Artist

Uniform are currently looking for a 3D Studio Max artist to join their expanding Liverpool based architectural visualisation practice.

1-3 years 3D Studio Max experience, excellent Photoshop skills and knowledge of Autocad is essential. Passion and drive to produce cutting edge images and animations within this field is a must. A keen interest in the fields of architecture, design and 3D is required.

Please send CV & your 3 best images to
nick.howe@uniform.net

+44 (0) 151 236 2886
www.uniform.net



TENDERS

Borough Council of Wellingborough

Design services in connection with swimming pool project

The Council requires architectural, structural engineering and services engineering services in connection with its new swimming pool project and wishes to obtain these services from a single service provider - either a multi-disciplinary firm or a number of firms working together in a consortium. The appointed service provider will be a core member of the project team the Council is assembling to work collaboratively in the design and construction of the new facility.

The services will include:

- Architectural design and advice
- Structural engineering design and advice
- Mechanical and electrical services design and advice

Participation in project processes and workshops relating to matters such as risk management, value management, design management and whole-life-costs

The contracting authority will also shortly be procuring a building contractor to join the project team as it wishes to have contractor involvement in the design process as early as possible to complement the skills of other project team members.

The nature and extent of each of the various elements that make up the services will vary depending on the collaborative working arrangement ultimately adopted for the project team. This may also affect the contractual relationship between the service provider and contracting authority as the project progresses and the service provider may be novated to the building contractor prior to construction starting on site.

The service provider will be expected to participate fully in the integrated project team irrespective of the contractual relationships used on the project.

Service providers interested in providing these services to the Council should apply in writing to: C.E. Pittman, Construction and Property Manager, Borough Council of Wellingborough, Swanspool House, Wellingborough, Northants NN8 1BP (e-mail cpittman@wellingborough.gov.uk) requesting a pre-qualification questionnaire. Please copy all e-mails to bgurney@wellingborough.gov.uk

An OJEU Notice was dispatched on 13.09.04

The closing date for the return of completed questionnaires is 5 October 2004.

Building Management Services

ARCHITECTURAL TECHNICIAN

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

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

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

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

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building c2, perdiswell park
droitwich road
worcester, wv3 7nw

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for further information on the practice, visit
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Please send a comprehensive CV, with a covering letter outlining the position you are applying for, what strengths you can offer and details of your current salary, in an envelope marked private and confidential to:

Leon Squire, Davis Langdon, MidCity Place, 71 High Holborn,
London WC1V 6QS. Email: leon.squire@davislangdon.com

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Contact Peter Tigg Or Satish Patel on 020 7221 5568.

Send CV by fax on 020 7229 8771 or email on mail@ptp-architects.com

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

- a senior project architect to lead a major regeneration project
- project architects and urban designers/masterplanners to lead new build residential projects
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Please send your CV to

London: Teresa Borsuk, Diespeker Wharf, 38 Graham Street, London N1 8JX
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CAD Training Service

TENDERS

Tender: Expression of Interest

Design Team Consultants

The Buddleia Project-Liverpool

The Novas Group is seeking experienced and innovative design team consultants to deliver a major mixed-use regeneration scheme, specifically directed towards Black Ethnic Minority communities - known as 'The Buddleia Project'. This high profile scheme is centered in a Grade II listed maritime warehouse in the Baltic Triangle waterfront area of Liverpool city centre.

The feasibility design study is currently being prepared by an in-house team. Full planning and listed building consent have been obtained for the development.

Novas now wishes to appoint the following consultants in order to implement the scheme on site.

Architects

Quantity Surveyors

Mechanical & Electrical Engineers

Structural Engineers

The value of the building works is anticipated to be in the region of £12 million and a short list of consultants will be selected to submit fee proposals based upon their qualifications, previous relevant experience of similar city regeneration projects and references.

For an information pack, please contact Andrew Lewis
on 0870 901 9762 or email:
andrew.lewis@novas.org

Expressions of interest to
be received: 12 noon,
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AJ ENQUIRY NO: 301



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

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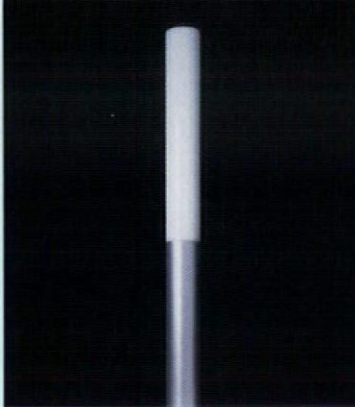
AJ ENQUIRY NO: 303



Reginox UK has three new models in its range of stainless steel angular sinks all featuring the progressive angular finish and flat bottomed bowl. The RF 501 S is ideal for restaurants and commercial kitchens. The RF 502 S is a half bowl suitable for use in combination with the original RF 500 S sink, whilst the RF 503 S is a shallow drainer designed for rinsing.

THORN LIGHTING LTD

AJ ENQUIRY NO: 304



Thorn Lighting has introduced a new, ultra slim, decorative lit column, the Alumet. The cylindrical lighting pole incorporates a 1m pal acrylic diffuser for all round light distribution. It's profile appears from a distance as a white topped slender shaft, helping the latern blend well with modern architectural styles. A bollard model is also available to match the design.

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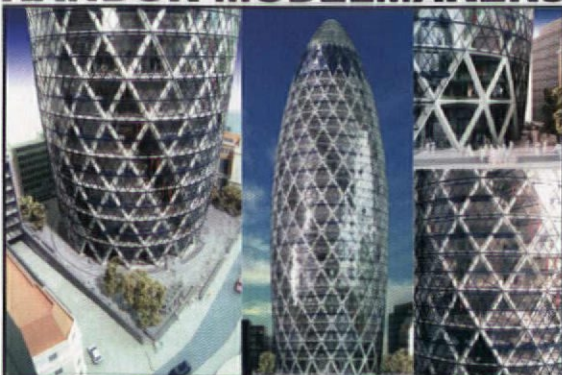
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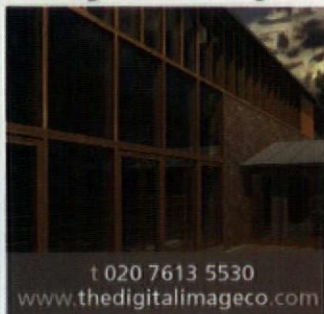
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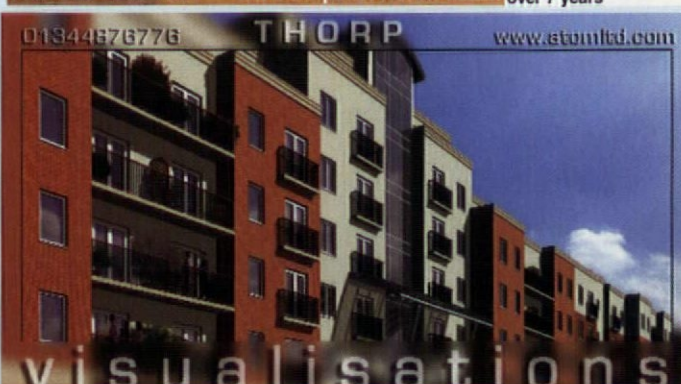


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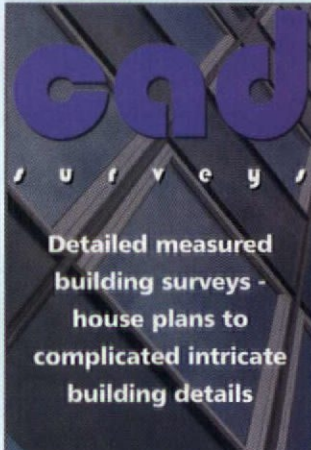
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the architects' journal

Slapped face

Only in Britain could a major retrospective exhibition of a world-famous architect be opened to the news that his biggest London project is to be scrapped. But that is exactly what happened to **Daniel Libeskind** last week as his show opened at the Barbican. The scrapped scheme is, of course, the Spiral side entrance building for the V&A Museum. This scheme was needed partly to accommodate properly the RIBA Drawings Collection through increasing storage/display facilities, so no doubt some alternative will be sought. The refusal of funds from the National Lottery is a disgrace and scandal. There are still several billion pounds not spent, sitting making the Treasury money while worthwhile projects rot on the vine – this being one of them. Libeskind is philosophical, since he has too many other projects worldwide to spend much time mourning one in London. It is a rotten ending to a story that began with a competition and, gloriously, saw Kensington and Chelsea's planning committee ignoring the dreary advice of its planning officials and giving approval. They had not reckoned on an establishment that hates 'deconstruction', as it has proved with its equally disgraceful treatment of Zaha Hadid's Cardiff Bay opera house and Stefan Behnisch's Harbourside Centre in Bristol.

Job swap

The head of HOK, **Andrew Barraclough**, became a head teacher for a day in order to give advice to a comprehensive school in Chingford, Essex, which is about to undergo a rebuilding programme; the head teacher went to HOK's Oxford Circus offices to see how architects work and to take part in a design brainstorm. What happens next will be interesting, judging by a report of the exercise in the *Financial Times*. At HOK head office, project architect **Stefan Jakobek** and his team reckon they have cracked the design problem by adding a storey to one block and releasing space across the school. Barraclough was more radical.

the ones that got away



Astragal's 'The Ones That Got Away' competition features schemes that, for better or worse, stayed on the drawing board. Can you identify this project and its architect? Post your entry, to arrive by first thing Monday morning, to AJ Astragal, 151 Rosebery Avenue, London EC1R 4GB, or fax 020 7505 6701. The first correct entry out of the hat wins a bottle of champagne. Last issue's winner (AJ 16.9.04) was Adam Kawecki of London N7. The never-built scheme was Denys Lasdun's proposals for the National Theatre and Opera House (1965), to be sited in front of the Shell Building on London's South Bank.

'Flatten it and start again,' was his diagnosis. Perhaps **Peter Cook**, who has just started a consultancy with the firm, can mediate...

Tower power

Invitees to **Lignacite's** annual lecture last Thursday at Swiss Re were luckier than many who tried to get into the 'erotic gherkin' at the weekend as part of London Open House. Hordes were turned away as the building proved a victim of its own success (Astragal's informant arrived on Saturday, five minutes after the building opened, to find queues stretching the length of Leadenhall Street). The lecture was also oversubscribed, but all those who signed up were allowed in, and enjoyed the event on the 17th floor and then a reception at the top. For some reason, staff wouldn't let visitors drink wine out of tumblers when the glasses ran out, and they also tried to restrict access to the top-floor bar when they decided it was 'full'. Perhaps they were worried about the structure. But with **Ken Shuttleworth** as one of the speakers, they wouldn't have had to go far to seek reassurance.

French fancies

French magazine *Architecture Interieure Créée* has discovered the joys of

patisserie. A section at the back of the current issue is devoted to kitchens, starting with a feature on **Charlotte Perriand**, and includes brightly coloured cakes in various photographs for no obvious reason. It turns out they have been designed by well-known architects and designers, including a pretty-pretty ring iced with violets by **Tord Boontje**, and a chocolate sphere studded with almonds by **Massimiliano Fuksas** – which looks as if it might explode at any moment. If it did it could be entered for the Stirling Prize.

In Vogue

When the judges returned from visiting one of the shortlisted projects for the AJ First Building Award (winner to be announced at the Stirling dinner), **Alex de Rijke** was seen to dash off in a tremendous hurry. What was so pressing? A crucial client meeting? A pitch for a job? No, he had to have a little panstick applied and then lined up with the other dRMM directors, **Philip Marsh** and **Sadie Morgan**, outside their award-winning building in Centaur Street, Waterloo, to be photographed for *Vogue*. The trio will appear in the magazine in December, in one of those 'important this year' compilations, in which they will be the only architects.

Amour propre

Recalling his student days, in an interview in this autumn's *Tate Magazine*, **Rem Koolhaas** says: 'When I came to the Architectural Association in 1968, there was a dining room with waitresses and a fireplace. It was an incredible scene, because the most moribund elements of English culture were being used as props against which the avant-garde could perform its tricks.' And Rem also has some thoughts on his old mentor **Cedric Price**: 'He was a sceptic torturing a conservative discipline. It is fascinating that he is making such an incredible comeback. Maybe in some way he represents our guilty conscience.'

Bonnet baby

Anyone wondering how AJ technical editor **Austin Williams** got his first name need look no further than the latest offering from Black Dog Publishing. In *The Macro World of Micro Cars*, which he co-authored with **Kate Trant**, Williams explains: 'I was rumoured to have been conceived in the back of a Baby Austin just as the 1950s were coming to an end. I guess that my name was a foregone conclusion and I regularly thank god that we didn't have a Cortina, a Minx or a Messerschmitt.' Williams has also sneaked in a couple of family snaps among David Cowland's photos of improbably tiny cars with ludicrously earnest owners.

Pressure point

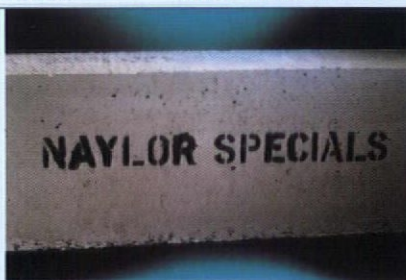
Stress was the subject for a *New York Times* feature, so needless to say it chose an architect as a prime example. **Michael Jones** of **Robert A M Stern Architects** admits to juggling multiple projects and managing on just four hours of sleep a night, but says he has adjusted to the constant pressure that leads his colleagues to 'blow up' from time to time. Apparently it is all to do with switching off your stress hormones when you leave the office. 'But if I didn't feel like I was part of something important, I wouldn't be able to do this,' he says. Bless.

astragal

NAYLOR CONCRETE PRODUCTS

AJ ENQUIRY NO: 201

Wakefield-based Naylor Lintels recently celebrated its 60th anniversary with the launch of its new website: www.naylorlintels.co.uk. The website contains details of all standard lintel ranges offered by Naylor, including load tables and section properties, as well as in-depth information regarding its most recent product ranges. For further information contact us on our freephone technical hotline: 0800 542 4192 or by email: lintels@naylor.co.uk



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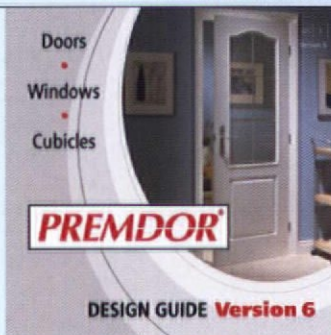
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PREMDOR

AJ ENQUIRY NO: 203

Providing architects, specifiers and public-sector decision-makers with instant easy access to product data and AutoCAD design capabilities, Premdor has enhanced its Design Guide CD-ROM to offer more products and additional technical information. The new version incorporates the company's full range of products, including exterior and interior doors, doorsets, windows, patio and terrace entrance doors, plus cubicle and washroom systems.



KALWALL PROJECT OF THE WEEK

AJ ENQUIRY NO: 204

This is architect DEGW's Olympia Building sports facility at the University of Teesside – another example of using Kalwall to move away from the traditional windowless box by using diffused daylight without shadows or glare to create ideal playing conditions. *Schools and Kalwall* is a new publication illustrating, and quoting from end users, many recent projects. Telephone 0208 660 7667 or visit www.stoakes.co.uk



STIRLING LLOYD POLYCHEM

AJ ENQUIRY NO: 205

Stirling Lloyd Polychem, market leader in structural protection technology, has launched an expansion-joint system to complement its Integritank structural waterproofing and Decseal car-park waterproofing and wearing course systems. The Sentinel Saba Joint System is a durable, seamless and watertight expansion joint, capable of accommodating a large range of transverse, longitudinal and vertical movements. Although new to the UK market, the joint has an extensive track record of success throughout Europe.



ASH & LACY BUILDING SYSTEMS

AJ ENQUIRY NO: 206

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



FORTICRETE

AJ ENQUIRY NO: 207

Gleaming Ivory Florentine polished masonry from Forticrete has been used to create water features, fountains (pictured) and a 'Cinderella' staircase at the prestigious Thames-side Chelsea Bridge Wharf development by Berkeley Homes. Overlooking Battersea Park and just three-quarters of a mile from Sloane Square, Chelsea Bridge Wharf creates an entirely new urban quarter for London's South Bank, and the central water garden piazza, featuring Forticrete masonry, provides a stunning landscaped approach to the apartments.



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Commissioning and maintenance specialist Commtech Group is one of the few industry organisations with a dedicated Documentation Unit, and has further enhanced this service by applying Web-based techniques. As part of the company's Engineering Support Services, the Documentation Unit is a vital element in the after-sales care, leading to high levels of repeat business. The unit, which is based at the company's Manchester office, was established in 2000 to provide a specialist source of publications for clients and end users.





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